



MUSIC 11 AND 12

Choral Music
Instrumental Music

Integrated Resource Package 2002

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This Integrated Resource Package (IRP) provides basic information teachers will require in order to implement the Music 11 and 12 curriculum. The information contained in this IRP is also available via the Ministry of Education web site: <http://www.bced.gov.bc.ca/irp/irp.htm>

The following paragraphs provide brief descriptions about each section of the IRP.

THE INTRODUCTION

The Introduction provides general information about Music 11 and 12, including special features and requirements. It also provides a rationale for teaching Music 11 and 12 in BC schools.

THE CHORAL MUSIC 11 AND 12 AND INSTRUMENTAL MUSIC 11 AND 12 CURRICULA

The provincially prescribed curriculum for Music 11 and 12 is structured in terms of *curriculum organizers*. The main body of this IRP consists of four columns of information for each organizer. These columns describe:

- provincially prescribed learning outcome statements
- suggested instructional strategies for achieving the outcomes
- suggested assessment strategies for determining how well students are achieving the outcomes
- provincially recommended learning resources.

Prescribed Learning Outcomes

Learning outcome statements are content standards for the provincial education system. Prescribed learning outcomes set out the knowledge, enduring ideas, issues,

concepts, skills, and attitudes for each subject. They are statements of what students are expected to know and be able to do in each grade. Learning outcomes are clearly stated and expressed in observable terms. All learning outcomes complete the stem: "It is expected that students will ..." Outcome statements have been written to enable teachers to use their experience and professional judgment when planning and evaluating. The outcomes are benchmarks that will permit the use of criterion-referenced performance standards. It is expected that actual student performance will vary. Evaluation, reporting, and student placement with respect to these outcomes depend on the professional judgment of teachers, guided by provincial policy.

Suggested Instructional Strategies

Instruction involves the use of techniques, activities, and methods that can be employed to meet diverse student needs and to deliver the prescribed curriculum. Teachers are free to adapt the suggested instructional strategies or substitute others that will enable their students to achieve the prescribed learning outcomes. These strategies have been developed by specialist and generalist teachers to assist their colleagues; they are suggestions only.

Suggested Assessment Strategies

The assessment strategies suggest a variety of ways to gather information about student performance. Some assessment strategies relate to specific activities; others are general. These strategies have been developed by specialist and generalist teachers to assist their colleagues; they are suggestions only.

Provincially Recommended Learning Resources

Provincially recommended learning resources are materials that have been reviewed and evaluated by BC educators in collaboration with the Ministry of Education according to a stringent set of criteria. These resources are organized as Grade Collections. A Grade Collection is the format used to organize the provincially recommended learning resources by grade and by curriculum organizer. It can be regarded as a “starter set” of basic resources to deliver the curriculum. With very few exceptions, learning resources listed in Grade Collections will be the only provincially evaluated and recommended learning resources. They are typically materials suitable for student use, but they may also include information primarily intended for teachers. Teachers and school districts are encouraged to select those resources that they find most relevant and useful for their students, and to supplement these with locally approved materials and resources to meet specific local needs.

The recommended resources listed in the main body (fourth column) of this IRP are those that either present comprehensive coverage of the learning outcomes of the particular curriculum organizer or provide unique support to specific topics. Appendix B contains a complete listing of provincially recommended resources to support this curriculum.

THE APPENDICES

A series of appendices provides additional information about the curriculum, and further support for the teacher.

- *Appendix A* lists the curriculum organizers and the prescribed learning outcomes for each grade for the curriculum.
- *Appendix B* consists of general information on learning resources, including Grade Collections, selecting learning resources for the classroom, and funding. The Grade Collections for Music 11 and 12 follow, comprising grade level organizational charts and alphabetical annotated lists of the provincially recommended resources. New resources are evaluated on an ongoing basis and the new provincial recommendations are posted on the Ministry of Education web site: http://www.bced.gov.bc.ca/irp_resources/lr/resource/consub.htm

Teachers are advised to check the web site on a regular basis.

- *Appendix C* contains assistance for teachers regarding provincial evaluation and reporting policy. Prescribed learning outcomes have been used as the source for samples of criterion-referenced evaluations.
- *Appendix D* acknowledges the many people and organizations that have been involved in the development of this IRP.

PREFACE: USING THIS INTEGRATED RESOURCE PACKAGE

Grade | **CHORAL MUSIC 11 • Structure (Form and Principles of Design)** | **Curriculum Organizer and Suborganizer**

Prescribed Learning Outcomes

The Prescribed Learning Outcomes column lists the specific learning outcomes for each curriculum organizer.

PRESCRIBED LEARNING OUTCOMES	SUGGESTED INSTRUCTIONAL STRATEGIES
<p><i>It is expected that students will:</i></p> <ul style="list-style-type: none"> analyse form and the principles of design in choral repertoire compare form and principles of design in choral music with those in other artforms apply knowledge of form and principles of design to create short choral compositions 	<ul style="list-style-type: none"> Have students insert a scat or solo section into a familiar piece. What effect does this addition have on the form? What is the name of the form of the new piece? Challenge students to manipulate the form of a familiar piece in a number of different ways (e.g., extending the solo section, trading fours, vamping the sections, question and response). Discuss the effect of each change on the form of the song. In groups, have students analyse the form in a piece of repertoire, and break it down into causable subsections (e.g., phrase, sentence structure, key modulations, beginnings of verses, cadences, repeated lyrics and melodies). Discuss ways that students can use knowledge of forms to help them memorize their performance repertoire. Review simple forms used in popular music (e.g., AABA). Challenge students to compose and perform a short choral work within that form, demonstrating their knowledge of a particular style (e.g., blues, ballad, rap, hip-hop). Challenge students to analyse the sentence structure of a piece of repertoire in relation to its form, focussing on punctuation such as commas, semicolons, colons, and periods. Then have them select a short piece of prose text, and define it in terms of musical forms. Discuss the relationship between forms in choral music and corresponding dance performances (e.g., musical theatre, music videos). Include a focus on choral forms defined by text (e.g., chorus, strophic). Have students select an example and use diagrams to show relationships between the two forms. Co-ordinate with a school or community dance class to perform a piece in which the musical forms are represented by dance. Ask students to select a popular children's rhyme, and analyse its form. Have them then create a composition based on the rhyme and within set parameters (e.g., eight measures long, major key). Introduce music composition techniques such as retrograde, inversion, repetition, and contrast. Have students take a phrase from their repertoire, and use selected composition techniques to manipulate and expand the phrase into a new composition. Provide opportunities for students to sing their compositions.







Suggested Instructional Strategies

The Suggested Instructional Strategies column suggests a variety of instructional approaches that include group work, problem solving, and the use of technology. Teachers should consider these as examples they might modify to suit the developmental level of their students.

Grade | **CHORAL MUSIC 11 • Structure (Form and Principles of Design)** | **Curriculum Organizer and Suborganizer**

Suggested Assessment Strategies

The Suggested Assessment Strategies offer a wide range of assessment approaches useful in evaluating the prescribed learning outcomes. Teachers should consider these as examples they might modify to suit their own needs and instructional goals.

SUGGESTED ASSESSMENT STRATEGIES	RECOMMENDED LEARNING RESOURCES								
<ul style="list-style-type: none"> After students have conducted research into various forms, have them write a paragraph outlining the major similarities and differences between two contrasting choral works. Students should be able to make reference to form and the principles of design in their comparisons. Ask students to work together to document the relationships that exist between form and design in the music and dance. Have them use their learning logs to reflect on the experience of representing music form through dance, and what they have learned about form. Use questions such as the following to focus their reflection: <ul style="list-style-type: none"> - How was the form of the music reflected by the dance? - How was the choreography affected by the dance performance? Have students analyse their own compositions in relation to class generated criteria, such as the use of selected compositional techniques (e.g., retrograde, inversion, motif, repetition, contrast). Create a checklist of learned terminology related to form and the principles of design. Use the checklist during classroom discussions and teacher-student conferences to assess students' abilities to use appropriate terminology when describing form and the principles of design. 	<table border="0" style="width: 100%;"> <tr> <td style="text-align: center;"></td> <td>Print Materials</td> </tr> <tr> <td colspan="2"> <ul style="list-style-type: none"> The New Harvard Dictionary of Music Pocket Music Dictionary </td> </tr> <tr> <td style="text-align: center;"></td> <td>Multimedia</td> </tr> <tr> <td colspan="2"> <ul style="list-style-type: none"> Milestones in Music History Music! Its Role and Importance in Our Lives, 2000 Edition Stepping Stones to Teaching Music </td> </tr> </table>		Print Materials	<ul style="list-style-type: none"> The New Harvard Dictionary of Music Pocket Music Dictionary 			Multimedia	<ul style="list-style-type: none"> Milestones in Music History Music! Its Role and Importance in Our Lives, 2000 Edition Stepping Stones to Teaching Music 	
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Recommended Learning Resources

The Recommended Learning Resources component is a compilation of provincially recommended resources that support the prescribed learning outcomes. A complete list including a short description of the resource, its media type, and distributor is included in Appendix B of the IRP.

This Integrated Resource Package (IRP) sets out the provincially prescribed curriculum for Music 11 and 12: Choral Music and Instrumental Music. Additional Music 11 and 12 courses include Composition and Technology (1997).

The development of this IRP has been guided by the principles of learning:

- Learning requires the active participation of the student.
- People learn in a variety of ways and at different rates.
- Learning is both an individual and a group process.

RATIONALE

When students study music they interact with sound, simultaneously engaging mind, body, and spirit. Through creating, performing, listening to, and responding to music, students experience the ways in which music evokes and conveys thoughts, images, and feelings.

Music education makes an essential and unique contribution to students' lifelong intellectual, physical, and emotional development. Music also contributes to a healthier society through shared activities that respect and reflect the diversity of human experience.

Music education, as envisioned in this curriculum, contributes to the intellectual, human, social, and career development of the educated citizen by providing students with opportunities to:

- develop competency in problem solving, critical thinking, and decision making through experiences with music
- develop literacy in music, including familiarity with the conventions of written music
- investigate and experience emerging technologies that apply to music
- connect knowledge gained through experience in music with other aspects of their lives
- use expressive skills gained in music to convey meaning in other aspects of their lives
- demonstrate understanding and appreciation of artistic and aesthetic expression
- develop independence, self-motivation, and positive self-image through experiences with music
- develop discipline and confidence through experiences that demand focussed and sustained practice
- practise co-operation in social interactions involved in the exploration, creation, and expression of music
- accept and respect the ideas of others by working together to create, explore, and express through music
- explore, create, and interpret themselves and the world through the study of music and the music traditions of diverse cultures
- appreciate the role of music in society
- contribute to society through music-related pursuits and careers.

MUSIC 11 AND 12

Music 11 and 12 builds on and extends previous learning developed through the music curricula for Kindergarten to Grade 7 and Grade 8 to 10. Music courses at the grade 11 and 12 level allow students to expand and refine their music abilities in relation to particular specialties (i.e., music composition or ensemble performance). Students acquire the knowledge, skills, and attitudes that enable them to be involved in music as a lifelong interest or to pursue careers in music and related fields.

MUSIC KINDERGARTEN TO GRADE 12 OBJECTIVES

A set of objectives for learning in music has been developed for Kindergarten to Grade 12. This may help teachers by providing a sense of the overall direction intended for the prescribed learning outcomes. The Music Kindergarten to Grade 12 Curriculum Objectives chart describes the objectives in relation to curriculum structure.

Music Kindergarten to Grade 12 Objectives

Organizer	(Suborganizer)	Objective
Structure	(Elements of Rhythm)	Students create, listen to, and perform music, demonstrating an understanding of the expressive and physical properties of rhythm.
	(Elements of Melody)	Students create, listen to, and perform music, demonstrating an understanding of the expressive and physical properties of melody.
	(Elements of Expression)	Students create, listen to, and perform music, demonstrating an understanding of the elements of expression.
	(Form and Principles of Design)	Students create, listen to, and perform music, demonstrating an understanding of the elements of form and principles of design.
Thoughts, Images, and Feelings	(Self and Community)	Students create, listen to, and perform music, demonstrating an understanding and appreciation of the thoughts, images, and feelings the music expresses.
Context	(Historical and Cultural)	Students demonstrate an understanding of the various roles and responsibilities required to create, listen to, and perform music.
		Students demonstrate an understanding of the music's historical and cultural contexts.

CURRICULUM ORGANIZERS

A curriculum organizer consists of a set of prescribed learning outcomes that share a common focus. The learning outcomes for all Music 11 and 12 courses are listed under the following curriculum organizers and suborganizers:

- Structure:
 - Elements of Rhythm
 - Elements of Melody
 - Elements of Expression
 - Form and Principles of Design
- Thoughts, Images, and Feelings
- Context:
 - Self and Community
 - Historical and Cultural

Choral Music 11 and 12 and Instrumental Music 11 and 12 have an additional organizer:

- Musicianship (*Choral Music 11 and 12 and Instrumental Music 11 and 12 only*)

Composition and Technology 11 and 12 has an additional organizer:

- Applications of Technology (*Composition and Technology 11 and 12 only*)

Structure (Elements of Rhythm)

Prescribed learning outcomes in Elements of Rhythm describe the learning needed to manipulate the relative duration of sounds in music in the context of a beat or grouping of beats.

Structure (Elements of Melody)

Prescribed learning outcomes in Elements of Melody describe the learning needed to manipulate the pitch of sounds and their linear arrangement into melodic lines.

Structure (Elements of Expression)

Prescribed learning outcomes in Elements of Expression describe the learning needed to manipulate the harmony, texture, dynamics, tempo, timbre, and articulation of sounds in music.

Structure (Form and Principles of Design)

Musicians use form to structure elements of rhythm, melody, and expression into a coherent whole. To better understand music, students need to learn to distinguish the forms and structures found in music. These forms and structures are based on the principles of design: unity, variety, repetition, emphasis, and pattern.

Thoughts, Images, and Feelings

Students derive personal meaning from music by learning to understand and appreciate the thoughts, images, and feelings it evokes.

Context (Self and Community)

Participation in music experiences contributes to the development of self within the context of the larger community. When students interact with others through a variety of music experiences, they have opportunities to develop a sense of community.

Learning within the context of self and community includes opportunities to:

- participate in the various roles associated with music activities (e.g., soloist and accompanist, ensemble member, leader, follower)
- respect, encourage, support, and honour the contributions of self and others in music activities

- share music in various settings with other classes, the whole school, and the local community as performer, composer, and audience.

Context (Historical and Cultural)

Music is created, communicated, perceived, and responded to in historical and cultural contexts. Through the study of these contexts, students have opportunities to experience and value the richness and diversity of the human spirit.

Musicianship

(in *Choral Music 11 and 12* and *Instrumental Music 11 and 12* courses) Musicianship is the synthesis of content and context in the performance environment. As individual performers in an ensemble, students develop musicianship, incorporating technical competence, music literacy, and artistry. Through participation in the rehearsal and performance process, students learn the skills and attitudes necessary to perform within a choral or instrumental ensemble.

Applications of Technology

(in *Composition and Technology 11 and 12* courses) Students use technology to make the composing process more efficient and to expand possibilities for variation. Students also gain an understanding of how available technology affects the way audiences listen and respond to music.

SUGGESTED INSTRUCTIONAL STRATEGIES

Instructional strategies have been included for each curriculum organizer and grade level. These strategies are suggestions only, designed to provide guidance for teachers planning instruction to meet the prescribed learning outcomes. The strategies may be teacher-directed, student-directed, or both.

There is not necessarily a one-to-one relationship between learning outcomes and instructional strategies, nor is this organization intended to prescribe a linear means of course delivery. It is expected that teachers will adapt, modify, combine, and organize instructional strategies to meet the needs of students and to respond to local requirements.

SUGGESTED ASSESSMENT STRATEGIES

The assessment strategies in this IRP describe a variety of ideas and methods for gathering evidence of student performance, and provide examples of criteria for assessing the extent to which the prescribed learning outcomes have been met. Teachers determine the best assessment methods for gathering this information.

The assessment strategies or criteria examples for a particular organizer are always specific to that organizer. Some strategies relate to particular activities, while others are general and could apply to any activity.

Assessment is the systematic process of gathering information about students' learning in order to describe what they know, are able to do, and are working toward. From the evidence and information collected in assessments, teachers describe each student's learning and performance. They use this information to provide students with ongoing feedback, plan further instructional and learning activities, set subsequent learning goals, and determine areas for further instruction and intervention. Teachers determine the purpose, aspects, or attributes of learning on which to focus the assessment. They also decide when to collect the evidence and which assessment methods, tools, or techniques are most appropriate.

Assessment focusses on the critical or significant aspects of the learning that students will be asked to demonstrate. Students benefit when they clearly understand the learning goals and learning expectations.

Evaluation involves interpreting assessment information in order to make further decisions (e.g., set student goals, make curricular decisions, plan instruction). Student performance is evaluated from the information collected through assessment activities. Teachers use their insight, knowledge about learning, and experience with students, along with the specific criteria they establish, to make judgments about student performance in relation to learning outcomes.

Students benefit when evaluation is provided on a regular, ongoing basis. When evaluation is seen as an opportunity to promote learning rather than as a final judgment, it shows learners their strengths and suggests how they can develop further. Students can use this information to redirect efforts, make plans, and establish future learning goals.

The assessment of student performance is based on a wide variety of methods and tools, ranging from portfolio assessment to pencil-and-paper tests. Appendix C includes a more detailed discussion of assessment and evaluation.

INTEGRATION OF CROSS-CURRICULAR INTERESTS

Throughout the curriculum development and revision process, the development team has done its best to ensure that relevance, equity, and accessibility issues are addressed in this IRP. Wherever appropriate for the subject, these issues have been integrated

into the learning outcomes, suggested instructional strategies, and assessment strategies. Although it is neither practical nor possible to include an exhaustive list of such issues, teachers are encouraged to continue ensuring that classroom activities and resources also incorporate appropriate role portrayals, relevant issues, and exemplars of themes such as inclusion and acceptance.

The Ministry, in consultation with experienced teachers and other educators, has developed a set of criteria for evaluating learning resources. Although the list is neither exhaustive nor prescriptive, most of these criteria can be usefully applied to instructional and assessment activities as well as to learning resources. Brief descriptions of these criteria, grouped under the headings of Content, Instructional Design, Technical Design, and Social Consideration, may now be found on pages 28 through 43 of *Evaluating, Selecting, and Managing Learning Resources* (2002), document number RB0142. This ministry document has been distributed to all districts. Additional copies may be ordered from Government Publications, 1-800-663-6105, or (250) 387-6409, if in Victoria.

LEARNING RESOURCES

The Ministry of Education promotes the establishment of a resource-rich learning environment through the evaluation of educationally appropriate materials intended for use by teachers and students. The media formats include, but are not limited to, materials in print, video, and software, as well as combinations of these formats. Resources that support provincial curricula are identified through an evaluation process that is carried out by practising teachers. It is expected that classroom teachers will select resources from those that meet the provincial

criteria and that suit their particular pedagogical needs and audiences. Teachers who wish to use non-provincially recommended resources to meet specific local needs must have these resources evaluated through a local district approval process.

The use of learning resources involves the teacher as a facilitator of learning. However, students may be expected to have some choice in materials for specific purposes, such as independent reading or research. Teachers are encouraged to use a variety of resources to support learning outcomes at any particular level. A multimedia approach is also encouraged.

Some selected resources have been identified to support cross-curricular focus areas. The ministry also considers special-needs audiences in the evaluation and annotation of learning resources. As well, special-format versions of some selected resources (Braille and taped-book formats) are available.

Learning resources for use in BC schools fall into one of two categories: provincially recommended materials or locally evaluated materials.

All learning resources used in schools must have recommended designation or be approved through district evaluation and approval policies.

Provincially Recommended Materials

Materials evaluated through the provincial evaluation process and approved through Minister's Order are categorized as recommended materials. These resources are listed in Appendix B of each IRP.

Locally Evaluated Materials

Learning resources may be approved for use according to district policies, which provide for local evaluation and selection procedures.

Internet Resources

Some teachers have found that the Internet (World Wide Web) is a useful source of learning resources. None of the material from this source has been evaluated by the ministry, in part because of the dynamic nature of the medium.

ORGANIZING FOR INSTRUCTION

There are several educational, social, and technical issues to consider before starting a music program. The following is a general guide to issues common to all areas of music education.

Considerations for Planning

A music program should include a range of opportunities for creating, listening to, and performing music. These experiences will serve as the basis for exploring music concepts articulated by this curriculum.

Instructional strategies suggested in this IRP are aimed at providing opportunities for students to explore and express themselves through music, and to reflect on their own work and that of others. Teachers are encouraged to plan both individual and group work, and to include a range of cultural content.

In planning a music program, teachers might find it helpful to:

- vary instructional approaches and activities to address differing levels of experience, access, and confidence with materials, technologies, and processes

- establish an accepting and co-operative atmosphere in which students feel safe and free to take risks
- inform students about classroom management policies and expectations regarding their work in the music classroom
- inform students about expectations for using and maintaining the rehearsal space (e.g., placement of chairs, stands, and risers)
- include strategies for students to experience current technological processes and equipment, where relevant.

Introducing Controversial Content

Of particular issue to music classes is the appropriateness of music repertoire. While this IRP advocates providing opportunities for students to play, listen to, and discuss their own music choices, teachers should ensure that unsuitable music (e.g., containing obscenities, images of violence, or gender-role stereotypes) is not played unless an appropriate context has been established. For multi-grade classes in particular, teachers should ensure that all students are sufficiently mature to understand the full context of the music.

It is recommended that teachers listen to students' musical choices before allowing them to be played, and prepare to direct the discussion in relation to any sensitive issues that may arise. Music for particular occasions or contexts (e.g., Christmas, national anthems, political protest songs) may be religiously or culturally objectionable for some students. Teachers should ensure that a range of contexts in performing and listening repertoire be represented, and should be prepared to offer alternative strategies.

Responding to Sensitive Issues

Some students or their parents may be concerned about certain matters arising from music classroom activities (e.g., religious or cultural contexts, social pressure on adolescents, human sexuality, standards of personal behaviour, assertive communication). The following are some suggested guidelines for dealing with sensitive issues:

- Inform parents of the objectives of the curriculum before addressing any sensitive issues in the classroom and provide opportunities for them to be involved in their children's learning.
- Be aware of district policy and procedures regarding instruction involving sensitive issues (e.g., policy for exempting students from participation in certain classroom activities).
- Obtain the support of the school administration before engaging in any potentially sensitive instruction.
- Obtain appropriate in-service training or consult with those in the school who have relevant expertise (e.g., a teacher-counsellor) before beginning instruction in a new, unfamiliar, or potentially sensitive area of study.
- Avoid dealing with controversial issues until class members have had enough time together to become comfortable with one another and to learn an appropriate process for addressing such issues.
- Preview media materials (e.g., print, video, film) and set guidelines for student Internet access to sensitive material.
- Know district policy regarding the rights of individuals and the need for permission when students are videotaping, filming, photographing, and recording. Establish a procedure for filing any necessary release forms.

Working with the Music Community

The broad nature of music as envisioned by BC music curricula requires students to be exposed to a variety of music styles. To extend the range of opportunities for students, teachers may wish to team teach with other music instructors and musicians in the community (e.g., performers, teachers, therapists, technicians). It is particularly useful to use experts when presenting culture-specific material to avoid misrepresentation, offence, and misappropriation of culture.

When working with guest composers and musicians, teachers should:

- arrange a meeting with them beforehand to discuss appropriate learning outcomes and expectations, and areas of the curriculum to be addressed (e.g., focus on structural elements and historical, cultural, and societal contexts)
- prepare students for the experience (e.g., discuss expectations for process and etiquette; allow for pre-learning of specialized techniques or background information)
- determine the needs of the guest musician (e.g., equipment, space, time)
- allow time for debriefing with students and guests.

When students are working as composers or conductors with peers or younger students, encourage them to consider the following:

- What might these student musicians be reasonably able to accomplish at that grade level?
- What warmup activities and background information need to be incorporated?
- Is the music appropriate for a school setting?

- Is there a plan established for working through and sequencing the various parts of the music?
- What are the criteria for success?

Teachers and students should consider the following community resources for broadening the range of learning opportunities in music:

- professional and community performance ensembles
- music studios, companies, and associations
- community, provincial, and national arts councils
- college and university fine arts departments
- music teachers' associations
- arts periodicals and publications
- arts broadcasting (radio, television)
- Internet web sites for music
- continuing education programs
- community cultural associations
- recreation centres
- cultural festivals
- Aboriginal communities.

Working with the Aboriginal Community

The Ministry of Education is dedicated to ensuring that the cultures and contributions of Aboriginal peoples of BC are reflected in all provincial curricula. To address these topics in the classroom in a way that is accurate and that respectfully reflects Aboriginal concepts of teaching and learning, teachers are strongly encouraged to seek the advice and support of local Aboriginal communities. As Aboriginal communities are diverse in terms of language, culture, and available resources, each community will have unique protocol to gain support for integration of local knowledge and expertise. To begin discussion of possible instructional and

assessment strategies, teachers should first contact Aboriginal education co-ordinators, teachers, support workers, and counsellors in their district who will be able to facilitate in identifying local resources and contacts such as Elders, chiefs, tribal or band councils, or Aboriginal cultural centres.

In addition, teachers may wish to consult the various Ministry of Education publications available, including the “Planning Your Program” section of the resource, *Shared Learnings* (1998), which helps all teachers provide students with knowledge of, and opportunities to share experiences with, BC Aboriginal peoples. For more information about these resources, consult the Aboriginal Education website: <http://www.bced.gov.bc.ca/abed/welcome.htm>

Creating a Safe Learning Environment

Teachers should address the following questions prior to, during, and after an activity:

- Are students aware of established safety rules and procedures? (e.g., hearing conservation, health procedures when sharing instruments)
- Is the activity suitable for the interests, confidence levels, abilities, and physical condition of the students?
- Has the instruction been sequenced progressively to ensure safety?
- Are the students being properly supervised?
- Have students been given specific instructions about how to use the facilities and equipment appropriately?
- Are the facilities and equipment suitable and in good repair?

In addition to physical safety, teachers should consider the emotional safety of students when planning a music program. Be sensitive to individual students, and be prepared to respond to unique situations and to develop creative strategies to deal with rivalry, stress, stage fright, etc. Teachers should also be aware of activities that may cause emotional or psychological stress for individual students (e.g., public performances, performance tests) and be prepared to offer alternative strategies as necessary.



CURRICULUM

Choral Music 11 and 12

Choral Music 11 and 12 courses focus on developing the knowledge, skills, and attitudes students require to perform in choral ensembles. In these courses, students have opportunities to:

- develop the techniques required to sing in a variety of ensemble contexts, demonstrating technical competence and stylistic interpretation
- develop an understanding of the aesthetic qualities of music
- develop music literacy
- perform diverse repertoire, exploring how choral music differs across cultures and throughout history
- examine the various roles and purposes of choral music in society
- explore career opportunities related to music, and develop skills for pursuing those options.

Choral Music 11 and 12 are performance-based courses designed to give students the opportunity to derive educational experiences from participating in a choral music ensemble. Certain concepts and skills can be identified and experienced only in the ensemble setting. This group experience allows students to develop an understanding of the ideal aesthetic and technical qualities of a choral ensemble. Through ensemble performance, students develop their abilities in the three areas common to all fine arts curricula: skills and techniques, expression and creation, and context.

Choral Music 11 and 12 provide opportunities for students to experience a wealth of choral ensemble repertoire. Through their involvement in the performance of this repertoire, students become aware of and understand the special nature of choral ensemble music. They experience the elements of music distinctive to ensemble literature. As students are

exposed to the technical and theoretical aspects of music, they develop conceptual understanding of the performance issues specific to choral ensembles.

Through performance, students can shape and refine their ideas and integrate their knowledge and attitudes with their technical skills. A musician's performance ability is a developmental process, incorporating exploration, interpretation, refinement, and reflection. As individual performers in an ensemble, students develop musicianship, incorporating technical competence, music literacy, and artistry. Through participation in the rehearsal and performance process, students gain confidence, self-esteem, and a sense of commitment.

Through Choral Music 11 and 12, students acquire the knowledge, skills, and attitudes that enable them to embrace music as a lifelong pursuit.

THE CHORAL MUSIC 11 AND 12 CURRICULUM

The prescribed learning outcomes for Choral Music 11 and 12 are grouped according to the same three curriculum organizers used in all Kindergarten to Grade 12 Music IRPs: Structure; Thoughts, Images, and Feelings; and Context. A fourth organizer, Musicianship, identifies learning in relation to the applications of ensemble performance for Choral Music 11 and 12 courses.

The following curriculum organizer descriptions define the course content specific to Choral Music 11 and 12.

Structure

Music is structured sound. To better understand music, students need to learn to distinguish the forms and structures found in it. In Choral Music 11 and 12, students perform music, demonstrating an

understanding of theoretical and practical applications of these structural elements. Students from Kindergarten to Grade 12 work with the structural elements of music, applying them with increasing refinement and complexity as they gain experience and maturity.

Elements of Rhythm

Elements of Rhythm addresses the learning needed to perform music with an understanding of pulse, metre, and rhythmic patterns. This includes developing the skills of rhythmic sight-reading and inner hearing, and an understanding of the relationship between rhythm and lyrics. Students also practise rhythmic notation through ear training and aural dictation.

Elements of Melody

Elements of Melody addresses the learning needed to perform music with an understanding of pitch, melodic line, and melodic structure. This includes developing the skills of melodic sight-reading and inner hearing, and an understanding of the relationship between melody and lyrics. Students also practise melodic notation through ear training and aural dictation.

Elements of Expression

Elements of Expression describes the learning needed to perform music with an understanding of harmony, texture, dynamics, tempo, timbre, and articulation. Students also develop an understanding of the expressive qualities of their voices and of the performance ensemble as they relate to the physical properties of sound.

Form and Principles of Design

In Choral Music 11 and 12, students apply knowledge of the definitive forms of choral repertoire to their performance and creation of music. These forms are based on the principles of design: unity, variety, repetition, emphasis, and pattern.

Thoughts, Images, and Feelings

Music uses the structural elements of rhythm, melody, texture, dynamics, tempo, timbre, articulation, and lyrics to represent thoughts, images, and feelings. It is through expressing and evoking thoughts, images, and feelings that music is given meaning. Students learn to understand and appreciate this aspect of music as they perform, listen to, and create choral music.

In Choral Music 11 and 12, students apply their understanding of the structural elements of music to link music experiences with events in their lives. By having opportunities to share their responses with their peers, students learn to understand the diversity of thoughts, images, and feelings that are evoked by and expressed through music. This enables them to grow in their understanding of the aesthetic qualities of choral music, incorporating intellectual, sensory, and emotional involvement in and response to the music.

Context

Self and Community

Music contributes to the development of self within community. Experiences in choral performance provide students with opportunities to participate in and develop a sense of community and their place in it. A sense of community arises as meaning is derived from interaction with others. Students see themselves as participants in the development of music culture in their own communities.

In Self and Community, students develop:

- skills and attitudes for participating as a musician within society (e.g., respect, leadership, critical thinking)

- understanding of the health and safety issues relevant to choral performance
- understanding of the various factors (e.g., social, economic, legal, ethical, technological) affecting the performance, composition, production, and distribution of music
- skills in applying production elements (e.g., lighting, sound equipment, appropriate dress, choreography) and awareness of their effects on the performance.

Performance ensemble experiences develop valuable personal and interpersonal skills that students can apply in broader social and career contexts.

Historical and Cultural

Music is created, communicated, perceived, and responded to in historical and cultural contexts. Choral Music 11 and 12 provides opportunities for students to perform music from a range of historical and cultural contexts. This enables students to develop an appreciation of and respect for stylistic diversity and the inter-relationships among historical and cultural styles of choral music.

Musicianship

Musicianship is the synthesis of content and context in the performance environment. As individual performers in an ensemble, students develop musicianship, incorporating technical competence, music literacy, and artistry. Through participation in the rehearsal and performance process, students learn the skills and attitudes necessary to perform within an choral ensemble, including:

- understanding of the significance and function of their individual voice within the ensemble
- striving for fluency in singing
- applying performance skills as appropriate to the music style (e.g., stage presence, etiquette, performance energy)
- demonstrating personal commitment to the ensemble (e.g., focus and concentration; adequate preparation for rehearsal and performance through good practice skills and habits; attendance, punctuality, deportment)
- responding musically to the structural elements of the repertoire (e.g., balance, theoretical concepts)
- responding to direction (e.g., of the conductor, of section leaders).

PROGRAM MODELS

The Music 11 and 12 IRP is designed to provide flexibility in organizing and implementing the curriculum and to acknowledge the existing music programs already in place in BC schools. In order to recognize the diverse nature of music program delivery, learning outcomes for Choral Music 11 and 12 have been designed to be delivered within any of the following program models:

- Choral Music 11: Concert Choir 11
- Choral Music 12: Concert Choir 12
- Choral Music 11: Vocal Jazz 11
- Choral Music 12: Vocal Jazz 12

In each of these program models, teachers provide opportunities for students to achieve the prescribed learning outcomes for Choral Music 11 and 12 while performing within a particular ensemble setting. Teachers need to design their courses and select repertoire to address both the prescribed learning outcomes and the required content specific to the particular program model. The Required Program Model Content charts on the following pages outline this content in relation to:

- technical competence
- performance applications
- music literacy.

The content in these charts provides the framework within which the prescribed learning outcomes are delivered. The suggested instructional and assessment strategies within each curriculum organizer provide additional guidance for teachers to plan their programs in relation to the particular program model. (Note that some suggested instructional and assessment strategies are specific to either Concert Choir or Vocal Jazz, while others apply to both program models.)

If students are taking more than one Choral Music course, they must satisfy the learning outcomes in relation to the content for each program model for which they are receiving credit (e.g., a singer must satisfy the program model content for both Concert Choir and Vocal Jazz in order to receive credit for both).

Both Concert Choir and Vocal Jazz are viable means of artistic expression, and are highly effective educational vehicles for developing musical abilities, understandings, and appreciation. Schools and districts are strongly encouraged to provide opportunities for students to take more than one program model at each grade level. Course codes for each of these program models are listed in the Ministry of Education's *Course Information Handbook*.

Required Program Model Content: Concert Choir 11 and 12

Concert Choir 11 and 12 courses must incorporate the following content within the delivery of the prescribed learning outcomes for Choral Music 11 and 12.

<p>Technical Competence: development of singing techniques as specific to individual voices</p>	<ul style="list-style-type: none"> • diction (e.g., enunciation, vowel formation, phonation, diphthongs, word/syllable emphasis, pronunciation) • tone quality as specific to repertoire (e.g., resonance, head voice, chest voice, vibrato, straight tone) • articulations, inflections, and ornamentations (e.g., sostenuto, portamento) • intonation • breath control • development of range • singing over voice break • blend and balance
<p>Performance Applications: performance skills and attitudes appropriate to a variety of concert choir performance contexts</p>	<ul style="list-style-type: none"> • fluency—synthesis of vocal techniques and aesthetic interpretation • role of the individual voice within the ensemble • stage presence and etiquette as appropriate to the performance context • posture • a cappella and accompanied performance • memorization • responding to direction (as specific to the style)
<p>Music Literacy: abilities to read and notate music ideas, use appropriate music terminology, and understand the elements of choral music styles</p>	<ul style="list-style-type: none"> • music theory—notation and terminology in relation to the structural elements of choral music (e.g., sight reading, ear training) • choral voicings (e.g., SSA, SAB, SATB, TTB) • concert choir repertoire (e.g., madrigal, chant, gospel, pop)

Required Program Model Content: Vocal Jazz I I and I2

Vocal Jazz I I and I2 courses must incorporate the following content within the delivery of the prescribed learning outcomes for Choral Music I I and I2.

<p>Technical Competence: development of techniques as specific to individual voices</p>	<ul style="list-style-type: none"> • diction (e.g., enunciation, vowel formation, phonation, diphthongs, word/syllable emphasis, pronunciation) • tone quality as specific to repertoire (e.g., resonance, head voice, chest voice, vibrato, straight tone) • articulations, inflections, and ornamentations (e.g., bend, fall-off, plop, ghost, shake) • intonation • breath control • development of range • singing over voice break • blend and balance • improvisation, scat singing
<p>Performance Applications: performance skills and attitudes appropriate to a variety of vocal jazz ensemble performance contexts</p>	<ul style="list-style-type: none"> • fluency—synthesis of vocal techniques and aesthetic interpretation • role of the individual voice within the ensemble • stage presence and etiquette as appropriate to the performance contexts • posture • memorization • relationship with the rhythm section • staging (e.g., microphone technique, choreography) • responding to nonverbal communication within the ensemble (e.g., call and response, solo and accompaniment) • responding to direction (as specific to the style)
<p>Music Literacy: abilities to read and notate music ideas, use appropriate music terminology, and understand the elements of choral music styles</p>	<ul style="list-style-type: none"> • music theory—notation and terminology in relation to the structural elements of vocal jazz music (e.g., music reading, jazz-specific harmonic relationships, improvisation) • choral voicings (e.g., SSA, SAB, SATB, TTB) • vocal jazz repertoire (e.g., swing, blues, ballad, musical theatre)

CLASSROOM CONSIDERATIONS

Delivery of the Choral Music 11 and 12 curricula requires attention to a number of considerations, including student groupings, appropriate facilities, and specialized equipment and materials.

Combined Ensembles

Teachers may sometimes find it necessary to combine two or more grade levels in one ensemble. In such cases, it is imperative for the teacher to plan instruction in relation to the prescribed learning outcomes for each grade, to allow for student learning and achievement at each level. Students need to understand the learning expectations for their particular grade, and should be assessed accordingly.

In addition, teachers may want to enlist instrumental music students to accompany their vocal ensemble. In these instances, teachers need to plan instruction and assessment according to the specific content outlined for each program model. For example, in a vocal jazz ensemble accompanied by a rhythm section, teachers would plan instruction and assessment as follows:

- for singers, according to the Choral Music prescribed learning outcomes and the Vocal Jazz program model content
- for instrumental students, according to the Instrumental Music prescribed learning outcomes and the Jazz Band program model content.

See the information on Program Models earlier in this Course Description and in the Course Description for Instrumental Music 11 and 12.

A student may only receive credit for each program model once at each grade level. Therefore, if a keyboard player, for example, is taking Jazz Band and is an accompanist for a Vocal Jazz ensemble, teachers need to consider giving credit for the second course using Fine Arts 11, Selected Studies, Independent Directed Studies, Career Preparation, and/or Locally Developed courses. In this example, the student's transcript would include the following entries:

- Instrumental Music 11: Jazz Band (4 credits)
- Fine Arts 11: Vocal Jazz Rhythm Section (2 credits), Selected Studies: Vocal Jazz Rhythm Section (2 credits)

For more information, see the Ministry of Education's *Handbook of Procedures*.

Facilities

When choosing or designing a facility, consider the following:

- Are the acoustics appropriate and safe?
- Does the facility offer flexibility for student groupings in rehearsal and performance? (e.g., movable risers, chairs, and desks)
- Is the equipment (e.g., chairs, microphones, stands) ergonomically appropriate for choral performance?
- Is the space open and unobstructed?
- Is there adequate lighting, heating, and ventilation?
- Is there access to drinking water?
- Is there access to video equipment, computer technology, and an adequate sound system?
- Is there access to storage? (for music, equipment)
- Is a soundproof room available?

Equipment and Materials

Teachers who want to offer students experiences with a variety of materials and processes but who are unable to purchase all the necessary equipment may be able to use specialized equipment from other departments in the school or district (e.g., fine arts, drama, technology education, or business education departments). Local colleges, television and radio broadcasters or studios, and businesses are other possible sources. This equipment includes:

- performance and playback equipment (PA system, monitors, mixer, microphones, stereo system, headphones, VCR/DVD and television, MIDI keyboard)
- recording equipment (video cameras, computers, software, score anthology and recording collection, MIDI workstation, SMPTE equipment)
- sound-manipulation equipment (sound effects, sampler).

CREATING AND RESPONDING TO MUSIC

Although Choral Music 11 and 12 are performance-based courses, students will also have opportunities to experience the inter-related approaches of *creating* (their own music compositions), and *responding* (to live or recorded performances).

Creating Music

Depending on the program model, initial activities in music creation may need to be very structured. Once students are familiar with the process, less-structured activities can be included. Although compositions will focus on the voicings for the particular program model, students may also incorporate the use of ensemble instruments or technology.

The steps suggested in the Creating Music chart may help teachers structure activities that allow students to create compositions as a whole class, in small groups, or individually. These suggestions are intended to be flexible enough to suit students with varied musical backgrounds.

Creating Music

These steps may be combined or rearranged to suit the situation.

1. Provide a context or motivation for composition. Student-created compositions can illustrate a larger context. For example, students can demonstrate their understanding of the elements of expression, the principles of design, or the historical and cultural contexts of choral music.
2. Discuss objectives and establish criteria.
3. Guide students as they create compositions. Assist them as they:
 - decide on a focus (e.g., expressing a feeling or idea; matching sounds with visual images; interpreting a poem or story; creating a soundtrack for a cartoon; exploring specific elements of rhythm, melody, or expression; transforming a previously composed work; solving a given problem)
 - collect sounds and melodic or rhythmic ideas (e.g., animal, electronic, and environmental sounds; found objects; acoustic and electronic musical instruments; voices; body percussion)
 - explore (balance instructional time and problem-solving activities)
 - develop compositions (combine and sequence sounds into compositions or forms of expression that are personally meaningful)
 - refine and evaluate.
4. Give students opportunities to rehearse and perform their compositions.
5. Encourage students to reflect on and assess their work.
6. Help students extend and redirect their experiences. Encourage them to:
 - talk about their projects with composers
 - listen to recordings of music that illustrate the same principles they were using
 - adapt or expand their original ideas to create a new compositions
 - apply their compositions to other subject areas such as dance, drama, literature, or visual arts.

Adapted from Arts Education: A Curriculum Guide for Grade 8 (Saskatchewan Education, Training and Employment, September 1994).

Responding to Music

Listening to live or recorded music should be an active experience. Teachers should encourage students to become immersed in the music aurally, emotionally, and physically.

Students bring varied perspectives and associations, cultural and personal backgrounds, and ways of knowing to their responses to music presentations. Because these perspectives are personal and will vary from student to student, an atmosphere of trust and respect must be established. Students should be asked to express their opinions, and encouraged to realize that their unique perspectives will enhance other students' listening experiences.

People respond in different ways to the same music presentation. It is also true that one person can, and in most cases should, respond in more than one way. The following are three ways students may respond to their work, the work of peers, professional live performances, or recorded music:

- on an emotional level—allowing music to evoke feelings
- on an associative level—making associations with the music or with images in the music (which may be of a personal nature or come from a cultural perspective)
- on a formal, intellectual level—responding with formal analyses and interpretations of the music.

Students also benefit from opportunities to research, analyse, and interpret the context of music of various cultures and time periods. The following topics might be considered:

- origin of the music
- purpose of the music (e.g., social, ritual, ceremonial, celebratory, occupational)
- beliefs and customs of the culture or era
- historical factors that might have influenced the music
- symbolism used in the music.

The steps suggested in the Responding to Music chart may help teachers structure formal response activities. These suggestions are intended to be flexible enough to suit students with varied musical backgrounds.

Responding to Music

These steps may be combined or rearranged to suit the situation.

1. Preparation—establish the focus for listening to the music.
2. First impressions—encourage students to respond spontaneously (no wrong answers).
3. Description—ask students to take inventory of what they heard, responding objectively rather than interpretively
4. Analysis—encourage students to:
 - identify the structural elements of the music (using appropriate music terminology)
 - identify the form and design of the music
 - identify cultural influences represented in the music
 - identify how the musician(s) used the elements and principles to achieve certain effects
 - reflect on and discuss what the music means to them (e.g., What is the work about? What does it mean? Why did the artist create the work?)
 - analyse how their responses are influenced by their experiences and perceptions of the world.
5. Background information—provide or ask students to research biographical, historical, and cultural information about the composer or performer.
6. Informed judgment—ask students to refer back to their first impressions and support their initial opinions of the work or develop and support new opinions of the music and its value based on their discussions, research, and reflections.

Adapted from Choral 10, 20, 30: Curriculum Requirements (Saskatchewan Education, September 1997).

PRESCRIBED LEARNING OUTCOMES

It is expected that students will:

- demonstrate an understanding of the relationship between lyrics and rhythm in choral music
- demonstrate an ability to internalize rhythmic patterns in simple and compound metres
- sight-read rhythmic patterns from appropriate repertoire
- apply skills in ear training and aural dictation to notate rhythmic patterns in simple and compound metres
- describe pulse, metre, and rhythmic patterns using appropriate music terminology

SUGGESTED INSTRUCTIONAL STRATEGIES

- Challenge students to rewrite the lyrics of a music selection with the intent of changing the pulse and rhythmic stresses of the text. Have students perform their lyrics for the class, and discuss the results.
- Demonstrate the use of rhythmic speaking to illustrate patterns in simple, compound, and mixed metres. Have students practise different ways of changing the stress of selected words in the phrase.
- Demonstrate ways students can use gestures to indicate differences in pulse between the up-beats and down-beats (e.g., cupped hand up and down). Have students work in small groups to practise singing and conducting selections from repertoire using their gestures.
- Have students perform a piece of music in which each student or group of students has been assigned responsibility for specific measure(s). Perform the piece, maintaining the rhythmic integrity of the pulse throughout.
- Discuss the function of the rhythm section in a vocal jazz ensemble. Provide opportunities for students to take turns sitting in with the rhythm section, observing and listening to what they do. Have them sing along with the bass, piano, or guitar parts, focussing on the rhythms.
- As students are learning and practising repertoire, point out examples of rhythms characteristic of particular styles, such as dotted rhythms, syncopation, swing, and tied notes. Have students clap or sing each rhythm, then notate it.
- Have students work in pairs to create question-and-answer rhythm dialogues (clapping or singing) using complex rhythms based on current repertoire. Have each pair of students take turns leading the ensemble in their rhythm dialogues before rehearsing the related song.
- Have students work in pairs to take turns singing a phrase from repertoire in which they create a specific rhythmic deviation. Challenge the partners attempt to identify the change.
- Introduce students to notation symbols for percussion. Have them choose verbal sounds to represent the percussion notation, and rehearse a selected piece using those sounds.
- Have students work in groups to notate a challenging rhythmic excerpt from a new piece of music. Have them include in the notation any musical terms or markings that would assist in sight-singing and internalizing the rhythmic patterns of the section. Have students perform the rhythms for each other.

SUGGESTED ASSESSMENT STRATEGIES

- As a class, develop criteria to measure how well students were able to incorporate their new lyrics with the existing rhythm pattern of the music selection.
- Use a checklist to observe and record each student's ability to keep a constant beat and identify the pulse of a piece.
- Assess the ability of each student to maintain the rhythm in her or his assigned measure. Use a rating scale to measure their rhythmic accuracy, focussing on students' abilities to identify the pulse and demonstrate rhythmic accuracy.
- Play recordings of particular rhythmic styles. Have students complete a listening test, identifying the style of each example in relation to its rhythmic characteristics. Collect the tests for assessment.
- As students perform their vocal percussion parts, assess their abilities to maintain the pulse, metre, and rhythmic style accurately throughout the piece.
- Have students notate a challenging rhythmic excerpt from a new piece of music. Record students performing their rhythm patterns. Use the recording as a basis for teacher, peer, and self-assessment in relation to:
 - accuracy of rhythmic notation
 - consistent tempo
 - appropriate style (e.g., rumba, swing)
 - ability to maintain the integrity of the part.
- As students work on their notations and performances in small groups, observe the following:
 - Was the student capable of completing the task?
 - How easily did the student accomplish the task?
 - What level of rhythmic terminology is the student using?
 - To what degree does the student persevere with the task?

RECOMMENDED LEARNING RESOURCES



Print Materials

- The New Harvard Dictionary of Music
- Pocket Music Dictionary
- The Structure of Singing
- Teaching Choral Music



Multimedia

- Milestones in Music History
- Music! Its Role and Importance in Our Lives, 2000 Edition
- Stepping Stones to Teaching Music



CD-ROM

- Vocal Ear Training

PRESCRIBED LEARNING OUTCOMES

It is expected that students will:

- perform appropriate scales, intervals, and arpeggios
- perform melodies with an understanding of phrasing
- identify examples of melodic structure in choral repertoire, using appropriate terminology
- sight-sing melodies
- apply skills in ear training and aural dictation to notate melodies

SUGGESTED INSTRUCTIONAL STRATEGIES

- Demonstrate a range of strategies for extending vocal technique (e.g., scales, arpeggios). Have students keep a warmup log, documenting the exercises performed and their effects on vocal technique (e.g., interval accuracy, expression of range, intonation, tone quality, breath control).
- Use drill exercises to help students practise singing scales in tune (e.g., blues, bop, chromatic, minor, major). Focus on pitch, tonal centre, and vowel placement. Use a chart to show the similarities and differences between the types of scales.
- Give students a melodic excerpt that does not contain phrase markings. Have the students mark their parts with their interpretations of the phrasing of the given excerpt. Perform the excerpt using students' interpretations. Discuss and compare their choices.
- Have students brainstorm examples of melodic structures (e.g., key changes, contour, motives, tonal centre, modality, phrase length, interval relationships, tension and resolution). Have them work in groups to identify examples of each melodic structure in their repertoire. As a class, develop markings and conducting gestures that represent these structures. Use these markings and gestures during rehearsal and listening exercises. Point out how they can use these markings and gestures as aids to memorization.
- Have students sing a familiar piece in its original key, then in a different key (from one major key to another, or from a major key to minor key or vice versa). Discuss the effect of the change on the melody and on the overall sound of the song.
- Use a sight-singing resource to give students the opportunity to improve their sight-singing abilities. Have students perform increasing complex melodies at sight. Challenge students to identify related melodic patterns in their repertoire. Demonstrate ways they can apply knowledge of melodic structure to aid in sight-singing (e.g., mnemonic devices, solfège).
- Have students work in groups to identify familiar intervals to use as mnemonic cues to help them sight-sing (e.g., P4 = "Here Comes the Bride," P5 = "Twinkle Twinkle," Min3 = "O Canada"). Have them share their mnemonics with the class. Practise sight-singing using the various mnemonics. Have students record in their learning logs the effectiveness of the mnemonics for sight-singing.

SUGGESTED ASSESSMENT STRATEGIES

- At the end of each term, have students submit their warmup journals. Have them include a summary of their progress, a statement of their personal goals for the next term, and a self-assessment based on criteria established by the class.
- Collect students' marked parts, and check for evidence that they understand music terminology and phrase markings. Extend the activity by observing students' abilities to perform the melodic excerpt with and without the notated phrase markings.
- Have students conduct peer assessments of each other's work in identifying examples of melodic structure from repertoire. Assessment should focus on whether the other group's style, rhythmic notation, pitch, and phrasing were correct. Have students defend their assessment with reference to pre-determined criteria, such as:
 - Can they defend their opinions using examples from repertoire?
 - Do they correctly use appropriate music terminology to defend their assessments?
- When distributing a new piece of repertoire, have students work in their sections to analyse and discuss the piece in terms of key signature, range of notes, and intervals. Look for evidence that they are able to identify strategies in to prepare for sight-singing.
- Starting with perfect intervals and progressing to other diatonic intervals, have students identify and sing an interval-of-the day. Assess their abilities to accurately identify and reproduce intervals.
- Use a rubric to assess the quality of each student's ability to sight-sing increasingly complex melodies. Include criteria such as their abilities to:
 - relate pitches to *doh*
 - pitch diatonic intervals accurately
 - identify and sing non-diatonic pitches (accidentals).

RECOMMENDED LEARNING RESOURCES



Print Materials

- The New Harvard Dictionary of Music
- Pocket Music Dictionary
- The Structure of Singing
- Teaching Choral Music



Multimedia

- Milestones in Music History
- Music! Its Role and Importance in Our Lives, 2000 Edition
- Stepping Stones to Teaching Music



CD-ROM

- Vocal Ear Training

PRESCRIBED LEARNING OUTCOMES

It is expected that students will:

- demonstrate an understanding of the relationship between the lyrics and the elements of expression in choral music
- perform dynamics with appropriate tone quality within the functional range of the voice
- perform articulations appropriate to a variety of choral styles
- apply an understanding of timbre to performance of repertoire
- demonstrate an understanding of harmonic voicings in choral repertoire
- analyse the use of the elements of expression in choral repertoire
- demonstrate an understanding of the relationship between the elements of expression and the acoustics of the performance environment

SUGGESTED INSTRUCTIONAL STRATEGIES

- Have students approach a new piece of repertoire by first reciting the lyrics alone. Discuss the possible lyrical intent of the composer. Sing the song. How does the addition of the melody, rhythm, and expression affect the lyrical intent?
- Play recordings of different singers to illustrate a variety of vocal tones (e.g., Kathleen Battle, Diana Krall, and Billie Holiday). Introduce appropriate music and anatomy terminology as necessary to describe the varying timbres and tonalities.
- Choose a song that includes specific jazz inflections such as an ascending gliss, pitch bend, or fall off. Provide opportunities for students to practise these inflections in their sections, applying them to phrases in their repertoire.
- Have students perform a verse of a song using the vowel sounds only. Explore the various vowel shapes, and have students discuss their suitability. Perform the song again, this time with full text. Discuss the various articulations and inflections inherent in particular vowel and consonant sounds, and ways of modifying them.
- Have the rhythm section or accompanist play a chord progression, and ask the choir to scat sing over it. Write out the guide tones (3rd and 7th notes) and explain the appropriate voice leading of these guide tones. Ask students to sing the guide tones while the bass or piano player plays the root of the chord progression. After practising this exercise, ask students to scat sing over the progression, using the guide tones as the basis of the improvisation.
- Discuss the use of ghost notes (implied tones) for particular expressive effects. Have students sing a melody once through as written, then the second time adding ghost notes. Have them discuss and defend their placement of ghost notes.
- Have students listen to or watch (live or recorded) two different choirs singing the same work. Ask them to complete a chart or Venn diagram illustrating how each group used the elements of expression. Discuss as a class: how did the manipulation of the elements of expression contribute to each group's unique performance?
- Record the choir performing in a classroom environment and in a large concert venue. Have students compare the two performances in terms of the effect of the acoustics of the venue on the elements of expression. Can they achieve the same elements of expression in both cases? How can the performance be changed to adapt to the venue?

SUGGESTED ASSESSMENT STRATEGIES

- Assess students' abilities to use appropriate terminology in describing the tonal characteristics in various vocal recordings.
- After practising repertoire with notated jazz inflections, challenge students to sing a new or familiar piece incorporating their own choice of inflections. Ask them to defend their choices in terms of how they worked in the music phrase.
- Have students create a chart to illustrate the relationships among consonant and vowel sounds and articulations. Look for evidence of their abilities to use appropriate music terminology in their descriptions.
- Record students improvising over the piano playing chord progressions. Use the recording to assess how accurately students were able to identify the notes they sang in terms of the notes' harmonic function in the chord progression.
- Distribute a score of a familiar piece, and challenge students to mark it with dynamic and accent markings as they deem to be appropriate. Use questions to have students justify their markings, and look for evidence that they are able to:
 - explain their choices in relation to expressive intent
 - use appropriate terminology to describe their choices
 - use correct notation symbols.
- In assessing students' abilities to sing ghost notes, ask them to defend their choices on where to place ghost notes and where they fall within a pattern. Look for evidence that they are able to defend their choices in reference to their expressive effect.
- Ask students to keep a learning log describing how they can modify their performances to make a more expressive performance.

RECOMMENDED LEARNING RESOURCES



Print Materials

- The New Harvard Dictionary of Music
- The Structure of Singing
- Teaching Choral Music



Multimedia

- Milestones in Music History
- Music! Its Role and Importance in Our Lives, 2000 Edition
- Stepping Stones to Teaching Music



CD-ROM

- Vocal Ear Training

PRESCRIBED LEARNING OUTCOMES

It is expected that students will:

- analyse form and the principles of design in choral repertoire
- compare form and principles of design in choral music with those in other artforms
- apply knowledge of form and principles of design to create short choral compositions

SUGGESTED INSTRUCTIONAL STRATEGIES

- Have students insert a scat or solo section into a familiar piece. What effect does this addition have on the form? What is the name of the form of the new piece?
- Challenge students to manipulate the form of a familiar piece in a number of different ways (e.g., extending the solo section, trading fours, vamping the sections, question and response). Discuss the effect of each change on the form of the song.
- In groups, have students analyse the form in a piece of repertoire, and break it down into cueable subsections (e.g., phrase, sentence structure, key modulations, beginnings of verses, cadences, repeated lyrics and melodies). Discuss ways that students can use knowledge of forms to help them memorize their performance repertoire.
- Review simple forms used in popular music (e.g., AABA). Challenge students to compose and perform a short choral work within that form, demonstrating their knowledge of a particular style (e.g., blues, ballad, rap, hip-hop).
- Challenge students to analyse the sentence structure of a piece of repertoire in relation to its form, focussing on punctuation such as commas, semicolons, colons, and periods. Then have them select a short piece of prose text, and define it in terms of musical forms.
- Discuss the relationship between forms in choral music and corresponding dance performances (e.g., musical theatre, music videos). Include a focus on choral forms defined by text (e.g., chorus, strophic). Have students select an example and use diagrams to show relationships between the two forms. Co-ordinate with a school or community dance class to perform a piece in which the musical forms are represented by dance.
- Ask students to select a popular children's rhyme, and analyse its form. Have them then create a composition based on the rhyme and within set parameters (e.g., eight measures long, major key).
- Introduce music composition techniques such as retrograde, inversion, repetition, and contrast. Have students take a phrase from their repertoire, and use selected composition techniques to manipulate and expand the phrase into a new composition. Provide opportunities for students to sing their compositions.

SUGGESTED ASSESSMENT STRATEGIES

- After students have conducted research into various forms, have them write a paragraph outlining the major similarities and differences between two contrasting choral works. Students should be able to make reference to form and the principles of design in their comparisons.
- Ask students to work together to document the relationships that exist between form and design in the music and dance. Have them use their learning logs to reflect on the experience of representing music form through dance, and what they have learned about form. Use questions such as the following to focus their reflection:
 - How was the form of the music reflected by the dance?
 - How was the choir's performance affected by the dance performance?
- Have students analyse their own compositions in relation to class generated criteria, such as the use of selected compositional techniques (e.g., retrograde, inversion, motif, repetition, contrast).
- Create a checklist of learned terminology related to form and the principles of design. Use the checklist during classroom discussions and teacher-student conferences to assess students' abilities to use appropriate terminology when describing form and the principles of design.

RECOMMENDED LEARNING RESOURCES



Print Materials

- The New Harvard Dictionary of Music
- Pocket Music Dictionary



Multimedia

- Milestones in Music History
- Music! Its Role and Importance in Our Lives, 2000 Edition
- Stepping Stones to Teaching Music

PRESCRIBED LEARNING OUTCOMES

It is expected that students will:

- interpret a broad range of thoughts, images, and feelings in the performance of choral music
- analyse how thoughts, images, and feelings are expressed in choral music
- justify personal insights derived from performing and listening to choral music

SUGGESTED INSTRUCTIONAL STRATEGIES

- Have students brainstorm a list of qualities found in a music selection that contribute to its overall impact (e.g., meaning conveyed, emotions or images evoked). Play a recording of a piece of choral music. In groups, have students brainstorm a list of words or phrases to describe the piece. Challenge the groups to then narrow their brainstormed list down to five words or phrases that best describe the piece.
- Have students change the lyrics of a familiar song to convey different emotions or images. Perform the new version of the song. Discuss the results.
- Play a recording of a known piece of choral literature. Discuss the possible intent of the composer. Have students work in groups to prepare a presentation (e.g., oral report, poster, multimedia) on their interpretation of the composer's intent. Perform the piece as an ensemble. In sections, have students discuss how successful they were in performing with the composer's intent. Have them use their journals to reflect on whether or not they agree with the composer's intent, or if a different interpretation could be achieved (and how).
- During rehearsal, ask individual students to suggest metaphors or images that define the emotional impact of the piece. As a class, discuss how students' imagery can be used to develop conducting gestures to assist in recalling the imagery associated with the music. Practise singing the song while interpreting the emotions associated with the conductor's gestures.
- Have students speak the lyrics of a song, stressing those words they feel are important. Ask them to defend their personal choices. As a class, discuss commonalities and differences among students' choices.
- Select a song from students' repertoire and play recordings of several different singers performing the same piece. For each recording, ask students to identify the qualities of each performance that create a unique interpretation. Have students discuss with a partner which qualities they might incorporate in their own performances.
- Videorecord the ensemble performing a selection of repertoire. Before playing back the recording, ask students to articulate the emotional goal of the performance. Play the video and ask students to assess their success in achieving that goal.

SUGGESTED ASSESSMENT STRATEGIES

- As students work in groups to identify words to describe a piece of recorded music, observe their abilities to:
 - identify thoughts, images, and feelings represented by the work
 - respect each other's views
 - work together to reach a consensus
 - apply previous learnings related to structural elements of music.
- Have students assess each other's presentations of composer's intent, based on pre-established criteria such as:
 - reference to the structural elements of music
 - reference to specific lyrics
 - thoroughness and level of detail.
- Provide an opportunity for students to conduct the choir using gestures to indicate the metaphors and images in the piece. Look for evidence that they are able to communicate the visual imagery derived from sound, and vice versa.
- After discussing the metaphors for a piece of repertoire, have students write a short paragraph describing the images in the piece. Students' paragraphs should communicate their understanding of the metaphors discussed, and the role of the metaphor in the song.
- Ask students to defend their choices of stress points in the lyrics. Before performing the piece, have the class decide which interpretation will be applied to their performance. Record students' performance, and play back the recording for assessment. Use questions such as the following:
 - What was the audience response to the interpretation?
 - How could the interpretation be changed to improve audience impact?
- Have students defend their favourite interpretation of a particular song. Look for evidence that they are able to defend their choices with reference to the interpretive choices in the structural elements of music made by the performer, and the effect of those choices.
- In assessing their own performances using video playback, look for evidence that students are able to provide evidence to support their opinions, using music terminology as appropriate.

RECOMMENDED LEARNING RESOURCES



Print Materials

- The New Harvard Dictionary of Music
- The Structure of Singing
- Teaching Choral Music



Video

- Diana Krall



Multimedia

- Milestones in Music History
- Music! Its Role and Importance in Our Lives, 2000 Edition
- Stepping Stones to Teaching Music

PRESCRIBED LEARNING OUTCOMES

It is expected that students will:

- demonstrate the skills and attitudes necessary to participate as a musician within society:
 - demonstrating respect for the contributions of others
 - giving and receiving constructive criticism
 - practising individual and group rights and responsibilities in music performance
 - demonstrating willingness to share music with others
- demonstrate an understanding of issues related to vocal health and hearing safety
- identify requirements for careers in music and arts-related fields
- establish a plan for lifelong participation in music

SUGGESTED INSTRUCTIONAL STRATEGIES

- As a class, discuss positive and negative ways of giving feedback and criticism (e.g., changeable vs. unchangeable behaviour; focussing on the behaviour vs. the individual). Discuss how positive and negative criticism can affect the self-esteem and energy of the group. Have students develop a class motto that will help define a safe, supportive, and respectful environment for learning and performing choral music.
- Explain vocal nodes to students, and point out how easy it is to do damage to their vocal chords. Play examples of singers whose voices indicate signs of strain. Discuss how appropriate warmups and proper vocal support can help them protect their voices from damage. Extend by having students research the effects of other damaging factors on voices (e.g., smoking).
- During warmup, have students pinpoint the highest note they can sing comfortably. Present students with anatomy diagrams showing the vocal apparatus in the head and torso. Have them label the vocal, resonance, and support components of the anatomy using correct terminology. Explain how phonation works, and what must occur to ensure safe and successful singing tone. Point out common errors that can cause vocal distress (e.g., too much air loss during phonation, tight jaw, low breast plate position, swayed back, forward-placed head).
- Discuss the importance of maintaining safe decibel levels of sound equipment in and out of the classroom. Teach students how to use a decibel meter to measure sound levels in the classroom. Have students research the short-term and long-term effects of loud noises on hearing health. As a class, set guidelines for maintaining hearing health.
- While they attend a live performance, ask students to take notes of all the jobs and people involved in putting on the concert. As a class, make a list of all the jobs seen, and ask students to suggest the knowledge and skills necessary to perform each job. Have them work in groups to research one job, focussing on the skills and education required, working conditions, etc.
- Have students research various music and arts-related careers. Ask them to document the unique challenges and rewards faced by artists in their chosen career paths.
- Ask students to write an autobiography for 20 years in the future, focussing on the presence of music in their lives and the role it plays in their careers and life plans.

SUGGESTED ASSESSMENT STRATEGIES

- Have students keep a learning log in relation to their individual and class abilities to follow the group motto.
- Give students a list of negative feedback comments, and challenge them to reword them as positive feedback. Look for evidence that they are able to apply what they have learned about positive and negative feedback.
- Have students list the components of a safe sound environment. Challenge them to design a practice room. Look for evidence that they are able to correctly apply learned concepts of hearing conservation in their designs.
- Collect students' labelled anatomical diagrams. Look for their abilities to correctly label the diagram using appropriate terminology. Ask them to write a paragraph explaining how phonation occurs, and what they must avoid doing if they want to maintain good vocal health throughout their lives.
- Collect students' career research projects, and look for evidence that they have included the predetermined parameters (e.g., skills required, education required, job conditions). Have students record in their SLPs any jobs they are interested in. Students should be able to identify connections among their current skills and those required to do the job, and should articulate goals related to any skills or knowledge that they lack.
- Have students present their career findings in a multimedia presentation. In assessing their work, look for evidence that they:
 - identify the varied aspects of each career (e.g., skills and training required, working conditions)
 - cite a number of resources
 - organized the information in a clear and coherent manner.
- Have students conduct an interview with a mentor from a community choral group, and present the interview results in an oral report. Assess based on pre-determined criteria, such as:
 - inclusion of a minimum of six questions
 - information on the professional aspects of the musician's life
 - information pertaining to the role of music on other aspects of the musician's life
 - connection to own plans for lifelong participation in music
 - organization and presentation.

RECOMMENDED LEARNING RESOURCES



Print Materials

- The Structure of Singing
- Teaching Choral Music



Video

- Diana Krall



Multimedia

- Careers in Culture
- Milestones in Music History
- Music! Its Role and Importance in Our Lives, 2000 Edition
- Stepping Stones to Teaching Music

PRESCRIBED LEARNING OUTCOMES

It is expected that students will:

- analyse choral music from a range of historical and cultural contexts
- evaluate the purpose of music in a given historical or cultural context
- analyse the purposes of vocal music in traditional Aboriginal societies in British Columbia
- identify inter-relationships among historical and cultural choral styles
- perform choral music from a range of historical and cultural contexts, demonstrating understanding of its characteristic style

SUGGESTED INSTRUCTIONAL STRATEGIES

- Prepare a concert of choral music from a particular historical or cultural style. Have students conduct research on the style, then create programs for the concert, outlining the contexts of the pieces performed. As an extension, challenge students to incorporate elements from other artforms as part of the concert (e.g., visual arts, drama, dance, literature).
- As students learn pieces from particular historical periods, take time to discuss the elements that define the historical style (e.g., lyrics, form, harmonic structure).
- Have students work in groups to choose a choral style from their repertoire, and trace its roots and evolution. Compile students' works into a class timeline of music styles. Discuss any trends in lyrics in the different time periods.
- Invite representatives of local Aboriginal communities to come to the school to share a song with the class, and teach it if appropriate (consult the school or district Aboriginal education co-ordinator for appropriate protocol). Before the presentation, have students prepare questions to ask the guests, focussing on the purpose and meaning of the music, and the performance protocol (e.g., where, when, and by whom the music is performed).
- Provide opportunities for students to listen to recordings of vocal jazz songs written at various times throughout the 20th century. Provide students with the date of each composition. Have them work in groups to research the historical and cultural contexts of the song and its composer. As an extension, discuss the term "jazz standard." What makes a song a standard?
- Play recordings of various songs from World War I and II. Discuss the various themes present in the lyrics. Focus on the concept of patriotism, and how it can be reflected in other media (e.g., movies, literature). Bring in examples to illustrate. As an extension, compare to the themes present in music of peacetime (e.g., the Roaring 20s, the Great Depression).
- Have students select a song that is relevant to their own cultural heritage (e.g., by interviewing their parents or grandparents). Have them present their chosen song to the rest of the class (recorded or live performance), including information about the cultural significance of the piece.

SUGGESTED ASSESSMENT STRATEGIES

- Assess students' research projects on the basis of the inclusion of pre-determined elements, such as:
 - function of the music
 - symbolism incorporated in the music
 - political and economic influences on the composer
 - relationships among the chosen style and those that came before and after it
 - relationships among the chosen style and those of other cultures.
- Create a quiz to assess students' knowledge of the historical and cultural contexts of choral styles studied (e.g., madrigal, baroque motet, chorale, oratorio).
- After studying music of various styles, play "drop the needle" (i.e., playing a song at random). Challenge students to identify the style and era of the composition.
- As students work with the Aboriginal guests, note the extent to which they:
 - are willing to participate in learning the guests' songs
 - demonstrate respect for the guests' contributions
 - ask pertinent questions.

After the activity, have students record the experience in their learning logs. Look for evidence that they are able to articulate what they have learned about the purposes of Aboriginal vocal music.
- Have students bring in a patriotic song. Look for evidence that they are able to defend their selection based on class discussions of the concept of patriotism.
- To introduce the International Phonetic Alphabet (IPA), create a set of flash cards illustrating each vowel sound. After singing various songs that use the IPA, use the flash cards to test students' knowledge of correct pronunciation of each sound.

RECOMMENDED LEARNING RESOURCES



Print Materials

- The New Harvard Dictionary of Music
- The Structure of Singing
- Teaching Choral Music



Multimedia

- Careers in Culture
- Milestones in Music History
- Music! Its Role and Importance in Our Lives, 2000 Edition
- Stepping Stones to Teaching Music

PRESCRIBED LEARNING OUTCOMES

It is expected that students will:

- demonstrate competence in vocal technique
- demonstrate performance skills and attitudes appropriate to the performance context
- demonstrate an ability to respond to the direction of the conductor
- perform choral repertoire, demonstrating an understanding of its structural elements
- set personal goals for choral performance

SUGGESTED INSTRUCTIONAL STRATEGIES

- Use anatomy diagrams to illustrate the breathing process. Point out the muscles involved, and discuss the effects of posture on their breathing. Have students use their learning logs to record the benefits of correct posture on their singing.
- Discuss the importance of memorizing repertoire for concert performances. Show the class videos of choirs performing with and without their written music. What effect does it have on the performance when the singers are reading from their parts?
- Play a video of a choral or solo performance with the sound turned off. Ask students to guess the emotional characteristics of the song based on what they see in the performers' body language and facial expressions. Play the video again with the sound on to see if students' guesses were correct. Discuss the performers' effectiveness in expressing the song.
- Encourage students to use visualization to prepare themselves for a performance situation. Discuss problems that might arise during a performance, and various techniques that students can use to help them overcome those problems and to enhance the performance (e.g., positive self-talk, having a routine, adequate preparation, breathing exercises).
- Have students create a timeline of a concert performance, including the elements to be incorporated before (e.g., rehearsal, mental preparation), during (e.g., stage presence, posture), and after (e.g., reflection and assessment).
- Provide opportunities for students to experiment with different microphone placements and methods of holding. Discuss the pros and cons of each.
- Brainstorm with students the various hand signals conductors use to indicate the structural elements of a composition (e.g., dynamics, phrasing, articulation). Provide opportunities for students to practise conducting individually and with an ensemble, focussing on one or more of the particular signals. Follow with discussion regarding the effect of the conducting on the performance and the importance of the direction of a conductor in conveying the intent of the music.
- Have students develop a set of questions to survey the audience about their response to a performance (e.g., to include in a concert program). After tabulating and discussing the survey results, have students use the feedback to set goals for future performances.

SUGGESTED ASSESSMENT STRATEGIES

- As a class, create an assessment rating scale for vocal techniques, including elements such as:
 - healthy vocal onset
 - vowel modification
 - breath support
 - posture
 - resonance
 - balance.

Provide ongoing opportunities for students to use the rating scale as a basis for self- and peer assessment.
- After students have watched videos of singers expressing feelings through body language and facial expression, have them perform a selected piece of their own repertoire. Record the performance, and use the video for self- and teacher assessment. Focus on students' abilities to apply what they have learned about the use of facial expressions and body language in their own performances.
- Have students use their journals to record their mental preparations for a performance situation, and to note potential areas for improvement. Have them add new techniques to their journals over the year, along with progress reports of individual improvement in their performance as a result of incorporating new techniques.
- After viewing a live or recorded concert, have students identify production elements that contributed to the performance and those that did not. Look for evidence that they are able to justify their responses.
- Look for evidence that students are willing and able to modify their own performance goals based on the audience feedback and the group discussion of ensemble goals.
- Have students place their learning goals in their portfolios. Provide opportunities for them to revisit their goals at regular intervals, modifying as necessary. Discuss their goals during student-teacher conferences.
- Have students articulate their strengths and weaknesses in vocal technique, and develop at least three goals for individual improvement. Provide opportunities for drill and practice combined with ongoing peer and self-assessment. Use a conference approach at regular intervals to invite students to articulate their goals and their strategies for attaining those goals.

RECOMMENDED LEARNING RESOURCES



Print Materials

- The Structure of Singing
- Teaching Choral Music



Multimedia

- Milestones in Music History
- Music! Its Role and Importance in Our Lives, 2000 Edition
- Stepping Stones to Teaching Music



CD-ROM

- Vocal Ear Training

PRESCRIBED LEARNING OUTCOMES

It is expected that students will:

- demonstrate rhythmic fluency in choral music
- apply an understanding of the relationship between lyrics and rhythm to perform choral music
- refine abilities to internalize rhythmic patterns in simple and compound metres
- sight-read rhythmic patterns from appropriate repertoire
- refine skills in ear training and aural dictation to notate rhythmic patterns in simple and compound metres
- analyse pulse, metre, and rhythmic patterns in choral repertoire

SUGGESTED INSTRUCTIONAL STRATEGIES

- Have students practise singing a phrase with rhythmic accuracy, using rhythm symbols instead of lyrics. Then have them incorporate the lyrics, focussing on correct consonant and vowel inflections. Discuss the relationship between the natural strong beats of the rhythmic phrase and the variations created by the lyrics.
- As a class, analyse and discuss what elements of syncopation are present in a selection of choral repertoire. In small groups, have students create four-bar patterns in $\frac{4}{4}$ time. Ask each student in the group to re-write the pattern incorporating syncopation. Perform the new rhythm and discuss the results.
- Challenge students to create new lyrics for a selected piece of repertoire, maintaining the rhythmic integrity. Have each student lead the rest of the class in sight-reading (singing or clapping) their new rhythm pattern. Discuss whether the new lyrics were consistent with the original rhythm.
- Have the ensemble sing a chorus of a jazz standard, maintaining the written rhythms as accurately as possible. Sing the selection again with a rhythm section or recorded accompaniment, and have each student sing a four-bar section with rhythmic variation within the constructs of the original structure. Play recordings of the song as performed by a variety of singers, and compare the various rhythmic interpretations they demonstrate.
- Before introducing new repertoire, play a selection from the piece and challenge students to notate it. Over time, introduce increasingly complex rhythms, including mixed metre, syncopation, and triple patterns. Have students work in groups to share their strategies for successful aural dictation.
- Discuss the difference between straight and swing styles, and the notation of each. Have students identify a specified rhythm pattern from their repertoire. Have them change the rhythm pattern from straight to swing or vice versa, and perform and notate it both ways.
- Play a recording of a choral piece that uses rhythmic patterns as its primary compositional device (e.g., 20th century Canadian music). Discuss as a class, focussing the discussion on the effects of the compositional devices used. For example:
 - What vocal techniques are used to create the rhythmic patterns?
 - Does the piece vary from more traditional rhythmic conventions? If so, how?

SUGGESTED ASSESSMENT STRATEGIES

- Use performance tests to assess students' rhythmic fluency, using both familiar and new repertoire. Observe students' abilities to:
 - maintain the pulse
 - link the rhythms and phrases
 - maintain a consistent style
 - sight-read complex rhythms with ease.
- Provide opportunities for students to lead the ensemble by conducting both the pulse and rhythm found in the text. Have students use their learning logs to reflect on the effectiveness of their rhythmic conducting technique.
- Observe students' abilities to notate and clap the original and syncopated rhythms. Assess their abilities to:
 - notate syncopated rhythms
 - create four-bar patterns
 - sight-sing syncopated rhythms.
- Have students sing their version of the song with its new lyrics. Note the extent to which they are able to maintain the rhythmic integrity of the original piece.
- Have students record their jazz songs using a computer program that is capable of notating their performances. Print the results and distribute them to the class. Ask students to analyse the examples in terms of beat placement and rhythmic patterns.
- Collect students' aural dictation notations. Look for evidence that they are able to notate the rhythms accurately, or are able to improve their accuracy over time. Focus on accurate notation of metres and complex rhythms such as syncopation and triplets.
- Discuss the various languages present in students' choral repertoire, and the rhythmic qualities associated with each. Play recordings of additional examples to test students' knowledge of rhythmic patterns, pulse, and metre.

RECOMMENDED LEARNING RESOURCES



Print Materials

- The New Harvard Dictionary of Music
- Pocket Music Dictionary
- The Structure of Singing
- Teaching Choral Music



Multimedia

- Milestones in Music History
- Music! Its Role and Importance in Our Lives, 2000 Edition
- Stepping Stones to Teaching Music



CD-ROM

- Vocal Ear Training

PRESCRIBED LEARNING OUTCOMES

It is expected that students will:

- perform appropriate scales, intervals, and arpeggios
- analyse melodic structures in choral repertoire
- apply understanding of melodic structure to their performance of choral repertoire
- demonstrate fluency in sight-singing melodies from appropriate repertoire
- refine skills in ear training and aural dictation to notate melodies

SUGGESTED INSTRUCTIONAL STRATEGIES

- Have students create a portfolio of warmup exercises and vocalises. They should relate each example to specific repertoire, and to the scale patterns and intervals used. Provide opportunities for students to lead the choir in the warmup exercises.
- Have students work in groups to select a melodic line from their repertoire, and re-arrange the measures to create a new melody. Discuss the new melody in terms of melodic structure and phrasing. Invite groups to sight-sing each other's melodies.
- Have students alter the melody of a familiar song with the intent of changing the emphasis to different words or phrases. Discuss the relationship between melody and lyrics, and different ways the melody can be used to emphasize certain words.
- Choose a piece containing long phrases that weave through the voices. Record the choir singing with everyone breathing at prescribed measures. Record them singing the piece again, this time with staggered breathing. Compare the two performances in terms of phrasing and overall effect.
- Play recordings of different jazz singers performing the same piece. In discussion, focus on the melody and the different ways in which it was altered. Ask students to analyse the vocal techniques used to create the various interpretations of the melody. As an extension, challenge students to experiment with their own ways of manipulating a melody while maintaining the integrity of the original melodic line.
- Have students create a graphic to illustrate the movement of the melody among the soprano, alto, tenor, and bass parts in a selected piece of repertoire. Discuss as a class: Who has the melody most often? Why might the composer have arranged the melody this way? Does this pattern hold for other compositions?
- Provide students with a sight-singing example. After singing the piece through once, sing the melody again, this time pausing on the degrees of the scale that are prone to intonation problems (3rd, 5th, 7th). Use an electronic tuner or play the correct pitch on the keyboard before singing the piece again. Discuss additional strategies for improving intonation of these intervals.
- Provide opportunities for students to experiment with music notation and sequencing software to explore concepts of melodic structure and pitch awareness.

SUGGESTED ASSESSMENT STRATEGIES

- After students have compiled portfolios of warmups and vocalises, check to see that they have included:
 - descriptions of how each exercise facilitates vocal ease
 - goals for each exercise (e.g., intonation, range, tone).
- Discuss the similarities and differences between performances of a song with marked breathing and with staggered breathing. Have students write a paragraph describing how breathing placement affects the melodic line. Give them another example of repertoire to notate the breath marks. Ask them to justify their choices. Look for evidence that they can make references to phrasing and melodic structure.
- After brainstorming the various ways a singer can manipulate the melodic line, ask students to assess each in terms of:
 - the degree of change created
 - effect(s) of the change
 - the stylistic influences they incorporated in the melodic line.
- After students have studied a range of melodic interpretations of the same jazz piece, ask them to select and defend their favourite. Look for evidence that they are able to justify their choice in relation to vocal techniques and the use of melodic structure.
- Have students use their learning logs to self-assess their successes and failures in accurate pitch performance. Students should also record any goals or strategies for improving accurate pitch reproduction.
- Use performance tests to assess students' abilities in sight-singing and aural dictation of melodies.

RECOMMENDED LEARNING RESOURCES



Print Materials

- The New Harvard Dictionary of Music
- Pocket Music Dictionary
- The Structure of Singing
- Teaching Choral Music



Multimedia

- Milestones in Music History
- Music! Its Role and Importance in Our Lives, 2000 Edition
- Stepping Stones to Teaching Music



CD-ROM

- Vocal Ear Training

PRESCRIBED LEARNING OUTCOMES

It is expected that students will:

- demonstrate fluency in applying the elements of expression in choral repertoire
- analyse the relationships among the elements of expression, rhythm, and melody in choral repertoire
- demonstrate an ability to adapt the elements of expression in relation to the acoustics of the performance environment

SUGGESTED INSTRUCTIONAL STRATEGIES

- Divide students into groups, and have each group prepare a section of a song with attention to dynamics and text stress. Provide opportunities for each group to perform their interpretations. Discuss how each version affects the expression of the piece.
- Have students prepare and perform a jazz melody using specific jazz inflections of their choice. Perform their melodies for the class and have the class identify the inflections used. Discuss the effectiveness of the performance.
- In a selected piece of repertoire, have students sing a crescendo for an ascending melodic line, then demonstrate a decrescendo used in the same melody. Repeat with a descending melodic line. Ask students to identify which application is more appropriate to convey the intended expression.
- Have students sing a three- or four-part 12-bar phrase. Start with one vocal part, then repeat, without stopping, adding the next voice. As each voice is added, the other voices should sing subito piano. Continue, without stopping, until all voices are participating. After all voices are singing, point to one section (e.g., altos), indicating they are to sing forte while the other sections sing pianissimo. Repeat, pointing to the different sections, and indicating different dynamic, textural, and timbre variations. Ask students to identify the effect of each expression variation on the overall piece.
- Challenge students to create a character or role to sing a selected piece of repertoire. Discuss how “getting into role” and identifying the subtext of a song can help them perform the piece expressively. Ask for volunteers to share their role visualizations and how they relate to the expression of the song.
- Have students analyse the harmonic structure of a selected piece of jazz repertoire. Have the class sing a selected chord from the piece, and ask each section to identify the note in the chord they are singing. Point out that, the more dissonant or higher the altered note, the more it needs to be brought out to achieve a dynamic and harmonic balance of the chord. Have the class sing the chord again, paying attention to the new balance.
- Provide opportunities for students to practise performing in a wide variety of venues (e.g., stairwell, alcove, foyer, gymnasium, outdoors, restaurant). Have them listen to the differences in the acoustics of each environment, and identify the adjustments these differences require in their performance.

SUGGESTED ASSESSMENT STRATEGIES

- Have students defend their dynamic interpretation in a small group discussion. Look for evidence that they are able to justify their choices in relation to the elements of expression, using appropriate music terminology.
- Have the class sing an ascending melodic line with crescendo and then with decrescendo. Record both examples, and play them back for the class. Have students complete a written or oral analysis of both versions, identifying the effect of the different amplitudes on the melodic line.
- Record the students singing their examples of jazz inflections. Have them use the recording to self-assess and peer assess the flow of their performance in terms of lyric fluency.
- As the ensemble sings a practised piece, move around the room listening to each student individually. Use a checklist to note students' abilities to demonstrate their proficiency in maintaining the integrity of their part while including specific elements of expression.
- Have students use their journals to record their roles or characters of a selected song. Look for evidence that they are able to relate their role to the expressive intent of the song.
- Create a quiz to test students' knowledge of harmonic structures such as suspensions, cadences, turnarounds, and altered chords.
- After analysing a variety of performance environments, ask students to create a chart identifying the merits and drawbacks of each. Assess their work, looking for evidence that they make reference to:
 - the elements of expression and their relation to acoustics
 - the benefits each environment provides to choral expression
 - the drawbacks of each environment.
- Introduce and define new terminology as necessary, and encourage students to keep a music glossary. Throughout the year, assess their abilities to integrate new music terminology in their discussions.

RECOMMENDED LEARNING RESOURCES



Print Materials

- The New Harvard Dictionary of Music
- The Structure of Singing
- Teaching Choral Music



Multimedia

- Milestones in Music History
- Stepping Stones to Teaching Music

PRESCRIBED LEARNING OUTCOMES

It is expected that students will:

- analyse the style of choral repertoire in terms of the form and principles of design
- compare form and principles of design in choral music with those in other artforms
- apply knowledge of form and principles of design to create short choral compositions

SUGGESTED INSTRUCTIONAL STRATEGIES

- Select a choral fugue. Have students listen to the fugue and identify its components. As a class, discuss the specific role of each component, and the use of the principles of design.
- Have students analyse the structure of a vocal jazz piece. Then have them create a chart to illustrate specific performance techniques corresponding to each section of the song's form (e.g., variations in microphone technique, vocal colour and inflection). Provide opportunities for them to apply selected techniques to the performance of the piece.
- Have students bring in a pop song example that follows a standard AABA form. Discuss the commonalities of forms used in pop songs. As a class, create a set of rules for composing a pop song.
- Have students research Canadian composers representing various choral styles. Their research should include references to other artforms of the time and culture in which the composer lives, and how these are represented in the forms of the composer's work. Have students present their findings to the class. Summarize with a discussion of the commonalities among music and other artforms, and how the arts reflect culture.
- Play recordings of blues songs that demonstrate three-line strophes. Challenge students to write their own three-line strophes that they can perform over a standard 12-bar blues pattern.
- Challenge students to modify a familiar piece of repertoire by changing the structure of the ending (e.g., using a tag, a fade, a half-time feel, a ritard, or a tierce de Picardi). Have students add new form terminology to their music glossaries.
- Have students create a simple four-bar improvised scat for a piece from their repertoire, then transcribe their solo. Ask for volunteers to share their transcriptions. Using only one compositional technique (e.g., repetition, motif, contrast), demonstrate how the improvisation can be expanded to generate new ideas.

SUGGESTED ASSESSMENT STRATEGIES

- Observe students during their discussions of the characteristics of the fugue. Use a checklist or observation sheet to note their understanding of the form and its design elements, and their abilities to use appropriate terminology in their discussions.
- Collect students' charts illustrating the connection among the structure of a vocal jazz selection and appropriate vocal techniques. Note the extent to which students are able to identify a range of techniques in relation to the form. Record students performing the piece, and play the recording back to the class. Have students use their learning logs to answer the question, "How did our analysis of the structure of the piece directly or indirectly affect the performance of the piece?"
- After students have written their pop songs guidelines, have them compose a song based on the discussed form. Assess the compositions based on pre-determined criteria, focussing on the application of the design rules.
- As a class, have students suggest criteria for assessing the Canadian composers research project. Criteria could include:
 - minimum of three composers
 - minimum of two other artforms
 - identification of connections among music and other artforms
 - organization, clarity, and level of detail
 - minimum of three sources cited.
 Provide opportunities for self-assessment and peer assessment based on the discussed criteria.
- Have students lead the class in performing their composed three-line strophes. Have students complete a peer assessment of each other's compositions, then select the most suitable one to perform for elementary students (i.e., taking into account the age of the audience and the success of each piece in communicating the intent).
- After students have applied their selected strategies to alter the ending of a piece of repertoire, have them perform their new endings and defend their choices. Ask students to compare their endings, focussing on what worked best and why. Look for evidence that students are able to describe and defend their work in relation to the form and principles of design used, using appropriate music terminology.

RECOMMENDED LEARNING RESOURCES



Print Materials

- The New Harvard Dictionary of Music
- Pocket Music Dictionary



Multimedia

- Milestones in Music History
- Music! Its Role and Importance in Our Lives, 2000 Edition
- Stepping Stones to Teaching Music

PRESCRIBED LEARNING OUTCOMES

It is expected that students will:

- perform interpretations of choral music to communicate thoughts, images, and feelings
- justify their interpretation of thoughts, images, and feelings in choral works
- compare the expression of thoughts, images, and feelings in choral music to those expressed in other artforms

SUGGESTED INSTRUCTIONAL STRATEGIES

- Provide opportunities for individual students to perform scat solos. Ask the rest of the group to reflect on whether the performance of the solo was consistent with the style and intent of the song. Discuss why or why not.
- Ask students to select a piece of their repertoire that conveys particularly powerful emotions. Videorecord the ensemble performing the song. Then have them write a “history” of the song that would help guide a singer to perform the song with the appropriate emotional intent. Students may share their histories with the class. Before performing the song a second time, provide time for students to use their histories to help them visualize the emotional intent to be conveyed in the performance. Record the second performance, and compare the two.
- Provide students with a song from a specific historical period or culture. Challenge them to rewrite the lyrics for a particular event (e.g., graduation, school sports event). In small groups, have students present their new lyrics and discuss their appropriateness for the event. Have each group select one set of lyrics (or create a combined version) and perform it for the rest of the class. Discuss as a class: Was the new piece successful in portraying the intended theme or impact of the event? Why or why not?
- Have students listen to a traditional blues selection. Point out the various social issues of the time (e.g., civil rights, race and culture, economics), and ask students to discuss how these issues may have affected the composition and performance of the song. Challenge students to research examples of visual art or theatre from the same historical and cultural context. How do these works reflect the social issues? Are there any connections among the various artforms?
- Play recordings of great political or literary speeches from various points in history. Challenge students to identify the similarities between speeches and choral works. Encourage them to focus on how the passion and emphasis of particular phrases or words is similar to a line of music, and how stressing different words or syllables can create different feelings.

SUGGESTED ASSESSMENT STRATEGIES

- Before performing their scat solos, ask students to write a brief paragraph outlining their interpretive intent. After the performance, have them share their paragraphs with a partner for peer critique based on criteria such as:
 - success in communicating the desired thoughts, images, and feelings
 - use of using appropriate music terminology to articulate desired intent.
- Use the videos of students performing their song before and after they have created a history to guide their interpretation as the basis for peer assessment. Assessment should focus on how creating a song “history” affected the interpretation of the song.
- Challenge students to create a character sketch for their visualized song “history.” Students’ character sketches should identify the thoughts and emotions evoked by the song. In a student-teacher conference, invite students to share their history and characterization, and identify how it helped them perform the song’s emotional intent.
- As students work in groups to write new lyrics for the assigned purpose, note their abilities to:
 - choose lyrics to convey the thoughts, images, and feelings they portray
 - justify their choices in relation to the structural elements of the music (melody, rhythm, dynamics, etc.), the cultural and historical contexts of the piece, and the intended audience
 - work co-operatively to make their selections
 - listen respectfully to each other’s contributions.
- Have students create a short essay or present an oral report outlining the relationship between the blues song and the times in which it was created. Look for evidence that they:
 - identify examples of similar works from other artforms
 - make connections among the artforms
 - are able to justify the thoughts, images, and feelings they derived from the song.
- When students present their comparisons of choral music and speeches, use a class-developed rating scale to assess students’ understanding of the two artforms. The rating scale could be based on criteria such as reference to similarities and differences in the use of phrase structures, literary techniques (e.g., descriptive language, metaphor, simile), and overall form.

RECOMMENDED LEARNING RESOURCES



Print Materials

- The New Harvard Dictionary of Music
- The Structure of Singing
- Teaching Choral Music



Video

- Diana Krall



Multimedia

- Milestones in Music History
- Music! Its Role and Importance in Our Lives, 2000 Edition
- Stepping Stones to Teaching Music

PRESCRIBED LEARNING OUTCOMES

It is expected that students will:

- demonstrate skills and attitudes necessary to participate as a musician within society:
 - assuming leadership roles in a variety of contexts
 - actively seeking and applying constructive criticism
 - practising individual and group rights and responsibilities in music performance
 - being an advocate for music in the community
- apply elements of concert production to enhance choral performance
- analyse issues related to vocal health and hearing safety
- analyse factors affecting the production of music
- identify skills developed through the study of choral music that can be transferred to a variety of careers
- refine their plans for lifelong participation in music

SUGGESTED INSTRUCTIONAL STRATEGIES

- Ask students to organize a classroom concert in which the goal is to celebrate the individual strengths and talents of everyone in the class. Discuss the various ways that all students can participate (e.g., solos and ensembles; production tasks such as stage manager, programs). After tasks have been assigned, have students partner with another student who is performing a very different job, and work as that student's assistant. Discuss ways that students can mentor each other in preparing their tasks (e.g., soloists mentor non-soloists).
- Have students brainstorm the tasks associated with the production of a community concert event (e.g., feeder school concert, seniors' home, community festival). List the tasks (e.g., programs, tickets, lighting, sound, transportation, accounting, promotion, budget). Have students take responsibility for organizing and producing the concert event.
- Ask students to brainstorm the transferable skills they have learned from producing a concert (e.g., organization, leadership, following directions, meeting deadlines, physical and mental preparedness, budgeting). Have them work in groups to use Internet resources and computer programs from the career counselling centre to identify a range of careers using each of these skills. Provide opportunities for them to share their findings with the rest of the class.
- Have students plan and implement a warmup routine that focusses on exercises relating to healthy vocal production. Have the students document their choices, explaining the specific vocal health concepts associated with each exercise.
- Ask students to write a paragraph expressing their plans for including music in their lives after secondary school. Provide opportunities for students to share their ideas with others in a whole class or small group discussion. After the discussion, encourage students to re-assess their plans based on what they have heard from others. Discuss ways students can put their plans into place, and sources of information for additional guidance (e.g., career centre, school counsellor).

SUGGESTED ASSESSMENT STRATEGIES

- After students have had opportunities to practise their roles as mentor and assistant in rehearsals for the classroom concert, bring in an audience (e.g., another music class) and have students present their concert. Repeat the concert for a different audience, this time having students take on their assistant roles. Have students use their learning logs to compare the two concert experiences. Use the learning logs and observation checklists to note the extent to which they:
 - are able to mentor their assistants effectively, giving supportive and non-judgmental advice
 - are willing to take advice themselves
 - are willing to take risks to push their boundaries
 - contribute to the overall group effort
 - can articulate their strengths and weaknesses.
- After students have produced a community choral event, have them compile a production handbook, outlining the tasks involved and suggestions for improvement. Assess their work for inclusion of the tasks involved, the skills involved in completing the tasks, and their abilities to identify areas for improvement.
- Observe students' abilities to demonstrate leadership during the rehearsal process. As a group, have students provide feedback to the student leaders.
- Collect students' documentation of warmup routines, and check for their understanding of issues related to vocal health. Have students include a self-assessment in which they reflect on the success of their warmup and the experience in leading the group.
- Have students research singers who have suffered from voice damage. Have them write an imaginary letter to the singer, outlining how he or she could prevent the damage. Collect students' letters and look for evidence that they are able to articulate their knowledge of preventative voice health.
- Have students maintain a log of the progress of their short-term goals. Provide regular opportunities for student-teacher conferences to discuss the goals and note progress.
- Have students modify their SLPs to incorporate their transferable skills and their lifelong plans for music. Look for evidence of their abilities to modify their lifelong plans, and to relate their transferable skills to their career goals.

RECOMMENDED LEARNING RESOURCES



Print Materials

- The New Harvard Dictionary of Music
- The Structure of Singing
- Teaching Choral Music



Video

- Diana Krall



Multimedia

- Careers in Culture
- Milestones in Music History
- Music! Its Role and Importance in Our Lives, 2000 Edition
- Stepping Stones to Teaching Music

PRESCRIBED LEARNING OUTCOMES

It is expected that students will:

- analyse the relationship between a composition and the contexts in which it was created
- evaluate the purpose of choral music in a variety of contexts
- identify the contributions of significant musicians, composers, and choral compositions from various historical periods and cultures
- perform choral music, demonstrating an interpretation of its historical and cultural contexts
- demonstrate an understanding of the ethical requirements for performing vocal music of various cultures

SUGGESTED INSTRUCTIONAL STRATEGIES

- Have students examine the use of vocal repertoire in a variety of media (e.g., movies, television programs, commercials, Web sites). Have each student select one example, research the original composition, and analyse the way in which its context changes in the new medium.
- Have students listen to and perform music from a specific style of vocal music (e.g., blues, scat, torch song). Have students write a journal entry or letter in which they assume the identity of the composer or original recording artist of the selection. The journal entry or letter could include instructions to future performers of the music that relate to the culture or context from which it came.
- Discuss with students their perceptions of the value of music styles that are emerging or being performed within contemporary society. Ask students to categorize their observations, and select those that they believe may retain a place of importance in the future. Ask students to justify their choices.
- Ask students to brainstorm a list of all the historical and cultural styles they have encountered throughout their study of music. Allow time for them to reflect on their experiences with various styles, and to identify those they would like to perform again. Challenge students to prepare a program of selected repertoire for performance by the choir. Have them include program notes that highlight significant musicians, composers, and choral compositions for each chosen style.
- As students are learning songs from various cultures, provide time for discussion about when it is appropriate to “interpret” the song and when it is important to respect the integrity of the source culture.
- Challenge students to work individually or in groups to select, research, and learn a song that is representative of their cultural heritage. Have students take turns teaching their song to the rest of the class, explaining its meaning and history. Prepare a concert of their cultural songs for another class, explaining the meaning of each song. Invite questions and discussion from the audience.
- Invite representatives of local Aboriginal communities to come to the school to talk about their music and cultural influences. Ask the guests to talk about any issues of ownership and copyright of songs particular to their culture.

SUGGESTED ASSESSMENT STRATEGIES

- Have students present the results of their music-in-media research project. Use criteria developed with the class as the basis for peer and teacher assessment. For example:
 - explanation of original context
 - identification of the degree of change from original composition to the media context
 - organization and presentation of work.
- Collect students' journal entries and letters. Assess their abilities to make connections between the style of music and the culture in which it was created.
- As students are engaged in discussion about contemporary and enduring music styles, look for evidence that they are able to justify their arguments with reference to what they have learned about music styles.
- Ask students to create a list of the choral music styles they have enjoyed the most, and to explain why. Assess students' abilities to:
 - articulate the characteristics of their preferred styles
 - provide a clear rationale for their preferences
 - use appropriate music terminology.
- Videorecord students' concert of songs representing their cultural heritages, and use the video as the basis for self- and peer assessment based on criteria such as:
 - the performance was effective in stimulating audience response to the cultures presented
 - the selection of program reflected the cultural diversity of the class
 - each song was accompanied by an explanation of its context
 - students were able to answer audience members' questions.

RECOMMENDED LEARNING RESOURCES



Print Materials

- The New Harvard Dictionary of Music
- The Structure of Singing
- Teaching Choral Music



Video

- Diana Krall



Multimedia

- Careers in Culture
- Milestones in Music History
- Music! Its Role and Importance in Our Lives, 2000 Edition
- Stepping Stones to Teaching Music

PRESCRIBED LEARNING OUTCOMES

It is expected that students will:

- demonstrate competence in vocal technique
- demonstrate performance skills and attitudes appropriate to the performance context
- demonstrate an ability to respond to the direction of the conductor
- perform choral repertoire, demonstrating an understanding of its structural elements
- refine personal goals for choral performance

SUGGESTED INSTRUCTIONAL STRATEGIES

- Have students brainstorm terminology related to vocal technique (e.g., amplitude, tessitura, vowel modification, passaggio, co-ordinated onset, sostenuto, vibrato, sotto voce, resonance). Have students create a mind map illustrating the connections among these terms.
- Have students act as section leaders on a rotational basis. Allow a specific amount of time within each rehearsal for a section leader to meet with the section to identify areas of difficulty in the repertoire or in their vocal technique. Have the section leaders meet to identify areas of focus for the rehearsal.
- Use videos or invite professional performers to demonstrate various ways of holding a microphone during a solo performance. Provide opportunities for students to experiment with various microphone techniques.
- Discuss the different ways that voices can be organized in the ensemble (e.g., homogenous voicings, mixed voicings). Provide opportunities for students to experiment with the different placements of voice groupings within the ensemble. Record each, and play back for the class. Discuss the effects on the balance of the ensemble. What are the advantages of each placement? What are the disadvantages?
- Set up a mock audition situation. Ask students to select a situation they would like to audition for (e.g., university entrance, community choir, musical theatre production, professional ensemble), and select and prepare an audition piece appropriate for their chosen situation. Have other students act as a mock jury, assessing students' auditions in relation to diction, clarity, phrasing, breath control, note and pitch accuracy, and overall performance.
- Discuss the characteristic structural elements that define a particular choral style (e.g., gospel = call and response, soloing, key change, tag, and time augmentation). Divide the class into groups of approximately eight students. Distribute a new piece of repertoire from that style, and have the groups rehearse the piece with attention to its structural elements.
- As a class, discuss the importance of the individual within the ensemble. Have students set a series of short-term goals with the intent of improving one aspect of their vocal performance. Encourage them to consider how individual improvement will affect the ensemble.

SUGGESTED ASSESSMENT STRATEGIES

- Have students present their mind maps to the class, explaining the connections they have made among the various terms. Look for evidence that they are able to use and apply appropriate music terminology in their descriptions.
- As student section leaders report to the conductor, look for evidence that they are able to articulate goals for particular vocal techniques, and are able to suggest ways of solve potential problems.
- Create an assessment rubric of performance skills and attitudes discussed and practised in class. Provide opportunities for students to use the rubric to conduct self- and peer assessment on a regular basis. Have each student keep a record of each assessment, and articulate learning goals for improvement of their weakest areas.
- After students have completed the mock audition exercise, have the jury present their assessments of each performance in terms of pre-determined criteria, such as:
 - audition piece was appropriate for the context
 - audition piece was appropriate for the student's level of ability
 - student demonstrated appropriate vocal technique (e.g., diction, clarity, phrasing, breath control, articulation, pitch accuracy)
 - student demonstrated performance skills to enhance her or his performance (e.g., body language, facial expression).
- Have each group of eight students perform their rehearsed piece. Assess the degree to which they were able to incorporate the stylistic elements of the piece as identified in class discussions.

RECOMMENDED LEARNING RESOURCES



Print Materials

- The Structure of Singing
- Teaching Choral Music



Multimedia

- Milestones in Music History
- Music! Its Role and Importance in Our Lives, 2000 Edition
- Stepping Stones to Teaching Music



CD-ROM

- Vocal Ear Training



CURRICULUM

Instrumental Music 11 and 12

Instrumental Music 11 and 12 courses focus on developing the knowledge, skills, and attitudes students require to perform in instrumental ensembles. In these courses, students have opportunities to:

- develop the techniques required to play instruments in a variety of ensemble contexts, demonstrating technical competence and stylistic interpretation
- develop an understanding of the aesthetic qualities of music
- develop music literacy
- perform diverse repertoire, exploring how instrumental music differs across cultures and throughout history
- examine the various roles and purposes of instrumental music in society
- explore career opportunities related to music, and develop skills for pursuing those options.

Instrumental Music 11 and 12 are performance-based courses designed to give students the opportunity to derive educational experiences from participating in an instrumental music ensemble. Certain concepts and skills can be identified and experienced only in the ensemble setting. This group experience allows students to develop an understanding of the ideal aesthetic and technical qualities of an instrumental ensemble. Through ensemble performance, students develop their abilities in the three areas common to all fine arts curricula: skills and techniques, expression and creation, and context.

Instrumental Music 11 and 12 provide opportunities for students to experience the wealth of instrumental ensemble repertoire. Through their involvement in the performance of this repertoire, students become aware of and understand the special nature of instrumental ensemble music. They experience the elements of music distinctive

to ensemble literature. As students are exposed to the technical and theoretical aspects of music, they develop conceptual understanding of the performance issues specific to instrumental ensembles.

Through performance, students can shape and refine their ideas and integrate their knowledge and attitudes with their technical skills. A musician's performance ability is a developmental process, incorporating exploration, interpretation, refinement, and reflection. As individual performers in an ensemble, students develop musicianship, incorporating technical competence, music literacy, and artistry. Through participation in the rehearsal and performance process, students gain confidence, self-esteem, and a sense of commitment.

Through Instrumental Music 11 and 12, students acquire the knowledge, skills, and attitudes that enable them to embrace music as a lifelong pursuit.

THE INSTRUMENTAL MUSIC 11 AND 12 CURRICULUM

The prescribed learning outcomes for Instrumental Music 11 and 12 are grouped according to the same three curriculum organizers used in all Kindergarten to Grade 12 Music IRPs: Structure; Thoughts, Images, and Feelings; and Context. A fourth organizer, Musicianship, identifies learning in relation to the applications of ensemble performance for Instrumental Music 11 and 12 courses.

The following curriculum organizer descriptions define the course content specific to Instrumental Music 11 and 12.

Structure

Music is structured sound. To better understand music, students need to learn to distinguish the forms and structures found in it. In Instrumental Music 11 and 12, students perform music, demonstrating an understanding of theoretical and practical applications of these structural elements. Students from Kindergarten to Grade 12 work with the structural elements of music, applying them with increasing complexity and refinement as they gain experience and maturity.

Elements of Rhythm

Elements of Rhythm addresses the learning needed to perform music with an understanding of pulse, metre, and rhythmic patterns. This includes developing the skills of rhythmic sight-reading and inner hearing. Students also practise rhythmic notation through ear training and aural dictation.

Elements of Melody

Elements of Melody addresses the learning needed to perform music with an understanding of pitch, melodic line, and melodic structure. This includes developing the skills of melodic sight-reading and inner hearing. Students also practise melodic notation through ear training and aural dictation.

Elements of Expression

Elements of Expression describes the learning needed to perform music with an understanding of harmony, texture, dynamics, tempo, timbre, and articulation. Students also develop an understanding of the expressive qualities of their instruments and of the performance ensemble as they relate to the physical properties of sound.

Form and Principles of Design

In Instrumental Music 11 and 12, students apply knowledge of the definitive forms of

instrumental repertoire to their performance and creation of music. These forms are based on the principles of design: unity, variety, repetition, emphasis, and pattern.

Thoughts, Images, and Feelings

Music uses the structural elements of rhythm, melody, texture, dynamics, tempo, timbre, and articulation to represent thoughts, images, and feelings. It is through expressing and evoking thoughts, images, and feelings that music is given meaning. Students learn to understand and appreciate this aspect of music as they perform, listen to, and create instrumental music.

In Instrumental Music 11 and 12, students apply their understanding of the structural elements of music to link music experiences with events in their lives. By having opportunities to share their responses with their peers, students learn to understand the diversity of thoughts, images, and feelings that are evoked by and expressed through music. This enables them to grow in their understanding of the aesthetic qualities of instrumental music, incorporating intellectual, sensory, and emotional involvement in and response to the music.

*Context**Self and Community*

Music contributes to the development of self within community. Experiences in instrumental performance provide students with opportunities to participate in and develop a sense of community and their place in it. A sense of community arises as meaning is derived from interaction with others. Students see themselves as participants in the development of music culture in their own communities.

In Self and Community, students develop:

- skills and attitudes for participating as a musician within society (e.g., respect, leadership, critical thinking)
- understanding of the health and safety issues relevant to instrumental performance
- understanding of the various factors (e.g., social, economic, legal, ethical, technological) affecting the performance, composition, production, and distribution of music
- skills in applying production elements (e.g., lighting, sound equipment, programs, appropriate dress) and awareness of their effects on the performance.

Performance ensemble experiences develop valuable personal and interpersonal skills that students can apply in broader social and career contexts.

Historical and Cultural

Music is created, communicated, perceived, and responded to in historical and cultural contexts. Instrumental Music 11 and 12 provides opportunities for students to perform music from a range of historical and cultural contexts. This enables students to develop an appreciation of and respect for stylistic diversity, and the inter-relationships among historical and cultural styles of instrumental music.

Musicianship

Musicianship is the synthesis of content and context in the performance environment. As individual performers in an ensemble, students develop musicianship, incorporating technical competence, music literacy, and artistry. Through participation in the rehearsal and performance process, students learn the skills and attitudes

necessary to perform within an instrumental ensemble, including:

- understanding of the significance and function of their individual instrument within the ensemble
- striving for fluency in playing their instruments
- applying performance skills as appropriate to the music style (e.g., stage presence, etiquette, performance energy)
- demonstrating personal commitment to the ensemble (e.g., focus and concentration; adequate preparation for rehearsal and performance through good practice skills and habits; instrument maintenance; attendance, punctuality, deportment)
- responding musically to the structural elements of the repertoire (e.g., balance, theoretical concepts)
- responding to direction (e.g., of the conductor, section leaders).

PROGRAM MODELS

The Music 11 and 12 IRP is designed to provide flexibility in organizing and implementing the curriculum and to acknowledge the existing music programs already in place in BC schools. In order to recognize the diverse nature of music program delivery, learning outcomes for Instrumental Music 11 and 12 have been designed to be delivered within any of the following program models:

- Instrumental Music 11: Concert Band 11
- Instrumental Music 12: Concert Band 12
- Instrumental Music 11: Jazz Band 11
- Instrumental Music 12: Jazz Band 12
- Instrumental Music 11: Orchestral Strings 11
- Instrumental Music 12: Orchestral Strings 12
- Instrumental Music 11: Guitar 11
- Instrumental Music 12: Guitar 12

In each of these program models, teachers provide opportunities for students to achieve the prescribed learning outcomes for Instrumental Music 11 and 12 while performing within a particular ensemble setting. Teachers need to design their courses and select repertoire to address both the prescribed learning outcomes and the required content specific to the particular program model. The Required Program Model Content charts on the following pages outline this content in relation to:

- technical competence
- performance applications
- music literacy.

The content in these charts provides the framework within which the prescribed learning outcomes are delivered. The suggested instructional and assessment strategies within each curriculum organizer provide additional guidance for teachers to plan their programs in relation to the particular program model. (Note that some suggested instructional and assessment strategies are specific to either Concert Band, Jazz Band, Orchestral Strings, or Guitar; others apply to two, three, or all four program models.)

If students are taking more than one Instrumental Music course, they must satisfy the learning outcomes in relation to the content for each program model for which they are receiving credit (e.g., a percussion player must satisfy the program model content for both Concert Band and Jazz Band in order to receive credit for both).

Concert Band, Jazz Band, Orchestral Strings, and Guitar are all viable means of artistic expression and highly effective educational vehicles for developing musical abilities, understandings, and appreciation. Schools and districts are strongly encouraged to provide opportunities for students to take more than one program model at each grade level. Course codes for each of these program models are listed in the Ministry of Education's *Course Information Handbook*.

Required Program Model Content: Concert Band I I and I2

Concert Band I I and I2 courses must incorporate the following content within the delivery of the prescribed learning outcomes for Instrumental Music I I and I2.

<p>Technical Competence: development of techniques as specific to individual instruments</p>	<p>Winds:</p> <ul style="list-style-type: none"> • fingerings/slide positions, including alternate and trill fingering • intonation • articulation (e.g., tonguing, multiple tonguing) • ornamentation (e.g., trills, glissando, grace notes) • embouchure • breath control • tone quality, including vibrato • use of mutes (as applicable) <p>Percussion:</p> <ul style="list-style-type: none"> • stick, mallet, and brush technique, including multiple mallets; hand drumming technique • pitched percussion technique • articulation; fills, shots • tone quality • intonation <p>Keyboard:</p> <ul style="list-style-type: none"> • articulation (e.g., use of pedals) • fingering and chording technique • chord voicing, comping technique (e.g., II, V, I) • keyboard instrumentation (with and without bass, with and without guitar) • blend and balance (e.g., accompaniment vs. solo technique) <p>String bass:</p> <ul style="list-style-type: none"> • articulation • left hand technique (e.g., vibrato, double-stopping, shifting positions) • pizzicato and bowing technique • tone quality • intonation
<p>Performance Applications: performance skills and attitudes appropriate to a variety of concert band performance contexts</p>	<ul style="list-style-type: none"> • fluency—synthesis of instrumental technique and aesthetic interpretation • stage presence and etiquette as appropriate to concert band performance context • posture for solo and ensemble performance • role of the individual instrument within the ensemble • responding to the conductor
<p>Music Literacy: abilities to read and notate music ideas, use appropriate music terminology, and understand the elements of instrumental music styles</p>	<ul style="list-style-type: none"> • music theory—notation and terminology in relation to the structural elements of concert band music • concert band instrumentation (e.g., military band, symphonic band, brass band, wind ensemble) • concert band repertoire

Required Program Model Content: Jazz Band I I and I2

Jazz Band I I and I2 courses must incorporate the following content within the delivery of the prescribed learning outcomes for Instrumental Music I I and I2.

Technical Competence:
development of techniques as specific to individual instruments

Winds:

- fingerings/slide positions, including alternate fingering
- intonation
- articulation (e.g., tonguing, multiple tonguing, attack and release, accents); jazz-specific articulation (e.g., doit, smear, plop)
- embouchure
- breath control
- tone quality
- use of mutes (as applicable)
- improvisation

Percussion:

- stick, mallet, and brush technique, including multiple mallets; hand drumming technique
- pitched percussion technique
- articulation; fills, shots
- tone quality
- intonation
- improvisation

Keyboard:

- fingering and chording technique
- chord voicing, comping technique (e.g., II, V, I)
- articulation (e.g., use of pedals)
- blend and balance (e.g., accompaniment vs. solo technique; with and without bass, with and without guitar)
- improvisation

Guitar:

- fingering, picking, and strumming technique
- use of pedals
- articulation (e.g., damping)
- tone quality
- harmonics
- intonation
- blend and balance (e.g., with and without bass, with and without keyboards)
- acoustic vs. electric guitar technique
- improvisation

Bass:

- articulation
- picking and slapping technique (standup) plucking and bowing technique (electric)
- left hand technique (e.g., vibrato, shifting positions)
- tone quality
- harmonics
- intonation
- blend and balance (e.g., with and without keyboards, with and without guitar)
- improvisation (e.g., walking bass)

Required Program Model Content: Jazz Band I I and I2 (continued)

<p>Performance Applications: performance skills and attitudes appropriate to a variety of jazz band performance contexts</p>	<ul style="list-style-type: none"> • fluency—synthesis of instrumental technique and aesthetic interpretation • stage presence and etiquette as appropriate to jazz band performance context • microphone technique • posture for solo and ensemble performance • role of the individual instrument within sections (e.g., rhythm section) and within the ensemble • responding to nonverbal communication within the ensemble (e.g., question and response, solo and accompaniment, balance) • responding to direction (cues)
<p>Music Literacy: abilities to read and notate music ideas, use appropriate music terminology, and understand the elements of instrumental music styles</p>	<ul style="list-style-type: none"> • music theory—notation and terminology in relation to the structural elements of jazz music styles (e.g., notated and non-notated parts; improvisation; harmonic structure, modes) • jazz band instrumentation (e.g., stage band, jazz combo, Dixieland) • jazz band repertoire (e.g., swing, blues, ragtime, Latin, Afro-Cuban)

Required Program Model Content: Orchestral Strings I I and I2

Orchestral Strings I I and I2 courses must incorporate the following content within the delivery of the prescribed learning outcomes for Instrumental Music I I and I2.

<p>Technical Competence: development of techniques as specific to individual instruments</p>	<ul style="list-style-type: none"> • left hand technique (e.g., vibrato, double-stopping, triple-stopping, shifting); finger pattern profiles • bowing technique (e.g., détaché, martelé, spiccato); pizzicato • intonation • tone quality • harmonics
<p>Performance Applications: performance skills and attitudes appropriate to a variety of string ensemble performance contexts</p>	<ul style="list-style-type: none"> • fluency—synthesis of instrumental technique and aesthetic interpretation • stage presence and etiquette as appropriate to string ensemble performance context • posture for solo and ensemble performance • role of the individual instrument within the ensemble • responding to the conductor
<p>Music Literacy: abilities to read and notate music ideas, use appropriate music terminology, and understand the elements of instrumental music styles</p>	<ul style="list-style-type: none"> • music theory—notation and terminology in relation to the structural elements of string music • string ensemble configurations (e.g., orchestra, string quartet, concerto grosso) • orchestral repertoire

Required Program Model Content: Guitar I I and I2

Guitar I I and I2 courses must incorporate the following content within the delivery of the prescribed learning outcomes for Instrumental Music I I and I2.

<p>Technical Competence: development of techniques as specific to individual instruments</p>	<ul style="list-style-type: none"> • chord playing (open chords, bar chords, extended chords, arpeggiated); single note playing • picking, fingering, strumming • hand positions • articulation (e.g., damping) • intonation • tone quality (e.g., bends, hammer-ons) • voicings (e.g., rootless, R37, R73) • acoustic vs. electric guitar technique
<p>Performance Applications: performance skills and attitudes appropriate to a variety of guitar ensemble performance contexts</p>	<ul style="list-style-type: none"> • fluency—synthesis of instrumental technique and aesthetic interpretation • stage presence and etiquette as appropriate to guitar ensemble performance context • posture for solo and ensemble performance • role of the individual instrument within the ensemble • responding to nonverbal communication within the ensemble (e.g., question and response, solo and accompaniment, balance) • responding to direction
<p>Music Literacy: abilities to read and notate music ideas, use appropriate music terminology, and understand the elements of instrumental music styles</p>	<ul style="list-style-type: none"> • music theory—notation, and terminology in relation to the structural elements of guitar music (e.g., single-line melody reading, tablature; circle of fifths; modes) • guitar instrumentation (e.g., solo, quartet, ensemble) • guitar repertoire (e.g., classical, folk, blues, rock)

CLASSROOM CONSIDERATIONS

Delivery of the Instrumental Music 11 and 12 curricula requires attention to a number of considerations, including student groupings, appropriate facilities, and specialized equipment and materials.

Combined Ensembles

Teachers may sometimes find it necessary to combine a number of grade levels in one ensemble. In such cases, it is imperative for the teacher to plan instruction in relation to the prescribed learning outcomes for each grade, to allow for student learning and achievement at each level. Students need to understand the learning expectations for their particular grade, and should be assessed accordingly.

In addition, teachers may want to deliver the curriculum via a combination of program models. For example, wind and percussion students may be combined with string players to form a full orchestra ensemble. In these instances, teachers need to plan instruction and assessment according to the specific content outlined for each program model (i.e., wind and percussion players according to the Concert Band program model, string players according to the Orchestral Strings program model). See the information on Program Models earlier in this Course Description.

A student may only receive credit for each program model once at each grade level. Therefore, if a wind player is taking both Concert Band and Full Orchestra courses, for example, teachers need to consider other ways of giving credit for the second course, using Fine Arts 11, Selected Studies, Independent Directed Studies, Career

Preparation, and/or Locally Developed courses. In this example, the student's transcript would include the following entries:

- Instrumental Music 11: Concert Band (4 credits)
- Fine Arts 11: Full Orchestra (2 credits),
Selected Studies: Full Orchestra (2 credits)

For more information, see the Ministry of Education's *Handbook of Procedures*.

Facilities

When choosing or designing a facility, consider the following:

- Are the acoustics appropriate and safe?
- Does the facility offer flexibility for student groupings in rehearsal and performance? (e.g., movable risers, chairs, and desks)
- Is the equipment (e.g., chairs, stands) ergonomically appropriate for instrumental performance?
- Is the space open and unobstructed?
- Is there adequate lighting, heating, and ventilation?
- Is there access to a sink? (e.g., for cleaning instruments)
- Is there access to video equipment, computer technology, and an adequate sound system?
- Is there access to storage? (for instruments, music, equipment)
- Is a soundproof room available?

Equipment and Materials

Teachers who want to offer students experiences with a variety of materials and processes but who are unable to purchase all the necessary equipment may be able to use

specialized equipment from other departments in the school or district (e.g., fine arts, drama, technology education, or business education departments). Local colleges, television and radio broadcasters or studios, and businesses are other possible sources. This equipment includes:

- performance and playback equipment (PA system, monitors, mixer, microphones, stereo system, headphones, VCR/DVD and television, MIDI keyboard)
- recording equipment (video cameras, computers, software, score anthology and recording collection, MIDI workstation, SMPTE equipment)
- sound-manipulation equipment (sound effects, sampler).

CREATING AND RESPONDING TO MUSIC

Although Instrumental Music 11 and 12 are performance-based courses, students will also have opportunities to experience the inter-related approaches of *creating* (their own music compositions), and *responding* (to live or recorded performances).

Creating Music

Depending on the program model, initial activities in music creation may need to be very structured. Once students are familiar with the process, less-structured activities can be included. Although compositions will focus on the voicings for the particular program model, students may also incorporate the use of ensemble instruments or technology.

The steps suggested in the Creating Music chart may help teachers structure activities that allow students to create compositions as a whole class, in small groups, or individually. These suggestions are intended to be flexible enough to suit students with varied musical backgrounds.

Creating Music

These steps may be combined or rearranged to suit the situation.

1. Provide a context or motivation for composition. Student-created compositions can illustrate a larger context. For example, students can demonstrate their understanding of the elements of expression, the principles of design, or the historical and cultural contexts of instrumental music.
2. Discuss objectives and establish criteria.
3. Guide students as they create compositions. Assist them as they:
 - decide on a focus (e.g., expressing a feeling or idea; matching sounds with visual images; interpreting a poem or story; creating a soundtrack for a cartoon; exploring specific elements of rhythm, melody, or expression; transforming a previously composed work; solving a given problem)
 - collect sounds and melodic or rhythmic ideas (e.g., animal, electronic, and environmental sounds; found objects; acoustic and electronic musical instruments; voices; body percussion)
 - explore (balance instructional time and problem-solving activities)
 - develop compositions (combine and sequence sounds into compositions or forms of expression that are personally meaningful)
 - refine and evaluate.
4. Give students opportunities to rehearse and perform their compositions.
5. Encourage students to reflect on and assess their work.
6. Help students extend and redirect their experiences. Encourage them to:
 - talk about their projects with composers
 - listen to recordings of music that illustrate the same principles they were using
 - adapt or expand their original ideas to create a new compositions
 - apply their compositions to other subject areas such as dance, drama, literature, or visual arts.

Adapted from Arts Education: A Curriculum Guide for Grade 8 (Saskatchewan Education, Training and Employment, September 1994).

Responding to Music

Listening to live or recorded music should be an active experience. Teachers should encourage students to become immersed in the music aurally, emotionally, and physically.

Students bring varied perspectives and associations, cultural and personal backgrounds, and ways of knowing to their responses to music presentations. Because these perspectives are personal and will vary from student to student, an atmosphere of trust and respect must be established. Students should be asked to express their opinions, and encouraged to realize that their unique perspectives will enhance other students' listening experiences.

People respond in different ways to the same music presentation. It is also true that one person can, and in most cases should, respond in more than one way. The following are three ways students may respond to their work, the work of peers, professional live performances, or recorded music:

- on an emotional level—allowing music to evoke feelings
- on an associative level—making associations with the music or with images in the music (which may be of a personal nature or come from a cultural perspective)
- on a formal, intellectual level—responding with formal analyses and interpretations of the music.

Students also benefit from opportunities to research, analyse, and interpret the context of music of various cultures and time periods. The following topics might be considered:

- origin of the music
- purpose of the music (e.g., social, ritual, ceremonial, celebratory, occupational)
- beliefs and customs of the culture or era
- historical factors that might have influenced the music
- symbolism used in the music.

The steps suggested in the Responding to Music chart may help teachers structure formal response activities. These suggestions are intended to be flexible enough to suit students with varied musical backgrounds.

Responding to Music

These steps may be combined or rearranged to suit the situation.

1. Preparation—establish the focus for listening to the music.
2. First impressions—encourage students to respond spontaneously (no wrong answers).
3. Description—ask students to take inventory of what they heard, responding objectively rather than interpretively
4. Analysis—encourage students to:
 - identify the structural elements of the music (using appropriate music terminology)
 - identify the form and design of the music
 - identify cultural influences represented in the music
 - identify how the musician(s) used the elements and principles to achieve certain effects
 - reflect on and discuss what the music means to them (e.g., What is the work about? What does it mean? Why did the artist create the work?)
 - analyse how their responses are influenced by their experiences and perceptions of the world.
5. Background information—provide or ask students to research biographical, historical, and cultural information about the composer or performer.
6. Informed judgment—ask students to refer back to their first impressions and support their initial opinions of the work or develop and support new opinions of the music and its value based on their discussions, research, and reflections.

Adapted from Band 10, 20, 30: Curriculum Requirements (Saskatchewan Education, Training and Employment, September 1993).

PRESCRIBED LEARNING OUTCOMES

It is expected that students will:

- demonstrate an ability to internalize rhythmic patterns in simple and compound metres
- sight-read rhythmic patterns from appropriate repertoire
- apply skills in ear training and aural dictation to notate rhythmic patterns in simple and compound metres
- describe pulse, metre, and rhythmic patterns using appropriate music terminology

SUGGESTED INSTRUCTIONAL STRATEGIES

- To help students internalize rhythms, have them clap the first bar, maintain the middle bars without clapping, then clap the final bar of a multiple measure phrase.
- Using a piece of familiar repertoire, challenge students to clap, then play, selected measures backwards.
- Challenge students to rewrite a four-bar rhythmic pattern and make it as complex as possible.
- Ask students to notate rhythmic patterns in compound metres and perform them for their peers.
- Prepare flash cards or overhead transparencies of rhythmic patterns from performance repertoire. Prior to rehearsing a piece, have students clap or play the rhythms as they are displayed.
- Have students take turns to select a rhythmic pattern characteristic of the style of a piece from their repertoire and clap or play it. Challenge the rest of the class to identify the piece and the measure number.
- Select jazz pieces from classroom repertoire to illustrate the specific rhythmic devices inherent to particular jazz styles (e.g., bossa nova, swing). Have students keep a jazz glossary, describing the various styles in terms of their rhythmic devices.
- After strings students have mastered a rhythmic pattern using the bowing specified in their parts, have them explore other bowing options to see if they can better establish the desired rhythmic effect. Discuss why the composer or arranger may have chosen the specified bowing to achieve the rhythmic effect.
- Use method books, CD-ROMs, and online resources to give students opportunities to develop and refine their rhythmic notation skills.
- Have students brainstorm terminology related to elements of rhythm. Have them work in groups to develop a game for exploring these concepts. As they develop their games, encourage them to consider:
 - the intended audience for the game
 - which concepts will be explored
 - what the game will look like.

SUGGESTED ASSESSMENT STRATEGIES

- Have students create a complex rhythmic pattern, and work in pairs to perform each other's patterns. Note the extent to which students can accurately recreate the rhythm. Note also the extent to which the composer can explain the rhythmic complexities to the performer.
- Have students create four-bar rhythm patterns for their peers to perform. Observe their accuracy in notating and performing the patterns. As the year progresses, students should demonstrate progressions of complexity, creativity, and clarity in the patterns they compose. They should also demonstrate increased accuracy in performing patterns composed by their peers.
- Use a metronome to assess students' abilities to maintain a steady pulse (individually and in groups).
- After students have performed their notated patterns in compound metres, collect their work and look for evidence that they understand compound metres, and that they notate the rhythmic patterns accurately.
- Play a rhythm pattern and have students notate it. Collect their notations and check for accuracy.
- Have students submit their jazz glossaries for assessment. Look for evidence that they are able to use appropriate terminology to differentiate and describe various stylistic rhythms.
- Have students record themselves playing selections from their repertoire. Have them listen to the recordings and mark on their sheet music noting any perceived rhythmic errors made in their performance. Have them submit both the sheet music and recording for assessment.
- In strings sectional rehearsal, have students take turns as section leader. Have the student find a new way for bowing a rhythm pattern. Observe the ability of the student leaders to maintain the rhythmic integrity of the passage while manipulating the bowing. Observe the rest of the group's ability to copy the new bowing.
- Have students share their rhythm games with group at the intended audience level. Have students assess their games in relation to:
 - appropriate level of difficulty as per discussed goal
 - the ability of game leaders to lead the game and demonstrate rhythms effectively
 - rhythm concepts appropriately addressed.

RECOMMENDED LEARNING RESOURCES



Print Materials

- The Band Director's Companion
- The New Harvard Dictionary of Music
- Pocket Music Dictionary



Video

- Silk Road Music



Multimedia

- Jazz Harmony on the Guitar
- The Jazz Theory Book
- Milestones in Music History
- Music! Its Role and Importance in Our Lives, 2000 Edition
- Stepping Stones to Teaching Music

PRESCRIBED LEARNING OUTCOMES

It is expected that students will:

- perform appropriate major, minor, and chromatic scales and arpeggios
- sight-read melodies
- identify examples of melodic structure in instrumental repertoire, using appropriate terminology
- apply skills in ear training and aural dictation to notate melodies

SUGGESTED INSTRUCTIONAL STRATEGIES

- Have students notate and perform appropriate scales. Provide a variety of tools to assist students in applying theory to practice (e.g., circle of fifths, keyboard).
- For guitar or strings players, demonstrate how a single finger pattern can be used to generate a complete scale by moving through the different positions on the fingerboard using tetrachords. Have students generate all major scales by repeating the same finger pattern.
- In guitar, demonstrate a finger position or a pattern and how it can move vertically in the 1st position or horizontally up the fretboard to cover all keys. Have students explore their instruments to find another method of achieving the same goal, moving diagonally down the fretboard while still creating an ascending scale.
- Brainstorm with students the skills and attitudes that contribute to successful sight-reading (e.g., using a melody's contour, interval relationships, awareness of the key signature, position of *doh*). Have students scan a new piece for a specified amount of time, and identify areas of potential difficulty relating to elements of melody. Challenge students to sight-read the specific passage without stopping.
- Demonstrate the properties of melodic tension by playing a scale from *doh* to *ti*. Brainstorm a variety of ways in which the melodic tension can be released. Provide opportunities for students to perform the scale in each way identified, and compare the results.
- Have students play a familiar melodic line. Challenge them to experiment with reworking the rhythm while keeping the melody the same. What effect does this have on the melody?
- Have students listen to or perform a composition based on a folk melody. Discuss how the composer or arranger manipulates the melody to create particular effects. Have students keep a log of composition and arranging devices used in listening and performing repertoire. Introduce appropriate terminology to describe the melodic structures.
- In regular sectional rehearsals, have the section leader play a short melody while the others notate it. Section leaders should collect the work, mark it, and return it to students at the next rehearsal. In their sections, have students discuss areas of melodic dictation that need to be addressed. Rotate section leaders to allow all students opportunities for aural dictation practice.

SUGGESTED ASSESSMENT STRATEGIES

- As a class, discuss appropriate criteria for assessing performance of scales and arpeggios. Have students conduct peer and self-assessment based on the discussed criteria (e.g., correct notes as per key signature, maintenance of tempo integrity).
- In strings, have students demonstrate their abilities to play all major scales using tetrachords in different positions on the fingerboard. Use a checklist to note which scales they can play using this method. Place the checklist in students' portfolios and revisit it throughout the year, looking for growth in students' abilities.
- In guitar, look for evidence of students' knowledge of the finger pattern for a certain scale. Once students have been introduced to different chords or patterns, they can challenge each other to put the chords in different positions. Assess the degree to which students are able to voice the chords correctly.
- Have students self-assess their ability to increase their sight-reading abilities by humming or singing their part prior to playing it. Was singing an effective strategy? Have students keep a log of how their singing assisted them in sight-reading.
- Distribute an unfamiliar piece to students. Have them identify potential problems for sight-reading, and mark their parts to facilitate the reading process. Collect their marked copies, and look for evidence that they are able to apply sight-reading concepts discussed in class.
- To assess students' understanding of melodic tension and release, give them the first part of a melody and challenge them to complete or resolve it in as many ways as possible. Look for evidence that they are able to apply what they have learned about resolution of melodic tension.
- Play recordings of new pieces that demonstrate learned compositional devices. Have students complete a quiz or checklist, identifying the devices used. Collect students' completed sheets and look for evidence that they are able to apply what they have learned to identify melodic structures.
- Have students begin playing a specified section of a piece. At a certain point, say "stop" and have students continue performing their part by singing. Look for evidence that they are able to maintain the melodic integrity of their part.

RECOMMENDED LEARNING RESOURCES



Print Materials

- The Band Director's Companion
- The New Harvard Dictionary of Music



Video

- In the Key of Oscar
- Silk Road Music



Multimedia

- Jazz Harmony on the Guitar
- The Jazz Theory Book
- Milestones in Music History
- Stepping Stones to Teaching Music

PRESCRIBED LEARNING OUTCOMES

It is expected that students will:

- perform dynamics with appropriate tone quality within the functional range of the instrument
- perform articulations appropriate to a variety of instrumental music styles
- apply an understanding of timbre to performance of instrumental repertoire
- demonstrate an understanding of harmonic structures in instrumental repertoire
- analyse the use of the elements of expression in instrumental repertoire
- demonstrate an understanding of the relationship between the elements of expression and the acoustics of the performance environment

SUGGESTED INSTRUCTIONAL STRATEGIES

- Use a graphic of a sound pyramid (i.e., flutes at the top of the pyramid, basses at the bottom) to illustrate the concept of dynamic balance. Explain how the graphic illustrates the need for lower-pitched instruments to play louder than higher-pitched instruments to achieve a balanced dynamic blend. Vary the instrumentation of the ensemble (e.g., changing the number of players per part), and challenge students to create a balanced sound with the new instrumentation. Discuss the results.
- As students learn new jazz repertoire, take time to point out the harmonic structures. Ask students to keep a log of jazz harmonic structures.
- Provide opportunities for students to listen to a variety of performers playing the same piece. Ask students to create a chart identifying the different articulations, dynamics, and tempo choices of each performer. In groups, have students discuss the effects of each choice, and the possible applications of each choice to the class repertoire.
- As students practise their repertoire, have them monitor their abilities to maintain an appropriate tone quality throughout the dynamic range. In full rehearsals and individual performance tests, discuss the technical considerations for performing dynamics and articulations throughout the functional range of the instrument.
- Challenge students to rewrite the expressive elements of a given selection (e.g., changing articulation, dynamics, timbre, tempo). Have them perform the new version, and defend their choices.
- Select a piece of performance repertoire, and as a class discuss the possible reasons why the composer chose the specific elements of expression. Ask students to suggest ways that these expressive elements could affect the audience's response to the performance.
- Have students list the strengths and weaknesses of performing using both acoustic and electric guitars. Challenge students to simulate the plugged-in sound with an amplified acoustic guitar. Can they achieve the same elements of expression in both cases? Why or why not?
- Provide opportunities for students to perform in a variety of venues. Have them explore the performance of the elements of expression as they are affected by the acoustics of each environment (e.g., increased ability to hear other parts, limited dynamic range).

SUGGESTED ASSESSMENT STRATEGIES

- As a class, create an assessment checklist for assessing the elements of expression. Discuss the appropriate terminology, and criteria for different situations (e.g., specific repertoire, change of venue, change in number or players, instrumentation, use of mutes). Provide opportunities for students to use the criteria to evaluate the performance of other groups.
- Give students a piece of music that does not contain notation of the elements of expression. Ask each student to practise the piece, incorporating the elements of expression they consider appropriate. In individual performance tests, have them play the piece, interpreting the elements. Ask them to defend their choices. Look for evidence that they are able to:
 - use the expressive elements to support the rhythm and melody of the music
 - apply instrumental technique to facilitate performance of the expressive elements (e.g., choose bowing to allow for natural movement of the bow arm, correct tonguing for the chosen articulation)
 - accurately describe the elements they have performed
 - justify their choices of the elements of expression used to enhance their phrasing
 - use appropriate music terminology to describe the elements of expression.
- Record a classroom or concert performance of the ensemble. Use the recording to have students self-assess the group's use of the elements of expression.
- Collect student' rewritten music selections and look for evidence that they understand the notation of expressive elements. Have students defend their choices. Students should be able to use appropriate terminology, and defend their choices with reference to the effects of each element of expression.
- Videorecord students performing in a variety of venues. Use the video as the basis for assessing students' abilities to compensate for the acoustical design of the performance environment either electrically or acoustically. To what degree can students defend their choices based on the effects created? How did their choices enhance the performance?

RECOMMENDED LEARNING RESOURCES



Print Materials

- The Band Director's Companion
- The New Harvard Dictionary of Music
- Orchestral Performance
- Pocket Music Dictionary



Video

- Distant Sounds: The Story of Qiu Xia
- In the Key of Oscar
- Silk Road Music



Multimedia

- Jazz Harmony on the Guitar
- The Jazz Theory Book
- Milestones in Music History
- Music! Its Role and Importance in Our Lives, 2000 Edition
- Stepping Stones to Teaching Music

PRESCRIBED LEARNING OUTCOMES

It is expected that students will:

- analyse form and the principles of design in instrumental repertoire
- compare form and principles of design in instrumental music with those in other artforms
- apply knowledge of form and principles of design to create short instrumental compositions

SUGGESTED INSTRUCTIONAL STRATEGIES

- Play a recording of music with a particular form. Have students use appropriate music terminology to describe the elements of design used to achieve the form (e.g., repetition, unity, contrast, retrograde, inversion, emphasis).
- Have students analyse the harmonic structure of a number of similar pieces of jazz repertoire (e.g., 12-bar blues, 32-bar form, four-bar pattern of rhythm changes). As a class, discuss how harmonic structure can define form.
- Generate a set of chord progressions and have students experiment with ending the progression on a chord other than I (e.g., V⁷). Play this altered progression and discuss the effect this has on the form.
- Provide students with examples of various styles of modern visual art and 20th century music, and challenge them to identify the similarities in form and principles of design (e.g., Dada and John Cage, impressionism and Claude Debussy, expressionism and Ralph Vaughn Williams, constructivism and Arnold Schoenberg, ritualism and Igor Stravinsky).
- Demonstrate how phrasing can complement the form of a piece by having the students play a section without breath mark considerations. Then have students play the same section with attention to the breath marks. Discuss the importance of phrase markings in creating a sense of the form for both performer and audience. Discuss the considerations for phrasing of various wind instruments.
- Have students add to their music glossaries with terminology and symbols related to form and design (e.g., D.S., coda, rondo, theme and variations).
- Identify the five tones in a pentatonic scale that students can use to ensure successful harmony. Play recordings of pieces based on a pentatonic scale (e.g., "Amazing Grace," "Old Man River," Chinese folk melodies). Then have them create an eight-bar line incorporating a repeated melodic pattern within a given time signature. Ask for volunteers to perform their compositions.
- Create a template for a short composition (e.g., set number of measures, chord or tonality changes, starting or ending note, melodic contour or rhythmic pattern). Have students compose a piece based on the template. Provide opportunities for them to perform their compositions for their peers. Challenge the rest of the class to identify the principles of design used in each composition.

SUGGESTED ASSESSMENT STRATEGIES

- Have students label the sections in a sonata allegro form (i.e., exposition, subject, development, coda, recapitulation). Examine students' work for evidence of their understanding and use of the components of the form and the use of the principles of design.
- After students have experienced a variety of 20th century music and visual art styles, have them form small groups to brainstorm and discuss the similarities and differences between the two artforms. Have them give examples that explain how each artform would fit into each style. Assess how well students are able to identify the connections among form in both music and visual arts, using appropriate terminology.
- Play recordings of music representing a range of styles. Have students complete a listening test to identify the form of each example.
- Have students select and research a form of their choice, and create a poster or multimedia presentation to represent their findings. Display the posters and allow time for students to view each other's research projects. Allow for questions and discussion. Have students submit an activity log for their work, including a detailed analysis of the form, references sourced, and a discography.
- Collect students' compositions and look for evidence that they understand the form and design elements detailed in the template. Look for evidence that they include:
 - notation symbols
 - phrase markings
 - appropriate terminology
 - rhythmic structure
 - melodic structure.
- Have students analyse another student's composition to identify the form and principles of design used. Have them share their insights with the composer, and discuss what they would have done the same and what they would have done differently. Have them generate a list of the forms and principles of design used. Assess:
 - how well the composer used the principles of design in her or his composition
 - how well the partner was able to identify the form and principles of design used
 - students' abilities to share and discuss differing perspectives.

RECOMMENDED LEARNING RESOURCES



Print Materials

- The Band Director's Companion
- The New Harvard Dictionary of Music
- Orchestral Performance
- Pocket Music Dictionary



Video

- In the Key of Oscar
- Silk Road Music



Multimedia

- Jazz Harmony on the Guitar
- The Jazz Theory Book
- Milestones in Music History
- Music! Its Role and Importance in Our Lives, 2000 Edition
- Stepping Stones to Teaching Music

PRESCRIBED LEARNING OUTCOMES

It is expected that students will:

- interpret a broad range of thoughts, images, and feelings in the performance of instrumental music
- analyse how thoughts, images, and feelings are expressed in instrumental music
- justify personal insights derived from performing and listening to instrumental music

SUGGESTED INSTRUCTIONAL STRATEGIES

- Play recordings of three contrasting works. Have students use a quickwriting strategy or create mind maps in response to each piece. Discuss the similarities and differences among the pieces and among students' responses.
- Play a recording of an unfamiliar piece of music. Ask students to guess the story or purpose of the piece. Have them research the composer's intent, and compare it to their own responses. Discuss possible reasons for differences in interpretation.
- Select a scene from a movie or TV program that contains a specific instrumental soundtrack (e.g., string orchestra, harp, brass band). Play the scene for the class, first without sound and then with sound. Ask students to note any differences in the feelings evoked when the music was added. Would the feelings have changed with a different type of instrumentation? How does our culture affect how we associate particular types of music with events and emotions?
- Have students attend a live music performance. After the performance, have them use their reflective journals to record their responses to the concert. Provide opportunities for them to share their responses with their peers. Discuss as a class the varying responses to a single experience, and the possible reasons for those differences (e.g., cultural perspectives, individual experiences).
- Have students listen to a vocal interpretation of a ballad from their current repertoire. As they listen, have them identify specific phrases that evoke particular emotions. Provide opportunities for them to discuss their responses in small groups or as a class, focussing on the elements of the performance that resulted in their particular responses. Elicit responses from students, and as a class discuss how they might perform their repertoire to emulate the vocal interpretation. Challenge students to perform the piece in a way that expresses the emotional qualities they identified.
- Lead a class discussion on personal insights derived from music experiences. Set guidelines to enable students to share their thoughts and feelings (e.g., no put-downs, no interruptions).
- Have students debate a resolution such as "The meaning in music is derived entirely from the listener."

SUGGESTED ASSESSMENT STRATEGIES

- Assess students' discussion of their personal insights derived from music in terms of:
 - articulation of personal meaning derived from the music
 - justification of personal preferences and interpretations
 - willingness to share own ideas
 - willingness to consider others' ideas
 - use of appropriate music terminology.
- Observe students as they share their reflective journal responses to a live performance. Look for evidence of their:
 - willingness to share personal insights
 - abilities to articulate personal meaning
 - abilities to justify their responses in terms of structural and contextual elements of music
 - abilities to listen to and consider others' responses
 - use of appropriate music terminology.
- After discussing the associations of instrumental music in movies and TV, have students create a chart outlining the personal vs. cultural influences that affect their interpretation of the thoughts, images, and feelings of their associations (note: be aware of privacy issues when asking students to share aspects of their personal lives). Look for evidence that they are able to identify the varied responses to a music experience and the reasons for diverse responses.
- In assessing students' debates, look for evidence that they are able to:
 - articulate their position (pro or con)
 - use examples to support their position
 - work co-operatively to prepare their arguments
 - use appropriate music terminology consistently
 - apply musical knowledge in their arguments.

RECOMMENDED LEARNING RESOURCES



Print Materials

- The Band Director's Companion
- The New Harvard Dictionary of Music
- Orchestral Performance



Video

- Distant Sounds: The Story of Qiu Xia
- In the Key of Oscar
- Silk Road Music
- The Survivor



Multimedia

- Milestones in Music History
- Music! Its Role and Importance in Our Lives, 2000 Edition
- Stepping Stones to Teaching Music

PRESCRIBED LEARNING OUTCOMES

It is expected that students will:

- demonstrate skills and attitudes necessary to participate as a musician within society:
 - demonstrating respect for the contributions of others
 - giving and receiving constructive criticism
 - practising individual and group rights and responsibilities in music performance
 - demonstrating willingness to share music with others
- apply elements of concert production to enhance instrumental performance
- demonstrate an understanding of health and safety issues related to instrumental music
- identify requirements for careers in music and arts-related fields
- establish a plan for lifelong participation in music

SUGGESTED INSTRUCTIONAL STRATEGIES

- Have students suggest the various ways they can demonstrate respect for each other's individual contributions to the ensemble. Emphasize the importance of mutual respect and co-operation in a group setting. Throughout the year, monitor students' contributions in these areas, and acknowledge them as they occur.
- In jazz band, brainstorm appropriate ways that students can express their appreciation for another musician's solo (e.g., applause, nodding, smiling, appreciative glances). Point out that many responses can be achieved even while playing themselves. At the same time, discuss inappropriate responses (e.g., loud whistling, cheering, inattentive behaviour). As an extension, have students research possible reasons why clapping after solos, in the middle of the piece, is appropriate in jazz but not other styles of music.
- Discuss guidelines for critical analysis of others' performances (e.g., describe their initial reactions, analyse the performance using appropriate terminology). Have students work in groups to create a rubric for responding to others' performances. Throughout the year, provide opportunities for students to apply their criteria to the analysis of live and recorded performances.
- Have students use a decibel meter to record the decibel level in a variety of school situations (e.g., band practice, personal stereos, basketball game, school dance, cafeteria). Have them research "safe" levels, and the damage that can be caused by unsafe levels. Challenge them to create a safety poster, brochures, or a page on the school Web site to educate their peers about safe decibel levels.
- Have students brainstorm the many opportunities for music as a profession or a recreational pursuit. Use cues to help students extend their thinking, then as a class organize the brainstormed list into categories. Examples could include performance, education, direction, composition, production, manufacturing, therapy, and administration. Assign each category to a different group of students, and have them interview one person in the community engaged in this type of musical activity. Have them present their interview findings. Following the presentations, have students consider how they will incorporate participation in music as part of their future lives.

SUGGESTED ASSESSMENT STRATEGIES

- Have students organize themselves in small ensembles or combos. Have them prepare a short program for a specific venue (e.g., elementary school, seniors' centre), then rehearse and perform the program. Have each group complete a self-assessment based on the suitability of repertoire, audience reaction, and thoroughness of student presentation.
- Ask students to brainstorm as many ways as possible to show their appreciation of a fellow student's solo. Refine, discussing appropriate and inappropriate comments. Post this list in the classroom. Encourage students to self-assess and peer assess, "rewarding" themselves when they exhibit these behaviours.
- After discussing appropriate and inappropriate ways of showing appreciation for jazz solos, have students develop an observation sheet for assessing their own and their classmates' responses. Provide opportunities for students to use their observation sheets for self- and peer assessment during rehearsals and performances.
- Have students use standard festival adjudication forms to critique other groups' performances (e.g., at a music festival). Assess their completed adjudication forms based on thoroughness, depth of thought, and use of appropriate terminology.
- Have students keep their completed analyses of live and recorded performances in a listening log. Assess their critiques, looking for evidence of:
 - application of discussed criteria
 - variety of listening experiences
 - use of appropriate terminology.
- After students have analysed decibel levels, have them create graphs showing the safe levels and the levels present in the various venues researched. Have students present the graphs to the class, and summarize their findings. Use a class-defined rubric to assess students' understanding of the issues of hearing safety.
- After students have interviewed community musicians about music careers and recreational pursuits, have them present their findings to the class. Use a rating scale to assess students' research, focussing on elements such as:
 - inclusion of skills and attitudes required
 - inclusion of education required
 - thoroughness and organization of findings
 - oral presentation skills.

RECOMMENDED LEARNING RESOURCES



Print Materials

- The Band Director's Companion
- Orchestral Performance



Video

- In the Key of Oscar
- Silk Road Music
- The Survivor



Multimedia

- Careers in Culture
- Jazz Harmony on the Guitar
- The Jazz Theory Book
- Music! Its Role and Importance in Our Lives, 2000 Edition

PRESCRIBED LEARNING OUTCOMES

It is expected that students will:

- analyse instrumental music from a range of historical and cultural contexts
- evaluate the purpose of music in a given historical or cultural context
- analyse the purposes of instrumental music in traditional Aboriginal societies in British Columbia
- identify inter-relationships among historical and cultural instrumental styles
- perform music from a range of historical and cultural contexts, demonstrating understanding of their characteristic styles

SUGGESTED INSTRUCTIONAL STRATEGIES

- As students are introduced to new repertoire, take time to discuss its purpose and context. Encourage students to think critically about how the context will affect their playing of the piece.
- Have students research the changing roles of composer and performer throughout the history of a given music culture. How did the roles change? Why did they change? What technologies and processes contributed to these changes?
- Brainstorm the various components of culture that may affect a composer's work (e.g., politics, economics, personal tragedies, available technology). Have students select a piece of music and research the time and place in which it was created, and the life of the composer. Have them create a poster illustrating the influences on the piece.
- As a class, identify a range of styles of music represented in the repertoire. Have students create a timeline of music styles. For each style, have them list events present in that time and place that might have influenced the style of the music. Encourage them to identify the influences among cultural and historical styles. As an extension, have them complete an in-depth analysis of one style, focussing on its cultural and historical influences and the styles that were influenced by it.
- Have students identify examples of Canadian music styles (e.g., various Aboriginal styles, Quebecois, maritime). Discuss as a class: How is each of these styles representative of the culture in which it exists? Can we identify characteristics of music that are uniquely Canadian?
- Invite representatives of local Aboriginal communities to come to the school to perform music (consult the school or district Aboriginal education co-ordinator for appropriate protocol). Before the presentation, have students prepare questions to ask the performers, focussing on (e.g., where, when, and by whom the music is performed).
- As students are learning pieces from various cultures, discuss the importance of appropriate interpretation and respecting the integrity of the source culture. Play a recording of music from a particular culture. Ask students to suggest the background or story of the piece. Invite a member of that culture to come to the class and explain the specific purpose and function of that music, and the any personal significance the music may have for her or him.

SUGGESTED ASSESSMENT STRATEGIES

- Have students submit their organized indices of their personal or school recording libraries. In small groups, have them justify why they organized their collections the way they did. Look for evidence that they are able to cite historical and cultural factors in justifying their choices.
- As a new piece of repertoire is presented, ask for volunteers to state the stylistic factors relating to its context, and how the group's interpretation will be affected by the context. Look for evidence that students are able to relate the context of a piece to its performance.
- Collect and display the charts and posters created by students documenting influences on selected composers. Have students assess each others' work based on pre-determined criteria, such as:
 - demonstrated knowledge of the historical period in question
 - demonstrated knowledge of the culture in which the work was created
 - examples of influences on the composer.
- After students have completed a timeline of music styles, create a quiz to test students' knowledge of the styles studied.
- After students have received an overview of various styles of Canadian music, have them work in pairs to choose a favourite selection and create a Juno Award category to nominate it to (e.g., Most Memorable Melody, Best Dance Beat, Best Canadian Lyrics). Hold a Juno Award ceremony, and have students present acceptance speeches for their selected pieces, indicating how they feel their entry has contributed to Canadian culture. Assess their presentation based on the degree to which they were able to make connections between the song and the aspect of Canadian culture it represents.
- After working with guests from a local Aboriginal culture, have students record the experience in their learning logs. Look for evidence that their logs reflect:
 - what they have learned about the purposes of music in Aboriginal cultures
 - what they have learned about the importance of respecting the source culture of music
 - any new insights into Aboriginal music.
- Bring in an unfamiliar recording and invite students to discuss its characteristics in relation to historical and cultural context. Ask students to guess its context, and defend their guesses. Assess the degree to which they are able to draw upon their previous knowledge.

RECOMMENDED LEARNING RESOURCES



Print Materials

- The New Harvard Dictionary of Music
- Orchestral Performance
- Pocket Music Dictionary



Video

- Distant Sounds: The Story of Qiu Xia
- In the Key of Oscar
- Silk Road Music
- The Survivor



Multimedia

- Careers in Culture
- Introduction to Jazz History
- The Jazz Theory Book
- Milestones in Music History
- Music! Its Role and Importance in Our Lives, 2000 Edition
- Stepping Stones to Teaching Music

PRESCRIBED LEARNING OUTCOMES

It is expected that students will:

- demonstrate competence in instrumental technique
- demonstrate skills and attitudes appropriate to a variety of instrumental performance contexts
- demonstrate an ability to respond to the direction of the conductor
- perform instrumental repertoire, demonstrating an understanding of its structural elements
- set personal goals for instrumental performance

SUGGESTED INSTRUCTIONAL STRATEGIES

- As a class, brainstorm the individual attributes of a performer that contribute to a successful performance ensemble. For example:
 - competence in individual technique
 - following the conductor
 - respect for each other
 - stage presence and confidence
 - performance energy
 - positive attitude
 - deportment
 - organization and preparedness (e.g., coming to class with instrument and music; practising problem sections on own as required)
 - ability to make spontaneous adjustments while performing (e.g., adjustments in tempo, in balance).

Discuss the importance of each individual in the group (e.g., it only takes one person to “spoil” the effect for the entire group).

- Demonstrate proper breathing, posture, and fingering/bowing positions in relation to how they affect pitch and tone. Provide opportunities for students to practise the correct technique in their sections. Have students research the anatomical properties involved.
- Demonstrate the use of an electronic tuner, and provide opportunities for students to use the tuner in a variety of rehearsal and performance contexts. As a class, discuss the various mechanical and physical variables that can affect intonation. Have students predict potential problem areas for intonation within selected pieces of repertoire, and suggest possible solutions.
- Have students research the lives and careers of selected professional musicians. Discuss as a class the skills and attitudes demonstrated by these musicians that have contributed to their success. Continue by discussing how the life choices they made positively or negatively affected their lives. Have students examine how these skills and attitudes can be related to their own playing. Have them use their journals to reflect on their findings and set goals for improving their musicianship skills and attitudes.

SUGGESTED ASSESSMENT STRATEGIES

- Develop a checklist of individual attributes that contribute to the ensemble, as brainstormed by the class. Use the checklist to review and monitor individual and group progress on a regular basis.
- Record the class playing a rehearsed piece from repertoire. Play back the video, and ask students to use a checklist to assess the ensemble performance. Focus on skills such as:
 - intonation
 - balance
 - responding to the conductor
 - stage presence.
- Distribute an adjudication sheet, and discuss the criteria listed. Videorecord the students performing in a formal setting (e.g., school concert, festival competition). Play back the video and have students use the adjudication sheet to assess the ensemble. Collect their completed adjudications and assess students' abilities to relate performance criteria to their own performance.
- Have students design an assessment chart for technique specific to their own instruments. Ask students to rate their technical accuracy at the beginning of the term. Provide opportunities for them to use these ratings to assess their playing at regular intervals throughout the course. In a conference approach, ask students to articulate how they intend to improve their proficiency in the various technical areas, and what assistance they require to continue improvement.
- Have students identify specific areas in performance repertoire in which intonation needs improvement. After discussing various ways of improving tuning technique, ask them to decide which method is most suited to their style of playing or the specific repertoire. Watch for indications that the student can focus on specific aspects of the problem without teacher direction.
- Have students record their performance goals at the beginning of the year, outlining particular areas for focus (e.g., fingering, embouchure, dynamics, bowing technique, improvisation, stage presence, ability to take direction). Have them keep their goals in their portfolios. Provide regular opportunities for students to revisit their goals and assess their progress.

RECOMMENDED LEARNING RESOURCES



Print Materials

- The Band Director's Companion
- Orchestral Performance



Video

- Silk Road
- The Survivor



Multimedia

- Jazz Harmony on the Guitar
- The Jazz Theory Book
- Milestones in Music History
- Music! Its Role and Importance in Our Lives, 2000 Edition
- Stepping Stones to Teaching Music

PRESCRIBED LEARNING OUTCOMES

It is expected that students will:

- demonstrate rhythmic fluency in performing instrumental music
- refine abilities to internalize rhythmic patterns in simple and compound metres
- sight-read rhythmic patterns from appropriate repertoire
- refine skills in ear training and aural dictation to notate rhythmic patterns in simple and compound metres
- analyse pulse, metre, and rhythmic patterns in instrumental repertoire

SUGGESTED INSTRUCTIONAL STRATEGIES

- Have students form pairs with someone from another section. Challenge them to clap or play rhythmic patterns from each other's sections, then have them play the patterns together.
- Challenge string players to create as many different bowing patterns as possible to generate the same rhythmic pattern.
- Have students tap out the rhythmic strum pattern on their guitars for a 16-32 bar section. Repeat, adding players playing the solo line rhythmically, then have students join in one at a time to play the melody line.
- Have students clap a section of repertoire and challenge the rest of the class to describe or write the metre and rhythmic patterns used.
- Perform a familiar piece of repertoire at the tempo suggested by the composer or arranger. Then play the piece at 10 beats per minute faster and 10 beats per minute slower. Discuss the difficulties encountered in maintaining the rhythms at slower and faster tempi.
- Have students take turns conducting selected pieces of repertoire or warmup exercises, using pickups and subdivision of beats as appropriate (e.g., an exercise in 8th or 16th notes).
- Using a piece of familiar repertoire, challenge students to clap, then play, selected measures with the paper upside down.
- Ask students to notate rhythmic patterns using a variety of simple or compound metres for each pattern. Have them perform the patterns for their peers.
- Have students prepare and lead rhythmic notation exercises for younger classes.
- Play recordings to illustrate the rhythmic differences among various Latin styles (e.g., samba, bossa nova, Afro-Cuban), focussing on the percussion. Have students use a listening log to notate the characteristic rhythms of each style.
- Identify examples of rhythmic concepts from class repertoire (e.g., hemiola, syncopation). Use the board or overhead to illustrate the notation for each rhythmic pattern.

SUGGESTED ASSESSMENT STRATEGIES

- Have students record themselves performing short rhythmic pieces from sight within a limited time period. Have students use a self-assessment checklist to measure their abilities to play the rhythms fluently.
- As students perform their rhythms, observe the following:
 - Was there a clear pulse and metre?
 - Did the student perform the rhythm accurately?
 - Was the student able to verbally articulate her or his feelings of success about the assignment?
- Challenge the jazz band to perform a familiar piece of swing repertoire at a much slower speed (at least 30 beats per minute less). Note the extent to which each section is able to maintain the rhythmic integrity of the swing style.
- Have students work in pairs with a metronome. Using warmup technique exercises, have each student play at three different tempi while the other student completes a written assessment detailing their successes as well as suggestions for improvement. Have students assess their partners' performances using criteria such as rhythmic accuracy at each tempo.
- Develop a rubric for assessing students conducting and verbal cues. Criteria could include:
 - clarify
 - effectiveness
 - accuracy of pulse
 - appropriate use of subdivisions and pickups.
- Play recorded samples of different Latin rhythms (e.g., samba, bossa nova, Afro-Cuban). Have students use prepared response sheet to identify each style and to notate the percussion rhythm. Collect students' sheets for assessment.
- After students have identified and explored a variety of rhythmic concepts found in their repertoire, play recordings that further illustrate these concepts. Have students complete a worksheet identifying each concept (e.g., hemiola, syncopation).

RECOMMENDED LEARNING RESOURCES



Print Materials

- The Band Director's Companion
- The New Harvard Dictionary of Music
- Orchestral Performance
- Pocket Music Dictionary



Video

- Silk Road Music



Multimedia

- Jazz Harmony on the Guitar
- The Jazz Theory Book
- Milestones in Music History
- Music! Its Role and Importance in Our Lives, 2000 Edition
- Stepping Stones to Teaching Music

PRESCRIBED LEARNING OUTCOMES

It is expected that students will:

- perform major, minor, and chromatic scales from memory within the functional range of the instrument
- demonstrate fluency in sight-reading melodies from appropriate repertoire
- analyse melodic structures in instrumental repertoire
- apply understanding of melodic structure to their performance of instrumental repertoire
- demonstrate an understanding of principles of transposition
- refine skills in ear training and aural dictation to notate melodies

SUGGESTED INSTRUCTIONAL STRATEGIES

- Introduce a “scale of the week.” Have students practise the scale in sections and as an ensemble. As a class, identify ways to assist students in learning and memorizing the scales. Discuss the value of learning scales in relation to class repertoire.
- Have students listen to, then perform, a prelude and fugue. Discuss how the composer manipulates melody to create a particular effect.
- Have students take turns being section leaders in practising a selected piece of repertoire. Have them provide leadership in identifying alternate fingerings or positions for the piece. In their sections, have students practise associated scales using alternate fingerings or positions to promote fluency.
- Provide opportunities for students to experiment with notation software to facilitate their understanding of transposition. Have students select a short melodic phrase or solo from their repertoire, and transpose and notate it for two other instruments.
- Have students compose an eight-bar melody for their own instrument. As a class, develop parameters for each instrument (e.g., key signature, complexity of rhythm and interval relationship). Have students present their melodies for sight-reading by the section. In their sections, have them discuss the challenges associated with the melody.
- Distribute a piece for sight-reading. Give students 60 seconds to scan the piece, discussing within their sections as appropriate. Record the ensemble sight-reading the piece.
- Explain the concept of melodic structures, using examples (e.g., contour, motives, tonal centre, modality, phrase length, interval relationships, tension and resolution). Help students identify examples of the various melodic structures in their repertoire.
- Have students take turns playing a short passage from repertoire or a simple improvised solo. Challenge the rest of the class to notate the selection.

SUGGESTED ASSESSMENT STRATEGIES

- Use performance tests to assess students' abilities to perform appropriate scales from memory. Have students keep a learning log, identifying their strengths, weaknesses, and strategies for improvement.
- On a daily basis, randomly select students to perform the "scale of the week." Assess students' performance of the correct notes and a steady rhythmic pulse.
- After studying a prelude and fugue, use questions to assess students' understanding, such as:
 - Does the piece demonstrate mathematical relationships?
 - What were some of the specific ways in which the composer manipulated the themes? (e.g., retrograde, inversion, transposition)
 - Did the composer favour any particular interval?
- Have the class create a sight-reading rating scale to be used by each student following sight-reading activities. Provide opportunities for self-assessment throughout the year, with students monitoring their own progress. Have them include the completed rating scales in their portfolios.
- In assessing students' sight-reading, note the extent to which they are able to incorporate expression and phrasing while maintaining accurate rhythm and melody.
- Play back the recording of the sight-read piece. Have students self-assess their performance in terms of melodic accuracy.
- Have students perform their transposed melodies with the two other instruments to assess the accuracy of their transposition. Have them make adjustments as necessary, then submit their transpositions for teacher assessment. Look for evidence that they are able to:
 - correctly identify the intervals they used
 - correctly identify the key signature
 - consider the range of each instrument.
- Collect students' transcribed solos. Have them play the transcribed notation to check for accuracy. In their journals, have students self-assess their solo performance based on correct key signature and the contour of the melody.

RECOMMENDED LEARNING RESOURCES



Print Materials

- The Band Director's Companion
- The New Harvard Dictionary of Music
- Orchestral Performance
- Pocket Music Dictionary



Video

- Silk Road Music



Multimedia

- Introduction to Jazz History
- Jazz Harmony on the Guitar
- The Jazz Theory Book
- Milestones in Music History
- Music! Its Role and Importance in Our Lives, 2000 Edition
- Stepping Stones to Teaching Music

PRESCRIBED LEARNING OUTCOMES

It is expected that students will:

- demonstrate fluency in applying the elements of expression in instrumental repertoire
- analyse the relationships among the elements of expression, rhythm, and melody in instrumental repertoire
- demonstrate an ability to adapt the elements of expression in relation to the acoustics of the performance environment

SUGGESTED INSTRUCTIONAL STRATEGIES

- Have students perform an improvised solo incorporating a number of elements of expression. Challenge students to create a complete musical statement, telling a story that has a beginning, middle, and end.
- In jazz band, have students write out the chord changes found in a non-blues jazz standard. Ask them to compare with the harmonic structure of a 12-bar blues (e.g., both progressions end with ii, V⁷, I). Continue by asking students to identify similarities and differences in the expressive elements of the two styles.
- As students learn new repertoire, demonstrate how different bowing techniques (e.g., detaché, spiccato, martelé, legato) and picking techniques (e.g., flat picking, finger picking) can be used to achieve specific expressive qualities. Have students discuss which method works best to express the required elements of expression.
- Distribute a score of a familiar melody that has no elements of expression notated. Have students mark the score with appropriate elements of expression.
- Distribute a festival adjudication form, and point out criteria related to the elements of expression. Discuss the criteria in relation to selected pieces from students' repertoire.
- Review conducting gestures for indicating particular elements of expression (e.g., dynamics, articulation). Have students conduct a segment from their repertoire, using the conducting gestures as discussed.
- Give students the opportunity to rewrite a simple selection or study, changing either from major to minor or minor to major. Have them perform the new piece, including expressive elements that are reflective of the rewritten melody.
- Have students maintain a log of music performances they see on TV, listing the elements of expression they hear. Discuss the limitations of the medium in terms of what can be achieved in terms of performance of expression. Extend by having students conduct a similar analysis of the elements of expression in a particular performance environment (e.g., an outdoor concert), and present their findings to the class. Discuss ways they can adapt their playing to the venue for an upcoming performance.

SUGGESTED ASSESSMENT STRATEGIES

- Provide opportunities for peer and self-assessment of students' improvised solos, focussing on the effects of the elements of expression used.
- Have students create and notate a solo that corresponds to the chord changes for a jazz standard. Have them play their solos for the class, and submit their notation for assessment. Look for evidence that they are able to apply knowledge of harmonic structures to determine suitable notes for the solo.
- Develop a rubric to evaluate the conducting success of each student's conducting. Have students brainstorm to develop criteria for evaluating their conducting skills. Criteria could include:
 - consistency of pattern
 - ability to maintain pulse and metre
 - communication of expressive gestures.
- Play examples of different bowing or picking techniques. Have students identify the correct name and the expressive effect created by each. Students should be able to use appropriate music terminology in their descriptions.
- Give students a checklist indicating the steps to follow in completing the major-minor arrangement assignment. Have students record their observations relating to their success in fulfilling the objectives of this assignment. Have students initial each item on the checklist as they complete it, then submit the checklist for teacher assessment.
- Have students take turns assessing the ensemble's performance according to a festival adjudication form. Discuss the results as a group, focussing on the expressiveness of the performance.
- As a class, develop criteria for rating students' presentations on TV music and live performance situations. Criteria could include identification of elements of expression, effects of the environment on expression, and use of correct terminology. Have students complete a self-assessment of their work based on the pre-determined criteria, then submit for teacher assessment.

RECOMMENDED LEARNING RESOURCES



Print Materials

- The Band Director's Companion
- The New Harvard Dictionary of Music
- Orchestral Performance
- Pocket Music Dictionary



Video

- Silk Road Music



Multimedia

- Introduction to Jazz History
- Milestones in Music History
- Stepping Stones to Teaching Music

PRESCRIBED LEARNING OUTCOMES

It is expected that students will:

- analyse the style of instrumental repertoire in terms of the form and principles of design
- compare form and principles of design in instrumental music with those in other artforms
- apply knowledge of form and principles of design to create short instrumental compositions

SUGGESTED INSTRUCTIONAL STRATEGIES

- Play a recording of a contemporary piece of instrumental music (e.g., R. Murray Schaefer, Philip Glass, Nexus). Discuss how the composer has created new music forms. Have students write a paragraph describing the piece's form, and comparing it to familiar forms from their repertoire.
- Discuss the use of modes in jazz repertoire, and their relationship to form (e.g., modal blues). Have students create a simple melody using a mode within a 16-bar form.
- Present students with a variety of recordings and scores of different sonata allegro forms (e.g., symphonies, quartets, concerti). Have students analyse the form of each piece by identifying and describing the components.
- Have students use library resources and the Internet to research the relationship between forms in visual art and music in a given historical or cultural context. Have students present their research for the rest of the class as a poster, multimedia, or oral report.
- Have students identify the principles of design in a piece of concert band repertoire, such as repetition and contrast (tone colour). Have students incorporate these principles of design to create an instrumental solo (e.g., a cadenza).
- Have students analyse the structure of 12-bar blues, identifying the I, IV, and V chords. Have them create a melody over the chords. Challenge them to use software to alter chord sequences and create new lines on top.
- Have students identify examples from repertoire of pieces based on particular scales (e.g., major, melodic minor). Then have them create a composition using the selected scale, based on given criteria regarding the form and principles of design. Allow time for students to perform their compositions.
- Provide opportunities for students to use sequencing and notation software to experiment with simple polyphonic techniques (e.g., write a round). Discuss any new vocabulary related to form and design.

SUGGESTED ASSESSMENT STRATEGIES

- Collect students' descriptions of contemporary forms. Look for evidence that they are able to describe the form in relation to known forms and the principles of design.
- Following classroom discussions about form and design, pose questions such as the following:
 - Is form necessary in music?
 - How are form and design related to culture and trends?
 - How are forms developed? (e.g., in language, music, dance, visual arts)

Look for evidence that students develop logical arguments based on the knowledge and concepts they have acquired, and that they are using appropriate terminology.
- When students complete presentations on the principles of design used in various artforms, look for evidence that they are able to:
 - identify commonalties between the artforms
 - identify differences between the artforms
 - include examples representative of the styles
 - use appropriate terminology to describe form and design.
- Have students perform their compositions as a solo or in a small ensemble. Ask the students to share and discuss their compositions, and revise them to reflect their observations. Arrange an informal recital in which students compare the variety of finished products that have resulted from the initial composition criteria.
- Collect students' compositions. Look for evidence that they include:
 - accurate use of form
 - appropriate principles of design
 - notation symbols
 - phrase structure
 - appropriate terminology
 - rhythmic structure.

RECOMMENDED LEARNING RESOURCES



Print Materials

- The New Harvard Dictionary of Music
- *Orchestral Performance*
- *Pocket Music Dictionary*



Video

- *In the Key of Oscar*
- *Silk Road Music*



Multimedia

- *Jazz Harmony on the Guitar*
- *The Jazz Theory Book*
- *Music! Its Role and Importance in Our Lives, 2000 Edition*

PRESCRIBED LEARNING OUTCOMES

It is expected that students will:

- perform interpretations of instrumental music to communicate thoughts, images, and feelings
- justify their interpretation of thoughts, images, and feelings in instrumental works
- compare the expression of thoughts, images, and feelings in instrumental music to those expressed in other artforms

SUGGESTED INSTRUCTIONAL STRATEGIES

- Have students prepare a piece of music to perform as a solo or to conduct. Ask them to explain the thoughts, images, and feelings that they would like to convey to the audience through performance. Discuss as a class how these interpretations can be achieved (e.g., by manipulating selected structural elements). Provide an opportunity for students to perform or conduct their pieces.
- Select a piece of familiar performance repertoire. As a class, discuss the different ways they can perform the piece to create a specific emotional response (e.g., by altering tempo, articulation, dynamics, tone, instrumentation). Have them perform the piece, applying their suggested changes. Discuss the results in terms of the overall effect of the performance.
- Have students prepare a program of music from their repertoire, with pieces selected and ordered to present a particular series of emotional responses. As a class, discuss the different ways of ordering the pieces within the program, and the potential effects of each arrangement (e.g., of ending on a “light” or “heavy” mood). After performing the program, have students poll the audience about their reactions.
- Have each student choose a selection and prepare a directed listening activity focussing on the thoughts, images, and feelings portrayed in the piece. Have each student lead the class in the listening activity for their chosen piece, allowing the class to share their responses. Are there any differing responses? Why might that be?
- Have students each identify a “musical moment” that evokes a specific thought, image, or feeling. Have them form small groups to discuss their responses, explaining why they chose the one they did.
- Play a recording of a piece of music from a particular place and time. Point out the various social issues of that time and place, and ask students to discuss how these issues may have affected the composition and performance of the music. Challenge students to research examples of visual art or theatre from the same historical and cultural context. How do these works reflect the social issues? Are there any connections among the various artforms?

SUGGESTED ASSESSMENT STRATEGIES

- Have students complete a written outline of what they hope to achieve in their performances of solo passages or their conducting. Have them videorecord the performance, and self-assess the performance in terms of their abilities to:
 - articulate a performance objective in terms of the intended thoughts, images, and feelings
 - successfully manipulate selected structural elements for the intended purpose
 - justify intended and actual interpretation in terms of structure, context, and performance skills and attitudes.
- In assessing students' listening activities, look for evidence of their abilities to:
 - design the listening activity to focus on the thoughts, images, and feelings portrayed
 - articulate and justify their own interpretations and responses
 - allow all students to provide input
 - effectively lead the class in the discussion.
- In assessing students' discussions of their "musical moment," look for evidence of their:
 - ability to justify their choice
 - willingness to share insights
 - ability to listen respectfully to others' contributions.
- During regularly scheduled teacher-student conferences, ask students to articulate any new thoughts, images, and feelings arising from their music experiences. Encourage students to keep a list of their responses in their portfolios. Have students reflect on their personal abilities to perform or interpret thought, images, and feelings in the music.
- Have students write a short essay or present an oral report outlining the relationship between the selected piece of instrumental music and the time and place in which it was created, and other artforms of the time. Look for evidence that they:
 - identify examples of similar works from other artforms
 - make connections among the artforms
 - are able to justify the thoughts, images, and feelings they derived from the piece.

RECOMMENDED LEARNING RESOURCES



Print Materials

- The Band Director's Companion
- The New Harvard Dictionary of Music
- Orchestral Performance



Video

- Distant Sounds: The Story of Qiu Xia
- In the Key of Oscar
- Silk Road Music
- The Survivor



Multimedia

- Music! Its Role and Importance in Our Lives, 2000 Edition

PRESCRIBED LEARNING OUTCOMES

It is expected that students will:

- demonstrate skills and attitudes necessary to participate as a musician within society:
 - assuming leadership roles in a variety of contexts
 - actively seeking and applying constructive criticism
 - practising individual and group rights and responsibilities in music performance
 - being an advocate for music in the community
- apply elements of concert production to enhance instrumental performance
- analyse health and safety issues related to instrumental music
- analyse factors affecting the production of music
- identify skills developed through the study of instrumental music that can be transferred to a variety of careers
- refine their plans for lifelong participation in music

SUGGESTED INSTRUCTIONAL STRATEGIES

- Provide opportunities for students to view live or video performances by small jazz ensembles. Provide a worksheet to guide the viewing experience, asking students to note the leadership roles taken on by each member of the ensemble (e.g., counting in and establishing the tempo, acting as MC, order and length of solos). Have them also note how the other members of the ensemble accept the direction of each leader.
- Ask students to brainstorm, then research, the variety of types of instrumental music that take place in the local community. Have students work in groups to select a community music ensemble and create a PR campaign to promote their music.
- As a class, prepare a program of music for a public performance. Discuss how to incorporate elements of concert production (e.g., lighting, microphone placement, staging) in relation to the chosen program and in a safe manner. Assign responsibilities for the various production elements, and conduct a technical rehearsal. Discuss the success of incorporating concert production elements on the overall performance in relation to the desired effect. Modify the plan as appropriate.
- Have students brainstorm, then research, all the people and steps involved in producing and distributing a CD (e.g., composer, performer, recording engineer, producer, marketing, manufacture, graphic design, transportation, retail). Ask students to determine the average price of a music CD, and approximately how much goes to each person (if the revenue were divided evenly). As a class, discuss the implications for music production.
- When students use the Internet to find examples of music, discuss the necessity of using such materials in an ethical way (e.g., difference between public domain and copyrighted music, not reproducing copyrighted recordings).
- Set up a panel of guest musicians from the community to talk about the place of music in their lives. Prior to the visit, have students prepare interview questions for the guests, designed to elicit information about their music experiences and their effects on other areas of their lives.
- Have students use their journals to reflect on their music experiences thus far. Ask them to consider their greatest accomplishments, skills they have developed, greatest rewards, challenges they have experienced, and sacrifices they have made.

SUGGESTED ASSESSMENT STRATEGIES

- In jazz band, provide opportunities for each member of the band to act as ensemble leader by counting in, establishing the tempo, and deciding solo order. Use an observation sheet to assess the extent to which students are able to provide clear leadership and follow the direction of other leaders as required.
- Have students view and critique Canadian music award programs in terms of their focus on Canadian music and culture (e.g., Junos, Aboriginal Achievement Awards, East Coast Music Awards). Look for evidence that they are able to justify their responses in terms of ways in which Canadian music and cultural identity can be recognized.
- After students have completed their concert with production elements, debrief as a class. Have groups complete a self-and peer assessment of their performance in each role, relevant safety and health considerations, and the effect of production elements on the performance.
- Challenge students to prepare a debate on a resolution such as “Recorded music should be free from copyright protection.” As students prepare and present their arguments pro and con, look for evidence that they are able to apply knowledge from previous discussions on the ethics of music production and distribution.
- Observe students as they ask questions of the guest musicians. Look for evidence that students:
 - ask appropriate questions that involve higher-level thinking to gain the desired information (e.g., how family life is affected by touring)
 - listen respectfully
 - show appreciation.

Have students complete a written summary of the panel experience, outlining what they have learned about the role of music in people’s lives.

- Have students add to their SLP any new transferable skills they have acquired through music. Look for evidence that they are able to identify skills that apply to a broad range of career and life situations.
- Provide opportunities for students to visit beginner music groups (e.g., at feeder schools) and share their music education experiences. Follow up by having them write a biography of themselves 50 years in the future. Look for evidence that they are able to articulate their past successes and failures, and can apply those to project their future experiences in music.

RECOMMENDED LEARNING RESOURCES



Print Materials

- The Band Director’s Companion
- The New Harvard Dictionary of Music
- Orchestral Performance



Video

- Distant Sounds: The Story of Qiu Xia
- In the Key of Oscar
- Silk Road Music
- The Survivor



Multimedia

- Careers in Culture
- Introduction to Jazz History
- Music! Its Role and Importance in Our Lives, 2000 Edition

PRESCRIBED LEARNING OUTCOMES

It is expected that students will:

- analyse the relationship between a composition and the contexts in which it was created
- evaluate the purpose of instrumental music in a variety of contexts
- identify the contributions of significant musicians, composers, and instrumental compositions from various historical periods and cultures
- perform music, demonstrating an interpretation of its historical and cultural contexts
- demonstrate an understanding of the ethical requirements for performing instrumental music of various cultures

SUGGESTED INSTRUCTIONAL STRATEGIES

- Have students research the influence of political, social, and technological factors on the lives and work of selected composers of the 20th century.
- Challenge students to identify as many styles of jazz as they can. For each, have them list the structural elements that define that style. Have them compile their list of styles to create a timeline of the development of jazz music, including significant composers, performers, and compositions representative of each style. They should annotate the timeline with historical and cultural factors that may have influenced the development of each jazz style.
- Play examples of various string ensemble styles (e.g., quartet, piano trio, chamber orchestra, solo and accompanist). Challenge students to distinguish the definitive characteristics of each style. Discuss the relationships among the characteristics students have identified and the contexts in which the piece was composed.
- As a class, brainstorm the various purposes for music. Divide the class into groups, and have each group research one type of music (e.g., wedding, social dance, worship) in various cultures. Have them set up an appropriate “performance” of their selected style, incorporating cultural or historical props, sets, etc. as necessary. Have them present examples of their style of music using recordings or live performances. Debrief as a class: What are the similarities across cultures? What are the differences?
- Have students list as many purposes of music as they can. Discuss why certain types of music are associated with certain cultural contexts. Discuss the role that cultural conditioning has in defining these associations and purposes.
- Provide students with a list of Canadian composers from a range of cultural contexts (e.g., John Kim Bell, Violet Archer, Malcolm Forsythe). Have students select one composer and analyse how his or her cultural and historical influences are reflected in composition.
- Play a variety of recordings from a specific Aboriginal culture. Invite a musician from that culture to conduct a workshop with the class to compose a new work in the style of that culture. Have the guest discuss issues of ownership and copyright of Aboriginal music.

SUGGESTED ASSESSMENT STRATEGIES

- After completing a list of political, social, and technological influences on the lives of composers, create a “mystery composer.” Give clues as to where the mystery composer comes from, the style of music she or he writes, and approximate time frame in which she or he lived. Assess students’ abilities to define the style based on the clues.
- Display a jazz history timeline along a wall of the classroom. Have each student choose a favourite jazz selection and record the title and composer on the appropriate place on the timeline. Look for evidence that students are able to apply an understanding of the evolution of jazz to correctly position their selection.
- Have students use library and electronic resources to research various indigenous instruments. Have students present their findings in an oral report or multimedia presentation. Assess their work based on pre-determined criteria, such as:
 - recording of the instrument
 - pictures or model
 - purpose of the music
 - time period
 - country
 - comparison with instruments from other cultures or time periods.
- As students work with the guest Aboriginal musician, look for evidence that they:
 - are willing to experience music from the guest’s culture
 - demonstrate understanding of the protocol for performance of music from this culture
 - work co-operatively to compose the new piece
 - demonstrate understanding of the stylistic characteristics to compose their new piece.
- Have students select a piece that epitomizes a specific style. Look for evidence that they are able to justify their choice with reference to the characteristic elements of that style, using appropriate terminology.

RECOMMENDED LEARNING RESOURCES



Print Materials

- The Band Director’s Companion
- The New Harvard Dictionary of Music
- Orchestral Performance
- Pocket Music Dictionary



Video

- Distant Sounds: The Story of Qiu Xia
- In the Key of Oscar
- Silk Road Music
- The Survivor



Multimedia

- Careers in Culture
- Introduction to Jazz History
- The Jazz Theory Book
- Milestones in Music History
- Music! Its Role and Importance in Our Lives, 2000 Edition
- Stepping Stones to Teaching Music

PRESCRIBED LEARNING OUTCOMES

It is expected that students will:

- demonstrate competence in instrumental technique
- demonstrate skills and attitudes appropriate to a variety of instrumental performance contexts
- demonstrate an ability to respond to the direction of the conductor
- perform instrumental repertoire, demonstrating an understanding of its structural elements
- refine personal goals for instrumental performance

SUGGESTED INSTRUCTIONAL STRATEGIES

- Record the ensemble playing a rehearsed piece. Play it back to the class, then play the publisher's recorded example. Ask students to compare their own performance to the professional one in relation to rhythmic integrity, articulation, phrasing, balance, etc. Ask students to identify possible reasons for differences (e.g., technical competence, conductors' and performers' interpretation, limitations of the recording process). Ask students to identify areas for individual and group improvement. After further rehearsal, record the ensemble again, and note any improvements.
- Discuss the elements of a good warmup exercise (e.g., tone, tuning, dynamics). Challenge students to create a warmup exercise that incorporates the discussed elements. Provide opportunities for students to take turns leading the ensemble with their warmups.
- During rehearsal of a familiar piece, rearrange the sections so that students are sitting in mixed instrumentation. Play the piece, and ask students to pay attention to the balance of the whole ensemble. What differences in balance can they identify?
- Analyse two contrasting musical performances (e.g., a rock concert and a symphony concert; a string quartet performance and an orchestral performance), focusing on essential differences. As a class, create a list of characteristics of each type of performance, focussing on the essential skills and attitudes appropriate for that type of performance (e.g., rock musicians seek individuality while orchestral musicians seek conformity in their stage presence and performance).
- Give students an opportunity to view a performance by a professional ensemble, either live or on video, performing a piece from the class' repertoire. Have them analyse the elements of musicianship they see that contribute to an effective performance (e.g., breathing, posture, balance, attention to conductor, stage presence, conveying emotion, communication with audience). Ask students to identify musicianship skills they could apply to their own performances.
- Have each student choose one section from their repertoire that they feel they could improve technically. Have them record their goals for improvement in their learning logs or on a piece of paper attached to the music selection. Have them record their practice strategies as they work toward improvement. Provide opportunities for students to share their goals within their sections.

SUGGESTED ASSESSMENT STRATEGIES

- As a class, set criteria for individual instrumental technique and performance skills as means toward musical expression. Develop a rubric of these skills and provide regular opportunities for self-assessment, peer assessment, and teacher assessment. Depending on the ensemble, skills could include:
 - appropriate warmup procedures
 - strength, flexibility, and control within a correctly formed embouchure
 - increasing control and efficient use of breath
 - appropriate phrasing
 - alternate fingerings/slide positions and trill fingerings
 - bowing technique
 - proper holding position, finger placement
 - correct playing posture
 - responding to criticism by taking steps to improve
 - active participation in class activities
 - commitment to aesthetic quality.
- Have students write a short essay responding to the performance of a professional ensemble. Students' essays should include evidence of their observations relating to breathing, posture, attention to the conductor, environment, and their perceptions of the success of the performance.
- Record the ensemble performing in a concert setting. As a class, develop criteria for the performance based on previous class discussions in relation to performance skills and technical competence. Have the class determine a group grade, based on the discussed criteria.
- After comparing the group's performance to a professional recording, ask each student to identify five measures where individual technique or group balance could be improved. Write the measure numbers on the board, ensuring all students' contributions are included. Practise each measure or phrase until all members of the ensemble are satisfied with the improvement. Note students' willingness and abilities to articulate goals for improvement.
- Use random spot-checks to have students identify and perform their problem passages. Look for evidence of their:
 - abilities to identify problem areas
 - commitment to improve
 - willingness to set and work toward short-term performance goals.

RECOMMENDED LEARNING RESOURCES



Print Materials

- The Band Director's Companion
- Orchestral Performance



Video

- Silk Road Music
- The Survivor



Multimedia

- Introduction to Jazz History
- Jazz Harmony on the Guitar
- The Jazz Theory Book
- Milestones in Music History
- Music! Its Role and Importance in Our Lives, 2000 Edition
- Stepping Stones to Teaching Music



APPENDICES

Music 11 and 12



APPENDIX A

Prescribed Learning Outcomes

CHORAL MUSIC 11

Prescribed Learning Outcomes	
<p>▶ STRUCTURE <i>(Elements of Rhythm)</i></p>	<p><i>It is expected that students will:</i></p> <ul style="list-style-type: none"> • demonstrate an understanding of the relationship between lyrics and rhythm in choral music • demonstrate an ability to internalize rhythmic patterns in simple and compound metres • sight-read rhythmic patterns from appropriate repertoire • apply skills in ear training and aural dictation to notate rhythmic patterns in simple and compound metres • describe pulse, metre, and rhythmic patterns using appropriate music terminology
<p>▶ STRUCTURE <i>(Elements of Melody)</i></p>	<p><i>It is expected that students will:</i></p> <ul style="list-style-type: none"> • perform appropriate scales, intervals, and arpeggios • perform melodies with an understanding of phrasing • identify examples of melodic structure in choral repertoire, using appropriate terminology • sight-sing melodies • apply skills in ear training and aural dictation to notate melodies
<p>▶ STRUCTURE <i>(Elements of Expression)</i></p>	<p><i>It is expected that students will:</i></p> <ul style="list-style-type: none"> • demonstrate an understanding of the relationship between the lyrics and the elements of expression in choral music • perform dynamics with appropriate tone quality within the functional range of the voice • perform articulations appropriate to a variety of choral styles • apply an understanding of timbre to performance of repertoire • demonstrate an understanding of harmonic voicings in choral repertoire • analyse the use of the elements of expression in choral repertoire • demonstrate an understanding of the relationship between the elements of expression and the acoustics of the performance environment

CHORAL MUSIC 11

Prescribed Learning Outcomes	
<p>▶ STRUCTURE <i>(Form and Principles of Design)</i></p>	<p><i>It is expected that students will:</i></p> <ul style="list-style-type: none"> • analyse form and the principles of design in choral repertoire • compare form and principles of design in choral music with those in other artforms • apply knowledge of form and principles of design to create short choral compositions
<p>▶ THOUGHTS, IMAGES, AND FEELINGS</p>	<p><i>It is expected that students will:</i></p> <ul style="list-style-type: none"> • interpret a broad range of thoughts, images, and feelings in the performance of choral music • analyse how thoughts, images, and feelings are expressed in choral music • justify personal insights derived from performing and listening to choral music
<p>▶ CONTEXT <i>(Self and Community)</i></p>	<p><i>It is expected that students will:</i></p> <ul style="list-style-type: none"> • demonstrate the skills and attitudes necessary to participate as a musician within society: <ul style="list-style-type: none"> - demonstrating respect for the contributions of others - giving and receiving constructive criticism - practising individual and group rights and responsibilities in music performance - demonstrating willingness to share music with others • demonstrate an understanding of issues related to vocal health and hearing safety • identify requirements for careers in music and arts-related fields • establish a plan for lifelong participation in music

CHORAL MUSIC 11

Prescribed Learning Outcomes	
<p>▶ CONTEXT <i>(Historical and Cultural)</i></p>	<p><i>It is expected that students will:</i></p> <ul style="list-style-type: none"> • analyse choral music from a range of historical and cultural contexts • evaluate the purpose of music in a given historical or cultural context • analyse the purposes of vocal music in traditional Aboriginal societies in British Columbia • identify inter-relationships among historical and cultural choral styles • perform choral music from a range of historical and cultural contexts, demonstrating understanding of its characteristic style
<p>▶ MUSICIANSHIP</p>	<p><i>It is expected that students will:</i></p> <ul style="list-style-type: none"> • demonstrate competence in vocal technique • demonstrate performance skills and attitudes appropriate to the performance context • demonstrate an ability to respond to the direction of the conductor • perform choral repertoire, demonstrating an understanding of its structural elements • set personal goals for choral performance

CHORAL MUSIC 12

Prescribed Learning Outcomes	
<p>▶ STRUCTURE <i>(Elements of Rhythm)</i></p>	<p><i>It is expected that students will:</i></p> <ul style="list-style-type: none"> • demonstrate rhythmic fluency in choral music • apply an understanding of the relationship between lyrics and rhythm to perform choral music • refine abilities to internalize rhythmic patterns in simple and compound metres • sight-read rhythmic patterns from appropriate repertoire • refine skills in ear training and aural dictation to notate rhythmic patterns in simple and compound metres • analyse pulse, metre, and rhythmic patterns in choral repertoire
<p>▶ STRUCTURE <i>(Elements of Melody)</i></p>	<p><i>It is expected that students will:</i></p> <ul style="list-style-type: none"> • perform appropriate scales, intervals, and arpeggios • analyse melodic structures in choral repertoire • apply understanding of melodic structure to their performance of choral repertoire • demonstrate fluency in sight-singing melodies from appropriate repertoire • refine skills in ear training and aural dictation to notate melodies
<p>▶ STRUCTURE <i>(Elements of Expression)</i></p>	<p><i>It is expected that students will:</i></p> <ul style="list-style-type: none"> • demonstrate fluency in applying the elements of expression in choral repertoire • analyse the relationships among the elements of expression, rhythm, and melody in choral repertoire • demonstrate an ability to adapt the elements of expression in relation to the acoustics of the performance environment

CHORAL MUSIC 12

Prescribed Learning Outcomes	
<p>▶ STRUCTURE <i>(Form and Principles of Design)</i></p>	<p><i>It is expected that students will:</i></p> <ul style="list-style-type: none"> • analyse the style of choral repertoire in terms of the form and principles of design • compare form and principles of design in choral music with those in other artforms • apply knowledge of form and principles of design to create short choral compositions
<p>▶ THOUGHTS, IMAGES, AND FEELINGS</p>	<p><i>It is expected that students will:</i></p> <ul style="list-style-type: none"> • perform interpretations of choral music to communicate thoughts, images, and feelings • justify their interpretation of thoughts, images, and feelings in choral works • compare the expression of thoughts, images, and feelings in choral music to those expressed in other artforms

CHORAL MUSIC 12

Prescribed Learning Outcomes	
<p>► CONTEXT <i>(Self and Community)</i></p>	<p><i>It is expected that students will:</i></p> <ul style="list-style-type: none"> • demonstrate skills and attitudes necessary to participate as a musician within society: <ul style="list-style-type: none"> - assuming leadership roles in a variety of contexts - actively seeking and applying constructive criticism - practising individual and group rights and responsibilities in music performance - being an advocate for music in the community • apply elements of concert production to enhance choral performance • analyse issues related to vocal health and hearing safety • analyse factors affecting the production of music • identify skills developed through the study of choral music that can be transferred to a variety of careers • refine their plans for lifelong participation in music
<p>► CONTEXT <i>(Historical and Cultural)</i></p>	<p><i>It is expected that students will:</i></p> <ul style="list-style-type: none"> • analyse the relationship between a composition and the contexts in which it was created • evaluate the purpose of choral music in a variety contexts • identify the contributions of significant musicians, composers, and choral compositions from various historical periods and cultures • perform choral music, demonstrating an interpretation of its historical and cultural contexts • demonstrate an understanding of the ethical requirements for performing vocal music of various cultures
<p>► MUSICIANSHIP</p>	<p><i>It is expected that students will:</i></p> <ul style="list-style-type: none"> • demonstrate competence in vocal technique • demonstrate performance skills and attitudes appropriate to the performance context • demonstrate an ability to respond to the direction of the conductor • perform choral repertoire, demonstrating an understanding of its structural elements • refine personal goals for choral performance

INSTRUMENTAL MUSIC 11

Prescribed Learning Outcomes	
<p>▶ STRUCTURE <i>(Elements of Rhythm)</i></p>	<p><i>It is expected that students will:</i></p> <ul style="list-style-type: none"> • demonstrate an ability to internalize rhythmic patterns in simple and compound metres • sight-read rhythmic patterns from appropriate repertoire • apply skills in ear training and aural dictation to notate rhythmic patterns in simple and compound metres • describe pulse, metre, and rhythmic patterns using appropriate music terminology
<p>▶ STRUCTURE <i>(Elements of Melody)</i></p>	<p><i>It is expected that students will:</i></p> <ul style="list-style-type: none"> • perform appropriate major, minor, and chromatic scales and arpeggios • sight-read melodies • identify examples of melodic structure in instrumental repertoire, using appropriate terminology • apply skills in ear training and aural dictation to notate melodies
<p>▶ STRUCTURE <i>(Elements of Expression)</i></p>	<p><i>It is expected that students will:</i></p> <ul style="list-style-type: none"> • perform dynamics with appropriate tone quality within the functional range of the instrument • perform articulations appropriate to a variety of instrumental music styles • apply an understanding of timbre to performance of instrumental repertoire • demonstrate an understanding of harmonic structures in instrumental repertoire • analyse the use of the elements of expression in instrumental repertoire • demonstrate an understanding of the relationship between the elements of expression and the acoustics of the performance environment

INSTRUMENTAL MUSIC 11

Prescribed Learning Outcomes	
<p>▶ STRUCTURE <i>(Form and Principles of Design)</i></p>	<p><i>It is expected that students will:</i></p> <ul style="list-style-type: none"> • analyse form and the principles of design in instrumental repertoire • compare form and principles of design in instrumental music with those in other artforms • apply knowledge of form and principles of design to create short instrumental compositions
<p>▶ THOUGHTS, IMAGES, AND FEELINGS</p>	<p><i>It is expected that students will:</i></p> <ul style="list-style-type: none"> • interpret a broad range of thoughts, images, and feelings in the performance of instrumental music • analyse how thoughts, images, and feelings are expressed in instrumental music • justify personal insights derived from performing and listening to instrumental music
<p>▶ CONTEXT <i>(Self and Community)</i></p>	<p><i>It is expected that students will:</i></p> <ul style="list-style-type: none"> • demonstrate skills and attitudes necessary to participate as a musician within society: <ul style="list-style-type: none"> - demonstrating respect for the contributions of others - giving and receiving constructive criticism - practising individual and group rights and responsibilities in music performance - demonstrating willingness to share music with others • apply elements of concert production to enhance instrumental performance • demonstrate an understanding of health and safety issues related to instrumental music • identify requirements for careers in music and arts-related fields • establish a plan for lifelong participation in music

INSTRUMENTAL MUSIC 11

Prescribed Learning Outcomes	
<p>▶ CONTEXT <i>(Historical and Cultural)</i></p>	<p><i>It is expected that students will:</i></p> <ul style="list-style-type: none"> • analyse instrumental music from a range of historical and cultural contexts • evaluate the purpose of music in a given historical or cultural context • analyse the purposes of instrumental music in traditional Aboriginal societies in British Columbia • identify inter-relationships among historical and cultural instrumental styles • perform music from a range of historical and cultural contexts, demonstrating understanding of their characteristic styles
<p>▶ MUSICIANSHIP</p>	<p><i>It is expected that students will:</i></p> <ul style="list-style-type: none"> • demonstrate competence in instrumental technique • demonstrate skills and attitudes appropriate to a variety of instrumental performance contexts • demonstrate an ability to respond to the direction of the conductor • perform instrumental repertoire, demonstrating an understanding of its structural elements • set personal goals for instrumental performance

INSTRUMENTAL MUSIC 12

Prescribed Learning Outcomes	
<p>► STRUCTURE <i>(Elements of Rhythm)</i></p>	<p><i>It is expected that students will:</i></p> <ul style="list-style-type: none"> • demonstrate rhythmic fluency in performing instrumental music • refine abilities to internalize rhythmic patterns in simple and compound metres • sight-read rhythmic patterns from appropriate repertoire • refine skills in ear training and aural dictation to notate rhythmic patterns in simple and compound metres • analyse pulse, metre, and rhythmic patterns in instrumental repertoire
<p>► STRUCTURE <i>(Elements of Melody)</i></p>	<p><i>It is expected that students will:</i></p> <ul style="list-style-type: none"> • perform major, minor, and chromatic scales from memory within the functional range of the instrument • demonstrate fluency in sight-reading melodies from appropriate repertoire • analyse melodic structures in instrumental repertoire • apply understanding of melodic structure to their performance of instrumental repertoire • demonstrate an understanding of principles of transposition • refine skills in ear training and aural dictation to notate melodies
<p>► STRUCTURE <i>(Elements of Expression)</i></p>	<p><i>It is expected that students will:</i></p> <ul style="list-style-type: none"> • demonstrate fluency in applying the elements of expression in instrumental repertoire • analyse the relationships among the elements of expression, rhythm, and melody in instrumental repertoire • demonstrate an ability to adapt the elements of expression in relation to the acoustics of the performance environment

INSTRUMENTAL MUSIC 12

Prescribed Learning Outcomes	
<p>▶ STRUCTURE <i>(Form and Principles of Design)</i></p>	<p><i>It is expected that students will:</i></p> <ul style="list-style-type: none"> • analyse the style of instrumental repertoire in terms of the form and principles of design • compare form and principles of design in instrumental music with those in other artforms • apply knowledge of form and principles of design to create short instrumental compositions
<p>▶ THOUGHTS, IMAGES, AND FEELINGS</p>	<p><i>It is expected that students will:</i></p> <ul style="list-style-type: none"> • perform interpretations of instrumental music to communicate thoughts, images, and feelings • justify their interpretation of thoughts, images, and feelings in instrumental works • compare the expression of thoughts, images, and feelings in instrumental music to those expressed in other artforms
<p>▶ CONTEXT <i>(Self and Community)</i></p>	<p><i>It is expected that students will:</i></p> <ul style="list-style-type: none"> • demonstrate skills and attitudes necessary to participate as a musician within society: <ul style="list-style-type: none"> - assuming leadership roles in a variety of contexts - actively seeking and applying constructive criticism - practising individual and group rights and responsibilities in music performance - being an advocate for music in the community • apply elements of concert production to enhance instrumental performance • analyse health and safety issues related to instrumental music • analyse factors affecting the production of music • identify skills developed through the study of instrumental music that can be transferred to a variety of careers • refine their plans for lifelong participation in music

INSTRUMENTAL MUSIC 12

Prescribed Learning Outcomes	
<p>► CONTEXT <i>(Historical and Cultural)</i></p>	<p><i>It is expected that students will:</i></p> <ul style="list-style-type: none"> • analyse the relationship between a composition and the contexts in which it was created • evaluate the purpose of instrumental music in a variety of contexts • identify the contributions of significant musicians, composers, and instrumental compositions from various historical periods and cultures • perform music, demonstrating an interpretation of its historical and cultural contexts • demonstrate an understanding of the ethical requirements for performing instrumental music of various cultures
<p>► MUSICIANSHIP</p>	<p><i>It is expected that students will:</i></p> <ul style="list-style-type: none"> • demonstrate competence in instrumental technique • demonstrate skills and attitudes appropriate to a variety of instrumental performance contexts • demonstrate an ability to respond to the direction of the conductor • perform instrumental repertoire, demonstrating an understanding of its structural elements • refine personal goals for instrumental performance



APPENDIX B

*Learning Resources:
General Information*

WHAT IS APPENDIX B?

Appendix B consists of general information on learning resources, as well as Grade Collection information and alphabetical annotations of the provincially recommended resources.

WHAT IS A GRADE COLLECTION?

A Grade Collection is the format used to organize the provincially recommended learning resources by grade and by curriculum organizer. It can be regarded as a “starter set” of basic resources to deliver the curriculum. In many cases, the Grade Collection provides a choice of more than one resource to support curriculum organizers, enabling teachers to select resources that best suit different teaching and learning styles.

There may be prescribed learning outcomes either partially or not at all supported by learning resources at this time. Many of these are best met by teacher-developed activities. Teachers may also wish to supplement Grade Collection resources with locally selected materials.

WHAT KINDS OF RESOURCES ARE FOUND IN A GRADE COLLECTION?

Learning resources in a Grade Collection are categorized as either comprehensive or additional. Comprehensive resources provide a broad coverage of the learning outcomes for most curriculum organizers. Additional resources are more topic-specific and support individual curriculum organizers or clusters of outcomes. They provide valuable support for or extension to specific topics and are typically used to supplement or fill in the areas not covered by the comprehensive resources.

HOW ARE GRADE COLLECTIONS KEPT CURRENT?

Under the provincial continuous submissions process, suppliers advise the ministry about newly developed resources as soon as they are released. Resources judged to have a potentially significant match to the learning outcomes for individual IRPs are evaluated by practising classroom teachers who are trained by ministry staff to use provincial evaluation criteria. Resources selected for provincial recommendation receive Ministerial Order and are added to the existing Grade Collections. The ministry updates the Grade Collections on a regular basis on the ministry web site at http://www.bced.gov.bc.ca/irp_resources/lr/resource/gradcoll.htm. Please check this site for the most current version of Appendix B.

HOW LONG DO LEARNING RESOURCES KEEP THEIR RECOMMENDED STATUS?

Learning resources will retain their recommended status for a minimum of five years after which time they may be withdrawn from the Grade Collections, thereby terminating their provincially recommended status. Decisions regarding the withdrawal of learning resources will be based on, but not limited to, considerations of curriculum support, currency, and availability. Schools may continue to use a learning resource after withdrawal provided local school board approval is obtained.

HOW CAN TEACHERS CHOOSE LEARNING RESOURCES TO MEET THEIR CLASSROOM NEEDS?

As outlined in *Evaluating, Selecting and Managing Learning Resources: A Guide* (Revised 2002), there are a number of approaches to selecting learning resources.

Teachers may choose to use:

- provincially recommended resources to support provincial or locally developed curricula
- resources that are not on the ministry's provincially recommended list (resources that are not on the provincially recommended list must be evaluated through a local, board-approved process).

The Ministry of Education has developed a variety of tools and guidelines to assist teachers with the selection of learning resources. These include:

- *Evaluating, Selecting and Managing Learning Resources: A Guide* (Revised 2002) with accompanying CD-ROM tutorial and evaluation instruments
- Grade Collection(s) in each IRP. Each Grade Collection begins with a chart that lists both comprehensive and additional resources for each curriculum organizer. The chart is followed by an annotated bibliography with supplier and ordering information. (Price and supplier information should be confirmed at the time of ordering). There is also a chart that lists Grade Collection titles alphabetically and a blank planning template that can be used by teachers to record their individual choices
- Resource databases on CD-ROM or on-line
- Sets of recommended learning resources are available in a number of host districts throughout the province to allow teachers to examine the materials first hand at regional displays.
- Catalogue of Recommended Learning Resources

WHAT ARE THE CRITERIA TO CONSIDER WHEN SELECTING LEARNING RESOURCES?

There are a number of factors to consider when selecting learning resources.

Content

The foremost consideration for selection is the curriculum to be taught. Prospective resources must adequately support the particular learning objectives that the teacher wants to address. Teachers will determine whether a resource will effectively support any given learning outcomes within a curriculum organizer. This can only be done by examining descriptive information regarding that resource; acquiring additional information about the material from the supplier, published reviews, or colleagues; and by examining the resource first-hand.

Instructional Design

When selecting learning resources, teachers must keep in mind the individual learning styles and abilities of their students, as well as anticipate the students they may have in the future. Resources should support a variety of special audiences, including gifted, learning disabled, mildly intellectually disabled, and ESL students. The instructional design of a resource includes the organization and presentation techniques; the methods used to introduce, develop, and summarize concepts; and the vocabulary level. The suitability of all of these should be considered for the intended audience.

Teachers should also consider their own teaching styles and select resources that will complement them. The list of recommended resources contains materials that range from prescriptive or self-contained resources, to open-ended resources that require considerable teacher preparation. There are

recommended materials for teachers with varying levels and experience with a particular subject, as well as those that strongly support particular teaching styles.

Technical Design

While the instructional design of a package will determine the conceptual organization, it is the technical design that brings that structure into reality. Good technical design enhances student access and understanding. Poor technical quality creates barriers to learning. Teachers should consider the quality of photographs and illustrations, font size and page layout, and durability. In the case of video, audible and age appropriate narration and variation in presentation style should be considered. When selecting digital resources, interactivity, feedback, constructive engagement, usability, and functionality are important.

Social Considerations

An examination of a resource for social considerations helps to identify potentially controversial or offensive elements that may exist in the content or presentation. Such a review also highlights where resources might support pro-social attitudes and promote diversity and human rights issues.

The intent of any Social Considerations screening process, be it at the local or provincial level, is not to remove controversy, but to ensure that controversial views and opinions are presented in a contextual framework.

All resources on the ministry's recommended list have been thoroughly screened for social concerns from a provincial perspective. However, teachers must consider the appropriateness of any resource from the perspective of the local community.

Media

When selecting resources, teachers should consider the advantages of various media. Some topics may be best taught using a specific medium. For example, video may be the most appropriate medium when teaching a particular, observable skill, since it provides a visual model that can be played over and over or viewed in slow motion for detailed analysis. Video can also bring otherwise unavailable experiences into the classroom and reveal "unseen worlds" to students. Software may be particularly useful when students are expected to develop critical-thinking skills through the manipulation of a simulation, or where safety or repetition are factors. Print or CD-ROM resources can best be used to provide extensive background information on a given topic. Once again, teachers must consider the needs of their individual students, some of whom may learn better from the use of one medium than another.

USE OF INFORMATION TECHNOLOGY

Teachers are encouraged to embrace a variety of educational technologies in their classrooms. To do so, they will need to ensure the availability of the necessary equipment and familiarize themselves with its operation. If the equipment is not currently available, then the need must be incorporated into the school or district technology plan.

WHAT FUNDING IS AVAILABLE FOR PURCHASING LEARNING RESOURCES?

As part of the selection process, teachers should be aware of school and district funding policies and procedures to determine how much money is available for their needs. Funding for various purposes, including the purchase of learning resources, is provided to school districts.

Learning resource selection should be viewed as an ongoing process that requires a determination of needs, as well as long-term planning to co-ordinate individual goals and local priorities.

EXISTING MATERIALS

Prior to selecting and purchasing new learning resources, an inventory of those resources that are already available should be established through consultation with the school and district resource centres. In some districts, this can be facilitated through the use of district and school resource management and tracking systems. Such systems usually involve a computer database program (and possibly bar-coding) to help keep track of a multitude of titles. If such a system is put on-line, then teachers can check the availability of a particular resource via computer.



APPENDIX B

Grade Collections

This section begins with an overview of the comprehensive resources for the courses in this curriculum, then presents Grade Collection charts for each grade. These charts list both comprehensive and additional resources for each curriculum organizer for the grade. The charts are followed by an annotated bibliography. Teachers should check with suppliers for complete and up-to-date ordering information. Most suppliers maintain web sites that are easy to access.

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 Learning Outcomes of the Music curriculum.

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.

To permit consideration of local demographics and individual and classroom needs, music repertoire and method books are evaluated and selected at the district level.

INDUSTRY STANDARD 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 context, and multimedia. It is expected that students in Music 11 and 12 will have access to grade-level-appropriate productivity tools, including computers, music synthesizers, CAD/CAM programs, word processors, spreadsheets, and database packages. Students should also have access to digital recording devices such as CD burners and DAT recorders, as well as Internet access. Information regarding the selection of industry standard software and a suggested list of music software are provided at the end of this appendix.

MEDIA ICONS KEY



Audio Cassette



CD-ROM



Film



Games/Manipulatives



Laserdisc/Videodisc



Multimedia



Music CD



Print Materials



Record



Slides



Software



Video

**OVERVIEW OF COMPREHENSIVE RESOURCES
FOR MUSIC 11 TO 12 CHORAL MUSIC,
INSTRUMENTAL MUSIC**

*Music! Its Role and Importance in Our
Lives, 2000 Edition*

(Grades 11 and 12)

A current, comprehensive resource package comprising of a hardcover student text, a teacher's annotated edition, instructor's guide, teacher's resource binder, CD listening program, MIDI activities binder, video, and performing arts integrated resource package. This new edition is more accessible than the first. The font is larger; the text is less dense and the page design is more engaging. There are significant differences between the two editions in terms of content and format, making simultaneous classroom use problematic. The first edition will be available until 2004. Canadian content, including First Nations, will need to be supplemented.

The student text consists of nine units that are divided into 27 chapters. The units cover "Music to Tell Us Who We Are," "Music to Invite Us to Move," "Music to Let Us Perform," "Music to Enhance Expression," "Music to Understand Life's Meaning," "Music to Let Us Create," "Music to Tell the Story of Our Lives," "Music to Characterize the Age," and "Music to Share Our Humanity." The text also includes an index; acknowledgments; glossary of terms; glossary of artists and their works; glossary of composers, musicians, and their works; and a world map. Frequent high-quality photographs support text. The new edition includes a chapter review with a variety of useful cross-curricular activities, Internet connections, and a 16-page music theory handbook. There are accompanying blackline masters to support the theory handbook in the teacher's resource binder.

The teacher's annotated edition is identical to the student text yet provides additional information for teachers. It provides point-of-use cross-references for the multiple components of the program. Caption answers to discussion questions, ideas for integrating technology, additional activity ideas and chapter review answers are provided in the body of the text.

The instructor's guide links the entire program together with detailed lesson plans, an overview for each chapter, suggested course plans, a scope and sequence chart, additional teaching suggestions and background information for each activity, evaluation suggestions as well as an index to the CD listening program. Content suggestions for creating 36-week, 18-week, and 9-week units are also offered.

The teacher's resource binder contains blackline masters that are cross-referenced to the teacher's annotated edition. It contains student activity sheets, perspective listening grids, music scores, unit tests and answer keys, composer profiles, as well as fine art transparencies with an accompanying instructor's guide.

The CD listening program provides an extensive repertoire of music selections on 20 CDs. Over 450 selections include music styles such as pop, jazz, art, ethnic, rock, film, classical, theatre, gospel, rap, renaissance, folk, big band and contemporary. CD 20 includes ear-training segments that correlate to the student text and teacher's resource binder.

The MIDI activities binder allows students to play, improvise, create, and analyze music with a MIDI sequencer. Projects are presented in three levels of difficulty: basic, intermediate, and advanced.

The music-in-life and in-performance video presents a variety of cultural music situations and expressions. It is presented in 14 segments that can be viewed separately or consecutively. Selections include excerpts such as Music of the Movies, New Orleans Funeral parade, Balinese Gamelon, Lakota Eagle Dance.

The performing arts package is an additional component that assists teachers with cross-curricular integration in the arts. It includes a video, cassette, CD-ROM and instructor's guide. The package presents a strong multicultural performing arts perspective.

Music! Its Role and Importance in Our Lives is also recommended for Music 8 to 10. There is enough material to sequence over multiple grades and the resource provides various options for organizing for instruction, in terms of sequence, grade level, or length of course.

This resource may be particularly useful for schools organized as junior and senior secondary.

Music 11 and 12 Choral Music Grade 11 Collection

Curriculum Organizers	Structure				Thoughts, Images, and Feelings	Context		Musicianship
	Elements of Rhythm	Elements of Melody	Elements of Expression	Form and Principles of Design		Self and Community	Historical and Cultural	
Comprehensive Resources								
Sub-Organizers								
<i>Music! Its Role and Importance in Our Lives, 2000 Edition</i>								
Additional Resources – Print								
<i>The New Harvard Dictionary of Music</i>	✓	✓	✓	✓	✓		✓	
<i>Pocket Music Dictionary</i>	✓	✓		✓				
<i>The Structure of Singing</i>	✓	✓	✓		✓		✓	✓
<i>Teaching Choral Music</i>	✓	✓	✓		✓		✓	✓
Additional Resources – Video								
<i>Diana Krall</i>					✓		✓	
Additional Resources – Multimedia								
<i>Careers in Culture</i>							✓	
<i>Milestones in Music History</i>	✓	✓	✓	✓	✓		✓	✓
<i>Stepping Stones to Teaching Music</i>	✓	✓	✓	✓	✓		✓	✓
Additional Resources – CD-ROM								
<i>Vocal Ear Training</i>	✓	✓	✓					✓
Additional Resources – Industry Standard Software								
							Selected at the local level	
Additional Resources – Music Repertoire and Method Books								
							Selected at the local level	

Indicates minimal or no support for several of the prescribed learning outcomes within the curriculum organizer.
 For the comprehensive resources, indicates satisfactory to good support for the majority of the learning outcomes within the curriculum organizer.
 For the additional resources, indicates support for one or more learning outcomes within the curriculum organizer.

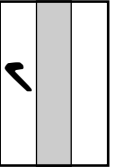
Music 11 and 12 Choral Music Grade 12 Collection

Curriculum Organizers	Structure				Thoughts, Images, and Feelings	Context		Musicianship
	Elements of Rhythm	Elements of Melody	Elements of Expression	Form and Principles of Design		Self and Community	Historical and Cultural	
Comprehensive Resources								
<i>Music! Its Role and Importance in Our Lives, 2000 Edition</i>								
Additional Resources – Print								
<i>The New Harvard Dictionary of Music</i>	✓	✓	✓	✓	✓	✓	✓	
<i>Pocket Music Dictionary</i>	✓	✓	✓	✓	✓	✓	✓	✓
<i>The Structure of Singing</i>	✓	✓	✓	✓	✓	✓	✓	✓
<i>Teaching Choral Music</i>	✓	✓	✓	✓	✓	✓	✓	✓
Additional Resources – Video								
<i>Diana Krall</i>					✓	✓	✓	
Additional Resources – Multimedia								
<i>Careers in Culture</i>						✓	✓	
<i>Milestones in Music History</i>	✓	✓	✓	✓	✓	✓	✓	✓
<i>Stepping Stones to Teaching Music</i>	✓	✓	✓	✓	✓	✓	✓	✓
Additional Resources – CD-ROM								
<i>Vocal Ear Training</i>	✓	✓						✓
Additional Resources – Industry Standard Software								
Selected at the local level								
Additional Resources – Music Repertoire and Method Books								
Selected at the local level								

Indicates minimal or no support for several of the prescribed learning outcomes within the curriculum organizer:

For the comprehensive resources, indicates satisfactory to good support for the majority of the learning outcomes within the curriculum organizer:

For the additional resources, indicates support for one or more learning outcomes within the curriculum organizer:



Music 11 and 12 Choral Music Grade _____ Collection Planning Chart

Curriculum Organizers	Structure				Thoughts, Images, and Feelings	Context		Musicianship
	Elements of Rhythm	Elements of Melody	Elements of Expression	Form and Principles of Design		Self and Community	Historical and Cultural	
Sub-Organizers								
Comprehensive Resources								
Additional Resources – Print								
Additional Resources – Video								
Additional Resources – Multimedia								
Additional Resources – CD-ROM								
Additional Resources – Industry Standard Software								
Additional Resources – Music Repertoire and Method Books								



Careers in Culture

General Description: The Careers in Culture series was produced by the Cultural Human Resources Council. The intent of the series is to strengthen the Canadian Cultural Workforce through the dissemination of information designed to guide artists and cultural workers to building successful careers. The series includes six colourful, easy to read booklets, an interactive CD-ROM and a teacher's resource guide. Of the series available products, the following are recommended:

- *Lights Up! An Activities Kit for Careers in Culture:* This kit provides teachers and career counsellors with material to help young people learn about cultural careers, promotes creative thinking and skill-building for young people and offers instructional strategies for learning about the cultural workplace.
- *Now Hear This:* The booklet offers practical advice for students planning a career in the music industry. Information includes resume tips, web site addresses and a list of music related career paths.
- *Discovery CD Careers in Culture:* This CD-ROM contains most of the information in the above booklets in an interactive format including a Discovery Game where students can search for work opportunities in each field.

This package is also recommended for Music 11-12: Composition and Technology and Music 11-12: Instrumental Music.

Audience: *General*

Category: *Student, Teacher Resource*

Grade Level:

K/1	2/3	4	5	6	7	8	9	10	11	12
									✓	✓

Supplier: *Cultural Human Resources Council/Conseil des ressources humaines du secteur culturel*
 17 rue York Street
 Ottawa, ON
 K1N 9J6

Tel.: (613) 562-1535 Fax: (613) 562-2982
 Web: www.culturalhrc.ca
 Email: info@culturalhrc.ca

Price: Now Hear This! Careers in Music and Sound Recording: \$6.00
 Lights Up! An Activities Kit for Careers in Culture: \$7.00

ISBN/Order No: Now Hear This! Careers in Music and Sound Recording: 1-894236-08-4
 Lights Up! An Activities Kit for Careers in Culture: 1-894236-21-1

Copyright Year: 1999

Year Recommended in Grade Collection: 2002



Diana Krall

General Description: An eight-minute Canadian video presenting an interview with Diana Krall. Her career as a jazz performer is examined through performance clips and informal interviews. Provides a strong example of a British Columbian woman with an impressive music career. This video can be used as a starting point for discussion on building and managing music careers.

Audience: *General*

Category: *Student, Teacher Resource*

Grade Level:

K/1	2/3	4	5	6	7	8	9	10	11	12
									✓	✓

Supplier: *Magic Lantern Communications Ltd.*
 Unit 3 - 8755 Ash Street
 Vancouver, BC
 V6P 6T3

Tel.: 1-800-263-1818 Fax: (604) 324-4855

Price: \$49.00

ISBN/Order No: 859-31-1060

Copyright Year: 1998

Year Recommended in Grade Collection: 2002



Milestones in Music History

Author(s): McIntosh, D.

General Description: A Canadian educational resource package that includes *Milestones in Music History: A Resource Manual* and *Milestones in Music History: Music CD set*. The package provides a survey of the growth and historical development of Western European and North American classical music from the music of ancient Greece up to the 20th century.

The resource manual consists of seven sections, each section devoted to a major period of music history. Each section begins with a general introduction to the period followed by biographical information about major composers, cross-references to selections on the music CDs and explanations of the historical importance of each composer. The manual includes a glossary of music terms and information on the materials and language of music. The resource manual supports and enhances *Stepping Stones to Teaching Music: A Teacher's Guide*.

The music CD set includes 10 music CDs and a reference book. Each CD focuses on one period of music and includes important composers from that period. The accompanying 406-page full-colour reference book, *The A to Z of Classical Music*, addresses the great composers and their greatest works, a glossary of musical terms, and classical music used in films.

The resource manual and music CD set can be purchased individually or as part of the *Stepping Stones to Teaching Music: A Resource Package*. This complete resource package includes three components: *Stepping Stones to Teaching Music: A Teacher's Guide*, *Milestones in Music History: A Resource Manual* and *the Milestones in Music History: Music CD set*.

Audience: *General*

Category: *Student, Teacher Resource*

Grade Level:

K/1	2/3	4	5	6	7	8	9	10	11	12
									✓	✓

Supplier: *University of Victoria, Cont. Studies in Education*
 P.O. Box 3010 STN CSC
 Victoria, BC
 V8W 3N4

Tel.: (250) 721-7860 Fax: (250) 721-6603

Price: Resource Manual: \$55.25
 Music CDs: \$97.75
 Stepping Stones to Teaching Music: A Resource Package: \$204.63

ISBN/Order No: Resource Manual: EDM310PACKN12
 Music CDs: EDM310PACKN13
 Stepping Stones to Teaching Music: A Resource Package: EDM310PACKAGN10

Copyright Year: 1999

Year Recommended in Grade Collection: 2002



Music! Its Role and Importance in Our Lives, 2000 Edition

Author(s): *Fowler, C.; Gerber, T.; Lawrence, V.*

General Description: An eight component comprehensive American educational package:

- The Student Text encourages active and cooperative learning as well as perceptive listening. Bright illustrations and photographs provide visual accompaniment to text.
- The Teacher's Annotated Edition brings together point-of-use cross-references for the multiple components of the program.
- The Instructor's Guide links the entire program together with lesson plans, chapter introductions, a scope and sequence chart, teaching suggestions and background information for each activity and an index to the CD program.
- The CD Listening Program offers an extensive repertoire of music selections on 20 CDs. Selection includes, pop, jazz, art, ethnic, rock, film, classical, theatre, gospel, rap, renaissance, folk, big band, contemporary.
- The MIDI Activities Binder provides teachers with ideas for helping students practice, record and understand music. It includes 27 MIDI projects, tutorial lessons, MIDI disks and a glossary.
- The Teacher's Resource Binder contains additional hand-outs, teaching strategy suggestions, resource materials such as listening grids, music scores, blackline masters, composer profiles, unit tests and answer keys and transparencies.
- The Video presents a wide variety of music genres and styles that are presented in 14 segments. The segments can be viewed separately or consecutively.
- The Performing Arts Package is a resource that assists teachers in integrating visual and performing arts with music. It includes a video, cassette, CD-ROM and instructor's guide.

Teachers may wish to supplement the use of this package with more Canadian content.

Audience: *General, Gifted, Visually Impaired Audience*

Category: *Student, Teacher Resource*

Grade Level:

K/1	2/3	4	5	6	7	8	9	10	11	12
									✓	✓

Supplier: *McGraw-Hill Ryerson Ltd. (Ontario)*
 300 Water Street
 Whitby, ON
 L1N 9B6

Tel.: 1-800-565-5758 (orders) Fax: 1-800-463-5885
 Web: www.mcgrawhill.ca

Price: Student Text: \$64.52
 Teacher's Annotated Edition: \$75.90
 MIDI Activities Binder: \$91.20

ISBN/Order No: Student Text: 0-02-655692-8
 Teacher's Annotated Edition: 0-02-655693-6
 MIDI Activities Binder: 0-02-655697-9

Copyright Year: 2000

Year Recommended in Grade Collection: 2002



The New Harvard Dictionary of Music

Author(s): *Randal, D. (ed.)*

General Description: A thorough reference resource for music teachers and students. This music dictionary comprises over 6000 commissioned entries from 70 scholars. Articles feature music of this century, music of the world as well as musical styles, forms and descriptions of historical instruments. Also included are short entries of definitions for quick reference. Numerous drawings and musical examples enhance text. Recommended for all Grade 8-12 Music courses.

Caution: *Some British terminology may be confusing to students accustomed to North American music theory terminology.*

Audience: *General*

Category: *Student, Teacher Resource*

Grade Level:

K/1	2/3	4	5	6	7	8	9	10	11	12
									✓	✓

Supplier: *Harvard University Press, Sales Dept.*
79 Garden St.
Cambridge, MA
02138

Tel.: 1-800-448-2242 Fax: 1-800-962-4983

Web: www.hup.harvard.edu

Email: contact_hup@harvard.edu

Price: \$42.00

ISBN/Order No: 0-674-61525-5

Copyright Year: 1986

Year Recommended in Grade Collection: 2002



Pocket Music Dictionary

Author(s): *Leonard, H.*

General Description: A reference resource that includes descriptions of general music terms, composers, lyricists and music history. Eleven different reference charts including accents and articulation marks are provided as well. This resource is recommended as a music reference guide for all Grade 8-12 Music courses.

Audience: *General*

Category: *Student, Teacher Resource*

Grade Level:

K/1	2/3	4	5	6	7	8	9	10	11	12
									✓	✓

Supplier: *Fitzhenry & Whiteside Ltd.*
195 Allstate Parkway
Markham, ON
L3R 4T8

Tel.: 1-800-387-9776 Fax: 1-800-260-9777

Email: godwit@fitzhenry.ca

Price: \$5.25

ISBN/Order No: 0-7935-1654-4

Copyright Year: 1993

Year Recommended in Grade Collection: 2002



Stepping Stones to Teaching Music: A Teacher's Guide

Author(s): *Riddell, I.*

General Description: This guide to the *Milestones in Music History: Music CD set* presents a wealth of practical, classroom-ready lesson ideas designed for the generalist teacher responsible for providing a music program in the regular classroom. It may also be a valuable resource for junior and secondary level music programs taught by music specialists. The teacher's guide, used in conjunction with the music CDs, enables the teacher to design a classroom music program for a wide range of student ages, interests and backgrounds.

The teacher's guide contains three sections: "The Elements of Music" (rhythm, melody, tempo, dynamics, and texture); "Themes in Music" (aspects of music such as the instruments of the orchestra, notational systems, and theme and variation); and "Individual Musical Examples (exploration of selected works from the music CDs). Each section provides lesson ideas and assessment strategies for beginner, intermediate and advanced levels. The teacher's guide is referenced to the BC Music curriculum and to the music CDs.

The music CD set includes 10 music CDs and a reference book. Each CD focuses on one period of music and includes important composers from that period. The accompanying 406-page full-colour reference book, *The A to Z of Classical Music*, addresses the great composers and their greatest works, a glossary of musical terms, and classical music used in films.

The teacher's guide and the music CD set can be purchased individually or as part the *Stepping Stones to Teaching Music: A Resource Package*. This complete resource package includes three components: *Stepping Stones to Teaching Music: A Teacher's Guide*, *Milestones in Music History: A Resource Manual* and the *Milestones in Music History: Music CD set*.

Audience: *General*

Category: *Student, Teacher Resource*

Grade Level:

K/1	2/3	4	5	6	7	8	9	10	11	12
									✓	✓

Supplier: *University of Victoria, Cont. Studies in Education*
 P.O. Box 3010 STN CSC
 Victoria, BC
 V8W 3N4

Tel.: (250) 721-7860 Fax: (250) 721-6603

Price: Teacher's Guide: \$55.25
 Music CDs: \$97.75
 Stepping Stones to Teaching Music: A Resource Package: \$204.63

ISBN/Order No: Teacher's Guide: EDM310PACKAGN11
 Music CDs: EDM310PACKAGN13
 Stepping Stones to Teaching Music: A Resource Package: EDM310PACKAGN10

Copyright Year: 2000

Year Recommended in Grade Collection: 2002



Structure of Singing

Author(s): *Miller, R.*

General Description: A thorough 17-chapter resource covering information on vocal health, vocal technique, human physiology and the art of singing. Useful for vocal teachers as it presents detailed vocal teaching exercises and techniques. The teacher will also find the appendix, glossary, bibliography and index helpful. Although language used to describe physiological and vocal pedagogy can be clinical and advanced, most teachers will find this resource informative and detailed.

Audience: *General*

Category: *Teacher Resource*

Grade Level:

K/1	2/3	4	5	6	7	8	9	10	11	12
									✓	✓

Supplier: *Nelson Thomson Learning*
 1120 Birchmount Road
 Scarborough, ON
 M1K 5G4

Tel.: 1-800-268-2222 Fax: 1-800-430-4445

Web: www.nelson.com

Email: inquire@nelson.com

Price: \$55.00

ISBN/Order No: 053425535-3

Copyright Year: 1996

Year Recommended in Grade Collection: 2002



Teaching Choral Music, 2nd Edition

Author(s): *Don L. C.*

General Description: An advanced and inclusive resource offering many different approaches to teaching choral music. Various choral philosophies, historical perspectives and teaching strategies are covered. Information on performance considerations, vocal and choral technique, music literacy, rehearsal techniques, multicultural material and equipment considerations is also provided. Adolescent issues, as they relate to music, are outlined for the teacher. All chapters include sample study projects, discussion ideas and a bibliography.

Audience: *General, Gifted*

Category: *Teacher Resource*

Grade Level:

K/1	2/3	4	5	6	7	8	9	10	11	12
									✓	✓

Supplier: *Pearson Education Canada*
 26 Prince Andrew Place
 Don Mills, ON
 M3C 2T8

Tel.: 1-800-361-6128 Fax: 1-800-563-9196

Web: www.personed.com

Price: \$75.16

ISBN/Order No: 0-13-081356-7

Copyright Year: 1999

Year Recommended in Grade Collection: 2002



Vocal Ear Training

Author(s): Schlosar, C.

General Description: A set of 11 CDs addressing the vocal ear training requirements for the Royal Conservatory of Music exams. Each CD addresses one Royal Conservatory of Music grade level. Grade One through Grade 10, as well as the ARCT Diploma requirements, are represented in this series. Each CD provides 28-30 practice sessions for skill development. An answer key booklet is also provided. Although this resource is not suitable for full class use, it will meet the needs of students interested in independent study. This sequential CD series is easy to use and provides good quality sound and pacing.

Audience: *General*

Category: *Student, Teacher Resource*

Grade Level:

K/1	2/3	4	5	6	7	8	9	10	11	12
									✓	✓

Supplier: *Keystroke Publishing*
 Box 249
 509 Elliott Crescent
 Sicamous, BC
 VOE 2V0

Tel.: 1-866-539-2327 Fax: (250) 836-3992
 Email: keystroke@cablelan.net

Price: Grades 1-7: \$9.57 each
 Grades 8-10: \$14.37 each
 ARCT Diploma: \$14.37

ISBN/Order No: Grades 1-7: Various
 Grades 8-10: Various
 ARCT Diploma: 1-895904-52-8

Copyright Year: 2001

Year Recommended in Grade Collection: 2002

APPENDIX B: MUSIC 11 AND 12 Instrumental Music • Grade Collections

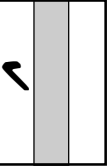
Music 11 and 12 Instrumental Music Grade 11 Collection

Curriculum Organizers	Structure				Thoughts, Images, and Feelings	Context		Musician-ship
	Sub-Organizers	Elements of Rhythm	Elements of Melody	Elements of Expression		Form and Principles of Design	Self and Community	
Comprehensive Resources								
<i>Music! Its Role and Importance in Our Lives, 2000 Edition</i>								
Additional Resources – Print								
<i>The Band Director's Companion</i>	✓	✓	✓	✓	✓	✓		✓
<i>The New Harvard Dictionary of Music</i>	✓	✓	✓	✓	✓	✓	✓	
<i>Orchestral Performance</i>				✓	✓	✓	✓	✓
<i>Pocket Music Dictionary</i>	✓			✓	✓		✓	
Additional Resources – Video								
<i>Distant Sounds: The Story of Qiu Xia</i>				✓		✓		✓
<i>In the Key of Oscar</i>			✓	✓	✓	✓	✓	✓
<i>Silk Road Music</i>	✓	✓	✓	✓	✓	✓	✓	✓
<i>The Survivor</i>						✓	✓	✓
Additional Resources – Multimedia								
<i>Careers in Culture</i>						✓	✓	
<i>Introduction to Jazz History</i>							✓	
<i>Jazz Harmony on the Guitar</i>	✓	✓	✓	✓	✓		✓	✓
<i>The Jazz Theory Book</i>	✓	✓	✓	✓	✓		✓	✓
<i>Milestones in Music History</i>	✓	✓	✓	✓	✓	✓	✓	✓
<i>Stepping Stones to Teaching Music</i>	✓	✓	✓	✓	✓	✓	✓	✓
Additional Resources – CD-ROM								
As resources are identified via continuous submissions they will be added to the collection.								
Additional Resources – Industry Standard Software								
Selected at the local level								
Additional Resources – Music Repertoire and Method Books								
Selected at the local level								

Indicates minimal or no support for several of the prescribed learning outcomes within the curriculum organizer:

For the comprehensive resources, indicates satisfactory to good support for the majority of the learning outcomes within the curriculum organizer:

For the additional resources, indicates support for one or more learning outcomes within the curriculum organizer:



Music 11 and 12 Instrumental Music Grade 12 Collection

Curriculum Organizers	Structure				Thoughts, Images, and Feelings	Context		Musicianship
	Elements of Rhythm	Elements of Melody	Elements of Expression	Form and Principles of Design		Self and Community	Historical and Cultural	
Comprehensive Resources								
Sub-Organizers								
<i>Music! Its Role and Importance in Our Lives, 2000 Edition</i>								
Additional Resources – Print								
<i>The Band Director's Companion</i>	✓	✓	✓		✓	✓	✓	✓
<i>The New Harvard Dictionary of Music</i>	✓	✓	✓	✓	✓	✓	✓	✓
<i>Orchestral Performance</i>	✓	✓	✓	✓	✓	✓	✓	✓
<i>Pocket Music Dictionary</i>	✓	✓	✓	✓			✓	
Additional Resources – Video								
<i>Distant Sounds: The Story of Qiu Xia</i>					✓	✓	✓	✓
<i>In the Key of Oscar</i>				✓	✓	✓	✓	✓
<i>Silk Road Music</i>	✓	✓	✓	✓	✓	✓	✓	✓
<i>The Survivor</i>					✓	✓	✓	✓
Additional Resources – Multimedia								
<i>Careers in Culture</i>							✓	
<i>Introduction to Jazz History</i>		✓	✓				✓	✓
<i>Jazz Harmony on the Guitar</i>	✓	✓		✓				✓
<i>The Jazz Theory Book</i>	✓	✓		✓			✓	✓
<i>Milestones in Music History</i>	✓	✓	✓				✓	✓
<i>Stepping Stones to Teaching Music</i>	✓	✓	✓	✓			✓	✓
Additional Resources – CD-ROM								
As resources are identified via continuous submissions they will be added to the collection.								
Additional Resources – Industry Standard Software								
Selected at the local level								
Additional Resources – Music Repertoire and Method Books								
Selected at the local level								

✓

Indicates minimal or no support for several of the prescribed learning outcomes within the curriculum organizer.
 For the comprehensive resources, indicates satisfactory to good support for the majority of the learning outcomes within the curriculum organizer.
 For the additional resources, indicates support for one or more learning outcomes within the curriculum organizer.

Music 11 and 12 Instrumental Music Grade _____ Collection Planning Chart

Curriculum Organizers	Structure				Thoughts, Images, and Feelings	Context		Musicianship
	Sub-Organizers	Elements of Rhythm	Elements of Melody	Elements of Expression		Form and Principles of Design	Self and Community	
Comprehensive Resources								
Additional Resources – Print								
Additional Resources – Video								
Additional Resources – Multimedia								
Additional Resources – CD-ROM								
Additional Resources – Industry Standard Software								
Selected at the local level								
Additional Resources – Music Repertoire and Method Books								
Selected at the local level								

 **The Band Director's Companion, 2nd Edition**

Author(s): Middleton, J. et al.

General Description: This 184-page soft cover book is written for all band teachers interested in improving their instructional techniques. This book is aimed at improving the quality and performance level of band programs. Theoretical and technical knowledge is thoroughly addressed. Topics such as intonation, breathing, rhythm and dealing with technical problems are appropriately and adequately covered. Sample teaching exercises and self-evaluation strategies are also included. A thorough presentation of woodwind instruction is offered. Percussion and keyboard discussions are not presented. This resource provides an American perspective but is also appropriate for British Columbia's Music 8-10 and Music 11-12: Instrumental Music IRPs.

Audience: *General*

Category: *Teacher Resource*

Grade Level:

K/1	2/3	4	5	6	7	8	9	10	11	12
									✓	✓

Supplier: *Southern Music Company*
P.O. Box 329
1248 Austin Hwy., Suite 212, Zip Code 78209
San Antonio, TX
78292

Tel.: (210) 226-8167 Fax: (210) 223-4537
Web: www.southernmusic.com

Price: \$35.00

ISBN/Order No: Not available

Copyright Year: 1998

Year Recommended in Grade Collection: 2002

 **Careers in Culture**

General Description: The Careers in Culture series was produced by the Cultural Human Resources Council. The intent of the series is to strengthen the Canadian Cultural Workforce through the dissemination of information designed to guide artists and cultural workers to building successful careers. The series includes six colourful, easy to read booklets, an interactive CD-ROM and a teacher's resource guide. Of the series available products, the following are recommended:

- *Lights Up! An Activities Kit for Careers in Culture:* This kit provides teachers and career counsellors with material to help young people learn about cultural careers, promotes creative thinking and skill-building for young people and offers instructional strategies for learning about the cultural workplace.
 - *Now Hear This:* The booklet offers practical advice for students planning a career in the music industry. Information includes resume tips, web site addresses and a list of music related career paths.
 - *Discovery CD Careers in Culture:* This CD-ROM contains most of the information in the above booklets in an interactive format including a Discovery Game where students can search for work opportunities in each field.
- This package is also recommended for Music 11-12: Choral Music and Music 11-12: Composition and Technology.

Audience: *General*

Category: *Student, Teacher Resource*

Grade Level:

K/1	2/3	4	5	6	7	8	9	10	11	12
									✓	✓

Supplier: *Cultural Human Resources Council/Conseil des ressources humaines du secteur culturel*
17 rue York Street
Ottawa, ON
K1N 9J6

Tel.: (613) 562-1535 Fax: (613) 562-2982
Web: www.culturalhrc.ca
Email: info@culturalhrc.ca

Price: Now Hear This! Careers in Music and Sound Recording: \$6.00
Lights Up! An Activities Kit for Careers in Culture: \$7.00

ISBN/Order No: Now Hear This! Careers in Music and Sound Recording: 1-894236-08-4
Lights Up! An Activities Kit for Careers in Culture: 1-894236-21-1

Copyright Year: 1999

Year Recommended in Grade Collection: 2002



Distant Sounds: The Story of Qiu Xia

General Description: A 17-minute video based on the life of a female Chinese Canadian musician. Cultural differences in music are identified. Asian, Brazilian, Irish and cross-cultural music are presented. This resource also addresses music careers, music composition, instrument timbre and women in the arts. This video is an excellent springboard for class discussion.

Silk Road Music, a companion video to *Distant Sounds*, is recommended for Music 11 and 12: Instrumental Music.

Caution: *Teachers should be cautioned that this video briefly examines immigration issues which may be sensitive for some students.*

Audience: *General, ESL*

Category: *Student, Teacher Resource*

Grade Level:

K/1	2/3	4	5	6	7	8	9	10	11	12
									✓	✓

Supplier: *Moving Images Distribution*
606 - 402 West Pender Street
Vancouver, BC
V6B 1T6

Tel.: (604) 684-3014 Fax: (604) 684-7165

Web: www.movingimages.bc.ca

Email: mailbox@movingimages.bc.ca

Price: \$150.00

ISBN/Order No: Not available

Copyright Year: 1998

Year Recommended in Grade Collection: 2002



In the Key of Oscar

General Description: A 94-minute video describing one man's determination to achieve respect and recognition as a Canadian musician. By means of archival photos and films, Oscar Peterson's struggle to overcome prejudice at home and in the U.S. is movingly recounted. Performance footage features jazz artists including Ray Brown, Herb Ellis, Art Tatum, Nat King Cole, Ella Fitzgerald and Cleo Laine. Interviews with legendary performers include Ella Fitzgerald, Dizzy Gillespie, Quincy Jones, Herbie Hancock and Cleo Laine.

Audience: *General*

Category: *Student, Teacher Resource*

Grade Level:

K/1	2/3	4	5	6	7	8	9	10	11	12
									✓	✓

Supplier: *National Film Board of Canada*
200-1385 West 8th Avenue
Vancouver, BC
V6H 3V9

Tel.: 1-800-267-7710 Fax: (604) 666-1569

Email: a.g.parsons@nfb.ca

Price: \$39.95

ISBN/Order No: C 9192 120

Copyright Year: 1992

Year Recommended in Grade Collection: 2002



Introduction to Jazz History, 5th Edition

Author(s): *Megill, D.; Demory, R.*

General Description: A four-component package including a student text, video, teacher's manual, video and a set of 2 CDs. The student text is divided into eight parts that chronologically detail the history of jazz from 1900 to the present. Information on jazz performers and their contributions to the development of jazz style and pedagogy is provided for each era. A clear table of contents, glossary, bibliography, discography and index provide easy referencing for teachers and students. The teacher's manual aligns with the student text and CDs. Sample tests are also provided in the teacher's manual. A few test questions relate to supplemental listings that are not provided on the accompanying CDs. The CDs contain sample full-length performances from selected performers as well as samples from a variety of players throughout jazz history. The video is an optional component providing additional information on listening to jazz. This resource is effective across Grade 11 and 12 without repetition. This book was written from an American perspective therefore teachers may wish to supplement with Canadian material.

Audience: *General*

Category: *Student, Teacher Resource*

Grade Level:

K/1	2/3	4	5	6	7	8	9	10	11	12
									✓	✓

Supplier: *Pearson Education Canada*
 26 Prince Andrew Place
 Don Mills, ON
 M3C 2T8

Tel.: 1-800-361-6128 Fax: 1-800-563-9196
 Web: www.personed.com

Price: Student Text: \$55.96
 Insutroctor's Manual with Test: \$44.50
 CD: \$49.56

ISBN/Order No: Student Text: 0-13-019617-7
 Instructor's Manual with Tests:
 0-13-031023-9
 CD: 0-13-032262-8

Copyright Year: 2001

Year Recommended in Grade Collection: 2002



Jazz Harmony on the Guitar: A Linear/Structural Approach

Author(s): *Smith, S.*

General Description: A Jazz guitar book and play-along CD providing a comprehensive approach to developing chording techniques on the guitar. Standard jazz techniques are systematically introduced throughout the book. The book is sequential in design. Students may be challenged by some complicated techniques presented near the end of the book. The accompanying CD provides musical references for students. This resource is useful for the experienced guitar player who wishes to further develop their jazz guitar skills.

Audience: *General*

Category: *Student, Teacher Resource*

Grade Level:

K/1	2/3	4	5	6	7	8	9	10	11	12
									✓	✓

Supplier: *Fitzhenry & Whiteside Ltd.*
 195 Allstate Parkway
 Markham, ON
 L3R 4T8

Tel.: 1-800-387-9776 Fax: 1-800-260-9777
 Email: godwit@fitzhenry.ca

Price: \$18.87

ISBN/Order No: 0-7935-9913-X

Copyright Year: 1999

Year Recommended in Grade Collection: 2002



The Jazz Theory Book

Author(s): *Levine, M.*

General Description: A 24-chapter comprehensive study of jazz harmony and theory. It is easy to read and written in the language of a working jazz musician. The book will assist students in understanding the unique nature of jazz music. It provides detailed information on melodic and harmonic structure of jazz. This resource guides students through basic techniques such as chord construction and the II-V-I progression to scale theory, the blues, slash chords, and pentatonic scales. Guidelines are provided for reading lead sheets and memorizing tunes. An extensive study of basic through advanced reharmonization techniques is also included. Chapter 21 lists repertoire for the most commonly played standards and jazz originals. Over 750 musical examples are included.

Audience: *General*

Category: *Teacher Resource*

Grade Level:

K/1	2/3	4	5	6	7	8	9	10	11	12
									✓	✓

Supplier: *Sher Music Company*

P.O. Box 445
Petaluma, CA
94953

Tel.: (707) 763-8134 Fax: (707) 763-2038

Web: www.shermusic.com

Email: shermuse@sonic.net

Price: \$19.00 (US)

ISBN/Order No: 1-883217-04-0

Copyright Year: 1995

Year Recommended in Grade Collection: 2002



Milestones in Music History

Author(s): McIntosh, D.

General Description: A Canadian educational resource package that includes *Milestones in Music History: A Resource Manual* and *Milestones in Music History: Music CD set*. The package provides a survey of the growth and historical development of Western European and North American classical music from the music of ancient Greece up to the 20th century.

The resource manual consists of seven sections, each section devoted to a major period of music history. Each section begins with a general introduction to the period followed by biographical information about major composers, cross-references to selections on the music CDs and explanations of the historical importance of each composer. The manual includes a glossary of music terms and information on the materials and language of music. The resource manual supports and enhances *Stepping Stones to Teaching Music: A Teacher's Guide*.

The music CD set includes 10 music CDs and a reference book. Each CD focuses on one period of music and includes important composers from that period. The accompanying 406-page full-colour reference book, *The A to Z of Classical Music*, addresses the great composers and their greatest works, a glossary of musical terms, and classical music used in films.

The resource manual and music CD set can be purchased individually or as part of the *Stepping Stones to Teaching Music: A Resource Package*. This complete resource package includes three components: *Stepping Stones to Teaching Music: A Teacher's Guide*, *Milestones in Music History: A Resource Manual* and *the Milestones in Music History: Music CD set*.

Audience: *General*

Category: *Student, Teacher Resource*

Grade Level:

K/1	2/3	4	5	6	7	8	9	10	11	12
									✓	✓

Supplier: *University of Victoria, Cont. Studies in Education*
P.O. Box 3010 STN CSC
Victoria, BC
V8W 3N4

Tel.: (250) 721-7860 Fax: (250) 721-6603

Price: Resource Manual: \$55.25
Music CDs: \$97.75
Stepping Stones to Teaching Music: A Resource Package: \$204.63

ISBN/Order No: Resource Manual: EDM310PACKN12
Music CDs: EDM310PACKN13
Stepping Stones to Teaching Music: A Resource Package: EDM310PACKAGN10

Copyright Year: 1999

Year Recommended in Grade Collection: 2002



Music! Its Role and Importance in Our Lives, 2000 Edition

Author(s): *Fowler, C.; Gerber, T.; Lawrence, V.*

General Description: An eight component comprehensive American educational package:

- The Student Text encourages active and cooperative learning as well as perceptive listening. Bright illustrations and photographs provide visual accompaniment to text.
- The Teacher's Annotated Edition brings together point-of-use cross-references for the multiple components of the program.
- The Instructor's Guide links the entire program together with lesson plans, chapter introductions, a scope and sequence chart, teaching suggestions and background information for each activity and an index to the CD program.
- The CD Listening Program offers an extensive repertoire of music selections on 20 CDs. Selection includes, pop, jazz, art, ethnic, rock, film, classical, theatre, gospel, rap, renaissance, folk, big band, contemporary.
- The MIDI Activities Binder provides teachers with ideas for helping students practice, record and understand music. It includes 27 MIDI projects, tutorial lessons, MIDI disks and a glossary.
- The Teacher's Resource Binder contains additional hand-outs, teaching strategy suggestions, resource materials such as listening grids, music scores, blackline masters, composer profiles, unit tests and answer keys and transparencies.
- The Video presents a wide variety of music genres and styles that are presented in 14 segments. The segments can be viewed separately or consecutively.
- The Performing Arts Package is a resource that assists teachers in integrating visual and performing arts with music. It includes a video, cassette, CD-ROM and instructor's guide.

Teachers may wish to supplement the use of this package with more Canadian content.

Audience: *General, Gifted, Visually Impaired Audience*

Category: *Student, Teacher Resource*

Grade Level:

K/1	2/3	4	5	6	7	8	9	10	11	12
									✓	✓

Supplier: *McGraw-Hill Ryerson Ltd. (Ontario)*
 300 Water Street
 Whitby, ON
 L1N 9B6

Tel.: 1-800-565-5758 (orders) Fax: 1-800-463-5885
 Web: www.mcgrawhill.ca

Price: Student Text: \$64.52
 Teacher's Annotated Edition: \$75.90
 MIDI Activities Binder: \$91.20

ISBN/Order No: Student Text: 0-02-655692-8
 Teacher's Annotated Edition: 0-02-655693-6
 MIDI Activities Binder: 0-02-655697-9

Copyright Year: 2000

Year Recommended in Grade Collection: 2002



The New Harvard Dictionary of Music

Author(s): *Randal, D. (ed.)*

General Description: A thorough reference resource for music teachers and students. This music dictionary comprises over 6000 commissioned entries from 70 scholars. Articles feature music of this century, music of the world as well as musical styles, forms and descriptions of historical instruments. Also included are short entries of definitions for quick reference. Numerous drawings and musical examples enhance text. Recommended for all Grade 8-12 Music courses.

Caution: *Some British terminology may be confusing to students accustomed to North American music theory terminology.*

Audience: *General*

Category: *Student, Teacher Resource*

Grade Level:

K/1	2/3	4	5	6	7	8	9	10	11	12
									✓	✓

Supplier: *Harvard University Press, Sales Dept.*
79 Garden St.
Cambridge, MA
02138

Tel.: 1-800-448-2242 Fax: 1-800-962-4983

Web: www.hup.harvard.edu

Email: contact_hup@harvard.edu

Price: \$42.00

ISBN/Order No: 0-674-61525-5

Copyright Year: 1986

Year Recommended in Grade Collection: 2002



Orchestral Performance: A Guide for Conductors and Players

Author(s): *Adey, C.*

General Description: An excellent reference for teachers of advanced string and orchestra music classes. It provides clear descriptions of all aspects of orchestral playing except instrument technique. Seating plans, transposing instruments, rehearsal techniques as well as detailed descriptions of instruments and their functions provide well-rounded and extensive information for the teacher. Historical performance techniques and intonation tone quality are also discussed.

Caution: *This resource should not be used for the beginner class.*

Audience: *General*

Category: *Teacher Resource*

Grade Level:

K/1	2/3	4	5	6	7	8	9	10	11	12
									✓	✓

Supplier: *Canbook Distribution Services*
1220 Nicholson Road
Newmarket, ON
L3Y 7V1

Tel.: 1-800-399-6858 Fax: 1-800-363-2665

Price: \$48.00

ISBN/Order No: 0-571-17724-7

Copyright Year: 1998

Year Recommended in Grade Collection: 2002



Pocket Music Dictionary

Author(s): Leonard, H.

General Description: A reference resource that includes descriptions of general music terms, composers, lyricists and music history. Eleven different reference charts including accents and articulation marks are provided as well. This resource is recommended as a music reference guide for all Grade 8-12 Music courses.

Audience: *General*

Category: *Student, Teacher Resource*

Grade Level:

K/1	2/3	4	5	6	7	8	9	10	11	12
									✓	✓

Supplier: *Fitzhenry & Whiteside Ltd.*
 195 Allstate Parkway
 Markham, ON
 L3R 4T8

Tel.: 1-800-387-9776 Fax: 1-800-260-9777
 Email: godwit@fitzhenry.ca

Price: \$5.25

ISBN/Order No: 0-7935-1654-4

Copyright Year: 1993

Year Recommended in Grade Collection: 2002



Silk Road Music

General Description: This 44-minute video presents a unique musical ensemble performance. The video features Qiu Xia and her eclectic music ensemble as they alternate between performing traditional Chinese music, Irish jigs and ballads, Brazilian sambas and Mozart. This video demonstrates how a rich tapestry of sound can be created when the instruments and musicians of various cultures collaborate. The featured musicians are from a variety to ethnic backgrounds and combine their talents to form an ensemble with a unique cross-cultural sound. Teachers may choose to show the video as a whole or in individual segments. Narration is limited. Several dance performances are also included.

Distant Sounds, a companion video to *Silk Road Music* is recommended for Music 11-12: Instrumental Music and Music 11-12: Composition and Technology.

Audience: *General*

Category: *Student, Teacher Resource*

Grade Level:

K/1	2/3	4	5	6	7	8	9	10	11	12
									✓	✓

Supplier: *Moving Images Distribution*
 606 - 402 West Pender Street
 Vancouver, BC
 V6B 1T6

Tel.: (604) 684-3014 Fax: (604) 684-7165
 Web: www.movingimages.bc.ca
 Email: mailbox@movingimages.bc.ca

Price: \$150.00

ISBN/Order No: Not available

Copyright Year: 1999

Year Recommended in Grade Collection: 2002



Stepping Stones to Teaching Music: A Teacher's Guide

Author(s): *Riddell, I.*

General Description: This guide to the *Milestones in Music History: Music CD set* presents a wealth of practical, classroom-ready lesson ideas designed for the generalist teacher responsible for providing a music program in the regular classroom. It may also be a valuable resource for junior and secondary level music programs taught by music specialists. The teacher's guide, used in conjunction with the music CDs, enables the teacher to design a classroom music program for a wide range of student ages, interests and backgrounds.

The teacher's guide contains three sections: "The Elements of Music" (rhythm, melody, tempo, dynamics, and texture); "Themes in Music" (aspects of music such as the instruments of the orchestra, notational systems, and theme and variation); and "Individual Musical Examples (exploration of selected works from the music CDs). Each section provides lesson ideas and assessment strategies for beginner, intermediate and advanced levels. The teacher's guide is referenced to the BC Music curriculum and to the music CDs.

The music CD set includes 10 music CDs and a reference book. Each CD focuses on one period of music and includes important composers from that period. The accompanying 406-page full-colour reference book, *The A to Z of Classical Music*, addresses the great composers and their greatest works, a glossary of musical terms, and classical music used in films.

The teacher's guide and the music CD set can be purchased individually or as part the *Stepping Stones to Teaching Music: A Resource Package*. This complete resource package includes three components: *Stepping Stones to Teaching Music: A Teacher's Guide*, *Milestones in Music History: A Resource Manual* and the *Milestones in Music History: Music CD set*.

Audience: *General*

Category: *Student, Teacher Resource*

Grade Level:

K/1	2/3	4	5	6	7	8	9	10	11	12
									✓	✓

Supplier: *University of Victoria, Cont. Studies in Education*
 P.O. Box 3010 STN CSC
 Victoria, BC
 V8W 3N4

Tel.: (250) 721-7860 Fax: (250) 721-6603

Price: Teacher's Guide: \$55.25
 Music CDs: \$97.75
 Stepping Stones to Teaching Music: A Resource Package: \$204.63

ISBN/Order No: Teacher's Guide: EDM310PACKAGN11
 Music CDs: EDM310PACKAGN13
 Stepping Stones to Teaching Music: A Resource Package: EDM310PACKAGN10

Copyright Year: 2000

Year Recommended in Grade Collection: 2002



The Survivor

General Description: This 20-minute video examines the life of Louis Bannet, a Canadian who credits his music as the reason he survived a Nazi concentration camp. The video provides extensive coverage of historical and cultural contexts and can be used as a springboard for significant discussion on the impact and importance of music.

Caution: *Students' emotions may be intensified due to appropriately presented footage of concentration camps. Teachers should be aware that a differentiation is not always made between the terms "German" and "Nazi".*

Audience: *General*

Category: *Student, Teacher Resource*

Grade Level:

K/1	2/3	4	5	6	7	8	9	10	11	12
									✓	✓

Supplier: *Magic Lantern Communications Ltd.*
 Unit 3 - 8755 Ash Street
 Vancouver, BC
 V6P 6T3

Tel.: 1-800-263-1818 Fax: (604) 324-4855

Price: \$79.00

ISBN/Order No: 859-31-1186

Copyright Year: 2001

Year Recommended in Grade Collection: 2002

INDUSTRY STANDARD SOFTWARE

Many programs are available directly from the Internet when purchasing an education version or multi-pack. Demo versions of most software are also available on the Internet, with early versions often made available free of charge. Using a demo version is an excellent way to discover if the software meets the needs of students and teachers and allows for the assessment of a computer's ability to handle the requirements needed to utilize the full power of the software such as speed, memory, sound card, etc. This is especially true for recording digital audio and digital video. Reviews of appropriate software are regularly published in a variety of computer and trade magazines.

Use of industry standard software is encouraged. Selection of a particular application should include:

- existing hardware and upgrade path
- cross-platform capability
- instructor training requirements
- time spent on student skill development versus curricular intent
- cross-curriculum applicability
- general flexibility and utility
- cost and affordability

Software is constantly changing and evolving, with levels of difficulty ranging from entry to professional.

The chart of industry standard software called *Suggested Music Software for Grades 11 and 12* provides examples of software produced by companies that have been active in the music software field for some time. In some cases, only the family of software is mentioned, leaving the choice of levels up to the instructor. In many cases, the software might fit into more than one category – e.g., Cubase Score or Finale 2002 are strong in both sequencing (both MIDI and digital audio) and notation. Most of the titles listed include teaching aids and help menus in the form of Internet access on-line help and tutorials, CD-ROMs, books, and user groups. Inclusion in this list does not constitute recommended status or endorsement of the product.

Suggested Music Software for Grades 11 and 12

Notation

- Coda Music - Finale family (e.g., Allegro, Print Music 2002, Notepad 2002)
- Steinberg - Cubase Family (e.g., Cubasis, VST, Score, VST /32)
- Twelve Tone Systems - Cakewalk family (e.g., Score Writer, Overture)
- Emagic family (e.g., Logic, Logic Audio)
- Music Time Deluxe
- Sibelius
- Performer
- Mark of the Unicorn

Recording/Sequencing

- Cakewalk Family (e.g., HomeStudio, Metro 5, Sonar)
- Emagic Family
- Finale Family
- Performer,
- PG Music (e.g., Powertracks)
- Pro Tools (professional studio software)

Accompaniment

- PG Music - Band in a Box (newer versions will notate traditional music scores, sequence both MIDI and digital audio-WAV. FILES, music minus one performance applications, create original solos in specific style parameters, etc.)
- Hal Leonard "isong" series (music minus one concept)

Music Theory

- Alfred's Essentials of Music Theory
- Mibac Music Lessons
- Music Ace 2
- Practica Musica

Computer Assisted Instruction

- Clearvue Series (e.g., The History of Jazz, The History of Music, Instruments of the Symphony Orchestra, Music and Culture)
- Hal Leonard "isong" series (e.g., Classical Guitar, Jazz Piano)
- PG Music family (e.g., Bach Chorales, The Sor Studies for Guitar, Rock Guitarist, Blues Guitarist, Oscar Peterson Multimedia CD-ROM)

Multimedia Software

- Adobe family (e.g., After Effects, In Design, Illustrator, Pagemaker, Photoshop, Premier)
- Apple Computer family (e.g., Quicktime, iMovie, iTunes)
- Corel family (e.g., Draw, Graphics Suite, Wordperfect)
- Microsoft family (e.g., Office 2002 - including Power Point)
- 3D Studio Max
- Final Cut Pro
- Macromedia Director



APPENDIX C

Assessment and Evaluation

Prescribed learning outcomes, expressed in observable terms, provide the basis for the development of learning activities, and assessment and evaluation strategies. After a general discussion of assessment and evaluation, this appendix uses sample evaluation plans to show how activities, assessment, and evaluation might come together in a particular music program.

ASSESSMENT AND EVALUATION

Assessment is the systematic gathering of information about what students know, are able to do, and are working toward. Assessment methods and tools include: observation, student self-assessments, daily practice assignments, quizzes, samples of student work, pencil-and-paper tests, holistic rating scales, projects, oral and written reports, performance reviews, and portfolio assessments.

Student performance is evaluated from the information collected through assessment activities. Teachers use their insight, knowledge about learning, and experience with students, along with the specific criteria they establish, to make judgments about student performance in relation to prescribed learning outcomes.

Students benefit most when evaluation is provided on a regular, ongoing basis. When evaluation is seen as an opportunity to promote learning rather than as a final judgment, it shows learners their strengths and suggests how they can develop further. Students can use this information to redirect efforts, make plans, and establish future learning goals.

Evaluation may take different forms, depending on the purpose.

- Criterion-referenced evaluation should be used to evaluate student performance in classrooms. It is referenced to criteria based on learning outcomes described in the provincial curriculum. The criteria reflect a student's performance based on specific learning activities. When a student's program is substantially modified, evaluation may be referenced to individual goals. These modifications are recorded in an Individual Education Plan (IEP).
- Norm-referenced evaluation is used for large-scale system assessments; it is not to be used for classroom assessment. A classroom does not provide a large enough reference group for a norm-referenced evaluation system. Norm-referenced evaluation compares student achievement to that of others rather than comparing how well a student meets the criteria of a specified set of learning outcomes.

Criterion-Referenced Evaluation

In criterion-referenced evaluation, a student's performance is compared to established criteria rather than to the performance of other students. Evaluation referenced to prescribed curriculum requires that criteria are established based on the learning outcomes listed under each curriculum organizer for the subject.

Criteria are the basis of evaluating student progress; they identify the critical aspects of a performance or a product that describe in specific terms what is involved in meeting the learning outcomes. Criteria can be used to evaluate student performance in relation to learning outcomes. For example, weighting criteria, using rating scales, or performance rubrics (reference sets) are three ways that student performance can be evaluated using criteria.

Samples of student performance should reflect learning outcomes and identified criteria. The samples clarify and make explicit the link between evaluation and learning outcomes, criteria, and assessment. Where a student's performance is not a product, and therefore not reproducible, a description of the performance sample should be provided.

Criterion-referenced evaluation may be based on these steps:

- Step 1. Identify the expected learning outcomes (as stated in this Integrated Resource Package).
- Step 2. Identify the key learning objectives for instruction and learning.
- Step 3. Establish and set criteria. Involve students, when appropriate, in establishing criteria.
- Step 4. Plan learning activities that will help students gain the knowledge or skills outlined in the criteria.
- Step 5. Prior to the learning activity, inform students of the criteria against which their work will be evaluated.
- Step 6. Provide examples of the desired levels of performance.
- Step 7. Implement the learning activities.
- Step 8. Use various assessment methods based on the particular assignment and student.
- Step 9. Review the assessment data and evaluate each student's level of performance or quality of work in relation to criteria.
- Step 10. Where appropriate or necessary, assign a letter grade that indicates how well the criteria are met.
- Step 11. Report the results of the evaluations to students and parents.

ASSESSMENT AND EVALUATION IN MUSIC EDUCATION

Music education is an integrated program; assessment and evaluation should therefore reflect outcomes in all the curriculum organizers. For example, while evaluating Structure skills and concepts, teachers should also evaluate prescribed learning outcomes from Context, Musicianship, and Thoughts, Images, and Feelings.

Consistent feedback is particularly important to the successful development of music skills, and to the development of a positive and enthusiastic attitude toward lifelong involvement in music. Helping students set goals and objectives for their own artistic and technical development and lifestyle choices, and then working with them to monitor their progress, are important responsibilities of all music teachers.

Challenging oneself personally and exploring new ideas and learning styles are essential factors in artistic development. This process of exploration may be intimidating for students in that the final product or presentation may not meet the desired quality standard they might have achieved if they had "played it safe" and worked in a more repetitive or familiar way. Students may be reluctant to challenge themselves or take risks with their work if they know that the end product will always be on display or presented to others publicly. While they should be encouraged to take pride in their artistic products, the creative problem-solving process is equal in importance to the resulting product. Much of the daily work in arts education will be process oriented; therefore, it should be made clear to students that these processes are valued as much as public presentations. Whenever students' work is to be performed formally or publicly,

it is essential that the students be involved in the selection and decision-making process.

Assessment should be carried out in a variety of contexts as articulated in this IRP. The following pages describe some of the assessment approaches used in Music 11 and 12.

Performance Tests

Performance tests help teachers assess how well a student performs a practised behaviour or skill, the attainment of which is the primary goal of the teaching.

Performance tests are used in those situations where students are required to demonstrate competence directly. The manner in which the performance test is constructed and administered should be equivalent for all students. Students should be given clear information on what will be required of them, including the performance attributes that will be assessed and the criteria that will be used.

In designing the performance test, consider:

- the objective of the performance task
- the design of the performance task
- technical skills students need to complete the task
- previous skills and knowledge students need to complete the task
- processes involved in completing the task
- attitudes that may be observed during students' completion of the test
- assessment instruments to record information (e.g., rating scale, anecdotal record, observation checklist)
- method of communicating evaluation information to the students.

Student Journals

Journal writing is an integral part of instruction and assessment in the music classroom. Student journals are a powerful tool for encouraging students to reflect on their experiences. Journal tasks may be structured, or they may be a general review of the events of the week in the music class. Entries may comment on a specific activity or topic, or provide a broad reflection on progress or an issue.

Journals are an important aspect of communication between the student and teacher. Students may ask questions, indicate successes, or identify areas where they need further assistance to develop skills.

The journal can take many forms. It may be used to reflect on activities within a class unit, or to look at an issue of importance to students. It can be a reflection of the work in music classes, or an exploration of the world of the music student.

Questions posed can focus journal writing activities to assist students' understanding of their experiences in music. Focus questions could include:

- What did we do in class today?
- What did you learn from the activities?
- What did you learn about yourself?
- What did you like or dislike about the activities?
- What solutions or approaches to a problem did you use?
- What special adjustments of considerations would you make for a different situation?
- What would make you lose interest in a performance?
- What images or feelings were evoked during today's activities?

- What plans do you have for applying what you have learned today in your future music activities?

Journals may also include poems, artwork, stories, or anything else that reflects students' thoughts or feelings about themselves and their work.

Teachers can respond to student journals in a letter, with a short comment in the journal, or verbally to the student.

Portfolios

A portfolio is a purposeful collection of a student's work that shows the student's effort, progress, and achievement over time. Portfolios can be designed for a variety of purposes. They can motivate students, encourage parental participation, and provide direct evidence of student progress.

Before using a portfolio approach to evaluation, the teacher should consider the following questions:

- What are the applied tasks for which the portfolio will serve as a record?
- What should be included in the portfolio?
- In what ways should students be involved in the process of determining the purpose and content?

The teacher and student can use a planning sheet for determining and clarifying the purpose, design, and content of a student portfolio.

Music portfolios might contain:

- a daily record in a double-entry journal format (What I Did, How I Felt)
- daily self-assessments
- performance goals and strategies for achieving those goals
- analysis and critique of videos, films, concerts, performances

- assessments of peers' performances
- background information on cultural and historical context, instruments, biographical information (of composer, performer), etc.
- self-evaluation of skills based on recorded performances
- self-assessment of contributions to group work
- original artwork, poetry, etc.
- notations of music learned or composed
- transcripts of interviews with music mentors
- glossary of music terminology
- organization: table of contents, introductory autobiography, etc.
- work from related subject areas (e.g., dance, drama, visual arts, social studies, English language arts)
- teacher's comments, checklists, and rating scales.

Questions such as the following can stimulate and guide students' self-assessment of their portfolios:

- What strengths or successes in the work stand out?
- Analyse one piece of work that was not successful for you. Why didn't it work? What might have helped? What did you learn from doing it?
- What techniques or strategies are you most interested in refining? Make a plan that indicates what to do, how to get support, and where to go to get that support.
- What ideas do you like to work with? Have you always been interested in these ideas? How has the meaning in your work changed?
- When you look ahead, what role do you see in your life for music?

Student-Teacher Conferences

Conferences can provide valuable information about students' understanding, thoughts, and feelings about music education. Conferences may give the student an opportunity to reflect on the unit of study and the teacher a chance to gather information about the student's knowledge and attitudes, as well as to diagnose student needs. Conferences may take the form of a planned sequence of questions that lead to an open-ended discussion, or they may require independent completion of specific questions. Informal conferences between the teacher and student should take place on a regular basis throughout the course.

Observation Sheets

Observation sheets may be used to assess students during individual or co-operative activities. Teachers should focus their assessment by selecting only a few attributes for each observation. This information is useful when reporting on individual student progress.

Checklists

Checklists allow the teacher to observe the entire class "at a glance." They provide a quick reference for keeping track of specific information about student attitudes, knowledge and skills. Checklists allow the teacher to create an individual record-keeping system organized in a variety of ways. Information might include date, skill-proficiency legends, or a simple check mark identifying a yes or no. Checklists can be useful in developing a learning profile of a child that indicates growth over time. Checklists may be created to gather information about student co-operation, participation, attitude, leadership, or skill development.

Planning and Goal-Setting Worksheets

Setting individual goals for progress in music education is an important assessment strategy. Planning and goal-setting worksheets—including reflections on physical interests and abilities, and specifying both short- and long-term goals—can be a basis for students' progress in the various units of a music program.



APPENDIX C

Assessment and Evaluation Samples

The samples in this section show how a teacher might link criteria to learning outcomes. Each sample is based on prescribed learning outcomes taken from one or more organizers. The samples provide background information to explain the classroom context; suggested instruction tasks and strategies; the tools and methods used to gather assessment information; and the criteria used to evaluate student performance.

HOW THE SAMPLES ARE ORGANIZED

There are five parts to each sample:

1. identification of the prescribed learning outcomes
2. overview
3. planning for assessment and evaluation
4. defining the criteria
5. assessing and evaluating student performance.

1. Prescribed Learning Outcomes

This part identifies the organizer or organizers and the specific prescribed learning outcomes selected for the sample.

2. Overview

This is a summary of the key features of the sample.

3. Planning for Assessment and Evaluation

This part outlines:

- background information to explain the classroom context
- instructional tasks
- the opportunities that students were given to practise learning
- the feedback and support that was offered students by the teacher
- the ways in which the teacher prepared students for the assessment.

4. Defining the Criteria

This part illustrates the specific criteria, which are based on prescribed learning outcomes, the assessment task, and various reference sets.

5. Assessing and Evaluating Student Performance

This part includes:

- assessment tasks or activities
- the support that the teacher offered students
- tools and methods used to gather the assessment information
- the way the criteria were used to evaluate the student performance.

EVALUATION SAMPLES

The samples on the following pages illustrate how a teacher might apply criterion-referenced evaluation in Choral Music 11 and 12 and Instrumental Music 11 and 12.

- Choral Music 11:
Ear Training and Sight-Singing
Page C-13
- Choral Music 11 (Vocal Jazz 11):
Improvisation Using Chord Tones
Page C-16
- Choral Music 12: *Vocal Health*
Page C-19
- Choral Music 12 (Concert Choir 12):
Music Listening
Page C-22
- Instrumental Music 11:
Integrating Music Composition with Performance
Page C-27
- Instrumental Music 11 (Jazz Band 11):
Style Interpretation
Page C-32

- Instrumental Music 11 (Orchestral Strings 11):
Introduction to Vibrato
Page C-36
- Instrumental Music 11 (Guitar 11):
Guitar Voicings
Page C-40
- Instrumental Music 12:
Musicianship and Student Leadership
Page C-43
- Instrumental Music 12 (Concert Band 12):
Balance and Blend in Ensemble Playing
Page C-48

▼ CHORAL MUSIC 11

Topic: *Ear Training and Sight-Singing*

1. PRESCRIBED LEARNING OUTCOMES

Structure (Elements of Melody)

It is expected that students will:

- perform appropriate scales, intervals, and arpeggios
- demonstrate an ability to sight-sing melodies
- apply skills in ear training and aural dictation to notate melodies

Structure (Elements of Rhythm)

It is expected that students will:

- demonstrate an ability to sight-read rhythmic patterns from appropriate repertoire
- apply skills in ear training and aural dictation to notate rhythmic patterns in simple and compound metres

Context (Self and Community)

It is expected that students will:

- demonstrate skills and attitudes necessary to participate as a musician within society:
 - assuming leadership roles in a variety of contexts
 - actively seeking and applying constructive criticism
 - practising individual and group rights and responsibilities in musical performance

Musicianship

It is expected that students will:

- demonstrate competence in vocal technique

2. OVERVIEW

The students in this senior choir class spent five to ten minutes each day engaged in skill and practice exercises designed to improve their ability to identify diatonic intervals within the octave. These skills were applied to the sight-reading and performance of choral repertoire, where appropriate, during the remainder of the class. Evaluation was based on individual as well as large and small group performances.

3. PLANNING FOR ASSESSMENT AND EVALUATION

Students participated in a variety of activities involving the use of dice and cards as well as the more traditional written dictation and oral response activities. An effort was made to make this an engaging and interesting experience for the students, and to increase their responsibility for their own learning. In addition, it was recognized that immediate feedback as to the correct identification of the interval was important to the learning process. Generally, only one of the activities was included in each day's lesson.

Large Group Strategies

- During warmup, students sang several scales, ascending and descending, using solfège syllables.
- During warmup, students sang intervals based on *doh*, followed by the name of the interval (*doh* to *mi* equals the interval of Maj3).
- Students performed the above activities with the addition of hand signals for each solfège syllable.
- Students clapped the rhythm for a selected section of repertoire as a step in learning to sight-sing.

- The students selected an interval as the interval-of-the-day, and the group was challenged to find and identify that interval (sing the interval name, indicate with hand signals, etc.) whenever it appeared in repertoire.

Small Group Strategies

- Each group of four or five students was given a partial deck of cards that included an ace (unison) and the cards 2 to 8 (octave). The teacher played a series of the eight intervals on the piano, in random order, and the group was challenged to identify the intervals using their playing cards.
- While the teacher played the intervals a second time, the group identified each interval and checked the order of the cards.
- Each group of four or five students was given an eight-point spinner. Students took turns spinning the spinner to identify an interval (from unison to octave) and sang each one as a group. A variation of this activity had the students sing the interval indicated by the spinner individually, then as a group.

Individual Strategies

- Students were challenged to identify a melody fragment that contained an example of each diatonic interval (P5 = “Twinkle, Twinkle Little Star”). The teacher played random intervals and had students sing individually, the melody fragment that pertained to the interval, and then identify the interval.
- To help with their rhythm skills, students notated on paper one and two measure rhythm patterns clapped by the teacher. Students, using manuscript paper and pencil, then identified and notated the

intervals played by the teacher. The starting note (*doh*) and the key signature were written on the board for the students to copy before beginning the exercise. After the students demonstrated their ability to notate rhythm and melody separately, they were then challenged to notate one or two measures, combining melody and rhythm, as played by the teacher. Students were challenged to write, from memory, the melody and rhythm for a familiar melody, such as a nursery rhyme. The time and key signatures as well as the starting note were given to the students before beginning the exercise.

- Students were then asked individually to lead the group in an interval warmup using solfège hand signals to identify the intervals they wanted the group to sing.
- While keeping a steady pulse, the students were challenged to clap one measure each, sequentially, from a piece of repertoire.

4. DEFINING THE CRITERIA

Large Group Performance

To what extent can the students:

- demonstrate the ability to sing the solfège syllables correctly in a scale
- demonstrate the ability to sing diatonic intervals using solfège syllables
- demonstrate the ability to use the correct hand signals for each solfège syllable
- demonstrate the ability to correctly clap a rhythm from repertoire
- demonstrate the ability to identify the interval-of-the-day when encountered in repertoire.

Small Group Performance

To what extent are the students able to:

- work together to find the correct order for the cards during the playing of the intervals
- use and share their knowledge of intervals with the group during the process
- sing the interval rolled on the dice, and encourage and provide guidance to assist others to do the same

Individual Performance

To what extent is the student able to:

- correctly identify intervals using melody fragments as clues
- correctly notate one and two measure rhythmic fragments
- correctly notate dictated intervals
- correctly notate both rhythm and melody for a dictated one or two measure phrase
- correctly notate a simple melody from memory
- lead the group in a scale and interval warmup using the correct solfège hand signals.
- clap the rhythm of a measure while maintaining a steady rhythmic pulse

**5. ASSESSING AND EVALUATING
STUDENT PERFORMANCE**

Based on the above criteria, the teacher developed a four-point performance scale to assess and evaluate student performance (4-outstanding, 3-very good, 2-fair, 1-developing). In addition, written dictation papers were exchanged and marked by other students, and these papers collected weekly by the teacher for assessment and evaluation.

▼ CHORAL MUSIC 11 (VOCAL JAZZ 11)

Topic: *Improvisation Using Chord Tones*

1. PRESCRIBED LEARNING OUTCOMES

Structure (Elements of Rhythm)

It is expected that students will:

- demonstrate an ability to internalize rhythmic patterns in simple and compound metres

Structure (Elements of Melody)

It is expected that students will:

- perform appropriate scales, intervals, and arpeggios

Musicianship

It is expected that students will:

- demonstrate competence in vocal technique
- perform choral repertoire, demonstrating an understanding of its structural elements
- set personal goals for performance

2. OVERVIEW

A portion of each vocal jazz rehearsal was designed to introduce and develop students' improvisation skills. Students were introduced to the major scale and were taught how to identify chord tones (R, 3rd, 5th, and 7th). In each rehearsal, 15 minutes was given to practising and developing improvisation skills. Students were asked to sing scat syllables using the R, 3rd, 5th, and 7th of the scale (chord tones). They were also encouraged to use a variety of rhythms in their scat solos.

Evaluation was based on students' abilities to sing four-bar improvised scat patterns.

3. PLANNING FOR ASSESSMENT AND EVALUATION

- The teacher started the lesson by writing the C major scale on the board, placing the scale degree number below each note (e.g., C = 1, D = 2, E = 3, F = 4, G = 5, A = 6, B = 7, C = 8 or 1). The chord tones of root, third, fifth, and seventh were notated as half notes; all other notes were written as quarter notes (2nd, 4th, 6th).
- The students sang the major scale using the syllable "doo," choosing a key that was comfortable for their singing voice. They were directed to identify the scale degree of the note they were singing by holding up the appropriate number of fingers. After singing the major scale students were then instructed to sing only the chord tones of R, 3rd, 5th, and 7th. They were once again directed to identify the scale degree by showing the appropriate number of fingers.
- The teacher then sang a variety of one-bar $\frac{4}{4}$ swing patterns. Examples began with simple patterns, moving to more complicated patterns using some or all of the R, 3rd, 5th, and 7th chord tones.
- The students were asked to repeat the one bar patterns using the same notes and syllables as the teacher. To demonstrate their understanding, students were asked to identify the chord tone being sung by showing the appropriate number of fingers.
- The rhythm section (piano, bass and drums) was instructed to comp a swing vamp on a CMaj7 (this could also be played by the teacher comping a CMaj7 chord on the piano or by using computer software such as *Band in a Box*, if no rhythm section is available). While the rhythm section vamped the CMaj7, a solo singer was instructed to improvise individually for one bar, using the chord

tones of a root and third, with specified rhythms of quarter and eighth notes. The soloist chose his or her own scat syllables in this exercise (the question). The other singers were told to repeat the pattern (answer). Fingers were used to show the chord tones. This exercise was repeated to allow all students a chance to solo.

- Over the next two classes the students were provided with a 15-minute improvising activity during the rehearsal. When students were able to sing the root and third accurately, they were then told to add the fifth and then the seventh to their one-bar improvised patterns.
- A rhythm track using CMaj7 was created and played on the *Band in a Box* software. This track was burned onto a CD and given to each student. This provided a home practice opportunity.
- As the students' comfort level and ability improved, the length of the improvised pattern was increased to two and then four bars.
- The teacher designed a rating scale to assess the difficulty level to be used for evaluation. For assessment purposes, students were asked to sing a four-bar scat, on CMaj7. While the students sang, the teacher evaluated them on the following criteria.

4. DEFINING THE CRITERIA

The teacher defined the criteria in a rating scale for individual student scat singing in order to measure student achievement

Four-Bar Improvized Scats

To what extent:

- does the scat solo incorporate a variety of rhythms
- are the chord tones of R, 3rd, 5th, and 7th incorporated into the sung scat solo
- does the student sing notes that are rhythmically and tonally accurate
- does the improvised solo demonstrate musical interest (e.g., a variety of scat syllables)
- does the student demonstrate their understanding of the principles of repetition and contrast

5. ASSESSING AND EVALUATING STUDENT PERFORMANCE

The teacher used a rating scale to record observations about students' development of scat singing. Each student was given constructive feedback from the teacher after their performance. Suggestions for improvement were discussed in an interview during the next class. Students were asked to set goals for their next class based on the feedback from their teacher.

Improvized Scat Performance

Criteria	Rating	Comments
• student sings notes that are tonally accurate		
• student sings phrases that are rhythmically accurate		
• student incorporates a variety of rhythms in their scat solo		
• chord tones of R, 3 rd , 5 th , and 7 th are all incorporated into the scat solo		
• student sings a variety of scat syllables		
• repetition and contrast are used appropriately in the scat solo		

Key:

- 4** Superior: A consistent high level of pitch accuracy and rhythmic creativity is demonstrated by the student throughout the improvization.
- 3** Excellent: Most of the scat is sung in pitch. Rhythmic creativity is demonstrated during most of the improvization.
- 2** Good: Basic pitch concepts are demonstrated most of the time. Rhythms are creative but are not always in context of the style.
- 1** Minimal: Some evidence of criteria; generally not at a satisfactory level.
- 0** No evidence of criteria.

▼ CHORAL MUSIC 12

Topic: *Vocal Health*

1. PRESCRIBED LEARNING OUTCOMES

Context (Self and Community)

It is expected that students will:

- analyze issues related to vocal health and hearing safety issues related to choral music
- analyze factors affecting the production of music

Musicianship

It is expected that students will:

- demonstrate competence in vocal technique.
- demonstrate performance skills and attitudes appropriate to the performance context
- refine personal goals for choral performance

2. OVERVIEW

The purpose of this unit was to offer Grade 12 choral students an inclusive overview of the necessary components of proper vocal technique. To help the students understand and implement healthy phonation and healthy vocal production techniques, the teacher used several instructional strategies in rehearsals and in individual practise sessions.

3. PLANNING FOR ASSESSMENT AND EVALUATION

- The teacher and students created and defined a list of vocal terms that related to vocal production, such as breath support, phonation, resonance, pharynx, larynx, vocal register pivotal point, chest voice,

head voice, vibrato, straight tone, vocal fry, vowel modification, etc.

- The teacher introduced students to the three major areas of vocal technique: breath management, phonation, and resonance. The list of vocal definitions was then separated into these three categories. For example:
 - breath management—inspiration, expiration, diaphragm, lungs, posture
 - phonation—trachea, larynx, glottis, vocal fold, tongue, falsetto, co-ordinated onset
 - resonance—pharynx, sinus cavity, head voice, chest voice, belt, modal, bel canto, vocal register pivotal point, voice break, passaggio, vibrato, vowel modification.
- Students were divided into three groups. Each group was asked to research one of the three major vocal technique areas and then share their findings with the class.
- Part of their group presentation to the class included creating a large poster explaining proper vocal production with regard to their chosen area of research. The class explored the integration of the three main areas of vocal production, and the means of establishing a balance between them.
- Throughout the course, students revisited the poster information and assessed their level of inclusion of the technical requirements for healthy vocal production. Students were asked to self-assess their improvement and to describe how their evolving vocal technique was influenced by changing performance venues, by singing in different sized ensembles, and by singing different styles of music.

4. DEFINING THE CRITERIA

Assessment criteria were discussed by the teacher and students throughout the unit. The student assessment model included the following criteria:

- ability to list and define the components of the singing apparatus, and the function of each of these components
- ability to describe how the various components of singing integrate into balanced, healthy singing
- ability to define goals for improvement in vocal technique
- ability to implement the components into their own vocal production.

5. ASSESSING AND EVALUATING STUDENT PERFORMANCE

Presentation

Using the criteria agreed upon through class discussion, the teacher developed a rating scale for the group presentation and for the poster. Copies of the rating scales were provided to the students as they prepared their group presentations. During the group presentations, the teacher used the rating scale as a basis for evaluation of the students' understanding of their area of research.

Self-Assessment and Goal Setting

Throughout the course the students used a self-assessment rating scale to track the improvement of their vocal production skills as a result of their understanding of the three areas of vocal production. They also set goals for future growth in their knowledge and skills for vocal production.

Presentation

To what extent did the group:	Rating
• define the components of vocal technique in their area of research	
• use appropriate terminology	
• explain the integration of the various components into a balance structure of vocal production	
• present the information to the class in a clear and effective manner	

Total = ____ /16

Key:

- 4 clear, complete, and accurate
- 3 accurate, but may omit some details or be somewhat unclear
- 2 includes some accurate information, but some key information is missing, unclear, or inaccurate
- 1 information contains substantial omissions, is unclear, or is inaccurate

Self-Assessment and Goal Setting

How well do I:	4. Excellent	3. Good	2. Fair	1. In Progress
• understand the components of healthy singing				
• understand how the components work together to create a balanced vocal production				
• incorporate the components into my own singing				

Total = ____ /12

▼ CHORAL MUSIC 12 (CONCERT CHOIR 12)

Topic: *Music Listening*

1. PRESCRIBED LEARNING OUTCOMES

Structure (Elements of Melody)

It is expected that students will:

- apply understanding of melodic structure to their performance of choral repertoire

Structure (Elements of Expression)

It is expected that students will:

- analyse the relationships among the elements of expression, rhythm, and melody in choral repertoire

Thoughts, Images, and Feelings

It is expected that students will:

- perform interpretations of choral music to communicate thoughts, images, and feelings
- justify their interpretations of thoughts, images, and feelings in choral works

Context (Historical and Cultural)

It is expected that students will:

- analyse the relationship between a composition and the contexts in which it was created
- evaluate the purpose of choral music in a variety of contexts
- identify the contributions of significant musicians, composers, and choral compositions from various historical periods and cultures
- perform choral music, demonstrating an interpretation of its historical and cultural contexts

2. OVERVIEW

In this unit, students listened to, critiqued, and performed music from several periods of and styles of Euro-American music history. Evaluation was based on:

- individual contributions to group presentation and discussions
- performance and critique of the repertoire chosen by the instructor.

3. PLANNING FOR ASSESSMENT AND EVALUATION

- The teacher started this unit by asking students to brainstorm the major periods of music history along with the most influential composers in each time period.
- A listening pre-test was given to the students in order to assess their musical knowledge. A number of examples of music from various eras in European and North American music were played, and students were asked to identify the period. Examples in the listening test included:
 - Middle Ages—"Messe de Nostre Dame" (Machaut), "Sumer is icumenin" (unknown)
 - Renaissance—"Missa Papae Marcelli" (Palestrina), "Now Is The Month Of Maying" (Morley)
 - Baroque—"Jesu, Joy of Man's Desiring" (Bach), "Gloria" (Vivaldi)
 - Classical—"Ave Verum Corpus" (Mozart), "Ode to Joy" (Beethoven)
 - Romantic—"Sanctus" (Schubert), selections from *Rigoletto*, *Aida*, and *Otello* (Verdi)
 - Modern—"I Got Rhythm" (Gershwin), "War Requiem" (Britten), "Epitaph for Moonlight" (Schafer).
- After marking the pre-test, the teacher played the listening examples again and reviewed the answers with the class. The teacher led the class in a discussion of the characteristics of each period of music.

- Students were placed in small groups (e.g., in SATB voicings). These groups were assigned a specific period of music to research. This was completed over several classes.
- Each group was given time in class to do their research and to organize a presentation, including a performance, for the class. The teacher discussed the criteria for the presentation, including:
 - creating a listening guide for the class (see *Student Listening Guide*), to be used along with selected recordings of choral music from the assigned period
 - presenting a brief historical overview of that period of music history, and giving an in-depth description of the specific style of singing for that period (see *Singing Styles During the Baroque Period*)
 - presenting the life and times of selected composer(s) in their assigned certain era, as well as the styles, elements, and expressive devices they used in their compositions
 - identifying examples of this era from the class's repertoire, as applicable, along with a description of the song's stylistic elements and how it should be performed in relation to its historical context.
- Students were encouraged to use a variety of presentation tools such as overheads, posters, journals, handouts, and multimedia.
- After all groups had made their presentations, the teacher administered the same listening quiz used in the pre-test.

Student Listening Guide (Sample)

Examples are from the _____ period.

After listening to the music examples, name at least two forms of music from this period.

1. Which composers were presented in the examples?
2. How many different types of ensembles were presented?
3. Were there a variety of thoughts, images, and feelings presented in the examples?
4. Were there any unique rhythms or melodic patterns used in the examples?
5. Are we singing any music from this time period? Which one(s)?
6. What did I like most about this music?
7. What did I like least about this music?

Singing Styles During the Baroque Period (Sample)

- Vocal dynamics were limited but fuller than the Renaissance Madrigal.
- Slight crescendos were performed on long notes and phrases.
- Voice allowed to sing freely with little vibrato (no heavy vibrato).
- The bass line is very important—balance is from the bottom up.
- Major and minor chords need to be tuned to “equal temperament.”
- Melodies are tonal rather than modal like in the Renaissance period.
- Rhythms are to be kept constant.
- Metre is to be steady with accents suggested by the text.
- Text becomes very important during this time; many languages may be used including German, French, Latin, Italian, and English.
- Melodies become more diatonic and chromatic.

4. DEFINING THE CRITERIA*Listening Quiz*

Students were assessed based on the extent to which they improved their scores on the listening quiz (pre-test and post-test).

Individual Contributions to the Group

To what extent did the student:

- contribute to group discussions
- fulfill the role given to them by the group
- listen to others

Group Presentation

To what extent did the presentation include:

- appropriate demonstrations and/or recordings of the music of the chosen period of music history
- links to repertoire being sung by the choir
- analysis of the elements, form and principles of design
- a discussion of the thoughts, images, and feelings expressed in the music

5. ASSESSING AND EVALUATING STUDENT PERFORMANCE

When students had completed their group presentations, each individual student was asked to complete a self-assessment and present it to the teacher in a student-teacher interview. The class also completed peer assessments for the group presentations. A post-test listening quiz was administered and the results were compared with the pre-test listening quiz results.

Individual Assessment

The teacher interviewed each student after they had completed a rating scale of their contributions to the group. Any discrepancies in ratings between the teacher and the student were discussed during the interview and the grade changed if appropriate.

Group Presentation

Peers and the teacher used a rating scale to evaluate each group’s presentation. Overall ratings were discussed and altered as required if the student ratings differed significantly from the teacher rating of the presentation.

Self-Assessment

During group work, I	Student Rating	Teacher Rating
• offered my own ideas and information		
• supported others		
• listened to others when they were speaking		
• helped others in the group		
• completed the tasks assigned to me		
• accepted constructive criticism from others in my group		
• encouraged others in the group		

Comments

Key:

- 4** always
- 3** most of the time
- 2** sometimes
- 1** rarely
- 0** never

Peer Assessment for Group Presentation

	Outstanding	Good	Fair	Minimal
• listening examples presented reflected the era				
• visual aides were well organized and appropriate				
• links were made to class repertoire, as appropriate				
• there was an analysis of the elements, and form and principles of design for at least one of the examples				
• the presenters provided a thoughtful discussion of the thoughts, images, and feelings expressed in the music				
• the presenters provided opportunities for the class to ask questions and provide feedback				
• the presenters spoke clearly and effectively to capture the audience interest				

Comments

Major Strength(s) of this presentation:

Major Weakness(es) of this presentation:

▼ INSTRUMENTAL MUSIC 11

Topic: *Integrating Music Composition with Performance*

1. PRESCRIBED LEARNING OUTCOMES**Structure (Elements of Rhythm)**

It is expected that students will:

- describe pulse, metre, and rhythmic patterns using appropriate music terminology

Structure (Elements of Melody)

It is expected that students will:

- identify examples of melodic structure in instrumental repertoire using appropriate music terminology

Structure (Elements of Expression)

It is expected that students will:

- perform articulations appropriate to a variety of instrumental styles

Structure (Form and Principles of Design)

It is expected that students will:

- apply knowledge of form and principles of design to create short instrumental compositions

Thoughts, Images, and Feelings

It is expected that students will:

- analyze how thoughts, images, and feelings are expressed in a variety of instrumental music styles

Context (Self and Community)

It is expected that students will:

- demonstrate a willingness to share music with others

Musicianship

It is expected that students will:

- demonstrate skills and attitudes appropriate to a variety of performance contexts
- set personal goals for instrumental performance

2. OVERVIEW

In this unit, students explored the compositional process as it relates to individual student performance. The students were challenged to integrate their knowledge of melodic structure and expressive elements with their ability to perform expressive and articulated melodies.

3. PLANNING FOR ASSESSMENT AND EVALUATION

- Using class repertoire, study books, or chorales as a reference, students were asked to identify examples of simple melodic structure. They analyzed the basic components of the simple melodic structures, identifying elements of the melodic contour and harmonic structure. Through a class brainstorming activity, a basic template for a melodic composition was created. On a piece of staff paper, students were asked to indicate the key signature, time signature, number of measures, and starting and ending notes of the chosen examples. Students were given the option of also indicating cadences and challenging rhythmic patterns. Students were then told to notate a composition using the template. Students wrote their melodies using only their musical imagination, rather than having access to their instruments for reference. Once completed, the students performed these instrumental melodies for each other and discussed the musical

qualities heard in the performances. Every student was given an opportunity to edit their melodies based on feedback from their peers in terms of melodic interest, originality, and creativity. The teacher assessed the written notation in terms of melodic and rhythmic accuracy.

- The class continued this exercise by brainstorming a list of articulations and expressive markings that they were familiar with from their class repertoire or from other musical experiences. They individually created charts that would help to demonstrate the correct method for notating the listed articulations and expressive markings. The students practiced these notations by adding expressive elements to their previously composed melodies. They were asked to consider elements of design—such as repetition, unity, or contrast—when adding the expressive elements to their melodies. The teacher hoped that this would challenge the students to add articulation and expressive markings in a manner that contributed to the melodic interest or aesthetic appeal of the melody. After the expressive elements had been added, the students were asked to share their compositions with a partner, performing for each other and then offering positive criticisms. Following the performance, a small group discussion resulted in some universal observations and suggestions for improving their compositional skills and techniques.
- As an extension to this unit, the students created a short composition without the template used for the initial composition. Students composed the melody for their own instrument or for another instrument demonstrating their understanding of instrumental range and required transposition, as well as melodic contour,

harmonic structure, and expressive elements. Students asked one of their classmates to play their composition in order to provide the opportunity to check the effectiveness and accuracy of their notation. The students ended this unit by performing their own melodies in a recital environment. The performances were recorded and a copy given to each student to keep in their portfolios.

4. DEFINING THE CRITERIA

Simple Melodic Composition (Composition #1)

To what extent does the student:

- create an expressive musical composition using the template provided
- use accurate rhythmic and melodic notation
- effectively perform the composition, demonstrating an understanding of articulation and expressive markings
- give supportive and helpful suggestions to classmates
- receive constructive feedback, incorporating necessary changes

Extension of Simple Melodic Composition (Composition #2)

To what extent does the student:

- accurately compose a melody for the chosen instrument
- create a melody with musical interest and expressive elements
- perform the composition with a demonstration accurate interpretation

**5. ASSESSING AND EVALUATING
STUDENT PERFORMANCE**

The teacher used criteria to develop rubrics to assess and evaluate both compositions.

For the follow-up exercise (composition #2), students were asked to develop a tool for self- and peer assessment. In developing their criteria, students were asked to reflect on the elements they had heard in previous

effective compositions and performances. In addition, they were asked to consider the qualities that reflect originality and a high level of musical interest. The criteria also took into consideration the challenges of musical performance in a recital situation and the level of risk taking demonstrated by the student composer. These criteria were used to develop a rubric for self- and peer assessment.

Individual Composition #1

Criteria	4 - Always	3 - Usually	2 - Sometimes	1 - Rarely
• notates their composition accurately				
• follows the format and guidelines of the template				
• uses appropriate expressive elements in their notation				
• demonstrates a willingness to edit their work after receiving constructive peer and teacher feedback				
• melody is creative and original				
• is willing and able to describe their composition in a meaningful way using appropriate music terminology				
• is able to define the principles of design used in this composition				
• performs the written articulations and expressive markings accurately				

Total = ____ / 32

Individual Composition #2

Criteria	4 - Excellent	3 - Good	2 - Fair	1 - Poor
• appropriateness of the composition for the chosen instrument				
• use of expressive elements to enhance the melody				
• willingness to perform for peers				
• quality of performance				
• ability to critique other students in a meaningful and appropriate manner				
• musical interest created by the composition				

Total = ____ / 24

Composition #2: Peer and Self-Assessment

Composer's Name: _____

After considering the elements and performance of the composition assess its success using the following statements as a guide.

	3	2	1
Themes	The musical themes are well defined and demonstrate an excellent knowledge of musical ideas. The themes are very original and imaginative.	The musical themes are clearly stated yet are relatively simple. The themes are interesting on their own but do not seem to relate to each other. They are quite original.	The musical themes are not clearly defined and demonstrate limited musical understanding. The themes demonstrate very little originality or imagination
Notation	The elements of the composition are clearly notated, indicating an excellent understanding of articulation and theoretical concepts.	The elements of the composition are quite well notated, indicating a developing understanding of articulation and theoretical concepts.	The elements of the composition are poorly notated, indicating a limited understanding of articulation and theoretical concepts
Presentation	The composer demonstrated a clear understanding of the musical ideas in their piece and was able to discuss and explain the compositional outcomes.	The composer has a good understanding of the musical concepts used in the piece but has some difficulty explaining or discussing these ideas as they relate to the composition.	The composer demonstrates a limited understanding of the musical ideas used in the composition and is unable to discuss or explain the compositional outcomes
Performance	The piece is accurately interpreted in the performance.	The piece is quite accurately interpreted in the performance.	The performance does not accurately interpret the notated piece.

▼ INSTRUMENTAL MUSIC 11 (JAZZ BAND 11)

Topic: *Style Interpretation***1. PRESCRIBED LEARNING OUTCOMES****Structure (Elements of Rhythm)**

It is expected that students will:

- demonstrate an ability to internalize rhythmic patterns in simple and compound metres
- describe pulse, metre, and rhythmic patterns using appropriate music terminology

Structure (Elements of Melody)

It is expected that students will:

- identify examples of melodic structure in instrumental repertoire, using appropriate terminology

Structure (Elements of Expression)

It is expected that students will:

- perform articulations appropriate to a variety of instrumental music styles
- analyse the use of the elements of expression in instrumental repertoire

Form and Principles of Design

It is expected that students will:

- analyse form and the principles of design in instrumental repertoire

Thoughts, Images, and Feelings

It is expected that students will:

- analyse how thoughts, images, and feelings are expressed in a variety of instrumental music styles
- share personal insights derived from performing and listening to instrumental music

Musicianship

It is expected that students will:

- perform instrumental repertoire, demonstrating an understanding of its structural elements

2. OVERVIEW

In this unit, instrumental students listened to, critiqued, and performed a range of jazz band music styles. Stylistic interpretation differences were explored as well as the elements and expressive devices used in each style.

Evaluation was based on:

- a listening test on style interpretation and understanding
- a group and individual performance test demonstrating the uniqueness of each style of jazz band repertoire
- peer assessment of the group presentations.

3. PLANNING FOR ASSESSMENT AND EVALUATION

This unit was designed for jazz band students who had at least two years of experience in playing jazz music.

- The teacher started the unit by playing examples of a range of jazz styles, including swing, Latin (e.g., bossa nova, samba, reggae), rock/funk, shuffle, fusion, and bebop. Students were encouraged to bring in their own recorded examples to share with the class. Videos were also used to show the history of each style and its major artists. The students were asked to create a chart showing the major stylistic differences they heard in each of the examples. The chart included structural elements such as rhythm, melody, articulation, harmony, texture, tempo,

dynamics, and timbre. The various forms were also explored, as well as the musicianship qualities demonstrated by the exemplar artists in each style.

- After listening to several examples, the teacher directed the students to review their jazz band repertoire in order to compare their stylistic descriptions to the pieces they were performing in class. Students made notes on each chart in order to better perform them in the style the composer or arranger had in mind.
- The students were asked to rewrite sections of their jazz songs to demonstrate how the music was to be played in a proper stylistic context. An example of this would be to play in a swing style: The teacher wrote on the board a typical swing tune melody where the eighth notes were written as straight eighths. The melody was re-written as a jazz notation by changing the straight eighth notes to a quarter note and eighth note triplet, with the first note receiving $2/3$ of the beat and the second note receiving $1/3$ of the beat. The students were also asked to write in the articulation and phrase markings. The teacher reminded them that, in playing swing tunes, all melodic lines are played legato unless marked with an accent of some kind. A discussion was initiated on notation limitations and the need to understand the various stylistic differences in order to perform a piece properly. Drummers were encouraged to use the ride cymbal for the swung eighth notes, beats two and four on the hi-hat, and accents on the snare (little or no bass drum).
- Before performing a jazz song, students were asked to sing their part using scat syllables to demonstrate their knowledge of the rhythms used in the song. They

were also asked to clap out the rhythms in the complex sections of both their own and other instrument parts. Each student was asked to describe her or his role in the song in terms of technique, dynamics, harmony, and articulation. The teacher demonstrated various timbre and articulation techniques on one or more instrument(s). The guitar and piano players were encouraged to comp using specific jazz chord voicings (not playing in root position, guitar players dropping the 5th, piano the 3rd and 7th of the chord with the left hand for piano parts, etc).

- The jazz band was next divided into brass, woodwinds, and rhythm sections, with a student leader designated within each group. In their sectionals, the students discussed the role each one had in interpreting the appropriate style. One student was asked to keep notes on the progress of the small group in order to make better use of the sectional time for each practice session. Each student was also asked to use a pencil to write in all the stylistic interpretations.
- After a 30-minute sectional, the groups came back together and performed their designated practice piece for the whole class. The other groups suggested ways of improving the piece in terms of the style they were trying to achieve. Once all students had performed their songs in the small groups, the whole ensemble came together to perform the song. The performance was recorded and then played back for assessment and evaluation by teacher and students.

4. DEFINING THE CRITERIA

Assessment of music listening, individual performance, and group performance was ongoing throughout the school term.

Listening Test

To what extent does the student:

- identify various jazz styles played in recordings
- identify the structural elements used by a performer to make that style unique
- identify the form used by the composer/arranger to create that particular style of song

Individual Performance

To what extent does the student:

- accurately perform the correct notes and rhythms
- accurately perform a section of a song using stylistically appropriate phrasing, articulations, rhythms, and dynamics
- demonstrate, through performance, the differences between various styles of music

Group Performance

To what extent does the band:

- interpret the style for the song using appropriate articulations, phrasing, tempos, rhythms, dynamics, and melodic contours
- work together as an ensemble

5. ASSESSING AND EVALUATING STUDENT PERFORMANCE

The teacher created a listening test based on the examples performed and discussed in class. For performance assessment, the class brainstormed an individual and group rating scale based on the agreed upon criteria.

Listening Test

1. Identify the jazz style being performed. (e.g., ragtime, Dixieland, big band/swing era, be-bop, fusion, cool jazz, Latin)
2. Describe what makes the artist(s) musically recognizable.
3. Use jazz terminology to describe the rhythm, melody, articulations, phrasing, etc.
4. Compare the recorded example to a piece you are performing in class. What are the stylistic similarities? What are the stylistic differences?

Individual Performance				
performs notes and/or rhythms accurately	4	3	2	1
uses appropriate stylistic phrasing	4	3	2	1
uses appropriate jazz articulations for style of the song	4	3	2	1
uses appropriate dynamics for this style of song	4	3	2	1
uses appropriate tempos for this style of song	4	3	2	1
is able to defend musical choices for this performance	4	3	2	1

Comments:

Key:

- 4 always
- 3 most of the time
- 2 some of the time
- 1 occasionally

Overall rating = ____

Group Performance	
5	Thorough stylistically valid interpretation at all times. Uniformity of style is consistent at all times. Players exhibit a thorough understanding of style, tempi, and interpretation. The ensemble communicates this knowledge to the audience throughout the performance. Phrasing is always natural and is uniformly performed by all performers.
4	Good uniform and meaningful interpretation most of the time. Some passages may be lacking in interpretation but do not detract considerably from an otherwise very good performance. Style is good most of the time, seldom rigid or mechanical. Stylistic accuracy is good and consistent most of the time. Phrasing is thorough and natural most of the time. Uniformity of phrasing is consistent through most of the performance.
3	Meaningful and uniform interpretations some of the time. Style is good some of the time but can be rigid and mechanical. Stylistic accuracy demonstrated some of the time. Tempi are consistent and stylistically accurate some of the time. Phrasing is basic, uniform, and consistent some of the time; may be mechanical.
2	Very little meaningful interpretation of musical passages. Style is underdeveloped and inconsistent. Tempi are inconsistent. Phrasing is mostly mechanical and non-musical; very little uniformity.
1	Little meaningful interpretation. Very little use of dynamics. No uniformity in phrasing.

(Adapted from the Pacific Coast Music Festivals Adjudication Descriptors, 1993)

▼ INSTRUMENTAL MUSIC 11 (ORCHESTRAL STRINGS 11)

Topic: *Introduction to Vibrato*

1. PRESCRIBED LEARNING OUTCOMES:

Structure (Elements of Expression)

It is expected that students will:

- apply an understanding of timbre to performance of instrumental repertoire
- analyze the use of the elements of expression in instrumental repertoire

Thoughts, Images, and Feelings

It is expected that students will:

- perform interpretations of instrumental music to communicate thoughts, images, and feelings
- justify their interpretations of thoughts, images, and feelings in instrumental works

Context (Self and Community)

It is expected that students will:

- demonstrate skills and attitudes necessary to participate as a musician within society:
 - demonstrating respect for the contributions of others
 - giving and receiving constructive criticism
 - practising individual and group rights and responsibilities in music performance
 - willingness to share music with others

Context (Historical and Cultural)

It is expected that students will:

- analyze instrumental music from a range of historical and cultural contexts

Musicianship

It is expected that students will:

- demonstrate competence in instrumental technique
- set personal goals for instrumental performance

2. OVERVIEW

In this unit, students researched, with the aid of recordings and videos, the many styles of vibrato used by orchestral string players throughout history. They formulated possible reasons for the various styles, taking into account the instrument-making practices at the time and the style of music performed. Students were then led through a series of exercises designed to help them attain a successful vibrato in their own playing. Evaluation was based on their ability to discern different vibrato styles in recordings and to develop an expressive vibrato of their own.

3. PLANNING FOR ASSESSMENT AND EVALUATION

The students in this class had studied stringed instruments for a minimum of three years and were able to show correct positioning of the left and right hand.

- The teacher presented students with a large selection of recordings from the 17th century (viol consort recordings) to the 20th and 21st centuries (acoustic and electric string instrument recordings). The students discussed the similarities and differences in the vibrato styles used and suggested possible reasons for the choices made by the performers. Where possible, the more advanced students played scales using the different vibrato styles.

- The teacher began fundamental exercises to create a rhythmic back-and-forth motion in the left forearm. One such exercise involved using a 35 mm film canister half-filled with fine gravel. The student held the canister as if it were the neck of the instrument, and shook it at the appropriate speed to create what would be a successful vibrato, while listening for a steady rhythmic pulse.
- Students teamed up in pairs. Student 1 placed his or her third finger on the D string. Student 2 gently held the base of student 1's left hand and created a vibrato motion (by re-creating the motion used with the film canister). Student 1 eventually maintained the motion without the aid of student 2. Student 2 then drew the bow across the D string, allowing student 1 to adjust the speed and depth of the vibrato. The exercise was then repeated with the students changing roles.
- The students engaged in exercises designed to explore their personal level of left- and right-hand independence: Students knelt in front of their chairs. While gently rapping the knuckles of their left hand on the seat with a speed and rhythmic steadiness appropriate for vibrato, they rubbed the seat with slow sweeping gestures with the right hand (variation on the pat head, rub stomach coordination skill).
- In their journals, students listed the characteristics of a good vibrato technique (e.g., secure instrument hold without use of left hand, no squeezing between thumb and the base of the first finger, relaxed underarm, loose finger joints, forward/backward motion rather than side to side motion, strong finger release between notes, short fingernails, independence of motion between the left and right hand, vibrato not stopping between notes or

during shifts). Students were asked to include personal performance goals for themselves in their journals along with self-assessments.

- Students performed scales (using keys from their repertoire) in slow whole notes while maintaining a steady vibrato throughout. Once these skills had been mastered, they were asked to transfer their knowledge to selections from repertoire being performed in class. Individual choices in vibrato style were acceptable if they fit the criteria established by the group.

4. DEFINING THE CRITERIA

The teacher and students discussed the criteria for assessment throughout the unit. Consensus was reached, with the decision to base assessment on students' abilities to:

- describe the purpose of vibrato in music from different era and their ability to discern the differences in the vibrato used in each
- articulate the thoughts, images and feeling that the vibrato sound evoked in them personally
- help their partner develop a successful vibrato, while being encouraging and using non-judgmental language
- play with a vibrato that enhances the expressiveness of their tone and the musicality of their performance.

5. ASSESSING AND EVALUATING STUDENT PERFORMANCE

Listening Exercise

The teacher used a rating scale to record observations about the students' abilities to discern vibrato styles in the recorded selections and to articulate their reaction to the use and the sound of the vibrato styles they heard.

Vibrato Performance

The teacher and peers used a rating scale to evaluate each student’s performance of vibrato in the partner sessions and the playing of scales and repertoire.

Self-Assessment and Goal Setting

Students included the self-assessment and goal setting rating scale in their journals following the partner sessions and at intervals throughout the course.

Listening Exercise

To what extent can the student:	Rating
• identify the different vibrato styles from the different historical eras	
• give reasonable explanations for the various styles	
• justify a personal response to the different vibrato styles	
Total = ____ / 12	

Key:

- 4** is able to recognize the different styles, understands them, and in many cases can perform them; has a clear understanding of personal vibrato likes and dislikes and can defend these personal choices
- 3** demonstrates an understanding of the styles and possible reasons for them; personal insights are clear and well defined
- 2** demonstrates limited understanding, but once clarified can discuss personal response to the vibrato
- 1** unable to differentiate or verbalize—needs further instruction

Vibrato Performance

To what extent can the student:	Rating
• create a motion that is rhythmically consistent and remains between metronome markings 144 to 168 (2 shakes per metronome beat)	
• create the vibrato motion in the left hand while creating a sweeping motion with the right arm	
• help her or his partner develop a vibrato motion while being constructive and encouraging	
• play a scale using a suitable vibrato that remains consistent throughout	
• use a vibrato appropriate to the repertoire being performed	
Total = ____ / 20	

Key:

- 4** is comfortable with the different vibrato styles and uses vibrato as a means of personal expression
- 3** is able to execute the various skills and is beginning to incorporate vibrato in her or his playing style
- 2** can perform the exercises, but not in a relaxed way
- 1** is unable to perform the tasks appropriately—needs more instruction

Self-Assessment and Goal Setting

How well do I ...	4 - Excellent	3 - Good	2 - Fair	1 - Poor
• hold the instrument without my left hand				
• relax the muscles in my neck and underarms				
• maintain a steady beat with my vibrato				
• allow my vibrato to help correct intonation problems				
• release my fingers after I have finished bowing a musical phrase				
• maintain a vibrato while changing notes or shifting				

Total = ____ / 24

By the end of the term, I want to accomplish the following with my vibrato:

▼ INSTRUMENTAL MUSIC 11 (GUITAR 11)

Topic: *Guitar Voicings*

1. PRESCRIBED LEARNING OUTCOMES

Structure (Elements of Rhythm)

It is expected that students will:

- demonstrate an ability to internalize rhythmic patterns in simple and compound metres

Structure (Elements of Melody)

It is expected that students will:

- perform appropriate major, minor, and chromatic scales and arpeggios

Structure (Elements of Expression)

It is expected that students will:

- apply an understanding of timbre to performance of instrumental repertoire

Musicianship

It is expected that students will:

- demonstrate competence in instrumental technique
- set personal goals for instrumental performance

2. OVERVIEW

The goal for this unit was to help students improve their skills in playing guitar chords as well as improve their knowledge of which chord types were most appropriate for rock and jazz guitar playing. Evaluation was based on:

- the student's ability to demonstrate their awareness of the different scale voices within the chord
- their ability to play various chords on the guitar

- the teacher's observation of student technical skills
- the student's ability to set attainable goals for themselves.

3. PLANNING FOR ASSESSMENT AND EVALUATION:

A basic knowledge of guitar chords was expected of students before beginning this unit.

- The teacher began the class by playing samples of intermediate level guitar chords such as CMaj7. Students were asked to demonstrate the chord and explain the function of each note in the chord (e.g., R, 3rd, 5th, and 7th). The teacher then changed the sound of the chord by moving their hand position up the fretboard to a new octave and by using a different string combination. The effect of fingerboard placement was discussed in terms of changing chord voicings and changing musical timbres. The same guitar chord was then voiced in an R, 3rd, 5th, and 7th position, played first with the root on the bottom, and then played with the root deleted. The teacher demonstrated full bar chords for the class and discussed the advantages and disadvantages of their use in rock and jazz guitar playing.
- The teacher isolated the chord tones such as the R, 3rd, 5th, and 7th, played their inversions, and then asked the students to listen to the different sounds created by each change.
- The teacher then simplified the chord to just the R, 3rd, and 7th, and demonstrated the sound created by this jazz voicing.
- In small groups, the students discussed the effect of chord voicings. They demonstrated their skills in playing chords by changing the chord voicings (e.g., placing the root at the top of the chord and

then on the bottom of the chord). The effect of each change was discussed in terms of tone, timbre, and texture.

- The teacher played various recordings and had the students identify the different chord sounds. Each student was asked if they could tell whether or not they could hear a difference between each chord sound.
- The students were asked to strum different rhythmic patterns with the new voicing—first with a pick, then with a learned finger-style pattern. The chord was also arpeggiated with different patterns they had previously learned in class. A chart was created on the board to demonstrate all the possibilities one could utilize in performing a guitar chord.
- Students were asked to prepare one guitar chord, and then manipulate its sound through re-voicing, arpeggiating, or the use of a pick or fingers.
- The teacher discussed the role of the guitar in different settings and suggested which chord voicing worked best with particular styles of music. Jazz band charts were used as one example where the root is usually left out in order to keep a clean open sound and to not interfere with the bass player.
- The teacher also discussed the role of the guitar player in terms of comping behind or with the rhythm section, and sharing space with the piano.

4. DEFINING THE CRITERIA

Altering Guitar Voicings

To what extent:

- can the student hear differences in new voicings
- is the student able to apply the voicings to her or his instruments
- can the student demonstrate various strumming techniques using either fingerstyle or flatpick
- is the student accurate in his or her recognition of where to place fingers

5. ASSESSING AND EVALUATING STUDENT PERFORMANCE

Altering Guitar Voicings

The teacher introduced new guitar chords to the students throughout the term. New chord voicings were assessed on a regular basis using a rubric for both teacher and self-assessment.

Journal

At the end of each class, students were asked to write in their journals describing what they learned in that class and what they needed to work on to improve their guitar playing skills. At the end of each term, the teacher collected the journals and used them to help assess and evaluate their progress in the class.

Altering Guitar Voicings

Criteria	Self-Assessment	Teacher Assessment
• accurate in left hand placement		
• demonstrates ability to manipulate timbre with fingers/flat pick		
• uses various rhythmic variations and arpeggiated patterns		
• accurately plays back assigned voicing		
• demonstrates the ability to group various patterns at same time (e.g., arpeggiated / full chord)		

Key:

- 4 always
- 3 most of the time
- 2 some of the time
- 1 occasionally

▼ INSTRUMENTAL MUSIC 12

Topic: *Musicianship and Student Leadership*

1. PRESCRIBED LEARNING OUTCOMES

Thoughts, Images, and Feelings

It is expected that students will:

- justify personal insights derived from performing and listening to instrumental music

Context (Self and Community)

It is expected that students will:

- demonstrate skills and attitudes necessary to participate as a musician within society:
 - assuming leadership roles in a variety of contexts
 - actively seeking and applying constructive criticism
 - practising individual and group rights and responsibilities in musical performance

Musicianship

It is expected that students will:

- demonstrate competence in instrumental technique
- demonstrate an ability to respond to the direction of the conductor
- refine personal goals for instrumental performance

2. OVERVIEW

The goal of this unit was to give students an opportunity to explore their leadership abilities as well as improve their musicianship skills.

Evaluation was based on:

- student leadership in sectional rehearsals
- technical competence on their instrument
- goal setting for rehearsing repertoire.

3. PLANNING FOR ASSESSMENT AND EVALUATION

Sectional rehearsals were scheduled at least once a week for a minimum of 15 minutes of class time.

- Students as part of their course outline were given a handout that explained the duties of the section leader. The teacher reviewed this role with all of the students and emphasized the importance of preparation and planning when running a sectional rehearsal.
- During the first term, every student was given the opportunity to lead a minimum of two sectionals during class time (in the case of there being only one player in a section, that player joined another section of similar instruments). Section leaders were expected to ensure the group was on task and had a goal in mind when rehearsing repertoire. The goals had to be written out ahead of time and shown to the teacher for approval.
- The teacher gave section leaders an evaluation sheet and explained how to use the format during their rehearsal. The assigned section leaders handed in their evaluation sheets for each member of their section and as well as the self-assessment sheets. The teacher read the sheets and recommended the areas that may need to be improved. Bi-weekly the teacher tested the students based upon their evaluation sheets.
- Students kept their sectional notes and self-evaluations in their portfolios for future teacher assessment and evaluation.

4. DEFINING THE CRITERIA*Section Leader Duties*

To what extent does the section leader:

- identify the problems in their section
- provide support and offer constructive criticism
- accurately identify and describe the abilities of their peers
- maintain consistent records
- support others in a positive manner

Individual Performance

To what extent do the peer and self-assessments include:

- clear, accurate, and detailed information
- insightful comments about changes in the students' thoughts and feelings regarding music and their fellow musicians.
- logical connection with their own and others' music

Musicianship

To what extent does the student:

- perform instrumental techniques accurately
- accept and follow the direction of the section leader
- set practise goals and strategies for improvement in playing

5. ASSESSING AND EVALUATING STUDENT PERFORMANCE*Section Leader Duties*

The teacher provided a handout for each student that outlined the duties of the section leader. The specific duties of the section leader were discussed with the teacher in detail. This handout was used as the basis for criteria in assessing the student section leaders during their prescribed leadership times.

Sectional Work: Peer Assessment

The teacher developed an assessment sheet that was used by the Section Leader for peer assessment. Section leaders filled in one of these sheets for each player in the section. The feedback that was generated from this assessment sheet was used to develop instructional strategies by the teacher and to help the section leaders identify strategies for improving playing skills of the players in their sections.

Musicianship: Self-Assessment

This format provided a means for students to perform a self-evaluation and allowed them to share their perception of their assessment. Using the criteria outlined on the Musicianship Self-Assessment sheet, students identified and rated their performance in specific areas and created a practice goal for the week. The assessment could focus on a particular skill that students were trying to perfect or could be in relation to a specific piece of repertoire. Students discussed with their section leader their goals that needed improvement. This allowed for sharing of individual perceptions on how they might reach a uniform approach to performance.

The self-assessment sheets were submitted to the teacher on a weekly basis. The teacher provided 5 marks for the completed self-assessment. The information from these assessments helped the teacher design individual and group instructional objectives for future classes.

Section Leader Duties

The Section Leader:	Rating
• acts as a role model for other students	
• is supportive, and offers constructive criticism to other students	
• exhibits a consistent daily practice routine	
• exhibits correct examples for musical performance and interpretation	
• is able to demonstrate good tuning and intonation, and takes responsibility for tuning the section and identifying tuning and intonation problems in the section	
• consistently listens to and corrects wrong notes, fingerings/positions, and trill/alternate fingerings/positions within the section	
• listens, identifies, and corrects any problems with overall balance and blend within the section and the ensemble	
• checks to see that section members have all the necessary equipment for each rehearsal	
• maintains and submits weekly peer evaluation sheets	

Key:

- 4 Consistently
- 3 Usually
- 2 Occasionally
- 1 Rarely

Sectional Work: Peer and Self-Assessment Sheet

Section Leader: _____ Student Assessed: _____

Criteria	Rating	Comments (problems & what needs to be practised)
• accurately performs rhythms		
• plays notes correctly, uses appropriate fingerings		
• displays the correct dynamics, relative to the ensemble and section		
• uses appropriate slurring and tonguing articulations as specified in the literature		
• performs the phrase with the correct dynamic shape		
• plays in tune with others		
• uses tone that is appropriate to blending in the ensemble and section		

Key:

- 4** Outstanding: all criteria is demonstrated at a high level throughout the improvisation
- 3** Good: all criteria are demonstrated at a satisfactory level throughout the improvisation
- 2** Minimal: some evidence of criteria demonstrated during most activities; inconsistent
- 1** Weak: occasional evidence of criteria; generally not a satisfactory level
- 0** No evidence of criteria

Musicianship: Self-Assessment

Class: _____

Name: _____

Date: _____

1. Rate yourself from 4 to 0 on the repertoire being practiced in class. Use the following scale:

- 4 Excellent
- 3 Good
- 2 Fair
- 1 Poor
- 0 Not prepared

Rhythms	Notes	Dynamics	Articulation	Intonation	Phrasing

2. List specific areas that require improvement in the six categories.

3. After discussing your form with the section leader, list any changes in instrument practice goals.

Section Leader Initials _____

4. List strategies for accomplishing new practice goals.

▼ INSTRUMENTAL MUSIC 12 (CONCERT BAND 12)

Topic: *Balance and Blend in Ensemble Playing*

1. PRESCRIBED LEARNING OUTCOMES

Structure (Elements of Melody)

It is expected that students will:

- apply understanding of melodic structure to their performance of instrumental repertoire

Structure (Elements of Expression)

It is expected that students will:

- analyze the relationships among the elements of expression, rhythm, and melody in instrumental repertoire
- demonstrate an ability to adapt the elements of expression in relation to the acoustics of the performance environment

Thoughts, Images and Feeling

It is expected that students will:

- perform interpretations of instrumental music to communicate thoughts, images, and feelings
- justify personal insights derived from performing and listening to instrumental music

Musicianship

It is expected that students will:

- demonstrate skills and attitudes appropriate to a variety of instrumental performance contexts
- demonstrate an ability to respond to the direction of the conductor
- perform instrumental repertoire demonstrating an understanding of its structural elements

2. OVERVIEW

In this unit, the teacher instructed the students on the concept of critical listening, with a goal of improving the balance and blend in their concert band. Students were asked to determine the requirements for a balanced sound and to examine the conditions under which a successful performance could be achieved. Evaluation was based on the teacher assessing student rehearsal logs and score editing skills.

3. PLANNING FOR ASSESSMENT AND EVALUATION

- For this unit, students were given conductor's scores of their concert repertoire as well as other pieces selected specifically for this unit. Students worked in groups to analyze the score and make observations about the selection based on those observations. They were asked to predict musical challenges that may be encountered with respect to the presentation of a well-balanced and blended performance (e.g., acoustics of the performance space, instrumentation of the ensemble, response to conductor's direction). Their challenge was to create a rehearsal schedule that would help them to address their predicted balance and blend problems. Each group of students was to potentially become the expert in their specific repertoire selection.
- Students kept a rehearsal log that documented their progress in learning and interpreting their selection. Each group met with the teacher in a setting similar to an instrumental sectional to discuss and plan for an effective performance of the musical piece. A recording was made of the sectional rehearsals, and the students made notations in the scores identifying areas that required attention, specifically

in relation to balance and blend. Midway during the rehearsal process, they were asked to describe in writing what they believed was going to be the effect of the piece on an audience if it was performed very well. How would the elements combine to create a performance that had an emotional and aesthetic impact for the listener and the performer?

- After the performance of the selection, students completed a summary or review of the entire rehearsal and performance process in their logs. They were then challenged to interpret, synthesize, and present their information in a manner that represented their level of insight into their assigned selection.
- Examples of the logs were collected to be included with their records of the concert. Concert programs, rehearsal logs, reviews, recordings, sectional schedules, etc. were all used to document and assess student learning and articulate the outcomes resulting from the performance. Students also presented their logs in a student/teacher conference.

4. DEFINING THE CRITERIA

Group Work and Score Analysis

To what extent does the student:

- identify structural elements of the piece that will impact the balance and blend of the rehearsal or performance
- use the skills of critical listening to identify potential rehearsal outcomes
- work effectively as part of the group to become experts in their assigned selection
- identify the challenges and complexities of the rehearsal and performance process

Individual Rehearsal Logs and Summaries

To what extent does the student:

- accurately document the challenges and progress of the selection in the performance environment.
- use music terminology appropriate for the task
- demonstrate their understanding of the concepts explored effectively and creatively

5. ASSESSING AND EVALUATING STUDENT PERFORMANCE

The teacher periodically collected the rehearsal logs and the musical scores the students used to make their observations about the selected repertoire. The teacher held student-teacher conferences with each group to discuss their work. Rating scales were used to assess the group work, score analysis, and individual rehearsal logs and summaries.

Group Work and Score Analysis

4	Demonstrates a thorough understanding of how and what type of constant critical listening is required to achieve a balanced ensemble sound. Provides new insights into some aspect of this information.
3	Displays a complete and accurate understanding of constant critical listening requirements to achieve a balanced ensemble sound.
2	Displays an incomplete understanding of the constant critical listening requirements to achieve a balanced ensemble sound.
1	Demonstrates severe misconceptions about the constant critical listening requirements to achieve a balanced ensemble sound.

Individual Rehearsal Logs and Summaries

4	Interprets the information gathered for the task in accurate and highly insightful ways. Provides a highly creative and unique synthesis and presentation of the information.
3	Accurately interprets information gathered for the task then concisely synthesizes and presents it.
2	Makes significant errors in interpreting the information gathered for the task or synthesizes and presents the information imprecisely or awkwardly.
1	Insufficient information gathered for the task, information not synthesized, and presented poorly.



APPENDIX D

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