

Music 3206

Curriculum Guide 2019



Education and Early Childhood Development

***Department of Education and Early
Childhood Development
Mission Statement***

***The Department of Education and Early Childhood
Development will improve provincial early childhood
learning and the K-12 education system to further
opportunities for the people of Newfoundland and
Labrador***

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Section One:

Newfoundland and Labrador Curriculum

Introduction

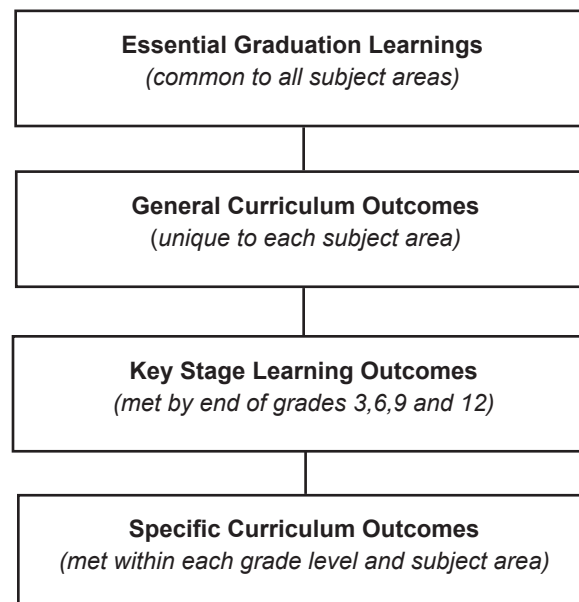
There are multiple factors that impact education: technological developments, increased emphasis on accountability, and globalization. These factors point to the need to consider carefully the education students receive.

The Newfoundland and Labrador Department of Education and Early Childhood Development believes that curriculum design with the following characteristics will help teachers address the needs of students served by the provincially prescribed curriculum:

- Curriculum guides must clearly articulate what students are expected to know and be able to do by the time they graduate from high school.
- There must be purposeful assessment of students' performance in relation to the curriculum outcomes.

Outcomes Based Education

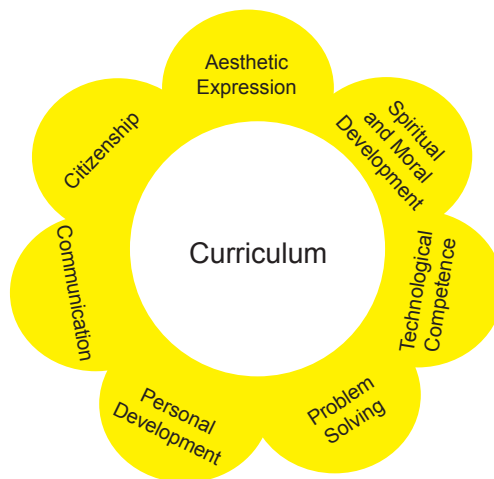
The K-12 curriculum in Newfoundland and Labrador is organized by outcomes and is based on *The Atlantic Canada Framework for Essential Graduation Learnings in Schools* (1997). This framework consists of Essential Graduation Learnings (EGLs), General Curriculum Outcomes (GCOs), Key Stage Curriculum Outcomes (KSCOs) and Specific Curriculum Outcomes (SCOs).



Essential Graduation Learnings

EGLs provide vision for the development of a coherent and relevant curriculum. They are statements that offer students clear goals and a powerful rationale for education. The EGLs are delineated by general, key stage, and specific curriculum outcomes.

EGLs describe the knowledge, skills, and attitudes expected of all students who graduate from high school. Achievement of the EGLs will prepare students to continue to learn throughout their lives. EGLs describe expectations, not in terms of individual subject areas, but in terms of knowledge, skills, and attitudes developed throughout the K-12 curriculum. They confirm that students need to make connections and develop abilities across subject areas if they are to be ready to meet the shifting and ongoing demands of life, work, and study.



Aesthetic Expression – Graduates will be able to respond with critical awareness to various forms of the arts and be able to express themselves through the arts.

Citizenship – Graduates will be able to assess social, cultural, economic, and environmental interdependence in a local and global context.

Communication – Graduates will be able to use the listening, viewing, speaking, reading and writing modes of language(s), and mathematical and scientific concepts and symbols, to think, learn and communicate effectively.

Problem Solving – Graduates will be able to use the strategies and processes needed to solve a wide variety of problems, including those requiring language, and mathematical and scientific concepts.

Personal Development – Graduates will be able to continue to learn and to pursue an active, healthy lifestyle.

Spiritual and Moral Development – Graduates will demonstrate understanding and appreciation for the place of belief systems in shaping the development of moral values and ethical conduct.

Technological Competence – Graduates will be able to use a variety of technologies, demonstrate an understanding of technological applications, and apply appropriate technologies for solving problems.

Curriculum Outcomes

Curriculum outcomes are statements that articulate what students are expected to know and be able to do in each program area in terms of knowledge, skills, and attitudes.

Curriculum outcomes may be subdivided into General Curriculum Outcomes, Key Stage Curriculum Outcomes, and Specific Curriculum Outcomes.

General Curriculum Outcomes (GCOs)

Each program has a set of GCOs which describe what knowledge, skills, and attitudes students are expected to demonstrate as a result of their cumulative learning experiences within a subject area. GCOs serve as conceptual organizers or frameworks which guide study within a program area. Often, GCOs are further delineated into KSCOs.

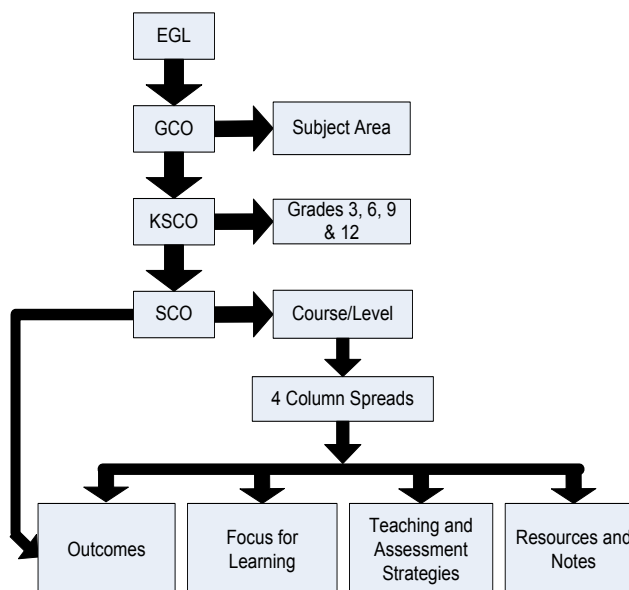
Key Stage Curriculum Outcomes (KSCOs)

Key Stage Curriculum Outcomes (KSCOs) summarize what is expected of students at each of the four key stages of grades three, six, nine, and twelve.

Specific Curriculum Outcomes (SCOs)

SCOs set out what students are expected to know and be able to do as a result of their learning experiences in a course, at a specific grade level. In some program areas, SCOs are further articulated into delineations. *It is expected that all SCOs will be addressed during the course of study covered by the curriculum guide.*

EGLs to Curriculum Guides



Context for Teaching and Learning

Teachers are responsible to help students achieve outcomes. This responsibility is a constant in a changing world. As programs change over time so does educational context. Several factors make up the educational context in Newfoundland and Labrador today: inclusive education, support for gradual release of responsibility teaching model, focus on literacy and learning skills in all programs, and support for education for sustainable development.

Inclusive Education

Valuing Equity and Diversity

Effective inclusive schools have the following characteristics: supportive environment, positive relationships, feelings of competence, and opportunities to participate. (The Centre for Inclusive Education, 2009)

All students need to see their lives and experiences reflected in their school community. It is important that the curriculum reflect the experiences and values of all genders and that learning resources include and reflect the interests, achievements, and perspectives of all students. An inclusive classroom values the varied experiences and abilities as well as social and ethno-cultural backgrounds of all students while creating opportunities for community building. Inclusive policies and practices promote mutual respect, positive interdependencies, and diverse perspectives. Learning resources should include a range of materials that allow students to consider many viewpoints and to celebrate the diverse aspects of the school community.



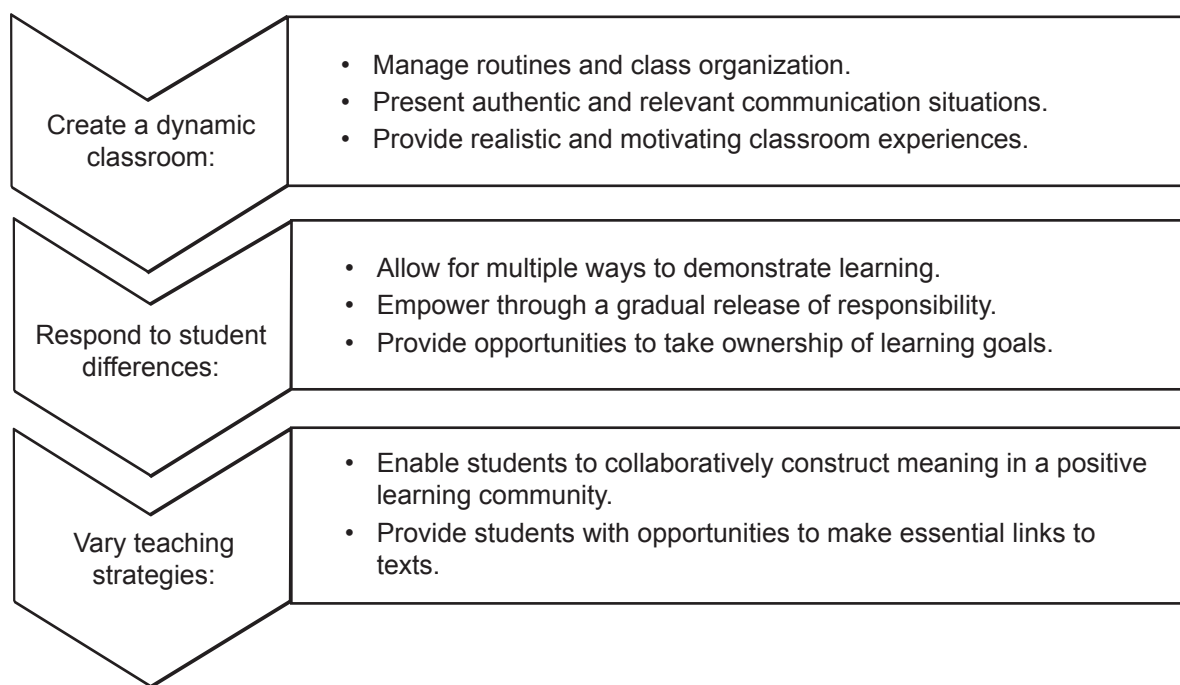
Differentiated Instruction

Differentiated instruction is a teaching philosophy based on the premise that teachers should adapt instruction to student differences. Rather than marching students through the curriculum lockstep, teachers should modify their instruction to meet students' varying readiness levels, learning preferences, and interests. Therefore, the teacher proactively plans a variety of ways to 'get it' and express learning. (Carol Ann Tomlinson, 2008)

Curriculum is designed and implemented to provide learning opportunities for all students according to abilities, needs, and interests. Teachers must be aware of and responsive to the diverse range of learners in their classes. Differentiated instruction is a useful tool in addressing this diversity.

Differentiated instruction responds to different readiness levels, abilities, and learning profiles of students. It involves actively planning so that the process by which content is delivered, the way the resource is used, and the products students create are in response to the teacher's knowledge of whom he or she is interacting with. Learning environments should be flexible to accommodate various learning preferences of the students. Teachers continually make decisions about selecting teaching strategies and structuring learning activities that provide all students with a safe and supportive place to learn and succeed.

Planning for Differentiation



Differentiating the Content

Differentiating content requires teachers to pre-assess students to identify those who require prerequisite instruction, as well as those who have already mastered the concept and may therefore apply strategies learned to new situations. Another way to differentiate content is to permit students to adjust the pace at which they progress through the material. Some students may require additional time while others will move through at an increased pace and thus create opportunities for enrichment or more indepth consideration of a topic of particular interest.

Teachers should consider the following examples of differentiating content:

- Meet with small groups to reteach an idea or skill or to extend the thinking or skills.
- Present ideas through auditory, visual, and tactile means.
- Use reading materials such as novels, websites, and other reference materials at varying reading levels.

Differentiating the Process

Differentiating the process involves varying learning activities or strategies to provide appropriate methods for students to explore and make sense of concepts. A teacher might assign all students the same product (e.g., presenting to peers) but the process students use to create the presentation may differ. Some students could work in groups while others meet with the teacher individually. The same assessment criteria can be used for all students.

Teachers should consider flexible grouping of students such as whole class, small group, or individual instruction. Students can be grouped according to their learning styles, readiness levels, interest areas, and/or the requirements of the content or activity presented. Groups should be formed for specific purposes and be flexible in composition and short-term in duration.

Teachers should consider the following examples of differentiating the process:

- Offer hands-on activities for students.
- Provide activities and resources that encourage students to further explore a topic of particular interest.
- Use activities in which all learners work with the same learning outcomes but proceed with different levels of support, challenge, or complexity.

Differentiating the Product

Differentiating the product involves varying the complexity and type of product that students create to demonstrate learning outcomes. Teachers provide a variety of opportunities for students to demonstrate and show evidence of what they have learned.

Teachers should give students options to demonstrate their learning (e.g., create an online presentation, write a letter, or develop a mural). This will lead to an increase in student engagement.

Differentiating the Learning Environment

The learning environment includes the physical and the affective tone or atmosphere in which teaching and learning take place, and can include the noise level in the room, whether student activities are static or mobile, or how the room is furnished and arranged. Classrooms may include tables of different shapes and sizes, space for quiet individual work, and areas for collaboration.

Teachers can divide the classroom into sections, create learning centres, or have students work both independently and in groups. The structure should allow students to move from whole group, to small group, pairs, and individual learning experiences and support a variety of ways to engage in learning. Teachers should be sensitive and alert to ways in which the classroom environment supports their ability to interact with students.

Teachers should consider the following examples of differentiating the learning environment:

- Develop routines that allow students to seek help when teachers are with other students and cannot provide immediate attention.
- Ensure there are places in the room for students to work quietly and without distraction, as well as places that invite student collaboration.
- Establish clear guidelines for independent work that match individual needs.
- Provide materials that reflect diversity of student background, interests, and abilities.

The physical learning environment must be structured in such a way that all students can gain access to information and develop confidence and competence.

Meeting the Needs of Students with Exceptionalities

All students have individual learning needs. Some students, however, have exceptionalities (defined by the Department of Education and Early Childhood Development) which impact their learning. The majority of students with exceptionalities access the prescribed curriculum. For details of these exceptionalities see www.gov.nl.ca/edu/k12/studentsupportservices/exceptionalities.html

Supports for these students may include

1. Accommodations
2. Modified Prescribed Courses
3. Alternate Courses
4. Alternate Programs
5. Alternate Curriculum

For further information, see Service Delivery Model for Students with Exceptionalities at www.cdli.ca/sdm/

Classroom teachers should collaborate with instructional resource teachers to select and develop strategies which target specific learning needs.

*Meeting the Needs
of Students who are
Highly Able
(includes gifted and
talented)*

Some students begin a course or topic with a vast amount of prior experience and knowledge. They may know a large portion of the material before it is presented to the class or be capable of processing it at a rate much faster than their classmates. All students are expected to move forward from their starting point. Many elements of differentiated instruction are useful in addressing the needs of students who are highly able.

Teachers may

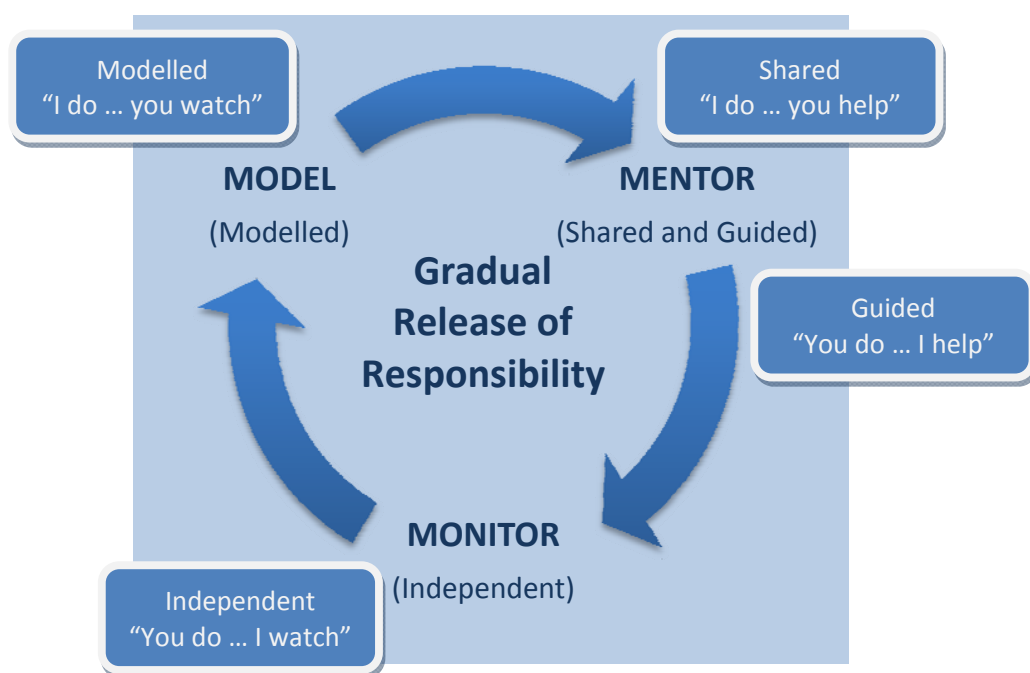
- assign independent study to increase depth of exploration in an area of particular interest;
- compact curriculum to allow for an increased rate of content coverage commensurate with a student's ability or degree of prior knowledge;
- group students with similar abilities to provide the opportunity for students to work with their intellectual peers and elevate discussion and thinking, or delve deeper into a particular topic; and
- tier instruction to pursue a topic to a greater depth or to make connections between various spheres of knowledge.

Highly able students require the opportunity for authentic investigation to become familiar with the tools and practices of the field of study. Authentic audiences and tasks are vital for these learners. Some highly able learners may be identified as gifted and talented in a particular domain. These students may also require supports through the Service Delivery Model for Students with Exceptionalities.

Gradual Release of Responsibility

Teachers must determine when students can work independently and when they require assistance. In an effective learning environment, teachers choose their instructional activities to model and scaffold composition, comprehension, and metacognition that is just beyond the students' independence level. In the gradual release of responsibility approach, students move from a high level of teacher support to independent work. If necessary, the teacher increases the level of support when students need assistance. The goal is to empower students with their own learning strategies, and to know how, when, and why to apply them to support their individual growth. Guided practice supports student independence. As a student demonstrates success, the teacher should gradually decrease his or her support.

Gradual Release of Responsibility Model



Literacy

“Literacy is the ability to identify, understand, interpret, create, communicate and compute, using printed and written materials associated with varying contexts. Literacy involves a continuum of learning in enabling individuals to achieve their goals, to develop their knowledge and potential, and to participate fully in their community and wider society”. To be successful, students require a set of interrelated skills, strategies and knowledge in multiple literacies that facilitate their ability to participate fully in a variety of roles and contexts in their lives, in order to explore and interpret the world and communicate meaning. (The Plurality of Literacy and its Implications for Policies and Programmes, 2004, p.13)

Literacy is

- a process of receiving information and making meaning from it; and
- the ability to identify, understand, interpret, communicate, compute, and create text, images, and sounds.

Literacy development is a lifelong learning enterprise beginning at birth that involves many complex concepts and understandings. It is not limited to the ability to read and write; no longer are we exposed only to printed text. It includes the capacity to learn to communicate, read, write, think, explore, and solve problems. Individuals use literacy skills in paper, digital, and live interactions to engage in a variety of activities:

- Analyze critically and solve problems.
- Comprehend and communicate meaning.
- Create a variety of texts.
- Make connections both personally and inter-textually.
- Participate in the socio-cultural world of the community.
- Read and view for enjoyment.
- Respond personally.

These expectations are identified in curriculum documents for specific subject areas as well as in supporting documents, such as *Cross-Curricular Reading Tools* (CAMET).

With modelling, support, and practice, students' thinking and understandings are deepened as they work with engaging content and participate in focused conversations.

Reading in the Content Areas

The focus for reading in the content areas is on teaching strategies for understanding content. Teaching strategies for reading comprehension benefits all students as they develop transferable skills that apply across curriculum areas.

When interacting with different texts, students must read words, view and interpret text features, and navigate through information presented in a variety of ways including, but not limited to

Advertisements	Movies	Poems
Blogs	Music videos	Songs
Books	Online databases	Speeches
Documentaries	Plays	Video games
Magazine articles	Podcasts	Websites

Students should be able to interact with and comprehend different texts at different levels.

There are three levels of text comprehension:

- Independent level – Students are able to read, view, and understand texts without assistance.
- Instructional level – Students are able to read, view, and understand most texts but need assistance to fully comprehend some texts.
- Frustration level – Students are not able to read or view with understanding (i.e., texts may be beyond their current reading level).

Teachers will encounter students working at all reading levels in their classrooms and will need to differentiate instruction to meet their needs. For example, print texts may be presented in audio form, physical movement may be associated with synthesizing new information with prior knowledge, or graphic organizers may be created to present large amounts of print text in a visual manner.

When interacting with information that is unfamiliar to students, it is important for teachers to monitor how effectively students are using strategies to read and view texts:

- Analyze and think critically about information.
- Determine importance to prioritize information.
- Engage in questioning before, during, and after an activity related to a task, text, or problem.
- Make inferences about what is meant but not said.
- Make predictions.
- Synthesize information to create new meaning.
- Visualize ideas and concepts.

Learning Skills for Generation Next

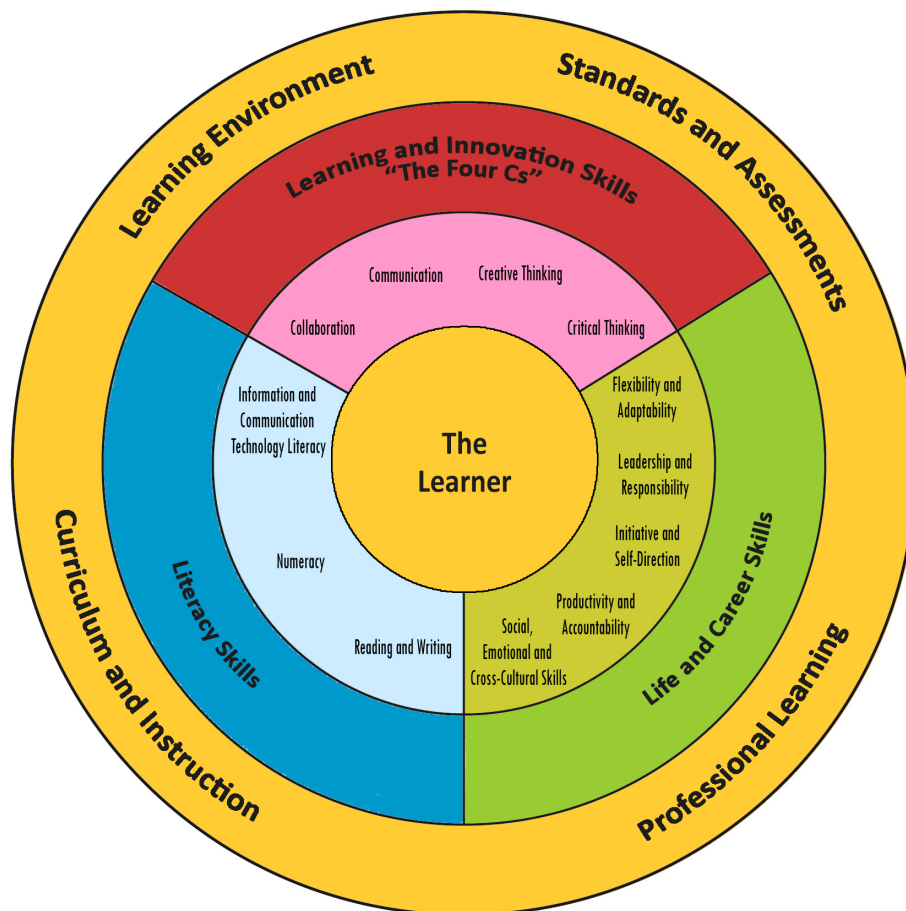
Generation Next is the group of students who have not known a world without personal computers, cell phones, and the Internet. They were born into this technology. They are digital natives.

Students need content and skills to be successful. Education helps students learn content and develop skills needed to be successful in school and in all learning contexts and situations. Effective learning environments and curricula challenge learners to develop and apply key skills within the content areas and across interdisciplinary themes.

Learning Skills for Generation Next encompasses three broad areas:

- Learning and Innovation Skills enhance a person's ability to learn, create new ideas, problem solve, and collaborate.
- Life and Career Skills address leadership, and interpersonal and affective domains.
- Literacy Skills develop reading, writing, and numeracy, and enhance the use of information and communication technology.

The diagram below illustrates the relationship between these areas. A 21st century curriculum employs methods that integrate innovative and research-driven teaching strategies, modern learning technologies, and relevant resources and contexts.



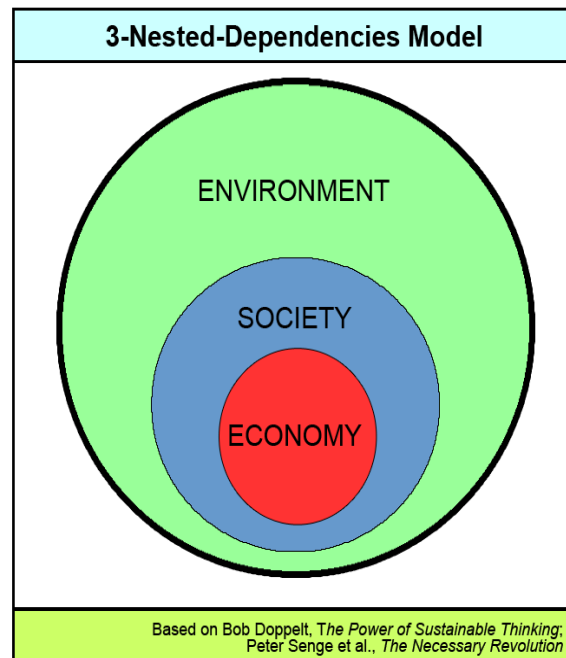
Support for students to develop these abilities and skills is important across curriculum areas and should be integrated into teaching, learning, and assessment strategies. Opportunities for integration of these skills and abilities should be planned with engaging and experiential activities that support the gradual release of responsibility model. For example, lessons in a variety of content areas can be infused with learning skills for Generation Next by using open-ended questioning, role plays, inquiry approaches, self-directed learning, student role rotation, and Internet-based technologies.

All programs have a shared responsibility in developing students' capabilities within all three skill areas.

Education for Sustainable Development

Sustainable development is defined as “development that meets the needs of the present without compromising the ability of future generations to meet their own needs”. (Our Common Future, 43)

Sustainable development is comprised of three integrally connected areas: economy, society, and environment.



As conceived by the United Nations Educational, Scientific, and Cultural Organization (UNESCO) the overall goal of Education for Sustainable Development (ESD) is to integrate the knowledge, skills, values, and perspectives of sustainable development into all aspects of education and learning. Changes in human behaviour should create a more sustainable future that supports environmental integrity and economic viability, resulting in a just society for all generations.

ESD involves teaching *for* rather than teaching *about* sustainable development. In this way students develop the skills, attitudes, and perspectives to meet their present needs without compromising the ability of future generations to meet their needs.

Within ESD, the knowledge component spans an understanding of the interconnectedness of our political, economic, environmental, and social worlds, to the role of science and technology in the development of societies and their impact on the environment. The skills necessary include being able to assess bias, analyze consequences of choices, ask questions, and solve problems. ESD values and perspectives include an appreciation for the interdependence of all life forms, the importance of individual responsibility and action, an understanding of global issues as well as local issues in a global context. Students need to be aware that every issue has a history, and that many global issues are linked.

Assessment and Evaluation

Assessment

Assessment is the process of gathering information on student learning.

How learning is assessed and evaluated and how results are communicated send clear messages to students and others about what is valued.

Assessment instruments are used to gather information for evaluation. Information gathered through assessment helps teachers determine students' strengths and needs, and guides future instruction.

Teachers are encouraged to be flexible in assessing student learning and to seek diverse ways students might demonstrate what they know and are able to do.

Evaluation involves the weighing of the assessment information against a standard in order to make a judgement about student achievement.

Assessment can be used for different purposes:

1. Assessment *for* learning guides and informs instruction.
2. Assessment *as* learning focuses on what students are doing well, what they are struggling with, where the areas of challenge are, and what to do next.
3. Assessment *of* learning makes judgements about student performance in relation to curriculum outcomes.

1. Assessment for Learning

Assessment *for* learning involves frequent, interactive assessments designed to make student learning visible. This enables teachers to identify learning needs and adjust teaching accordingly.

Assessment *for* learning is not about a score or mark; it is an ongoing process of teaching and learning:

- Pre-assessments provide teachers with information about what students already know and can do.
- Self-assessments allow students to set goals for their own learning.
- Assessment *for* learning provides descriptive and specific feedback to students and parents regarding the next stage of learning.
- Data collected during the learning process from a range of tools enables teachers to learn as much as possible about what a student knows and is able to do.

2. Assessment as Learning

Assessment *as* learning involves students' reflecting on their learning and monitoring their own progress. It focuses on the role of the student in developing metacognition and enhances engagement in their own learning. Students can

- analyze their learning in relation to learning outcomes,
- assess themselves and understand how to improve performance,
- consider how they can continue to improve their learning, and
- use information gathered to make adaptations to their learning processes and to develop new understandings.

3. Assessment of Learning

Assessment *of* learning involves strategies designed to confirm what students know in terms of curriculum outcomes. It also assists teachers in determining student proficiency and future learning needs. Assessment *of* learning occurs at the end of a learning experience and contributes directly to reported results. Traditionally, teachers relied on this type of assessment to make judgements about student performance by measuring learning after the fact and then reporting it to others. Used in conjunction with the other assessment processes previously outlined, assessment *of* learning is strengthened. Teachers can

- confirm what students know and can do;
- report evidence to parents/guardians, and other stakeholders, of student achievement in relation to learning outcomes; and
- report on student learning accurately and fairly using evidence obtained from a variety of contexts and sources.

Involving Students in the Assessment Process

Students should know what they are expected to learn as outlined in the specific curriculum outcomes of a course as well as the criteria that will be used to determine the quality of their achievement. This information allows students to make informed choices about the most effective ways to demonstrate what they know and are able to do.

It is important that students participate actively in assessment by co-creating criteria and standards which can be used to make judgements about their own learning. Students may benefit from examining various scoring criteria, rubrics, and student exemplars.

Students are more likely to perceive learning as its own reward when they have opportunities to assess their own progress. Rather than asking teachers, "What do you want?", students should be asking themselves questions:

- What have I learned?
- What can I do now that I couldn't do before?
- What do I need to learn next?

Assessment must provide opportunities for students to reflect on their own progress, evaluate their learning, and set goals for future learning.

Assessment Tools

In planning assessment, teachers should use a broad range of tools to give students multiple opportunities to demonstrate their knowledge, skills, and attitudes. The different levels of achievement or performance may be expressed as written or oral comments, ratings, categorizations, letters, numbers, or as some combination of these forms.

The grade level and the activity being assessed will inform the types of assessment tools teachers will choose:

Anecdotal Records	Photographic Documentation
Audio/Video Clips	Podcasts
Case Studies	Portfolios
Checklists	Presentations
Conferences	Projects
Debates	Questions
Demonstrations	Quizzes
Exemplars	Role Plays
Graphic Organizers	Rubrics
Journals	Self-assessments
Literacy Profiles	Tests
Observations	Wikis

Assessment Guidelines

Assessments should measure what they intend to measure. It is important that students know the purpose, type, and potential marking scheme of an assessment. The following guidelines should be considered:

- Collect evidence of student learning through a variety of methods; do not rely solely on tests and paper and pencil activities.
- Develop a rationale for using a particular assessment of learning at a specific point in time.
- Provide descriptive and individualized feedback to students.
- Provide students with the opportunity to demonstrate the extent and depth of their learning.
- Set clear targets for student success using learning outcomes and assessment criteria.
- Share assessment criteria with students so that they know the expectations.

Evaluation

Evaluation is the process of analyzing, reflecting upon, and summarizing assessment information, and making judgements or decisions based on the information gathered. Evaluation is conducted within the context of the outcomes, which should be clearly understood by learners before teaching and evaluation take place. Students must understand the basis on which they will be evaluated and what teachers expect of them.

During evaluation, the teacher interprets the assessment information, makes judgements about student progress, and makes decisions about student learning programs.

Section Two: Curriculum Design

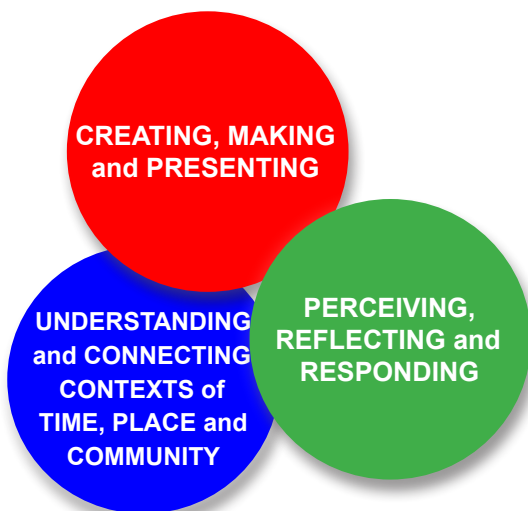
Rationale

Music is an important part of the human experience. Music education is fundamental to the aesthetic, physical, emotional, intellectual and social growth of the individual through musical experiences that engage both cognitive and affective domains. It is both a language and an art. It provides an outlet for creativity and self-expression by engaging our imaginations, enabling exploration of our own identities and fostering communication in many ways and at many levels.

Through the study of music, students think critically to solve a wide variety of challenges. Composition, performance, improvisation, and analysis present specific problems for the creator to solve that demand the use of musical knowledge and musical imagination. Musical problem solving promotes an acceptance of diverse solutions, as solutions are in a constant state of change and evolution.

Music enriches life. It is a way to understand our cultural heritage and to participate in the making of both our present and future cultures. Music is an important tool through which young people become more culturally aware, develop a better understanding of differences and similarities of cultures, and as a result, become more appreciative, tolerant and respectful of all people. Through musical experiences, students develop an understanding of their own beliefs, the beliefs of others, and of how our value systems are shaped by these beliefs.

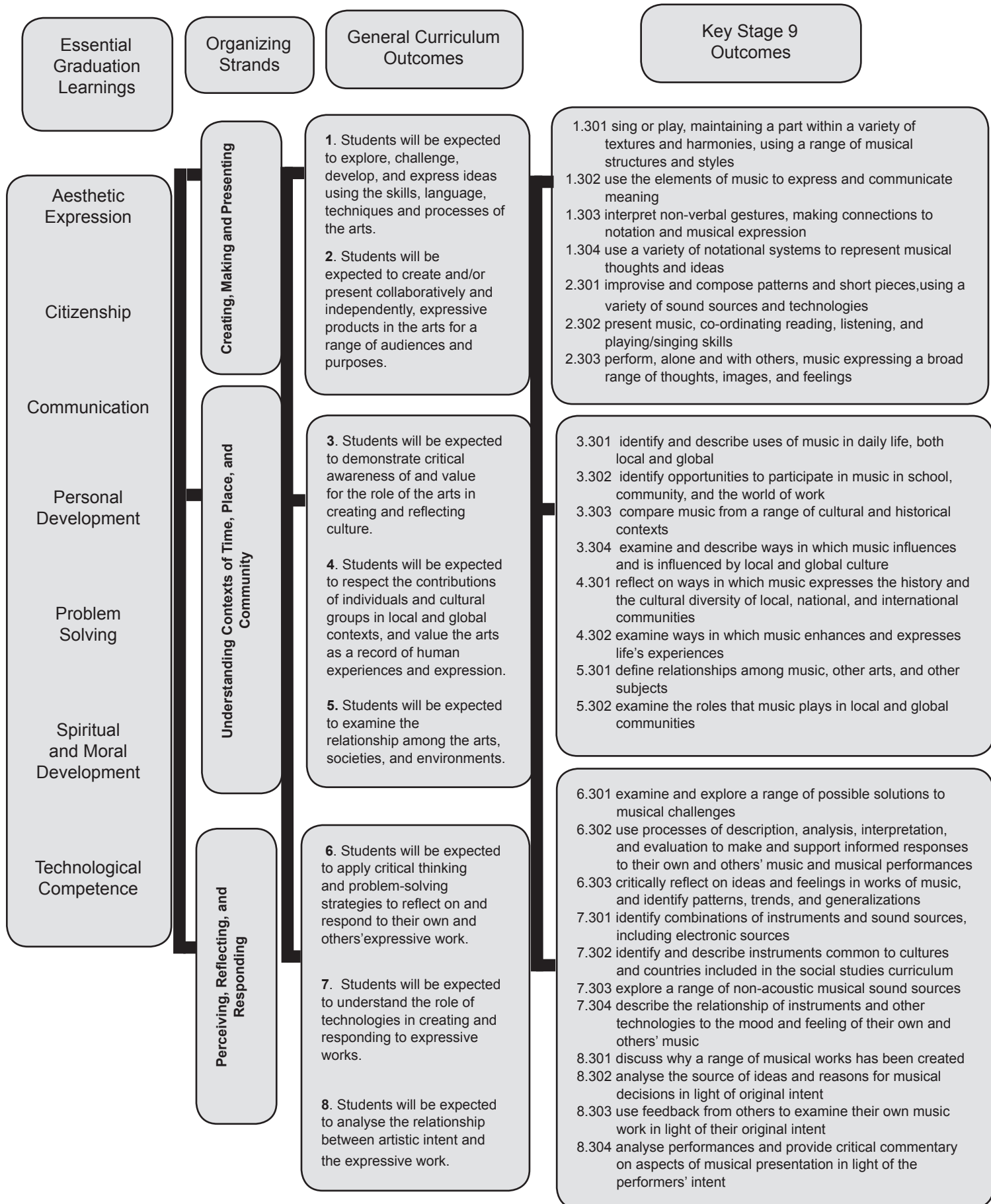
Curriculum Outcomes Framework



The Kindergarten to Grade 12 music curriculum is articulated as understandings and processes that are inter-related and developed most effectively as interdependent concepts. Mirroring this, the framework of outcomes is organized under the three interrelated strands of Creating, Making, and Presenting; Understanding and Connecting Contexts of Time, Place, and Community; and Perceiving, Reflecting, and Responding. Therefore it is important to recognize the interconnectedness of the strands, represented in the side graphic, and employ an integrated approach when developing learning activities for students. A foundation document contains the general curriculum outcomes that inform the scope and sequence of musical learnings from school entry to exit and further explanation of the GCOs and KSCOs can be found there.

The spread that follows provides a visual representation of the outcomes framework for the fine arts disciplines and its relation to the specific curriculum outcomes for Music 3206. It reflects the flow from the essential graduation learnings, to general curriculum outcomes, to grade 9 key-stage curriculum outcomes, to specific curriculum outcomes and grade 12 key-stage curriculum outcomes.

Curriculum Outcome Connections



Music 3206 Specific Curriculum Outcomes

- 1.0 demonstrate independent playing/singing through performance of solo and multiple part works
- 2.0 demonstrate and apply an understanding of advanced musical elements in the performance and creation of music to communicate and express meaning
- 3.0 demonstrate a range of advanced skills and techniques to create, make and present music
- 4.0 interpret and respond to non-verbal gestures, making connections to musical expression
- 5.0 express and interpret musical thoughts and ideas using a variety of notational systems
- 6.0 improvise and compose music expressing a range of thoughts, images, and feelings for a range of audiences and purposes.
- 7.0 create and perform, alone and/or collectively, advanced music from a variety of styles, genres and forms

- 8.0 demonstrate an understanding of the role of music in daily life
- 9.0 explore, examine and demonstrate respect for music across a broad range of contexts
- 10.0 develop critical awareness of the cultural heritage and sense of place through the music of Newfoundland and Labrador
- 11.0 recognize the contributions of Newfoundland and Labrador's music makers
- 12.0 articulate the contributions to music by individuals and cultural groups in the global community
- 13.0 demonstrate an understanding of the power of music to shape, express, and communicate ideas, experiences and feelings
- 14.0 assess the interconnectedness of music with the other arts
- 15.0 assess the relationship between music and the environment

- 16.0 resolve advanced challenges related to the music making process using alternative solutions
- 17.0 analyze and respond to a variety of advanced music, their own and others, using appropriate terminology
- 18.0 select among available technologies to create music that reflects a variety of moods, thoughts, and feelings
- 19.0 demonstrate an understanding of the relationship between advanced technical skill and the expressive qualities of sound sources
- 20.0 assess the impact of audience demographic and response on the creation or performance of a musical work
- 21.0 examine the relationship between intention and outcome in musical works
- 22.0 offer and respond to constructive feedback

Key Stage 12 Outcomes

- 1.401 actively participate, through individual or ensemble music making, in the selection, preparation, and presentation of music
- 1.402 use their knowledge of musical elements and technologies to shape creative expression through both composition and performance
- 1.403 interpret and represent a range of thoughts, images, and feelings, using and responding to non-verbal gestures
- 1.404 demonstrate an ability to decode musical notation and encode music as a means toward lifelong musical independence and enjoyment
- 2.401 improvise and compose, using vocal, instrumental, and electronic sound sources
- 2.402 demonstrate the intrinsic fusion of skills, concepts, and feelings through performing and creating for a range of audiences and purposes
- 2.403 create and perform a wide range of musical styles, forms, and genres, alone and collectively

- 3.401 analyse and evaluate the role of music in daily life
- 3.402 evaluate possibilities for ongoing involvement in music-related vocations and avocations
- 3.403 analyse and demonstrate an appreciation of music from a broad range of cultural and historical contexts
- 3.404 analyse, understand, and value the influence of music in creating and reflecting culture, both historical and present-day
- 4.401 recognize the importance of the musical contributions of individuals to their communities
- 4.402 respect the contribution of cultural groups to music in the global community
- 4.403 demonstrate an understanding of the power of music to shape, express, and communicate ideas and feelings throughout history
- 5.401 analyse and make decisions about the relationship between music and society and music and the natural environment
- 5.402 analyse and make decisions about the relationship between music and other arts

- 6.401 analyse and apply the processes used to address challenges and make decisions while creating and performing music
- 6.402 analyse and respond personally to an extended variety of musical styles, forms, and genres
- 6.403 evaluate their own musical insights and aesthetic responses in the context of other critical commentary
- 7.401 select among available technologies to create and perform music that reflects a variety of moods, thoughts, and feelings
- 7.402 demonstrate an understanding of the relationship between technical skill and the expressive qualities of sound sources
- 7.403 investigate the relationship between technologies of sound production and reproduction and personal response
- 8.401 reflect critically on meanings, ideas, and values associated with particular music compositions and performances
- 8.402 analyse how consideration of the intended audience affects the musical work
- 8.403 interpret the relationship between intention and outcome in their own and others' work
- 8.404 analyse and make decisions about their musical work, using available technology and feedback from others

Outcome Engagement

The specific curriculum outcomes are grouped according to the types of understandings and processes that are common to all fine arts disciplines: creating works of art; making connections in local, global, and historical contexts; and responding critically to their own works and the works of others.

These understandings and processes are interrelated and are developed most effectively as interdependent concepts. To realize musical outcomes, students must be engaged and involved in authentic musical experiences as performers, listeners and creators. Sometimes, students may be engaged in all three simultaneously.

When outcomes are grouped as such and curriculum offerings are based on all three organizing strands and modes of engagement, arts learning experiences become more relevant to real-life situations, and the learning becomes more meaningful. This interconnectedness of engagement is represented in the graphic below.



Course Overview

Applied Music is a practical course that offers students the opportunity to develop and apply musical and theoretical understandings, concepts and skills primarily through independent and interdependent performance, both as a sole performer (vocalist/instrumentalist) and as a sole part performer within small chamber group settings.

In addition to developing instrument specific technical competencies, students will develop psycho-motor, literacy, performance, creation and aural skills. These will be integrated in the student's practical application to more effectively foster the development of well-rounded musicianship and comprehensive musical understanding. Also embedded within the course are the touchstone skills of communication, critical thinking, creativity, problem solving and collaboration as well as inter and intrapersonal skills.

The course is built on a spiral design in which level specific musical concepts and skills are introduced and revisited multiple times in ever increasing depth and at higher levels of understanding and mastery. Students' technical skills and musicianship increase as they progress through course levels, exploring level specific outcomes, new, varied and more complex repertoire, and music making in larger chamber groups.

Applied Music is designed to be delivered in small homogeneous or complementary groupings (maximum number of 24) grouped based on skill level and instrumentation (i.e. brass section, treble voices). High demand in a particular applied area will require more than one class to be offered. If appropriate, levels may be offered concurrently in one class/slot. While Music 3206 builds upon Music 2206, Music 2206 is not a prerequisite for Music 3206. It is expected students considering Music 3206 but have not completed Music 2206, should be able to demonstrate level readiness for course content through teacher pre-assessment.

Suggested Delivery Plan

There is no single way to organize instruction for students; many variables influence teachers' flow and choice of learning opportunities, including students' prior learning and interests and the interdependent nature of the SCOs and musical understandings and processes.

The graphic below is one suggested approach. The flow and amount of time to devote to an outcome over the course of study is suggested by the nature of its font and size of graphic; large, bold font and long arrow underscores an outcome's importance and command for ongoing attention and development for the duration of the course. Appendix A: Planning For Instruction and k12pl media clips - *Contexts of Delivery* and *Curriculum Delivery* - offer additional insight into the nature of the course and its delivery which teachers may find assistive in their instructional planning for course delivery.



How to Use the Four Column Curriculum Layout

Outcomes

Column one contains specific curriculum outcomes (SCO) and accompanying delineations where appropriate. The delineations provide specificity in relation to key ideas.

Outcomes are numbered in ascending order

Delineations are indented and numbered as a subset of the originating SCO.

All outcomes are related to general curriculum outcomes.

Focus for Learning

Column two is intended to assist teachers with instructional planning. It also provides context and elaboration of the ideas identified in the first column.

This may include:

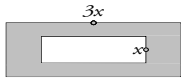
- references to prior knowledge
- clarity in terms of scope
- depth of treatment
- common misconceptions
- cautionary notes
- knowledge required to scaffold and challenge student's learning


Sample Performance Indicator(s)

This provides a summative, higher order activity, where the response would serve as a data source to help teachers assess the degree to which the student has achieved the outcome.

Performance indicators are typically presented as a task, which may include an introduction to establish a context. They would be assigned at the end of the teaching period allocated for the outcome.

Performance indicators would be assigned when students have attained a level of competence, with suggestions for teaching and assessment identified in column three.

SPECIFIC CURRICULUM OUTCOMES	
<i>GCO 1: Represent algebraic expressions in multiple ways</i>	
Outcomes	Focus for Learning
<p>Students will be expected to</p> <p>1.0 model, record and explain the operations of multiplication and division of polynomial expressions (limited to polynomials of degree less than or equal to 2) by monomials, concretely, pictorially and symbolically. [GCO 1]</p> <p>1.2 model division of a given polynomial expression by a given monomial concretely or pictorially and record the process symbolically.</p> <p>1.3 apply a personal strategy for multiplication and division of a given polynomial expression</p>	<p>From previous work with number operations, students should be aware that division is the inverse of multiplication. This can be extended to divide polynomials by monomials. The study of division should begin with division of a monomial by a monomial, progress to a polynomial by a scalar, and then to division of a polynomial by any monomial.</p> <p>Division of a polynomial by a monomial can be visualized using area models with algebra tiles. The most commonly used symbolic method of dividing a polynomial by a monomial at this level is to divide each term of the polynomial by the monomial, and then use the exponent laws to simplify. This method can also be easily modelled using tiles, where students use the sharing model for division.</p> <p>Because there are a variety of methods available to multiply or divide a polynomial by a monomial, students should be given the opportunity to apply their own personal strategies. They should be encouraged to use algebra tiles, area models, rules of exponents, the distributive property and repeated addition, or a combination of any of these methods, to multiply or divide polynomials. Regardless of the method used, students should be encouraged to record their work symbolically. Understanding the different approaches helps students develop flexible thinking.</p>
	<p>Sample Performance Indicator</p> <p>Write an expression for the missing dimensions of each rectangle and determine the area of the walkway in the following problem:</p> <ul style="list-style-type: none"> • The inside rectangle in the diagram below is a flower garden. The shaded area is a concrete walkway around it. The area of the flower garden is given by the expression $2x^2 + 4x$ and the area of the large rectangle, including the walkway and the flower garden, is $3x^2 + 6x$. 

SPECIFIC CURRICULUM OUTCOMES	
<i>GCO 1: Represent algebraic expressions in multiple ways</i>	
Sample Teaching and Assessment Strategies	Resources and Notes
<p>Teachers may use the following activities and/or strategies aligned with the corresponding assessment tasks:</p> <p>Modeling division using the sharing model provides a good transition to the symbolic representation. For example, $\frac{3x+12}{3} = \frac{3x}{3} + \frac{12}{3}$. To model this, students start with a collection of three x-tiles and 12 unit tiles and divide them into three groups.</p>  <p>For this example, $x + 4$ tiles will be a part of each group, so the quotient is $x + 4$.</p> <p>Activation</p> <p>Students may</p> <ul style="list-style-type: none"> Model division of a polynomial by a monomial by creating a rectangle using four x^2-tiles and eight x-tiles, where $4x$ is one of the dimensions. <p>Teachers may</p> <ul style="list-style-type: none"> Ask students what the other dimension is and connect this to the symbolic representation. <p>Connection</p> <p>Students may</p> <ul style="list-style-type: none"> Model division of polynomials and determine the quotient <ol style="list-style-type: none"> $(6x^2 + 12x - 3) \div 3$ $(4x^2 - 12x) \div 4x$ <p>Consolidation</p> <p>Students may</p> <ul style="list-style-type: none"> Draw a rectangle with an area of $36a^2 + 12a$ and determine as many different dimensions as possible. <p>Teachers may</p> <ul style="list-style-type: none"> Discuss why there are so many different possible dimensions. <p>Extension</p> <p>Students may</p> <ul style="list-style-type: none"> Determine the area of one face of a cube whose surface area is represented by the polynomial $24s^2$. Determine the length of an edge of the cube. 	<p>Authorized</p> <ul style="list-style-type: none"> <i>Math Makes Sense</i> 9 Lesson 5.5: Multiplying and Dividing a Polynomial by a Constant Lesson 5.6: Multiplying and Dividing a Polynomial by a Monomial ProGuide: pp. 35-42, 43-51 CD-ROM: Master 5.23, 5.24 See It Videos and Animations: <ul style="list-style-type: none"> Multiplying and Dividing a Polynomial by a Constant, Dividing Multiplying and Dividing a Polynomial by a Monomial, Dividing SB: pp. 241-248, 249-257 PB: pp. 206-213, 214-219

Resources and Notes

Column four references supplementary information and possible resources for use by teachers.

These references will provide details of resources suggested in column two and column three.

Suggestions for Teaching and Assessment

This column contains specific sample tasks, activities, and strategies that enable students to meet the goals of the SCOs and be successful with performance indicators. Instructional activities are recognized as possible sources of data for assessment purposes. Frequently, appropriate techniques and instruments for assessment purposes are recommended.

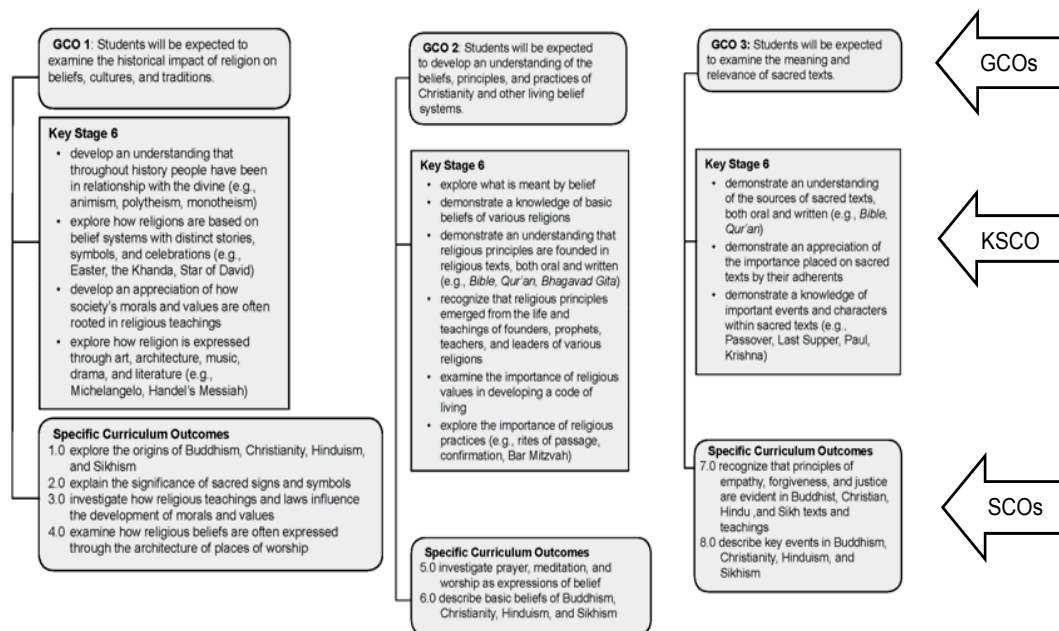
Suggestions for instruction and assessment are organized sequentially:

- **Activation** - suggestions that may be used to activate prior learning and establish a context for the instruction
- **Connection** - linking new information and experiences to existing knowledge inside or outside the curriculum area
- **Consolidation** - synthesizing and making new understandings
- **Extension** - suggestions that go beyond the scope of the outcome

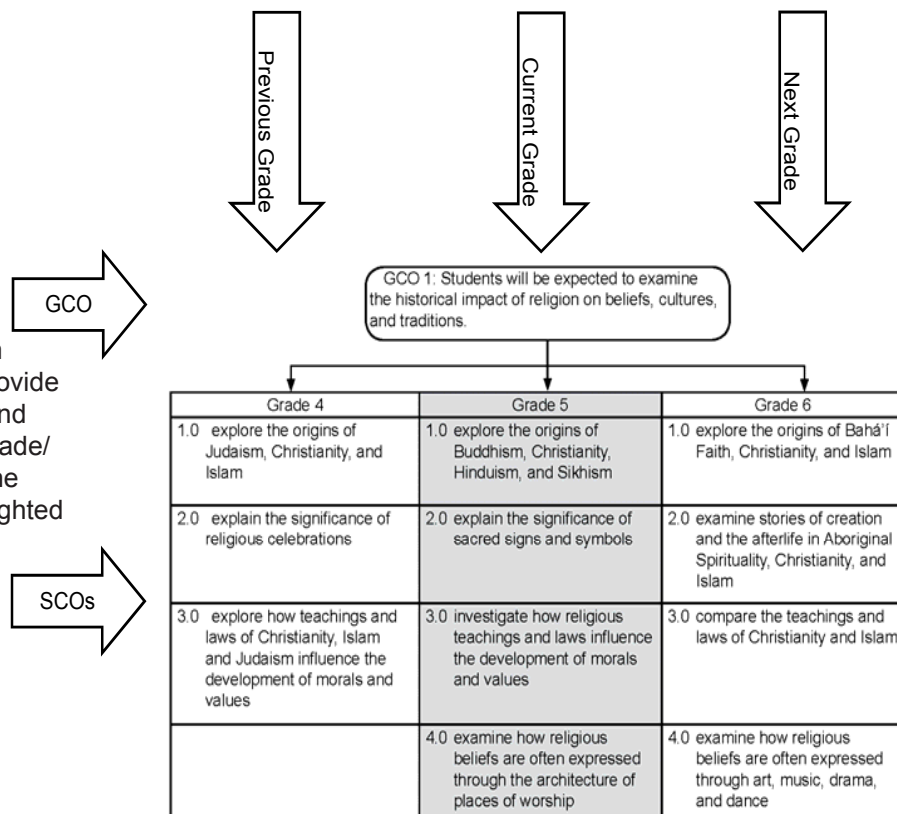
These suggestions provide opportunities for differentiated learning and assessment.

How to use a Strand overview

At the beginning of each strand grouping there is explanation of the focus for the strand and a flow chart identifying the relevant GCOs, KSCOs and SCOs.



The SCOs Continuum follows the chart to provide context for teaching and assessment for the grade/course in question. The current grade is highlighted in the chart.



Section Three: Specific Curriculum Outcomes

Creating, Making, and Presenting

Creating, Making, and Presenting

Focus

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

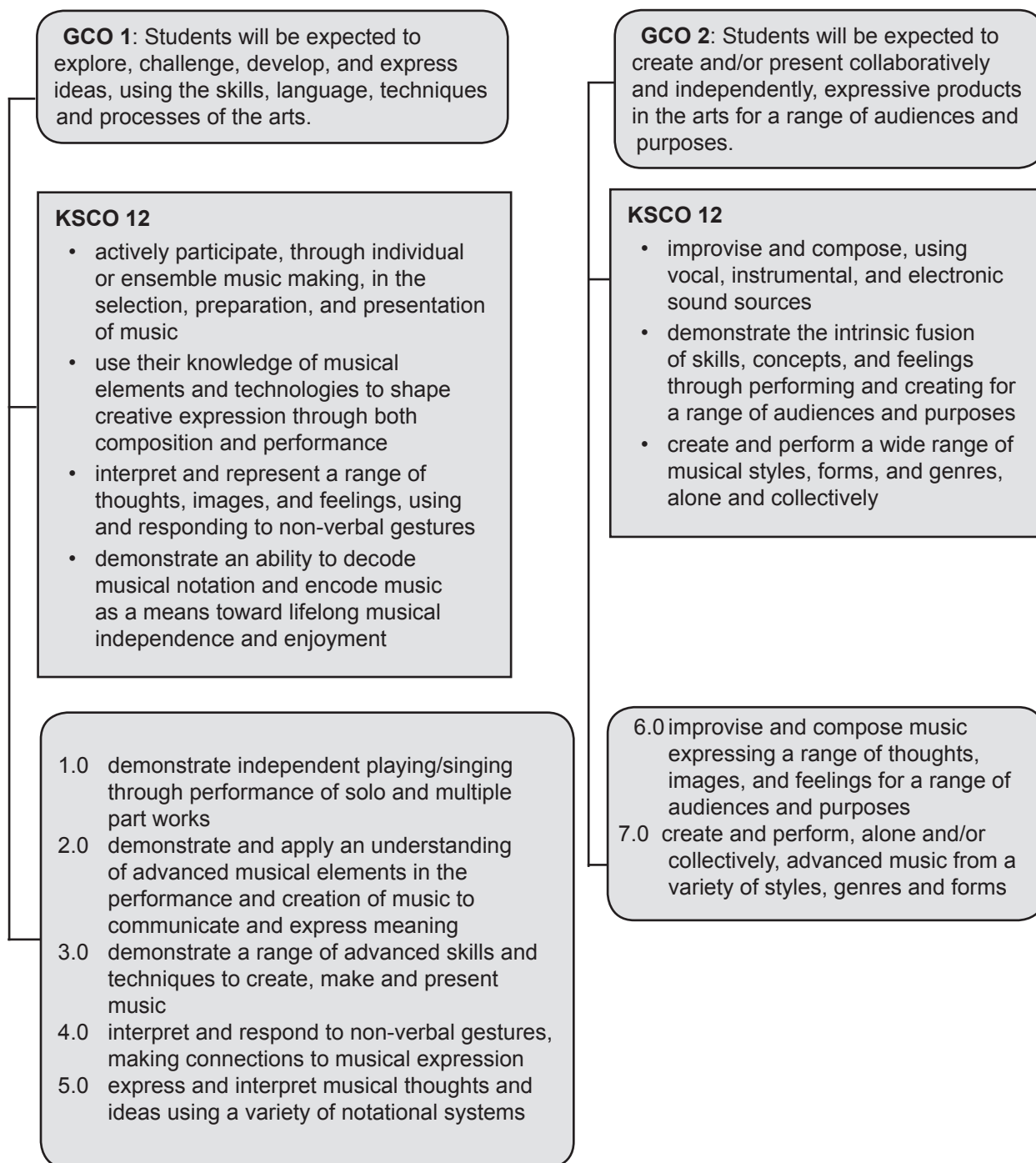
The appearance of specific curriculum outcomes found in the four column spreads flows and aligns with the understandings and processes targeted under the organizing strands. Since these processes are interconnected, the suggested strategies for an identified SCO often address multiple SCOs, both within and across organizing strands, and multiple modes of artistic engagement simultaneously.

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

The graphic that follows, provides a visual representation of the general and key stage 12 curriculum outcomes and their relation to the specific curriculum outcomes for this strand.



Outcomes Framework



SCO Continuum

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

Music 2206	Music 3206
1.0 demonstrate independent playing/singing through performance of solo and multiple part works 2.0 demonstrate and apply an understanding of musical elements in the performance and creation of music to communicate and express meaning 3.0 demonstrate a range of skills and techniques to create, make and present music 4.0 interpret and respond to non-verbal gestures, making connections to musical expression 5.0 express and interpret musical thoughts and ideas using a variety of notational systems	1.0 demonstrate independent playing/singing through performance of solo and multiple part works 2.0 demonstrate and apply an understanding of advanced musical elements in the performance and creation of music to communicate and express meaning 3.0 demonstrate a range of advanced skills and techniques to create, make and present music 4.0 interpret and respond to non-verbal gestures, making connections to musical expression 5.0 express and interpret musical thoughts and ideas using a variety of notational systems

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

Music 2206	Music 3206
6.0 improvise and compose music expressing a range of thoughts, images, and feelings 7.0 create and perform, alone and/or collectively, music from a variety of styles, genres and forms	6.0 improvise and compose music expressing a range of thoughts, images, and feelings for a range of audiences and purposes 7.0 create and perform, alone and/or collectively, advanced music from a variety of styles, genres and forms

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

Outcomes

Students will be expected to

- 1.0 demonstrate independent playing/singing through performance of solo and multiple part works

Focus for Learning

Building from Music 2206, students will continue to develop and demonstrate proper technical and musicianship skills and understanding of musical concepts through the performance of level appropriate and advanced repertoire as delineated at <https://www.k12pl.nl.ca/curr/10-12/music/applied-music/appmus-3206/authorized-resources/method-books.html>. They will continue to perform musical works in which they demonstrate their musicianship independently as a soloist and duettist while simultaneously increasing their independent playing experience and skills as a sole part holder within small chamber groups up to and including four independent parts.

Chamber terminology, borrowed from classical chamber music settings, is used to underscore the interdependent nature of part playing within a small ensemble only and is not intended to limit repertoire to classical music. Chamber ensemble groupings could encompass soloist with accompanist, duets, duos, trios, and quartets.

Independent playing, as a soloist or sole part performer, within works of increased part numbers, commands a deeper level of musicianship and leadership skills. Independence continues to develop as students maintain their own part in works of increased part numbers. Chamber settings present more complex interdependence challenges, such as maintaining a part while simultaneously listening to and blending with others' parts. These challenges are greater with an increased number of parts. Students should be provided the opportunity to play both supporting and lead parts in quartets, when instrumentation and skill set warrant it. Music 3206 level specific requisites for independent playing are outlined in Progressive Musicianship Skills spectrum found in the Advanced column of Appendix A6. Diagnostic, formative and summative assessment tools for these, and other skills, can be found in the appendices noted in column four.

Chamber work also requires students engage and develop inter and intrapersonal skills as they take ownership and responsibility in preparing and practicing their part, communicating respectfully and constructively when identifying and resolving challenges, and setting goals as a musical team. More on Social Emotional Learning (SEL) competencies can be found on the k12pl site.

Pending class demographic and/or readily available or accessible repertoire, chamber repertoire may be limited. In such instances, student generated/arranged and/or non-traditional groupings may need to be considered and explored. As a result, repertoire may encompass a variety of musical styles and genres (e.g., folk, classical, metal, rock, jazz, country). Software, such as *Sibelius*®, may be a valuable tool to students and teacher alike in composing or arranging accessible solo and/or chamber repertoire.

Building from Music 2206, where students have the options of recordings, in class performances, informances or public performances, it is expected performances in Music 3206 will be mainly live and finished products.

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

Sample Teaching and Assessment Strategies

Activation

Teachers may

- Pre-assess students' instrument specific technical abilities and prior performance experience through student-teacher conference to ensure selected music aligns with student's ability and maximizes student success. Selected repertoire should ensure opportunities for both solo and independent part playing.
- Provide opportunities for students to perform respective parts within a duet, trio and quartet setting.
- Assign students to perform a duet, trio and /or quartet; Each performing independently on their individual part from a mix of musical styles.

Students may

- Establish their performance playlist from their own music library, internet search engines, or through specific websites and apps (e.g., YouTube, Spotify, Apple Music etc.) Performance selections will be determined by student's technical ability and in consultations with the teacher.
- View artist testimonials talking about their group dynamics.

Connection

Teachers may

- Provide opportunities for students to perform as soloists and part independent players in a duet, trio and/or quartet.

Students may

- Perform a 2-4 part canon/round.
- Perform their piece/part independently within a duet, trio and/or quartet.
- Perform their part with a recording of three other parts (e.g., accompaniment).
- Sing/play vocal/lead part against backing track.
- In small groups change roles from lead to accompanying performer, even if these roles are non-traditional (e.g., flute accompanist for lead guitar).
- Accompany themselves (e.g., singer) or another singer/player on their instrument.
- In a small group rehearsal (3 - 4 musicians), record the performance of a piece. Listen to the recording focusing on blend. Brainstorm and try out ideas to achieve a better blend (dynamics, tone adjustments, articulation, etc). Record your explorations, listen again, and make decisions based on what you hear.

Resources and Notes

Authorized

Appendices

- Appendix A6: Progressive Musicianship Skills Spectrum
- Appendix A12: Getting to Know Your Students
- Appendix B1: Assessing Your Performance Skills
- Appendix B2: Individual Performance Self - Assessment Tool
- Appendix B4: Student Performance Reflection
- Appendix C2: Critical Reflection Question Bank
- Appendix C4: Rubrics
- Appendix C7: Seven Norms of Collaboration

Sibelius® (Teacher Resource [TR])

The Musician's Way: A Guide to Practice, Performance, and Wellness by G. Klickstein (Teacher Resource [TR])

- Chapter 3: Practicing Deeply, II - Starting New Material
- Chapter 6: Musical Collaboration
- Chapter 7: Unmasking Performance Anxiety

Method Books (Student Resources [SR])

- www.k12pl.nl.ca/curr/10-12/music/applied-music/appmus-3206/authorized-resources/method-books.html

Continued

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

Outcomes

Students will be expected to

- 1.0** *demonstrate independent playing/singing through performance of solo and multiple part works*

Focus for Learning

As a performance course, students should perform live in front of the class at least four times during the year. While public performances should be considered and encouraged, teachers should exercise caution for students with performance anxiety. Providing students the opportunity to record their first and/or emerging performances within the confines of a private location, such as a practice room, may serve as a safe and scaffolded stepping stone towards real time live performances.

All performances should be more refined, reflecting technical mastery and advanced musicianship. Formal performances may be preceded by master class performances. All performances require the nurturing of a supportive and safe environment in order for the student to have a positive and successful experience.

As in Music 2206, attaining independent performance of a piece of music from its first introduction to its final performance commands regular attention, practice and time. Repertoire and student progress are intertwined and, therefore, each impacts the other. The rate of student progress may be impacted by repertoire choice and/or student's invested time in a piece. With this in mind, repertoire should be monitored and altered accordingly throughout the course to ensure student development and musical satisfaction as well as realistic attainment of outcome expectations. This should be a consideration for any SCOs, such as 7.0 and 9.0, that are applied based on repertoire focused.

Performance rounds, in which a number of classes are specifically dedicated to the preparation and performance of new pieces, may also be used to simultaneously cover multiple SCOs. Teachers may choose to approach rounds in a center-based approach whereby students rotate through a variety of activities tailored to a variety of outcomes.

Performance and repertoire portfolios should be maintained to facilitate the tracking of students' development as independent players and their applied experience with a variety of repertoire.

Should a student's prior music making experiences have been with an instrument(s) different from their identified applied instrument, students' abilities to apply musical and theoretical concepts on that new/different instrument may be impacted by the techniques and technical requirements specific to that instrument.

Sample Performance Indicator(s)

Select and prepare four contrasting pieces that are new to you to perform live (in class, school concert or other public setting). Selections must be representative of solo, duo, trio and quartet work.

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

Sample Teaching and Assessment Strategies

Students may

- Perform a familiar song with AB, ABA, Rondo form in a small group. The full group performs the A section while the individual soloist plays the B section.
- Rotate the different parts of a chamber piece, such as the three parts within a flute trio.
- Develop skills to address potential performance anxiety by through peer performance development groups, private run- throughs with a recording device for post reflection and constructive next steps or informal public shows.

Consolidation

Students may

- Perform an individual part within a small group in class or in a public concert setting.
- Monitor and self assess progress using a class generated rubric.
- Perform a solo within a chamber group performance.

Extension

Students may

- Using a multiple track recorder or looping station, create a multiple part piece (trio, quartet) by recording and layering each of the performed parts. Similarly, groups of students may opt to collaborate by each performing or recording their assigned part.

Resources and Notes

Authorized

Teaching and Learning Strategies

- www.k12pl.nl.ca/curr/10-12/music/applied-music/appmus-3206/teaching-and-learning-strategies.html
- Curriculum Delivery

Supplementary

Cultural Connections Resource Acquisition Program (RAP): [www.k12pl.nl.ca/curr/10-12/music/applied-music/appmus-3206/cultural-connections-resource-acquisition-program-\(rap\).html](http://www.k12pl.nl.ca/curr/10-12/music/applied-music/appmus-3206/cultural-connections-resource-acquisition-program-(rap).html)

Suggested

Resource Links: www.k12pl.nl.ca/curr/10-12/music/applied-music/appmus-3206/links/creating,-making,-and-presenting.html

- Performance
- Performance Anxiety
- Performance/Practicing
- Resources for Instrumentalists
- Resources for Vocalists
- Resources for Violinists
- SEL

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

Outcomes

Students will be expected to

- 2.0 demonstrate and apply an understanding of advanced musical elements in the performance and creation of music to communicate and express meaning

Focus for Learning

Students should have a degree of theoretical understanding and practical application of musical elements in order to use them to best convey the intended meaning of a work. Teachers need to consider students' level of understanding and demonstration of musical elements covered in Music 2206 as noted in the chart below.

MUSIC 2206 MUSICAL ELEMENTS AT-A-GLANCE	
Rhythm & Meter	Form
Rhythms <ul style="list-style-type: none"> • syncopation emphasis/focus • triplet combinations - quarter, half and sixteenth note/rest triplets • basic 9/8, 12/8 patterns Time Signatures <ul style="list-style-type: none"> • 9/8 • metre changes • asymmetric metres Other rhythm notation symbols	<ul style="list-style-type: none"> • definitions, terms and symbols of form • fundamentals of phrase construction • free form • Rondo • Minuet and trio
Melody & Pitch	Expression
Pitches <ul style="list-style-type: none"> • enharmonic equivalents Tonalities Principles of melodic construction Accidentals Scales <ul style="list-style-type: none"> • natural minor, whole tone, chromatic, pentatonic • major scales up to and including two sharps and two flats • relative natural minors of major scales up to and including two sharps and two flats Key signatures <ul style="list-style-type: none"> • two sharps, two flats Melodic Intervals <ul style="list-style-type: none"> • Circle of fifths (theoretical) • major/minor 2nd/3rd, perfect 4th/5th/8ve above and below 	Dynamics <ul style="list-style-type: none"> • wider range • ppp-fff; fp; Tempo <ul style="list-style-type: none"> • Adagio Tempo Change <ul style="list-style-type: none"> • a tempo Style/Articulations <ul style="list-style-type: none"> • martelé, marcato, tenuto, cantabile Timbre <ul style="list-style-type: none"> • vibrato
Harmony	Contexts
Harmonic Intervals <ul style="list-style-type: none"> • major/minor 2nd/3rd, perfect 4th/5th/8ve Chords <ul style="list-style-type: none"> • I, IV, V, V7 progressions • i, iv, V progression Terms <ul style="list-style-type: none"> • divisi Other harmonic notation systems and terms as encountered	<ul style="list-style-type: none"> • Music from around the world • Blues NOTE: Suggested instrument specific repertoire can be found at: www.k12pl.nl.ca/curr/10-12/music/applied-music/appmus-3206/authorized-resources/method-books.html As repertoire is explored/determined, consideration should be given to <ul style="list-style-type: none"> • varied repertoire • varied arrangements – like/unlike; unusual group combinations • opportunities where levels of applied can intersect

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

Sample Teaching and Assessment Strategies

Activation

Teachers may

- Pre-assess students' level of understanding of musical elements using theory books, software programs or performance tests.

Students may

- Perform a previously learned piece and verbalize a detailed description of musical elements used (dynamics, articulation, etc.). Details would include which elements were specified by the composer and which were chosen (artistic license) by the student. Alternatively, students may answer questions from the teacher regarding the musical elements in the piece.
- Add musical elements in a teacher selected score which has limited or no musical elements specified, and justify their choices as potential ways to improve the performance of the piece.

Connection

Students may

- Through online resources, compile a list of ten songs with the word lullaby in the title. Listen to each (or excerpts from each). Create a list, graffiti wall, or thought web of commonly used or manipulated musical elements across multiple songs (tempo, articulation, harmony, etc.). Repeat with various search terms such as dance, friend, hope, place names, themes, etc.
- Work in pairs to demonstrate immediate changes in musical elements. The first student plays a short original musical phrase or a phrase selected from a piece of repertoire that is limited to 1-2 measures. The second student plays a variation on the phrase, with a focus on changing at least one specific element (e.g., tempo, articulation, dynamics, tonality, metre, etc). The class discusses the impact of the change. Students change roles and repeat the process.

Resources and Notes

Authorized

Appendices

- Appendix A7: Musical Elements at-a-Glance
- Appendix A8: Strategies for Musicianship Skills Development
- Appendix A9: Melodic Interval Song List
- Appendix A10: Sample Lesson Template/Exemplars
 - Lesson Exemplar - Unit Design on Musical Elements
- Appendix A12: Getting to Know Your Students

The Musician's Guide to Fundamentals, Third Edition, W. Norton & Company (Student Resource [SR])

- pp. 103, 234, 246, 241
- Chapter 7: Minor Scales
- Chapter 10: Melody Harmonization
 - Make Music B - Write a Blues Song

Method Books (SR)

- www.k12pl.nl.ca/curr/10-12/music/applied-music/appmus-3206/authorized-resources/method-books.html

Supplementary

Cultural Connections Resource Acquisition Program (RAP):
[www.k12pl.nl.ca/curr/10-12/music/applied-music/appmus-3206/cultural-connections-resource-acquisition-program-\(rap\).html](http://www.k12pl.nl.ca/curr/10-12/music/applied-music/appmus-3206/cultural-connections-resource-acquisition-program-(rap).html)

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

Outcomes

Students will be expected to

2.0 *demonstrate and apply an understanding of advanced musical elements in the performance and creation of music to communicate and express meaning*

Focus for Learning

While Music 3206 builds upon the content, knowledge, experiences and skills of Music 2206, Music 2206 is not a prerequisite for Music 3206. In instances where students have not completed Music 2206, it is expected they should be able to demonstrate level readiness for the content of SCO 2.0, and the other course SCOs, through teacher pre-assessment. This pre-assessment would assist teachers in determining students' entry/starting points and in planning for future learning. Software may be assistive in this and can provide students an avenue through which to review, explore and demonstrate their theoretical understandings and aural skills.

Students will reinforce and build upon their K-9 understandings and, where applicable, their Music 2206 learnings, to include those noted in the ADVANCED section in the level specific Musical Elements-at-a-Glance charts found in Appendix A7. Appendix A8: Strategies for Musicianship Skills Development and Appendix A9: Melodic Intervals Song List suggest other strategies that would be applicable here.

Students' learning experiences with musical elements should encompass direct and active engagement within the domains of performance, listening and creation. Engagement with musical elements will require multiple opportunities to revisit and explore via alternate musical experiences.

Demonstration of students' grasp of musical elements should culminate in performance of level appropriate repertoire and creation of musical works. Likewise, elements drawn from repertoire studied will increase relevancy and meaningfulness in the development of students' musical understanding. Music that is current and relevant to the students, in addition to music with which they may not be familiar, should be incorporated when considering music to be explored.

In addition to theoretical understanding and application, students will explore the expressive capacities and application of the advanced musical elements. They will investigate how music can express different things depending on how the musical elements are used or how they, as performers, manipulate them (i.e., artistic license).

Sample Performance Indicator(s)

Perform four musical works reflective of your understanding and demonstration of level appropriate musical element(s). One selection should be your own composition.

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

Sample Teaching and Assessment Strategies

Consolidation

Students may

- Take a well-known song in a traditional style (Jingle Bells, Happy Birthday, anthems, nursery rhymes) and make a significant change in performance (tonality, time signature, etc.). Other students identify the changed element and discuss its impact.
- Perform (or find pre-existing recordings of) a song with chords that are all in root position. Examine the chord structure to determine places where they could change to inversions. (e.g., C G C F could become C G/D C/E F). Perform the version with the chord inversions (adding a bass instrument specifically for those notes if necessary). The class should discuss if the change is noticeable, and if so, its impact.
- Perform (or find pre-existing recordings of) a song which features block chords. Change the chord performances to arpeggiations instead. (This change can also go in the other direction). The class should discuss if the change is noticeable, and if so, its impact.
- Examine the connection of form, genre and chord progression with music's purpose/message, (I.e., The blues was originally for lamenting how the singer's world was not how they wanted it to be. Each verse often described a new, unfortunate situation and the final common line or repeating refrain served to affirm how miserable it was. Musical form was 12 bar blues: i-i-i i, iv-iv-i-i, v-iv-i-i)

Extension

Students may

- Write a review of a recording of their own choice (any style) in which they specifically evaluate in light of the musical elements learned in the course to determine how the artist incorporated these elements.
- Choose a recording which leans heavily on one or two specific musical elements and discuss ways in which the piece could be improved by incorporating additional elements. If possible, they can perform the revised version themselves or create it using appropriate software.
- Perform an expressive work. Then explore and examine the impact of deleting expressive devices in subsequent performances.

Resources and Notes

Suggested

Resource Links: www.k12pl.nl.ca/curr/10-12/music/applied-music/appmus-3206/links/creating,-making,-and-presenting.html

- Music Theory
- Recording Software
- Notational Software
- How Musical Elements Work

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

Outcomes

Students will be expected to

- 3.0 demonstrate a range of advanced skills and techniques to create, make and present music

Focus for Learning

Music 3206 will continue to address and develop students' technical, literacy and aural skills through hands on experiences within the real world context of repertoire of their applied instrument.

A snapshot and deconstruction of these musicianship skills are noted in the chart that follows.

Skill	Defined as the ability to:
Literacy	<ul style="list-style-type: none"> simultaneously read and/or sight-read symbols and patterns, and combine and make meaning of larger blocks of content <p>NOTE: Part reading within a small ensemble score commands further literacy skill.</p>
Aural	<ul style="list-style-type: none"> hear notes on the page (to sight sing/internalize) improvise, compose, harmonize and play by ear self-tune/check intonation blend within a group performance hear and identify intervals/chords hear and recognize rhythmic/melodic patterns <p>NOTE: Singing strongly reinforces the audiation process.</p>
Technical/Technique	<ul style="list-style-type: none"> perform with physical ease and technical efficiency incorporate instrument specific mechanical/technical skills (e.g., bow movement for violinists; finger independence for guitarists/keyboardists; hand/feet coordination for organists/drummers; air flow for wind players; and vowel placement and focus for vocalists) with musical goals of repertoire/performance in mind

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

Sample Teaching and Assessment Strategies

Activation

Teachers may

- Engage expertise from the field (live or virtual) to provide tips or strategies for developing musical skills.
- Expand transposition work to include transposition up and down at all intervals (major, minor, augmented and diminished) (*Literacy*)
- Present intervals, chords and chord progressions for students to identify. (*Aural*)
- Use software resources to develop aural skills. (*Aural*)
- Use checklists and ear-training tests to evaluate student progress. (*Aural*)
- Present (YouTube) or model examples of acceptable tone production as it refers to class instruments/voices. (*Technical*)
- Review with students practice strategies such as listening to recordings, slow practice, singing an instrumental part, starting at places other than the beginning, isolating trouble spots and creating their own exercises to master difficult passages. (*Technical*)
- Model and ask students to practice breath control techniques and exercises where appropriate (e.g., sizzling, long tones, staggered breathing, etc.). (*Technical*)
- Remind students to continue to use a metronome in practice sessions. (*Technical*)

Example 1:

- Guitar: Create an exercise based around a challenging passage in a guitar piece. E.g., Extending a string skipping section into an 8 bar exercise that focuses on rehearsing and solidifying the exact section and similar sequences.

Example 2:

- Vocal: Resolve challenging melodic interval within a piece, by composing a vocal warmup that incorporates the interval frequently. Begin each rehearsal or practice session with the warm up for the duration of learning the piece.

Students may

- Create an etude or technical exercise based on a challenging melodic passage they encounter in their repertoire. (*Literacy*)
- Connect recognition of all melodic intervals through song beginnings. (*Aural*)

Resources and Notes

Authorized

Appendices

- Appendix A6: Progressive Musicianship Skills Spectrum
- Appendix A8: Strategies for Musicianship Skills Development
- Appendix A9: Melodic Song Interval List
- Appendix A12: Getting to Know Your Students
- Appendix B5: Assessing Your Practice Habits
- Appendix B6: Student Practice Sheet

Sibelius® (TR)

The Musician's Guide to Fundamentals (SR)

- pp. 12, 54, 57, 98, 127, 193, 207, 297

Continued

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

Outcomes

Students will be expected to

3.0 demonstrate a range of advanced skills and techniques to create, make and present music

Focus for Learning

In addition to these universal musicianship skills, instrument specific technical/technique skills will continue to be developed and refined. Refer to the Method Books link in column 4 for a Graded Resource Listing of sample resources that may be considered in this regard. Course level specific musicianship skills can be found in Appendix A6: Progressive Musicianship Skills Spectrum. Appendix A8: Strategies for Musicianship Skills Development and Appendix A9: Melodic Song Interval List suggests other strategies for consideration.

The interdependent nature and development of musicianship skills is likewise heightened within the chamber group setting experience at this level.

Skill	Skill Manifestation within Musical Performance/ Demonstration	Notes
(Sight) Read-Musical Literacy	Maintaining a steady beat when sight reading and reading groups of notes at a time	Sight reading material should be at a level below the student's playing ability. At level sight reading should be a portion of the work to be studied.
Hear Notes on the Page	Aural perception/ recognition of scales, intervals, triads and tunes Transposition of a work. Notating a melody (melodic dictation) away from the piano /sound source	Skill involved in notating a melody (melodic dictation) away from the piano/ sound source would be an appropriate Music 3206 expectation.

Regardless of course level, skill development demands ongoing attention at regular intervals in order for growth to occur. Large student numbers or multicourse instruction within a class time slot may command increased student ownership for their development via self monitoring and assessment mechanisms. In addition to in-class work, students should be encouraged to establish an independent and self-directed practice routine. These complementary components working in tandem, provide a viable avenue towards improvement and progressive development. Tools such as Student Practice Sheet and Assessing Your Practice Habits (Appendices B5 and B6) may be assistive to both teacher and student in guiding such independent work.

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

Sample Teaching and Assessment Strategies

Students may

- Create and read from longer melodic patterns (eight measures or more) to improve their ability to move easily in skips and leaps. (*Technical*)
- Engage in more advanced (duration, rhythm, range, complexity of rhythms and time signatures) musical elements and exercises using scales, chords and arpeggios. (*Technical*)

Connection

Students may

- Sight read rhythmic examples, tapping the rhythm of short excerpts to a steady pulse (tempo) determined in advance. (*Literacy*)
- Sing/play solfege as indicated by teacher hand signs. (*Literacy*)
- Use a tone ladder to create 4 to 8 measure melodic patterns for the class to sing back. (*Literacy*)
- Sight read short melodic passages to a tempo determined in advance (largo to allegro). (*Literacy*)
- Perform a known or unknown piece of music at a given tempo. (*Literacy*)
- Echo clap longer rhythms (eight measures or more) that encompass triplet eighths and sixteenths (and then with combined rhythm). (*Aural*)
- Use a tuner to visually reinforce in-tuneness. (*Aural*)
- Play/sing back a new melody heard. (*Aural*)
- Identify presented intervals, chords and chord progressions. (*Aural*)
- Use software resources to develop aural skills. (*Aural*)
- Work out familiar tunes on an instrument without notation. (*Aural*)
- Answer melodic question phrase with a complementary melodic answer phrase. (*Aural*)
- Aurally transpose a melody to any other key using the same tonality. (*Aural*)
- Model examples of acceptable tone production for other students as it refers to class instruments/voices. (*Technical*)
- Create and rehearse short 4 - 8 bar warm-ups and exercises to address their technical challenges. (*Technical*)
- Create and rehearse longer (eight measures or more) warm-ups and exercises to address more advanced technical challenges. (*Technical*)
- Play, create and improvise studies (etudes) within a musical context to develop technique specific to musical elements and instrument. (*Technical*)

Resources and Notes

Authorized

Method Books (SR)

- www.k12pl.nl.ca/curr/10-12/music/applied-music/appmus-3206/authorized-resources/method-books.html

Suggested

Resource Links: www.k12pl.nl.ca/curr/10-12/music/applied-music/appmus-3206/links/creating,-making,-and-presenting.html

- Transposition software
- Essential Music Making Skills
- Musician's Way
- Sight Reading
 - Unlimited Exercises for Sight Reading and Sight Singing Practice
- Melodic Dictation
- Music Theory
- Metronome
- Music Reading
- Guitar
 - Tips and Habits
 - Create Your Own Chord Chart
 - Pentatonic Positions
- Memorization

Continued

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

Outcomes

Students will be expected to

3.0 *demonstrate a range of advanced skills and techniques to create, make and present music*

Focus for Learning

In Music 3206, students will be expected to develop and demonstrate advanced music skills from Music 2206 such as increased facility in sight-reading music, increased acuity in aural perception, increased musicianship skills within chamber settings, increased technical competence and increased quantity, length and complexity of repertoire. Tied to repertoire, students will be expected to move the music “off the page” so that musical expression and the performer’s connection with the audience is the primary target. While not a course expectation, memorization would provide the performer an avenue towards moving the music “off the page”.

Again, teachers are reminded that while Music 3206 expands upon the content, knowledge experiences and skills of Music 2206, Music 2206 is not listed as a prerequisite for Music 3206. In instances where students entering Music 3206 have not completed Music 2206, it is expected they should be able to demonstrate level readiness for course content through teacher pre-assessment. Diagnostic tools such as Appendix A12: Getting to Know Your Students may be assistive in this regard.

Sample Performance Indicator(s)

Create and maintain a musicianship portfolio representative of your work throughout the course. This can include things such as performance recordings, practice logs, and aural tests. It should include a self and peer reflection and assessment on the nature of your skill(s) development.

Sample contents may include:

Technical – scales, etudes	Sight-reading tests	Performances of appropriate leveled pieces and studies at intervals throughout the year (min. four times) demonstrating increasing technical skill development and mastery.
Ear tests	Melodic/Rhythmic dictations	
Transposition tests		

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

Sample Teaching and Assessment Strategies

Resources and Notes

Consolidation

Teachers may

- Discuss with students the basics of practice as outlined in Music 2206 and expanding to include: use of a metronome, effective warm ups, use of scales and other rudiments in building general technique and the significance of repetition. (*Technical*)

Students may

- Transcribe and sing solfege from standard written notation. (*Literacy*)
- Create short (eight measure) sight-reading exercises for the class to play. Exercise may involve transposition (any interval) if class musical makeup is not heterogeneous. (*Literacy*)
- Notate a melody (4 - 8 measures) heard aurally without using a piano or other sound source for help. (*Aural*)
- Play/sing back an eight measure melody heard aurally. (*Aural*)
- Perform a duet with the teacher or a more advanced student. (*Technique*)
- Arrange a pop tune as a duet, trio or quartet. (*Technique*)
- Find their own fingering charts or other supporting resources. (*Technique*)

Extension

Students may

- Memorize a piece of music. Break the piece into smaller sections, and label them A, B, C, D, etc..Memorize the sections one at a time. Play the sections from memory in a mixed up order. Then put the sections together in order and perform by memory.
- In a chosen repertoire, transpose and switch parts to explore challenges of the other parts in terms of skills and techniques:
 - Example 1: in an instrumental setting, tuba transposes and plays the flute part; flute transposes and plays the french horn part etc.
 - Example 2: in a choral/vocal setting, inner and outer voices may switch parts to change roles and clefs; soprano becomes tenor, alto becomes bass, tenor becomes soprano, bass becomes alto.
 - Example 3: in a rock setting, guitar roles can switch (lead vs. rhythm), bass plays melody, vocalist sings harmony, etc

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

Outcomes

Students will be expected to

- 4.0 interpret and respond to non-verbal gestures, making connections to musical expression

Focus for Learning

Building from students' experience in Music 2206, this outcome explores alternate gestures, signals, postures, and movements and their connection to and reflection of musical expression within a small musical group setting. Alternate gestures explored will include those unfamiliar to the students as well as original student-created gestures to convey musical concepts such as tempo, rhythm, articulation, dynamics, character, style, breath and shape.

In order to do so, students will need to analyze various music notation elements to determine meaningful/useful non-verbal gestures (e.g., body movement, facial expression, eye contact) to communicate performance expressives such as phrasing or tempo changes in the musical work.

The use of non-verbal gestures takes on increased importance within conductorless groups such as the small chamber ensembles within this course. While there may be natural leaders among student groups and within small chamber groups (e.g., first chair), all students should be provided the opportunity to 'lead' using non-verbal gestures.

The video links to non-verbal cues in column four may be insightful in these regards, particularly for those students hesitant to assume a lead role and/or explore 'new' non-verbal cues.

Also, as students explore non-verbal gestures, the role of non-verbal performance related gestures may be examined. Are the gestures of the soloist in a concerto performance solely to communicate with the orchestra's conductor or do they add to or impact performance and audience experience?

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

Sample Teaching and Assessment Strategies

Activation

Teachers may

- Lead an activity in which students are required to clap at the same time. The teacher facilitates this through a non-verbal gesture of their own choice. Each student takes a turn at the front leading the group in a coordinated clap, but every person must try a new gesture or action. No repeats are allowed. Facilitate a discussion to decide which gestures were most effective.
- Show the video *Glenn Gould and Leonard Bernstein: Bach's Keyboard Concerto No 1 in D minor (BWV 1052)* which features a description of how to interpret the written score for performance by Bernstein, then a full performance. Facilitate a class discussion on the nature of interpretation and non-verbal gestures.
- Ask students to interpret/respond to their use of different dynamics, articulations, phrasing gestures as they conduct them through several performances of a simple round.

Students may

- Examine, through digital media, the non-verbal gestures of conductors leading groups in a variety of styles and idioms (e.g., classical orchestra, jazz big band, concert band, choral ensemble, string ensemble, barbershop group). Conductors such as Gustavo Dudamel, Los Angeles Philharmonic, Alexander Shelly, National Orchestra of Canada, and Alondra de la Parra, Queensland Symphony Orchestra could be considered.
- View and assess musician cues in Steve Reich's, *Music for Eighteen Musicians*.
- Assess the types and uses of gestures used in a baseball game or by a mime or traffic cop.
- Memorize one of four 1-measure rhythms and stand in a circle. One student (chosen by the teacher) takes a step forward and signals the tempo and the start time. All students clap their rhythm (or play on drums if possible) and repeat. The leader chooses another student in the class, who takes their place and signals the end of the repetition so that all students end together at the end of the measure. They choose another student to start and repeat the process. Phrase length should be randomized by the student who ends the performance, and students should be encouraged to find different gestures than those used by their peers.
- In pairs, sit at one piano. Play a C Major scale (or simple melody) separated by an octave, with one student indicating a tempo and starting point through the use of a non-verbal gesture. After a pre-determined time (one phrase, or one octave of the scale), the other student changes the tempo either faster or slower, providing a gesture intended to allow the first student to follow their change. Teachers may choose to alter the variable from tempo to dynamics or other appropriate musical element.

Resources and Notes

Authorized

The Musician's Guide to Fundamentals (TR)

- p. 48

Suggested

Resource Links: www.k12pl.nl.ca/curr/10-12/music/applied-music/appmus-3206/links/creating,-making,-and-presenting.html

- Non-verbal Gestures
- Conducting Apps

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

Outcomes

Students will be expected to

4.0 interpret and respond to non-verbal gestures, making connections to musical expression

Focus for Learning**Sample Performance Indicator(s)**

Within your chamber group of three or four, demonstrate the use and response of non-verbal gestures, including 'created' or 'alternate' gestures, to communicate with other members in a performance. Each player should 'lead' one of the non-verbal gestures during the performance of the piece. (e.g., One player indicates when to start, one conveys timing in a rubato section, one indicates a change of tempo and one specifies when to cut off a fermata.) Switch roles for subsequent performances.

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

Sample Teaching and Assessment Strategies

Resources and Notes

Connection

Students may

- In a chamber group, create traditional or nontraditional (invented) cues to convey the intended message of a musical composition.
- Using an instrument of their choice, face a peer conductor. The conductor makes gestures intended to convey note range (high & low), phrasing & articulation (abrupt or smooth movements) and tempo (fast or slow). Student performers improvise to match the gestures. Performers should not concern themselves with matching keys or rhythms. Each student takes a turn as the conductor.
- Research their chosen instrument or voice to discover traditional non-verbal gestures used by other performers in group settings. Create at least one new gesture or motion that can be applied to their own performance in association with newer musical styles, multi-media performances, or graphic notation.
- Conduct a class chamber group using non-verbal gestures to communicate dynamics, articulation, phrasing, etc.
- Explore the relationship between tempo and the prep beat of a conductor, or the count-in (1-2-3-4) of a rock groups, such as in The Beatles' *I Saw Her Standing There*, Billy Joel's *A Matter of Trust* or any song by The Ramones.

Consolidation

Teachers may

- Invite a local conductor into the class to answer student questions regarding the role of non-verbal gestures in rehearsals and performances.

Students may

- Rotate role as lead chair and part performer within small ensembles of three or four players. As a lead chair, students would demonstrate non-verbal gestures such as entrances, cut-offs, rubato, tempo, emotion, and articulation. As a part performer, they would respond to and express the leader's nonverbal gestures in their musical performance.

Extension

Students may

- Observe a variety of live performances in their community (rock band, "kitchen party"). Use a method of their choice to write a reflection on various non-verbal gestures observed.
- Observe a school's primary choir rehearsal. Compare/contrast non-verbal gestures made by the conductor to those demonstrated in class or from their own choral experiences. Determine/present those gestures unique to the children's group.

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

Outcomes

Students will be expected to

- 5.0 express and interpret musical thoughts and ideas using a variety of notational systems.

Focus for Learning

Standard traditional notation will continue to be a key learning within both levels of the applied music courses.

Students in Music 2206 focus on

- western 5 line/4 space staff (treble, bass and C clef),
- grand staff,
- guitar tab/bass tab,
- chord chart (lyrics with basic major/minor chord symbols),
- percussion notations, and
- solfege.

Expanding upon these, students in Music 3206 will add the following notational systems to their exploration:

- chord charts (more advanced, maj/min/aug/dim/sus/add/#'s and slash chords - e.g.D/F#)
- lead sheet (melody/chords and lyrics, if applicable)
- Nashville Number System ("chord shorthand" that numbers chords according to their harmonic degrees)
- graphic notation

In choral chamber works, vocalists in Music 2206 are expected to interpret and express using open score, or SATB on separate staves. In Music 3206, they will move into closed score, which is SA on one staff, and TB on another.

Exploration should encompass the rehearsal, performance and creation of music with the notation(s). Other cultures, historical periods, new and emerging forms of music, and music for different or emerging music technologies should be considered. Teachers may make connections with the historical periods and technologies addressed in SCOs 9.0 and 18.0.

It should be noted that the instrumentation demographic of the class and respective repertoire may impact the nature of students' exploration of the targeted notational systems.

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

Sample Teaching and Assessment Strategies

Activation

Teachers may

- Present samples of notational formats including, but not limited to: staff and grand staff using treble, bass and C clefs, guitar and bass tab, more advanced chord charts, lead sheets, graphic, sound painting, solfege, the Nashville Number System and matching sound clips.

Students may

- Assess effectiveness of notation systems familiar to them.
- Using a T or PMI chart, discuss and assess the pros and cons of an emerging notational system, such as graphic notation or software such as *Synthesia*, in the expression of ideas/thoughts.
- Watch a YouTube channel that has a visual representation of a graphic score and/or a sound painting experience along with the actual sound recording of the piece.
- Examine scores while listening to multiple performances or recordings of them to observe the interpretation of the scores by various performers. These should include, but are not limited to: standard notation, more advanced chord charts, lead sheets, graphic notation, and the Nashville Number System.
- Listen to recorded environmental sounds or a recorded piece of music and create a notational system representative of the piece heard. Students follow the score while listening to the recording to determine effectiveness of notation. Through peer discussion, students debate the effectiveness of the notation.
- View and discuss examples of alternate notation for inspiration such as Doodle Music™.

Connection

Students may

- Perform a piece of music not written in 'standard' notation for their respective instrument, such as graphic notation or the Nashville Number System.
- Rewrite a pre-selected written musical prompt (in standard Western Musical Notation) using an invented notational system while maintaining all temporal and pitch structures. Ask a classmate to perform from the invented notational system. Discuss its effectiveness.
- Notate, graphically or using another method of their choosing, a solo performance (live or pre-recorded). In their reflection piece, identify the aspects of the performance they represented.
- Using a lead sheet or graphic notation, compose a piece of program music approximately two minutes in length. Choose a documentation to capture your reflections on the strengths and weaknesses of the notation system for your purposes.
- Create their own notation system complete with a legend.

Resources and Notes

Authorized

Sibelius® (TR)

- notation and printed scores

The Musician's Guide to Fundamentals (SR)

- pp. 262, 315, 365

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

Outcomes

Students will be expected to

5.0 *express and interpret musical thoughts and ideas using a variety of notational systems*

Focus for Learning

Also, notational systems each have their own pros and cons. Students will come to realize that some notational systems may be more effective in representing or interpreting musical intent than others. Fretboard tablature, for example, can be an effective visual representation of the instrument's fretboard compared to standard notation. Tablature notation, however, provides limited information on rhythm and timing. Similarly, while graphic notation can be an effective visual representation of a musical score and composer's intent, preciseness in pitch and rhythm may not be communicated.

Aligning with SCO 1.0, score reading and writing experiences will expand from solo and duet work in Music 2206 to focus on trio and quartet works.

Sample Performance Indicator(s)

Perform a chamber piece written in conventional notational system. This can either be a pre-existing piece or a piece you composed. Using a different notational system, existing or self-created, rewrite and perform your chosen performance piece. Discuss the merits and effectiveness of both systems.

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

Sample Teaching and Assessment Strategies

Consolidation

Students may

- Use notational software to compose a piece of music using non-standard notation.
- Use an alternate or their own notation system to write a piece of music.
- Compose a work using two notational systems. Assess and weigh the effectiveness or suitability of the two notational systems in best expressing the work, in light of musical thoughts and ideas being conveyed.

Extension

Students may

- In groups of four, create a composition using their own notational system, including a legend. Provide a rationale for the need and effectiveness of the invented notational system in best representing their musical thoughts or ideas in a journal entry. A second group attempts to interpret and perform the piece. Students should discuss the effectiveness of notation in representing composers' musical ideas. The composing group may revise in light of feedback to bring the creative process full circle.
- Translate a R. Murray Schafer graphic score into traditional notation; or notate a Schafer piece, *Harbour Symphony*, in traditional score. Reflect upon the impact of Schafer's contribution or graphic notation in an audio recording.

Resources and Notes

Suggested

Resource Links: www.k12pl.nl.ca/curr/10-12/music/applied-music/appmus-3206/links/creating,-making,-and-presenting.html

- YouTube Channel: smalin
- Graphic Notation/ Performance
- Nashville Number System
- Doodle Music
- Notation/Print Scores software
- Notational Software
- Recording and Editing Software
- Thinking Tools
 - Plus Minus Interesting
 - Graphic Organizers/ Charts
- Guitar
 - Create Your Own Chord Chart

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

Outcomes

Students will be expected to

- 6.0 improvise and compose music expressing a range of thoughts, images, and feelings for a range of audiences and purposes

Focus for Learning

Teachers must cultivate a safe, respectful, and open environment where students feel comfortable to express themselves through the creative processes of improvisation and composition.

In cultivating a creative environment towards developing both processes, teachers will need to

- establish stimulating surroundings;
- promote an atmosphere of openness of thinking and doing;
- provide opportunities for students to express and do;
- encourage the exploration of ideas;
- ensure access to technologies of production; and
- provide time for student application, assessment, and reflection on process and product.

Students within the class may represent a spectrum in comfort, knowledge, skill and experience with musical composition and improvisation. Refer to Appendix C5:Creative/Productive Thinking Skills and Tools for activities to approach creative thinking and work.

Flowing from Music 2206, students will continue to have opportunities and experiences in composing music in Music 3206. Students' compositional efforts will expand beyond melody with primary chords and simple chord progressions to composing works for groups and with more melodic/moving lines.

It is the improvisational experiences and skill development that will be the primary focus within this outcome. Improvisational experiences will build from those in Music 2206 and should be reflective of music making contexts, musical elements and level appropriate musicianship skills, and as outlined in SCOs 1.0, 2.0 and 3.0 respectively. Refer to Appendices A6 and A7.

In doing so, students will need to become familiar with the key components of improvisation: harmony, chord progressions, structure/form, rhythm and listening skills. Musical improvisational activities should be scaffolded to move through non-pitched rhythmic, pitched rhythmic, melodic, and melodic/harmonic experiences.

Students will be expected to improvise using I, i, ii, iv, IV, V, vi, V7 chords as the harmonic foundations. Melodic improvisations may include all intervals and use swing rhythms, polyrhythms, and/or triplets.

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

Sample Teaching and Assessment Strategies

Activation

Teachers may

- Engage students in exploratory and spontaneous 'aural' composition through call and response body percussion.
- Introduce improvisation's theoretical fundamentals of scales (pentatonic, blues, natural minor, major) modes, and chord/triad structures.
- Provide students with a predetermined melody/progression and ask them to alter and perform it based on different emotions.
- Invite composers or songwriters to visit the class to interact with students in a workshop or lecture setting focusing on the musical decisions they make. Similarly, present a recording from a Songwriter's Circle.

Students may

- Engage in divergent thinking activities.
- Listen to Steve Reich's *Different Trains* (1988) and discuss the composer's use of the recorded voices and what effect it has on the listener.
- Take a scene from a movie or section of a play and improvise the appropriate sound effects for the reading of the story.
- Use digital audio devices to brainstorm or record musical ideas which can be revised and notated later.
- Explore improvisation in pairs. Student A plays a short (e.g., 1 or 2 bar) rhythmic phrase (same note) on their instrument and student B echoes it changing one rhythm. Students progress in difficulty to modifying an entire measure, and then into modifying melodic phrases. Select a simple song with ABA form. Students improvise B form (as class/group performs A).
- Improvise over a looped accompaniment or repeating chord progression.
- Consider how they might alter a pre-existing piece by using the Attribute Listing worksheet.
- As a class, compose a piece in which each student randomly selects a note. Play or record the resultant melody. Listen and discuss strengths and weaknesses. Then compose a piece in which note selection is based upon steps and leaps within a particular scale or mode. Listen and discuss strengths and weaknesses of this resulting piece and compare with the opening exercise. Is one product more 'successful' than the other? Why? Do established parameters help or hinder?

Resources and Notes

Authorized

Appendices

- Appendix A6: Progressive Musicianship Skills Spectrum
- Appendix A7: Musical Elements At-A-Glance
- Appendix C5: Creative/Productive Thinking Skills and Tools
 - Attribute Listing/Worksheet

Sibelius® (TR)

The Musician's Guide to Fundamentals (SR)

Teaching and Learning Strategies

- www.k12pl.nl.ca/curr/10-12/music/applied-music/appmus-3206/teaching-and-learning-strategies.html
 - Improvisation
 - Musical Creativity

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

Outcomes

Students will be expected to

6.0 improvise and compose music expressing a range of thoughts, images, and feelings for a range of audiences and purposes

Focus for Learning

Some students may be reluctant to improvise, thinking they will play “wrong” notes or create unsatisfactory music. Engaging students in improvisation through body percussion without using their instruments could help them become more comfortable. As such, guiding the experience by pre-establishing guidelines and considering student ability levels will go a long way towards a positive and productive student experience.

Creative skills need to be developed in a thoughtful, systematic manner to ensure student success. Teachers, in conjunction with students, should establish guidelines in advance for musical improvisation and composition activities. Starting guidelines could limit students to improvise and compose using a selected bank of musical elements within a predetermined number of measures. Creative activities – whether via improvisation or composition – should be inclusive of a range of genres and styles and should increase in complexity and be progressive in nature.

While often associated with jazz or modern music, learning experiences in improvisation will not be solely rooted within the jazz genre or context for this course.

Musical extemporization is defined as the creative activity of ‘in the moment’ composition or musical invention; a spontaneous kind of music making. Improvisational experiences should range from improvising within set parameters, such as the use of appropriate major, minor and blues scales over a specified chord structure, to complete free improvisation.

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

Sample Teaching and Assessment Strategies

Connection

Students may

- Discuss implications of software in creating arrangements of compositions.
- Improvise a melody from a predetermined set of notes to a teacher provided chord accompaniment.
- Complete an eight bar improvisation over a predetermined harmonic progression.
- Learn the pentatonic, blues and major scales, and use them to compose and improvise simple phrases up to eight bars in length. Elements should include larger intervals, chromatics, rests.
- Learn a 12 bar blues progression in the key of C major with four beats to each bar. Record this progression on the piano or guitar or have a student play it. Record or play/sing an improvised melody above it. For guitars, the keys E, A and D may be better keys. For B flat instruments, B flat, E flat and F may be better keys.

Consolidation

Students may

- Create a level appropriate harmonic progression over which to improvise a melody.
- Improvise using notes of the pentatonic scale within a given form, such as rondo. The teacher may lead with an 8-beat improvised phrase and the student follows with their version.
- Improvise a section or solo within the context of the piece of music.

Resources and Notes

Suggested

Resource Links: www.k12pl.nl.ca/curr/10-12/music/applied-music/appmus-3206/links/creating,-making,-and-presenting.html

- Steve Reich's *Different Trains*
- SCAMPER
- Music Creation Software
- Improvisation
 - Free Improvisation
 - Benefits/Importance
 - Games
 - Testimonials
- Creative Thinking - Force Fit
- Creativity Triggers
- Divergent Thinking
- Virtual Piano
- Chord Backing Tracks

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

Outcomes

Students will be expected to

6.0 improvise and compose music expressing a range of thoughts, images, and feelings for a range of audiences and purposes.

Focus for Learning**Sample Performance Indicator(s)**

In pairs, compose and notate a melody in a major or minor key to be played by your partner. Be sure to consult with your performer regarding ranges, transpositions, and performance abilities during the composition process. Your partner will then perform a piece in ABA form in which they will play the composed melody as the A section and improvise for the B section. Switch roles.

In groups of four, perform a blues song in which each member takes a turn improvising a solo using the blues scale while the other student(s) accompany.

Improvise a piece of music expressing a chosen thought, image or feeling.

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

Sample Teaching and Assessment Strategies

Extension

Students may

- Using material and items found in the classroom, but excluding musical instruments, create a piece of improvised music similar to the musical style of the group *Stomp*. Discuss the effectiveness of the items used and consider how the activity would sound differently in another location with different resources.
- Perform free improvisation within a piece of music.
- Work in a group to create an accompaniment for another student's solo work. They may alter the style of the piece based on the accompaniment chosen, incorporate percussion, alter the chords/chord progressions, change tempo and articulation, etc.
- Using a 12-bar blues format and blues scale, take turns improvising phrases, incorporating an element from the previous student (a rhythm, melodic fragment, range, etc.), then introducing their own element for the next student. Consider *Sonnymoon for Two*, or *C. Jam Blues*.
- Compose their own melody and accompaniment.

Resources and Notes

Suggested

Professional reference

- *Improvisation Games for Classical Musicians* by Jeffrey Agrell
- *Improv Games for One Player* by Jeffrey Agrell
- *Improv Duets for Classical Musicians* by Jeffrey Agrell
- *Improvised Chamber Music* by Jeffrey Agrell
- *Creativity Triggers for Musicians* by Steve Treseler
- *Creativity from the Beginning- Ideas for Teaching Improvisation to Young Musicians* by Timothy J. Groulx
- *Developing Musicianship through Improvisations* by Christopher D. Azzara and Richard F. Grunow

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

Outcomes

Students will be expected to

- 7.0 create and perform, alone and/or collectively, advanced music from a variety of styles, genres and forms

Focus for Learning

Students will be familiar with a variety of musical forms, styles and genres through musical experiences and content of the K-9 program as well as Music 2206.

Considerations in determining student repertoire may include

- pieces that may simultaneously address other SCOs, such as SCO1.0, 2.0, 5.0,10.0 (reference Appendix A7 Musical-Elements At-A-Glance Music 3206/Advanced);
- student preferences or music relevant and current to them;
- the combination of student ability and age appropriateness (reference Appendix B1: Assessing Your Performance Skills; and
- student exposure to a variety of genres and forms as previously defined in the Focus for Learning in Music 2206.

The variety of styles or genres explored in Music 3206 should stem from those noted under the context organizer for Music 3206 found in the Musical Elements-At-A-Glance charts in Appendix A7.

Music that is current and relevant to the students, in addition to music with which they may not be familiar, should be incorporated when considering musics to be explored. In addition to performing readily available repertoire, the opportunity for students to create (compose and/or arrange) their own works is increased. Performances and repertoire must expand to encompass trio and quartet works.

As with SCO 1.0, software such as *Sibelius*® may be a valuable tool to students and teachers alike in composing or arranging accessible repertoire.

As repertoire at this level will be more complex and challenging (e.g., increased and advanced skill requirements, increased chamber size) the quantity of musical works covered may be less than those covered in Music 2206. Likewise the number of final and/or formal performances may be reduced.

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

Sample Teaching and Assessment Strategies

Activation

Teachers may

- In consultation with students, develop a musical repertoire quota to ensure that students perform repertoire from a variety of different historical periods, ethnic origins, and technical and performance challenges, making sure to include choices from Jazz, New Music, Contemporary, Experimental, Performance Arts and Interdisciplinary.
- Present videos that mix genres and styles such as those reflected on the TV show, *Whose Line is it Anyway*.
- Display website *radio.garden*. Have students choose a location and listen to a live radio stream from that location. Did your experience match your expectations? Why or why not?

Students may

- Listen to a variety of repertoire with the goal of selecting appropriate pieces to learn/perform. The teacher should be part of the decision making process in consultation with the student.
- Compile an annotated bibliography of learned repertoire, identifying the style, genre, form, mood and general thoughts about the work. In the end, did they view it as a good choice? Did they like the piece? Did their view on it change during the learning process? All students can combine their annotated bibliographies to create a class reference resource for present and future students to use for selecting future repertoire.

Connection

Students may

- Identify a New Music, Contemporary, Experimental Music or Performance Art musician or performing group, noting the genre, style and typical forms. Explain the main characteristics of the style/genre and perform a selection (or excerpt) by this artist/group.
- As a trio or quartet, select and play an excerpt from a jazz piece and two more excerpts from contrasting styles, genres or forms. Using elements of their respective styles, genres or form, identify commonalities and difference in the excerpts.

Resources and Notes

Authorized

Appendices

- Appendix A7: Musical Elements at a Glance
- Appendix B1: Assessing Your Performance Skills
- Appendix B2: Individual Performance SelfAssessment Tool
- Appendix B3: Peer Critique of Solo/Chamber Music Performance
- Appendix B4: Student Performance Reflection
- Appendix B8: Student Music Passport
- Appendix C7: Seven Norms of Collaboration

Sibelius® (TR)

Method Books (SR)

- www.k12pl.nl.ca/curr/10-12/music/applied-music/appmus-3206/authorized-resources/method-books.html

The Musician's Guide to Fundamentals, Third Edition (SR)

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

Outcomes

Students will be expected to

7.0 *create and perform, alone and/or collectively, advanced music from a variety of styles, genres and forms*

Focus for Learning

As previously referenced in SCO 1.0, students should be encouraged to maintain performance and repertoire portfolios to facilitate the tracking of their development as independent and interdependent players and their applied experience with a variety of repertoire. This would also be valuable to teachers in their assessment and evaluation of student's progress. Appendices B2, B3, B4, B8 and C7 noted in the Resources and Notes column may be assistive tools in this regard.

Teachers are reminded that repertoire and student progress are intertwined; each impacts the other. The rate of student progress may be impacted by repertoire choice and/or the student's invested time in a piece. With this in mind, repertoire should be monitored and altered accordingly throughout the course to ensure student development and musical satisfaction as well as realistic attainment of the outcome(s).

Sample Performance Indicator(s)

From your digital performance portfolio, select and present four eclectic works representative of contrasting styles and/or genres. One of the works should be your own composition.

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

Sample Teaching and Assessment Strategies

Consolidation

Students may

- Select a song to create and perform in a different form (e.g., an ABA form as a Rondo, or a Pop Song as a Theme and Variations).
- Compose and perform an original solo, duet, 3-part or 4-part work in the style of a well-known performer or composer. As a class, discuss how the new work is similar to/different from the chosen original composer.
- From their music portfolio, identify three pieces representative of different styles and/or genres to practice and perform.

Extension

Students may

- Create and perform a variety show that encompasses the different styles/genres.
- Organize a dinner café. They could coordinate with the Nutrition class to create a menu of a variety of cultural foods and perform music to complement each dish.

Resources and Notes

Supplementary

Cultural Connections Resource Acquisition Program (RAP):
[www.k12pl.nl.ca/curr/10-12/music/applied-music/appmus-3206/cultural-connections-resource-acquisition-program-\(rap\).html](http://www.k12pl.nl.ca/curr/10-12/music/applied-music/appmus-3206/cultural-connections-resource-acquisition-program-(rap).html)

Suggested

Resource Links: www.k12pl.nl.ca/curr/10-12/music/applied-music/appmus-3206/links/creating,-making,-and-presenting.html

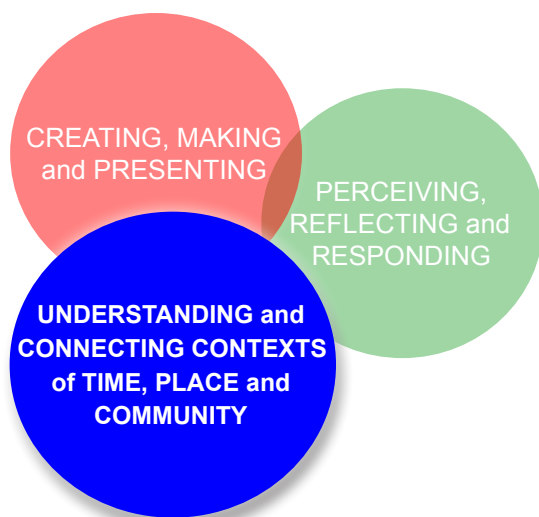
- Genre vs. Style
- Fugue
- *Whose Line is it Anyway?*
 - Song-Style Activity

Section Three: Specific Curriculum Outcomes

Understanding and Connecting Contexts of Time, Place, and Community

Understanding and Connecting Contexts of Time, Place, and Community

Focus



Connecting Contexts of Time, Place, and Community focuses on the evidence, knowledge, understanding, and valuing of the arts in a variety of contexts.

The appearance of specific curriculum outcomes found in the four column spreads flows and aligns with the understandings and processes targeted under the organizing strands. Since these processes are interconnected, the suggested strategies for an identified SCO often address multiple SCOs, both within and across organizing strands, and multiple modes of artistic engagement simultaneously.

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

The graphic that follows, provides a visual representation of the general and key stage 12 curriculum outcomes and their relation to the specific curriculum outcomes for this strand.

Outcomes Framework

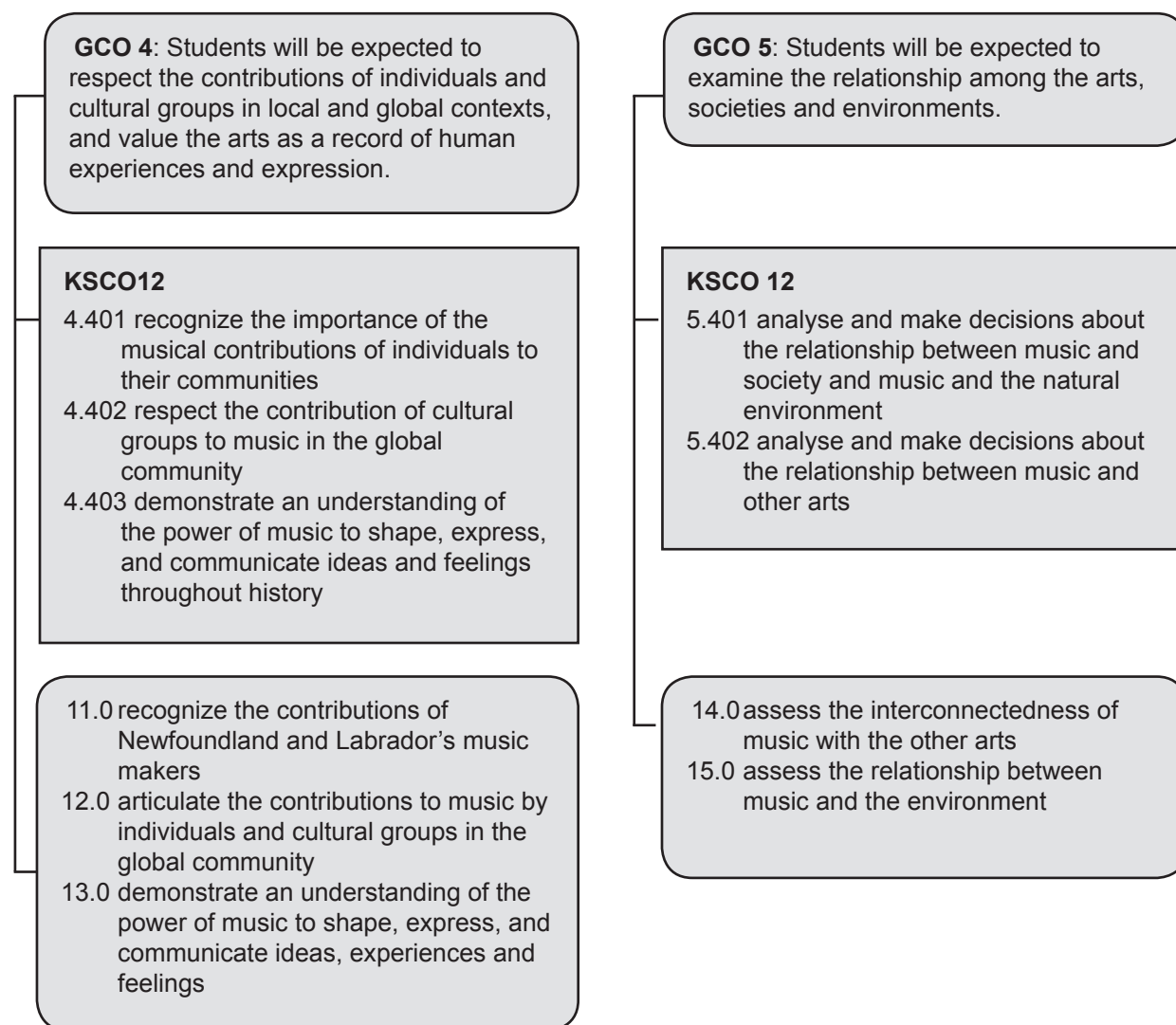
GCO 3: Students will be expected to demonstrate critical awareness of and value for the role of the arts in creating and reflecting culture.

KSCO 12

- analyse and evaluate the role of music in daily life
- evaluate possibilities for ongoing involvement in music-related vocations and avocations
- analyse and demonstrate an appreciation of music from a broad range of cultural and historical contexts
- analyse, understand, and value the influence of music in creating and reflecting culture, both historical and present-day

- 8.0 demonstrate an understanding of the role of music in daily life
- 9.0 explore, examine and demonstrate respect for music across a broad range of contexts
- 10.0 develop critical awareness of the cultural heritage and sense of place through the music of Newfoundland and Labrador

Outcomes Framework continued



SCO Continuum

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

Music 2206	Music 3206
8.0 demonstrate an understanding of the role of music in daily life	8.0 demonstrate an understanding of the role of music in daily life
9.0 explore, examine and demonstrate respect for music across a broad range of contexts	9.0 explore, examine and demonstrate respect for music across a broad range of contexts
10.0 develop critical awareness of the cultural heritage and sense of place through the music of Newfoundland and Labrador	10.0 develop critical awareness of the cultural heritage and sense of place through the music of Newfoundland and Labrador

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

Music 2206	Music 3206
11.0 recognize the contributions of Newfoundland and Labrador's music makers	11.0 recognize the contributions of Newfoundland and Labrador's music makers
12.0 articulate the contributions to music by individuals and cultural groups in our national community	12.0 articulate the contributions to music by individuals and cultural groups in the global community
13.0 demonstrate an understanding of the power of music to shape, express, and communicate ideas, experiences and feelings	13.0 demonstrate an understanding of the power of music to shape, express, and communicate ideas, experiences and feelings

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

Music 2206	Music 3206
14.0 assess the interconnectedness of music with other subjects	14.0 assess the interconnectedness of music with the other arts
15.0 assess the relationship between music and the environment	15.0 assess the relationship between music and the environment

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

Outcomes

Students will be expected to

- 8.0 demonstrate an understanding of the role of music in daily life

Focus for Learning

Teachers will need to cultivate a classroom environment which is sensitive to the student demographic and promotes student empathy and understanding of others' music and their connection to it.

Students should have explored the theme of music as an integral part of everyday life through non-arts curriculum perspectives of language arts and social studies as well as K-9 music curricula itself. They should understand that music serves different purposes across and within personal lives, communities and societies and that its role or impact may be shaped by the context and/or location in which it is experienced. Music can be a source of entertainment or pleasure as one listens, plays or dances to it. It is often a key component of celebrations, festivals, and religious or cultural rituals. Music can serve a therapeutic end as it provides an avenue towards relaxation, well-being and/or emotional release.

In Music 2206, students explored the role music plays within their personal lives, potentially inclusive of their families and immediate schools and surrounding communities. In Music 3206, students will examine the connection and impact of music and music making on one's well being, theirs and others. Aspects or contexts of exploration may include:

Sociological

- Forming and maintaining relationships
- Social bonding/ interaction

Psychological

- Emotional regulation
- Behavioural management
- Maintaining and enriching mental health

Therapeutic

- Music therapy
- Cognitive function (memory and Alzheimer patients)

Music therapy addresses patients' physical, emotional, cognitive and social needs. Music therapists use receptive techniques such as singing, playing, rhythmic activities, improvising, and songwriting.

Given the increase in chamber music experiences in Music 3206, the impact or role of music making as a group will also come into play. Group music making encourages social interaction and engagement and has been shown to promote a sense of community and belonging. Students will experience and demonstrate an understanding of this latter aspect within real world context of their chamber music experiences and reflections. Further information on SEL competencies and collaboration guidelines can be found on the k12pl site and in Appendix C7 respectively.

Sample Performance Indicator(s)

Through informance, present a musical work(s) that has been used to regulate emotions.

As a class, present a program of musical work(s) for alzheimer patients. The program may be presented live or recorded.

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

Sample Teaching and Assessment Strategies

Activation

Teachers may

- Invite a music therapist to visit and present to the class.
- Present examples of community based outreach programs, such as *El Sistema*, and their social impact.

Students may

- Reflect on their music making experiences within school or community groups. Compare and contrast these experiences with private lessons or independent music making.
- Reflect on personal instances where musical cues trigger certain behaviors, feelings or memories.

Connection

Students may

- Research one aspect of music therapy in detail. As a group, discuss music therapy in general and its role in the lives of various groups of people.
- Maintain a one week log of the time, type and impact of music they heard/performed.
- Interview members of an adult or community music group about their reasons for being involved in group music making.
- Interview two classmates about their experience of learning a piece of music within a new group/ensemble. How did they feel before, during and following their learning and performing of the piece with the group? Did their relationships evolve during the rehearsal process? How did the nature of the relationship - positive/negative - impact practice, rehearsals, performance, performance anxiety, etc.?

Consolidation

Students may

- In a journal entry, reflect on and compare their music making experience as a soloist versus a member of a quartet.
- Research, perform, and assess the impact of familiar songs on a patient's well-being (e.g., providing comfort to those with dementia; improving memory in stroke patients).

Extension

Students may

- Go 24 hours without hearing or making music and write a journal entry about the sociological or psychological impact.
- Create and perform a short set of four simple riffs, hooks, or ostinati designed to shift or impact mood/feeling.

Resources and Notes

Authorized

Appendices

- Appendix C7: Seven Norms of Collaboration

The Musician's Way: A Guide to Practice, Performance, and Wellness by G. Klickstein (Teacher Resource [TR])

- The Peak-Performance Myth, p. 207
- Counteracting Substance Abuse, p. 307

The Musician's Guide to Fundamentals, Third Edition (SR)

- p. 327

Suggested

Resource Links: www.k12pl.nl.ca/curr/10-12/music/applied-music/appmus-3206/links/understanding-contexts-of-time,-place-and-community.html

- Bobby McFerrin
- Music Therapy
- Social Psychology of Music
- Music and Social Skills/Behavior
- Music and Mental Health
- How Music Affects Us/Our Brains

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

Outcomes

Students will be expected to

- 9.0 explore, examine and demonstrate respect for music across a broad range of contexts

Focus for Learning

Teachers should be aware of and sensitive to students' cultural backgrounds, possible biases and predispositions as musics are explored, to avoid potential musical stereotyping and ethnocentrism.

In acknowledging their own musical preferences, students will continue to develop and expand their musical repertoire while at the same time understand that their personal, visceral and aesthetic responses are not sole indicators of 'good' music or of what music is valued. Students will come to appreciate and respond to other music outside their personal preference.

Students focused on a broad range of musics across cultural contexts in Music 2206. In Music 3206, students' focus will be directed towards musics within a minimum of three historical contexts. For the applied voice student, for example, the works could encompass vocal music from the Renaissance era, musical theatre after the Depression and chamber music of the late Classical period.

Students should have some understanding of, and familiarity with, historical contexts (periods) as explored through the Social Studies. Within this course, students will explore an eclectic mix of music through performance and listening. Guided Listening tools in Appendix C6 may be assistive.

Students should be able to situate musical examples within their respective historical context/environment, identify their hallmark features, and articulate the musics' merits using appropriate and respectful language. As with SCO 2.0, score analysis will come into play within this outcome. Students may discover the transcendency and/or evolution of musical elements, such as form.

There is potential for the range of works to be experienced through the students' respective repertoires. Student selection of their own repertoire should be encouraged. Teachers may oversee or interject, as warranted, regarding level appropriate performance repertoire in keeping with student's technical abilities. Software such as *Sibelius*® may be a valuable tool to students and teacher alike in composing or arranging accessible pieces of music.

Performance rounds and/or informances may be considered as avenues towards meeting this SCO. An informance, "intended to be both educational and entertaining", is comprised of a musical performance combined with "informative talk about the piece or instruments being played". (www.oxforddictionaries.com) See Appendix A11 for sample performance rounds. Performing a portion of a lengthy work may also be appropriate.

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

Sample Teaching and Assessment Strategies

Activation

Teachers may

- Present a brief timeline of music from the Renaissance to current day.
- Lead a class discussion around historical contexts of pieces students already know.
- Expose students to a variety of historical repertoire through recordings or video.
- Present the nature of music throughout the recognized periods in music history (the complexity of Baroque music, relative clarity of Classical, the emotional investment of Romantic, the use of mathematics in early 20th Century music). Using representative audio exemplars, engage students to reflect on the nature of the pieces and their own reactions to them through discussion or a blog entry.
- Facilitate a discussion around the frequent 'borrowing' amongst seventeenth and eighteenth-century composers, who 'recycled' content of older compositions into newer ones (e.g., the third movement of Berio's *Sinfonia* is a collage of literary and musical quotations). How does this compare with 'borrowing' current day?
- Discuss with students how musical form can transcend historical periods (e.g., the Classical period's AB/strophic is similar or the same as the chorus/verse format of pop music).
- Present audio examples of musical appropriation or obvious inspiration from one time period to another such as

- *Bourrée* from J.S. Bach's *Suite in E minor* for lute/guitar and *Blackbird* by The Beatles or *Bourrée* by Jethro Tull
- *Lieutenant Kijé* by Prokofiev and *Russians* by Sting
- Beethoven's *Pathétique* and Phil Collins' *Midnight Blue*
- Clementi's *Sonatina in G, op 36, no. 5* and *A Groovy Kind Of Love* by The Mindbenders (and covered by Phil Collins)
- *Plaisir d'Amour* by Jean Paul Egide Martini and *I Can't Help Falling In Love With You* by Elvis Presley
- the many artists that have used Pachelbel's *Canon in D*

Students may

- Categorize their performance pieces according to historical contexts.
- Assess their personal playlist to determine musical features and/or categories.

Resources and Notes

Authorized

Appendices

- Appendix A11: Sample Performance Rounds
- Appendix C6: Guided Listening

The Musician's Way: A Guide to Practice, Performance, and Wellness by G. Klickstein (TR)

- pp. 23-34

Sibelius® (TR)

The Musician's Guide to Fundamentals, 3rd Edition (SR)

- pp. 270, 272
- The Overtone Series: Appendix 4, A-28

Method Books (SR)

- <https://www.k12pl.nl.ca/curr/10-12/music/applied-music/appmus-3206/authorized-resources/method-books.html>

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

Outcomes

Students will be expected to

9.0 *explore, examine and demonstrate respect for music across a broad range of contexts*

Focus for Learning

Sample Performance Indicator(s)

Select and perform live a piece of music 'new to you' from a historical era or time period, highlighting its hallmark musical traits, features and style. Compare and contrast how your respect and appreciation for the music and its associated time period has changed since exploring it. What have you learned about that music and/or time period?

In trios, select three pieces or sections of works representative of three different historical periods to learn and perform. Your works should be a combination of solo and ensemble performances. Create a one minute *Powtoon* that incorporates musical snippets and the respective features of your chosen pieces.

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

Sample Teaching and Assessment Strategies

Connection

Students may

- Play a piece they already know and explain the significance of its historical context.
- Identify a historical era they would like to explore further and select a piece from that era to perform.
- Provide an informed and respectful response to a peer's playlist or works from other time periods.

Consolidation

Students may

- Listen to performances of classmates and critically discuss the musical elements, and how the piece reflects its historical context.
- Perform a piece from another historical era and discuss how the piece reflects the time period.
- In trios or quartets, create and perform a playlist for a given time period. Discuss how the selected pieces represent the chosen period and indicate what made the group choose those pieces.
- As a class, divide into small groupings (2, 3, or 4 musicians) to perform (live or recorded) an eclectic mosaic of a minimum of three pieces (or excerpts of) best representative of different historical contexts. As part of their performance, students will explain how the chosen pieces epitomize the respective contexts.

Extension

Students may

- Identify a performance technique applicable to their instrument that is predominantly associated with a traditional music, historical period, or style (e.g., harmony in 4ths for Japanese music, trills and turns for Baroque, hammer-ons for rock guitar, scoops and fall-offs for jazz, Alberti bass for classical piano, etc). Learn to perform this technique and demonstrate it to the class. Explain the context from which it came and how it fits. Trills in Baroque harpsichord could have arisen, for example, because there was very little sustain possible on the instrument. It is also reflective of the ornamented architecture of the time period.
- Construct and perform a playlist of three pieces from a given time period or representative of three different eras.
- Select a time period and research the nature of its musical traditions and genres. Prepare a slideshow of images and concepts/ideas/text to complement a student live performance in a multimedia presentation.

Resources and Notes

Suggested

Resource Links: www.k12pl.nl.ca/curr/10-12/music/applied-music/appmus-3206/links/understanding-contexts-of-time,-place-and-community.html

- Evolution/History of Music
- Story of Music
- Musical Periods
- Powtoon

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

Outcomes

Students will be expected to

10.0 develop critical awareness of the cultural heritage and sense of place through the music of Newfoundland and Labrador

Focus for Learning

Students should have some experience with and understanding of the province's cultural make up and historical contexts from Music K-9, Social Studies 8 and NL Studies 2205.

Building upon this and through musical performance, listening and analysis, students will discover and develop an understanding of the cultural heritage and sense of place of Newfoundland and Labrador. Similarly, some students may need to consider arrangements or transcriptions of original works in order to perform their chosen work. Student compositions or arrangements may also be a consideration. As with other SCOs tied to performance repertoire, software such as *Sibelius®* may be a valuable tool to students and teacher alike in composing or arranging accessible pieces of music.

It should be noted that cultural heritage is not synonymous with or limited to traditional or folk. Cultural heritage does not imply a singular (shared) sense of place. Broader in scope, music inclusive of traditional, current and emerging genres, native and immigrant cultural origins, and geographic locations would need to be explored in order to generate an authentic and living picture.

In Music 2206, students embarked on their exploration of sense of place and cultural heritage through the traditional music of various cultural and geographical origins from across the province, through performance, listening and analysis. In Music 3206, students will continue their exploration of sense of place and cultural heritage through an examination of the non-traditional or contemporary music of various origins - cultural and geographical - from across the province.

Students should be able to determine what is being expressed and whether sense of place has changed or differs from one point of origin or musical work to another. The type and/or genre of music itself may contain or convey a certain sense of place.

As evidenced in the chart on the following spread, students will also come to understand that, particularly in pop culture, type casting new or current artists to a single musical genre is an increasingly impossible exercise as their music cannot be described or categorized in simplistic terms. Genre crossing is not a brand new trend as the homogenisation of genres was part of the evolution of popular music of the 1950's.

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

Sample Teaching and Assessment Strategies

Activation

Teachers may

- Facilitate discussions around current day NL musicians
- Facilitate discussions around the evolving non-traditional music genres of NL. e.g., .ska, rock, pop, electronic, country, Americana roots, indie, jazz, singer/songwriter, inspirational, hip hop, etc.

Students may

- Explore traditional NL music (e.g., Harry Hibbs) and discuss how it reflected the way of life in NL at that time. Do modern songs of NL reflect our current sense of place?
- Assess lyrics of protest or anti-confederation songs such as *The Anti-Confederation Song* or *The Government Game* and compare with contemporary NL protest songs. Have the issues changed? How?
- Discuss successful musical groups from NL that are moving or have moved away from traditional NL folk music (e.g., *Hey Rosetta!*)
- Create a playlist of three songs in a non-traditional style by NL musicmakers.
- Explore the role of 'non-traditional' music. Is it for dancing or listening? Both or something else?
- Debate whether contemporary non-traditional style songs of NL reflect our current sense of place in ways similar to how 'older' traditional music reflected the way of life in NL at that time. Identify examples to support your thoughts.
- Discuss the influence of different musicians in various parts of the province. Do the artists influence the community's choice of music or does the community influence the artists' styles of music?
- Create a graphic timeline of the non-traditional NL music covered throughout the school year. Both the title of the musical work and the date covered would be noted at the corresponding geographic origin on a provincial map.

Resources and Notes

Authorized

Appendices

- Appendix B4: Student Performance Reflection

Sibelius® (TR)

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

Outcomes

*Students will be expected to
10.0 develop critical awareness
of the cultural heritage and
sense of place through the
music of Newfoundland
and Labrador*

Focus for Learning

Repertoire explored may include contemporary musical works by:

Musician(s)	Genre	Musician(s)	Genre
<i>The Black Auks</i>	Newfoundland Rock	<i>The Liz Band</i>	Alt/Punk/Rock band
Sherry Ryan	Roots/Country/Folk	<i>The Swinging Belles</i>	Children/Folk/Jazz
<i>Kubasonics</i>	Ukrainian Influenced Rock	<i>The Fortunate Ones</i>	Folk Pop
<i>Ouroboros</i>	Jazz/Funk/Folk	Clare Follett	Rock / Pop
Amelia Curran	Rock / Country	Harry Martin	Labrador Country
Bill Brennan	Piano / Jazz / Percussion	<i>The Thomas Trio and the Red Albinos</i>	Ska / Rock
<i>The Dogberries</i>	Jazz	Sherman Downey	Folk / Roots / Country
David Penashue/ Tipatchimun	Indigenous (Innu) Rock	<i>Dave McHugh Band</i>	Country / Rock
<i>Great Big Sea</i>	Folk Rock / Rock / Pop	<i>Hey Rosetta!</i>	Rock / Pop
Janet Cull	Rhythm and Blues / Pop / Rock	Jacinda Beals	Folk Rock
Gary and Whit	Inspirational / Folk	<i>Dennis Parker Band</i>	Blues
Adam Baxter, Ron Hynes	Rock / Folk Rock	Mary Barry	Jazz / Easy Rock - French and English
<i>The Once</i>	Indie/folk	Rod Jackson	Country

Sample Performance Indicator(s)

Perform a piece of non-traditional music which represents a current sense of place. Write program notes that describe the musical genre and sense of place being communicated by the music.

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

Sample Teaching and Assessment Strategies

Connection

Students may

- Discuss the nature of non-traditional music and how it may not be passed on by aural/oral tradition.
- Research and compare two NL pieces in a non-traditional style - one from a current day musical group and one a group from twenty years ago. Select one to perform.
- Present a current day 'non-traditional' selection from a NL artist or group that is popular in Canada or globally. Is the selection representative of NL culture, NL pop culture or the culture of somewhere else?
- Perform an arrangement of a 'non-traditional' NL selection.
- Research and generate a list of NL artists and their genre of music.

Consolidation

Students may

- Select and perform a piece of music they feel is representative of the current cultural diversity of the province. Students may discuss why they chose their selection and what, if any, connection they have to the selection. Refer to Appendix B4: Student Performance Reflection.
- Create and perform a piece of music that reflects their own sense of place.
- Choose a song from their own personal playlists (any genre) and replace the lyrics with their own lyrics to reflect their sense of present-day NL.

Extension

Students may

- Create and produce an awards show for non-traditional NL music. Nominate, present and justify the selections for each category.

Resources and Notes

Suggested

Resource Links: www.k12pl.nl.ca/curr/10-12/music/applied-music/appmus-3206/links/understanding-contexts-of-time,-place-and-community.html

- Newfoundland and Labrador Heritage
- Newfoundland and Labrador Culture
- Society and Culture
- Ska
- MusicNL
- Musical Genre Blurring

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

Outcomes

Students will be expected to

11.0 recognize the contributions of Newfoundland and Labrador's music makers

Focus for Learning

Within the studio context and applied nature of this course, music makers are defined as composers, arrangers, and performers. Likewise, and in alignment with SCO 10.0, the contributions of music makers explored in Music 3206 will move beyond those of the traditional genre to embrace those of non-traditional, contemporary, and current day persuasion.

Exploration of the music generated by NL music makers through performance may not be realistic or practical for some students in light of their applied instrument or proficiency level. In such cases, arrangements of the compositions may be considered. As with other SCOs tied to performance repertoire, software such as *Sibelius®* may be a valuable tool to students and teacher alike in composing or arranging accessible pieces of music.

As the level of impact may range from local, provincial, regional, national to international contexts, students will need to explore what qualifies as a contribution. What is considered a contribution and how is it determined? A contribution may encompass an action or service that helps to cause or increase the success of something. Both definition and provocative questions around the nature of contributions are further delineated in column two of SCO 12.0.

A sample of NL music makers and contributions is represented in the chart below:

Music Maker	Instrument	Recognition or Contribution
Don Wherry (performer, composer)	Percussion	Sound awareness
<i>Kubasonics</i>	Ukranian Band	Ethnic/immigrant infusion
<i>The Black Auks</i>	Instrumental	Contemporary/ Improvisation
David Penashue	Songwriter	Innu rock singer and songwriter
Game Boy	Electronic	Electronic and Alternative composer
Keith Power	Composer	Film and Television Composer

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

Sample Teaching and Assessment Strategies

Activation

Teachers may

- Facilitate a class debate around what constitutes a traditional versus a non-traditional NL music maker.
- Facilitate a discussion around what constitutes a significant contribution by exploring the following:
 - Hall of Fame athletes: What might they have done to be selected for the hall of fame?
 - Nobel prize winners: What is it? Who are some current/past winners? What contribution earned them the prize?
 - Rock and Roll Hall of Fame (or Country Music Hall of Fame) members: Why were these musicians nominated? How are they ultimately included in the Hall of Fame?
- Introduce students to a variety of non-traditional or contemporary NL music makers by providing a list of names and accompanying sound clips across a variety of generations and styles. Poll the class to see how many they recognize.
- Facilitate a discussion about current non-traditional NL musicians from across the province and their style (genre) of music. (e.g., Gypsy jazz of Dwayne Andrews). Ask students to reflect on the artists' motivation to explore their chosen style.
- Invite a local non-traditional NL style music maker to present a mini concert/lecture.

Students may

- Compile a list of their favorite non-traditional NL music artists and note if there are any attributes of the music maker(s) as a person that influenced their choices (e.g., social or political activist, lifestyle choices, social justice).
- Brainstorm a list of persuasive nouns, adjectives and phrases to describe significant contributions and/or contributors. Explore and compare with content on "How to Write a Compelling Nomination" on the Ontario Ministry of Citizenship and Immigration's website.

Connection

Teachers may

- Organize students into small groups of two to four students to learn and perform a well-known non-traditional NL song together. Students could choose from pre-selected pieces representative of musicians from different regions of the province.

Students may

- Attend and critique a performance (or view online) by a non-traditional/current day NL music maker reflecting on how and what they contribute to the province and its music culture.

Resources and Notes

Authorized

The Musician's Guide to Fundamentals, 3rd Edition

- pp. 301 - 312
- pp. 313 - 324
- pp. 325 - 328

The Musician's Way: A Guide to Practice, Performance, and Wellness by G. Klickstein (TR)

- p. 208

Continued

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

Outcomes

Students will be expected to

11.0 recognize the contributions of Newfoundland and Labrador's music makers

Focus for Learning

In Music 3206, contemporary or non-traditional NL music makers to consider may include

- composers and arrangers such as Keith Power, Michael Snelgrove, Michael Parker, Bill Brennan, Kat McCleavy, Brianna Gosse, Rachel Cousins, Clair Follett; and
- performers such as *Hey Rosetta!*, Atlantic String Quartet, Sherman Downey, Dwayne Andrews, David Pomeroy, Mary Barry, *Repartee*, *The Once*, *The Fortunate Ones*, *Quote the Raven*, Katie Hicks, Peter Halley.

Sample Performance Indicator(s)

Select a non-traditional artist (past or current) and explore their contributions to the NL music community. Show the cultural significance of the artist and the music created by the artist. Perform one selection for the class through either in-class performance or digital media. Performance should be in keeping with the musical styles and elements established by the original artist; after which, you can put your own interpretation on the performance to give a more individual spin or feel to the piece.

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

Sample Teaching and Assessment Strategies

Students may

- Explore ECMA nominations for non-traditional music category. Assess the nominees' contributions.
- Create a list of nominees for a NL Non-Traditional Music Hall of Fame. Provide examples of how the nominees are deserving candidates for this honour by determining whether they have
 - shown ongoing initiative and/or dedication in devoting themselves to their craft and the NL non-traditional music community;
 - earned the respect of their peers and become an expert in their field; and
 - demonstrated innovation and/or creativity.
- Write a press release for a MusicNL Award nominee of their choosing. Underscore their contribution by outlining:
 - their status pre nominee achievement;
 - the scale and status (completed/ongoing) of the achievement;
 - the impact on the NL non-traditional music community or province;
 - the outstanding aspects of the achievement, including any extraordinary circumstances or challenges the nominee faced; and
 - what separates the nominee from others doing the same thing.

Consolidation

Students may

- Create a sampler of audio clips representative of a chosen non-traditional NL artist's greatest works or contributions. Write short journal entries reflecting the rationale for their choices.
- As a class, prepare and present a musical program representative of a variety of non-traditional NL music makers.
- In a masterclass setting, listen to performances of classmates and critically discuss the context of the piece performed and the performance itself.

Extension

Students may

- Write a tribute song to their chosen non-traditional NL music maker.
- In collaboration with Music 2206 students, put together a variety show headlining NL talent. Invite other areas of the school and/or community to also be involved. Before the performance of each selection give a brief introduction of the NL artist who is being recognized and why. Create and/or perform a non-traditional NL work at the event.

Resources and Notes

Suggested

Resource Links: www.k12pl.nl.ca/curr/10-12/music/applied-music/appmus-3206/links/understanding-contexts-of-time,-place-and-community.html

- Interview with Composer Andrew Staniland
- Music NL
- Socan
- NL Musicians/Composers/Arrangers
- Compelling Nominations

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

Outcomes	Focus for Learning
<p><i>Students will be expected to</i></p> <p>12.0 articulate the contributions to music by individuals and cultural groups in the global community</p>	<p>As defined in the Cambridge online dictionary, a contribution is something that one adds or does to “help produce or achieve something together with other people, or to help make something successful”.</p> <p>In the exploration of this SCO, students should consider the following questions:</p> <ul style="list-style-type: none"> • What qualifies as a musical contribution? • How do they come to light? • How are they recognized? • By whom and by what standards are contributions determined? <p>On the international level, musical contributions may be more well-known and conveyed through televised competitions, award and musical talent shows like <i>MMVAs</i>, <i>The Voice</i>, <i>X Factor</i> and social media sharing platforms such as <i>YouTube™</i>, <i>Spotify™</i> and <i>Musical.ly™</i> (TikTok) The nature of social media, however, has the capacity to significantly impact or redirect what gets recognition, who the expert voices are and the global reach in broadcasting the contribution. In their exploration, students should question: How do these recognition mechanisms compare? How do the nature of recognized contributions compare? How does international recognition compare with contributions on a local /national level?</p> <p>Musical contributions to examine on the global level may encompass but not be limited to the</p> <ul style="list-style-type: none"> • affirmation and preservation of cultural tradition; • collaborative performance efforts (e.g., generational: Tony Bennett and Lady Gaga; stylistic: Pavarotti and pop stars; virtual: Eric Whitacre’s <i>Virtual Choir</i> and Darren Solomon’s <i>In Bb 2.0</i>) • creation of new notational system(s) and sound awareness (e.g., John Cage); • heightened musical experience (e.g., theatrical and sensory experiences in the performance art of Lady Gaga, Peter Gabriel, Madonna, and Blue Man Group performances respectively); • introduction of new products/technologies that enhance music making. (e.g., wah wah pedal, trumpet mute, valves); • introduction or alteration of new and existing musical genres (e.g., Elvis Presley turning gospel/blues into rock and roll, Ray Charles introducing Rhythm and Blues); and • revival or popularization of a musical genre (e.g., Mumford and Sons and folk song; India-Bollywood, Swing as electro-swing). <p>Sample Performance Indicator(s)</p> <p>Create, and perform at least one selection, a posthumous tribute program for an international music maker. In your eulogy, articulate the type, scope, and impact of the artist’s contribution and why you chose the specific work.</p>

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

Sample Teaching and Assessment Strategies

Activation

Teachers may

- Facilitate a discussion about how individual(s) and cultural group(s) can make a musical contribution to the world.
- Introduce organizations and award shows such as Grammys, the BRIT Awards, the JUNOs the ARIAs, and the Rock & Roll Hall of Fame. Facilitate a class discussion around: What and who is being recognized? Why? How are contributions recognized? Are all musical contributions recognized through these mechanisms?
- Introduce individuals or cultural groups that exemplify and have been recognized for significant musical contributions (e.g., Elvis Presley, Ray Charles, The Beatles, The Beach Boys, Les Paul, Jimi Hendrix, Pink Floyd, Phil Spector, DJ Tiesto, Voces8, Gord Downey, Aretha Franklin, Drake).

Students may

- Brainstorm groups or individuals who made musical contributions in the global community. Groups can include companies that have created musical technologies or technological devices such as MIDI synthesizers, multi-track recording, Philips' cassette, Sony's Walkman, and Apple's iPod.

Connection

Students may

- Choose and perform live a piece by an international music maker or group who has made a universally recognizable contribution. Present the contribution and its significance.
- Present musical selections from international music maker(s) and discuss the importance of one specific work.

Consolidation

Students may

- Assess repertoire within their emerging performance portfolio for works by international musicians (individuals and/or cultural groups) who have made global scale contributions. Articulate specific and respective contributions within accompanying program notes.
- Create a graphic representation of the global musical contributions studied or researched that you consider most important. Why?

Extension

Students may

- Present an informant on an artist recognized for their global contribution to music. Discuss the artist's musical influences and views on music's role in the world.

Resources and Notes

Suggested

Resource Links: www.k12pl.nl.ca/curr/10-12/music/applied-music/appmus-3206/links/understanding-contexts-of-time,-place-and-community.html

- Social Media
- BRIT awards
- How Paul Simon Introduced American Pop to World Music With 'Graceland'
- World Music
- Nigeria: Afrobeat is Naija's main music contribution to global music
- Technologies that Revolutionized Music

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

Outcomes

Students will be expected to

13.0 demonstrate an understanding of the power of music to shape, express, and communicate ideas, experiences and feelings

Focus for Learning

Communication is the act or process of using words, sounds, signs, or behaviors to exchange information or to express ideas, experiences and feelings, to another. Effective communication occurs when the intended message of the sender has been understood by the receiver, implying they share and understand a common communication system.

Music is a tangible and accessible means of global communication and expression. In addition to transmitting ideas, it has an innate capability that can simultaneously elicit strong emotional responses; responses powerful enough that those same emotions can be triggered by the same music years later. While music can heighten the impact of text, it also has comparable messaging power and impact without the aid or support of text or supporting storylines.

It should also be noted that composers or performers do not convey or underscore the same message the same way. The ways in which they may manipulate the musical elements or incorporate instruments are varied. As such, the undertones and impacts of their works are equally varied. The sampler of audio tracks in the chart below captures this variance in musical composition and performance in conveying messages on a variety of social justice issues.

Artist/Work	Genre	Issue
Lesley Gore's <i>You Don't Own Me</i>	teen pop	sexism
Nickelback's <i>Never Again</i>	rock and roll	sexism/abuse
Chumbawamba's <i>Homophobia</i>	anarcho-punk	heterosexism
Halford's <i>Silent Screams</i>	heavy metal	heterosexism
Native Deen's <i>My Faith, My Voice</i>	hip-hop	religious intolerance
Queen Latifah's <i>UNITY</i>	hip-hop	sexism
Johnny Cash's <i>The Ballad of Ira Hayes</i>	country music	racism
Bob Dylan's <i>Only a Pawn in Their Game</i>	folk	racism
Iron Maiden's <i>Run to the Hills</i>	heavy metal	racism
DC Talk's <i>Colored People</i>	pop rock-	racism
Rage Against the Machine's <i>People of the Sun</i>	rapcore	racism
McCartney's and Wonder's <i>Ebony and Ivory</i>	pop; R&B	racism
Kanye West's <i>Jesus Walks</i>	hip-hop	racism

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

Sample Teaching and Assessment Strategies

Resources and Notes

Activation

Teachers may

- Discuss the social injustice of war with students and how the pain of war has been conveyed in music:
 - Dmitri Shostakovich's *Symphony No. 7* (1939) portrays the City of Leningrad's resistance to the Nazi Military
 - Penderecki's *Threnody to the Victims of Hiroshima* (1960) portrays the aftermath of the nuclear bombing of Hiroshima.
 - Benjamin Britten's *War Requiem* (1961) portrays the horrors of war.
 - Karel Husa's *Music for Prague* (1968) portrays the Soviet Union's takeover of the City of Prague.
- Play recordings of music that address Indigenous people's identity and issues with social injustice and racism. Facilitate discussions on the emotional impact of performances such as
 - *Indian Reservation* (1966) by Paul Revere and the Raiders;
 - *The Secret Path* (2016) by Gord Downie;
 - *Power in the Blood* (2015) by Buffy Sainte-Marie; and
 - *Stolen Land* (1990), *Indian Wars* (1991), by Bruce Cockburn.

Students may

- Assess the role/effectiveness of music in addressing social justice issues.
- In a journal entry, reflect on music that 'speaks' to them and why. Include an assessment or analysis of the music's features.
- Identify their favorite performer of positive citizenship messages. Critically examine the reasons why that artist's music or message appeals to them.

Connection

Students may

- Compare/contrast the impact of a social issue communicated by a news report versus a song. Assess the effectiveness of the music medium.
- Research and explore organizations comprised of musicians that support and promote positive impact (e.g., Musicians Without Borders, Freemuse, Association for Cultural Equity, Musicians for Human Rights, Harmony Project, and the Dream Unfinished).
- Compose a piece to communicate an idea or feeling and play/sing it for the class. This can be done electronically using available software (e.g., *Audacity™*, *Soundation*, *Garage Band®*).

Continued

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

Outcomes

Students will be expected to

13.0 demonstrate an understanding of the power of music to shape, express, and communicate ideas, experiences and feelings

Focus for Learning

Students will continue to explore and examine the communicative power of music through listening to, composing and performing music. The inherent affective dimension of music makes it an effective tool in communicating messages of a more global, universal and/or social nature. Its potential to elicit an emotional/visceral response strong enough to impact social change or inspire others to take action is powerful. Having explored the power of music from a variety of perspectives in Music 2206, it is this concept of music impacting positive social change and/or promoting good citizenship that will be explored in more depth in Music 3206. Teachers should be sensitive to class diversity of backgrounds and experiences as social issues or messages are explored.

Sample Performance Indicator(s)

As a class, perform a program of musical works that promote positive change based on an identified social issue. Works could include student compositions. Discuss the effectiveness and/or impact of each work in promoting positive change or action.

Create and perform your own composition countering an identified social issue.

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

Sample Teaching and Assessment Strategies

Students may

- Identify an issue in current society and create a playlist/mix tape of existing musical works that promote positive change counter to the issue.
- View a section of a movie or video that deals with a social issue or injustice. In a journal entry, reflect on the nature and effectiveness of the music/soundtrack and its message.
- Compare/contrast three to five musical works that address the same social issue. Students' comparisons should include a critical analysis of each work's effectiveness in conveying the message

Consolidation

Students may

- Select a poem that promotes citizenship and set it to music.
- Identify an issue in current society and compose and perform a musical work to promote positive change.
- In groups of three or four, select and perform a musical work known to have inspired others to take positive action. Articulate the positive impact or call to action and reflect on how the musical medium was effective in championing the cause.

Extension

- Create and perform a musical work that promotes a positive culture within the school community.

Resources and Notes

Suggested

Resource Links: www.k12pl.nl.ca/curr/10-12/music/applied-music/appmus-3206/links/understanding-contexts-of-time,-place-and-community.html

- How Music Works
- Dynamic musical Communication of Core Affect
- Social Justice
- Music/Musicians for Positive Change
- Music that has changed the world

Professional Reference

- *The Oxford Handbook of Social Justice in Music Education*, edited by Cathy Benedict, Patrick Schmidt, Gary Spruce, and Paul Woodford

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

Outcomes

Students will be expected to

14.0 assess the interconnectedness of music with the other arts

Focus for Learning

The arts is an umbrella term for a group of creative disciplines that provide and represent an outlet for creative expression and concrete manifestation of that creative impulse. Depending on the time period in history, the header and its subset of creative disciplines have varied in nomenclature. While how the arts are defined, interconnected and organized may continue to evolve, for the purposes of this SCO, the arts are defined and organized as noted in the chart below.

Performing Arts	Literary Arts	Visual Arts
Art form in which a live human performance is the principal product.	Art form or product does not require a performance in order to be experienced but can be through public oral recitations.	Art form or product does not require a performance in order to be observed and experienced.
<ul style="list-style-type: none"> • Dance • Music • Performance Art • Theatre 	<ul style="list-style-type: none"> • Ballad • Folktale • Poetry 	<ul style="list-style-type: none"> • Architecture • Ceramics • Conceptual or Installation Art • Drawing • Painting • Photography • Sculpture

Multidisciplinary art is a result of thinking across disciplines and creating an event or product combined of two or more disciplines. Collaboratively, or interdependently, the connectedness of the arts is manifested in multidisciplinary forms, such as operas and musicals (music, drama, visual art and dance) and ballets (dance and music). Students would have exposure to multidisciplinary combinations through their experiences with music videos, films, video games, movie soundtracks, concerts incorporating multimedia components (film/visuals and music) and dance recitals.

Performances by the Blue Man Group, Björk, Feist, and STOMP, or John Cage's Living Room Music are examples of interdisciplinary combinations or Performance Art. Performance Art often challenges an audience to think in new and unconventional ways. Presented within a fine art context, it can be live or recorded and happen anywhere and for any length of time. The relationship and interaction between the performer and audience plays an integral part in the nature of the performance; an experience which often cannot be repeated or recreated. It is the happenings within a particular place at a particular time that constitutes the work. Performance art grew out the visual arts. SCO 20.0 explores further the interplay of audience response and performer.

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

Sample Teaching and Assessment Strategies

Activation

Teachers may

- Show exemplars of music and art performance, such as Kseniya Simonova's *Sand Art*. Discuss how both art forms connect to tell or enhance the story.
- Introduce program music such as Mussorgsky's *Pictures at an Exhibition* or Benjamin Britten's *Four Sea Interludes, #4 Storm*.
- Guide student listening of music inspired by another art form (e.g., music from the impressionistic period) using a class blog, word wall or memory box to record students' understandings of the connections and/or crossovers (e.g., Nat King Cole's *Mona Lisa* and Don McLean's *Vincent (Starry Starry Night)*).

Students may

- Deconstruct music videos. Students first listen to music and view the video in isolation and then re-experience the final product of the music video with all components. Discuss the depth and effectiveness of the connection between music and the other art forms in the video.
- Study cover art for music found on various media (e.g., LPs, CDs, Facebook™ pages or web pages) and discuss how it relates to the music, ideas, artists and time period of the album.
- Examine a variety of music videos and discuss the relation of music to other art forms (e.g., dance, drama, visual arts, multimedia).
- Examine and discuss live or recorded Performance Art.
- Reflect on the impact music can have on a dramatic play. How can music intensify the emotions evoked by the actors? Watch the same scene with different background music and compare/contrast the overall effect.

Resources and Notes

Authorized

Appendices

- Appendix C7: Seven Norms of Collaboration

Teaching and Learning Strategies

- www.k12pl.nl.ca/curr/10-12/music/applied-music/appmus-3206/teaching-and-learning-strategies.html
- Music Makers in Newfoundland and Labrador Series - Jody Richardson and Grant King On... An Interdisciplinary Project

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

Outcomes

Students will be expected to

*14.0 assess the
interconnectedness of
music with the other arts*

Focus for Learning

Independently, the connection amongst the arts can be seen in their stylistic features or characteristics of a culture, society, or time period. The idiomatic ornamentation of the music of the Baroque period is paralleled in the architecture's extravagant decorativeness. The Romantic period's emphasis on intense emotion and the importance of nature is expressed in landscape paintings and the range of dramatic contrast in dynamics and pitch. Often the social climate or messaging are shared as well.

In Music 2206, students explored the connection of music with other subjects. In Music 3206, the focus turns to the connection and interconnection of music with other art forms. Students will

- examine how one art form can inspire or complement another;
- examine how art forms from similar time periods or cultures feature similar hallmarks; and
- create and/or perform multidisciplinary works

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

Sample Teaching and Assessment Strategies

Connection

Teachers may

- Engage students from the art or technology class to create a video collage of colours. Have music students create and/or perform music that they feel best portrays the visual work presented to them. Students should discuss what connections they made to create the music and evaluate the effectiveness of the end product.

Students may

- Select an artwork that expresses how they feel when listening to a specific piece of music.
- Examine musicians' use of poems as song lyrics (e.g., Leonard Cohen, Ron Hynes).
- Create and present music for an art show at school.
- Research and assess contemporary musician's incorporation of other arts in the production or performance of their works, such as stop animation in Amelia Curran's *Gravity*.
- Compose or improvise a piece of music that invokes the feeling and thoughts you experience when viewing a particular piece of visual art.
- Within your small chamber group, use one or two frames from your favorite comic book to create and perform a complementary soundtrack.

Consolidation

Students may

- Compose and perform music inspired by another art form. Peer assess the connection and/or value addedness of the other art form.
- Create a picture or other artwork (e.g., dance) inspired by the music performed or composed by another student. Reflect on their collaborative creation process and compose a journal entry that explains a rationale for their choice of art form and their thoughts throughout the creation process.
- Improvise music to a slide show of visual art that evokes the feelings and thoughts they experience when viewing the artwork.
- Create and perform music for a music video. Music may be pre-existing or will be newly created and must be recorded and/or manipulated to reflect the mood and feeling of the accompanying visuals.
- Using the norms of collaboration (Appendix C7), collaborate to create and/or perform a performance art piece.

Continued

Resources and Notes

Suggested

Resource Links: www.k12pl.nl.ca/curr/10-12/music/applied-music/appmus-3206/links/understanding-contexts-of-time,-place-and-community.html

- Performance Art
- Sand Art
- Amelia Curran's *Gravity*
- Music and Dance
- Music and Poetry
- Music and Visual Art
- Music and Film
- Animations
- Graphic Score

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

Outcomes

Students will be expected to

14.0 assess the interconnectedness of music with the other arts

Focus for Learning

Sample Performance Indicator(s)

Select another art form in which to create a complementary backdrop to a selected work from your performance portfolio. Multimedia work may be presented live or recorded. Accompany the work with a reflection on the rationale for your choice of artwork and an assessment of its effectiveness.

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

Sample Teaching and Assessment Strategies

Resources and Notes

Students may

- Discuss program music. Does it exist in today's society? Do present day writers depend on a music video to represent what their music is saying or evoking? Do music videos distract from a listener's enjoyment of a work?
- Select a scene from a TV show or movie which includes music. Remove the original music through software or simply turning down the volume, and replace it with their own composed or improvised performance. Did they intend their music to convey a similar, alternate or juxtapositioned emotion for the cinematic piece? Were class members able to appreciate the new music as appropriate?

Extension

Students may

- Coordinate with drama students to present a short play or monologue accompanied by appropriate background music. Evidence of their peer-to-peer collaboration and discussion regarding the intent of the scene emotionally, and nature/role of music should be noted in their collaborative journal.
- Collaboratively create a music video with students in other courses (e.g., Drama/Theatre, Art, Communication Technology). Applied music students could provide the music, drama students could become the actors in the video and Art or Communication Technology students could film the product. Students from applied music could select a piece they want to perform and record the track using resources available (e.g., *Garage Band*®, *Audacity*™). The Drama class develops a formal script for the video and assigns duties (actors, stagehands). All classes work together towards the creation of the production. Students collaborate to edit the final product using resources available (*iMovie*®, *Windows Movie Maker*). Art and Skilled Trades classes could also be engaged to help with more elaborate sets for the video.
- Create an instrumental piece and choreograph a dance to convey a predetermined message.

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

Outcomes

Students will be expected to

15.0 assess the relationship between music and the environment

Focus for Learning

Students should explore the connection music has with its surrounding circumstances or conditions - social and cultural - as well as with the shared values and interests of a community.

A culture's music may be influenced by aspects of that culture such as its social and economic organization and experience, climate, and access to technology. The emotions and ideas that music expresses, the contexts in which it is played and listened to, and the attitudes toward that music and its music makers vary between regions and periods.

In order to understand the nature of the music within an identified culture or moment in time, an examination of the symbiotic nature of societal values, thinkings, trends and music would consider the following aspects:

- Trends - what is popular at a certain point in time. These may be reflected/paralleled in fashion, pop culture and entertainment.
- Mainstream versus sub cultures - majority versus minority populations. A majority population typically subscribes to a commercially prescribed culture while a minority population of like-minded individuals counter or question the status quo or mainstream.
- Societal values - those things which are deemed to be important or deserving of high regard, on a personal or societal level. What society judges to be important significantly impacts or informs the culture of a society. Societal values are subscribed to by the current populace and passed on to its future generations.
- Social issues - problems that impact a significant number of individuals within a society.
- Social media and its role or impact in the music community.

In Music 2206, students explored a myriad of environmental aspects, with a focus on social justice. Societal values will be the focus in Music 3206.

Societal values, such as respect for human dignity and fundamental rights, are abstract conceptions of what is deemed important and worthwhile and provide the general guidelines for social conduct. Social norms articulate the tangible standards towards attaining the societal values. If a society, or group of people, value the institution of marriage, for example, it may impose strict sanctions prohibiting adultery. Students will have some understanding of values and societal values through the social studies and Ethics and Philosophy/ Social Justice curricula.

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

Sample Teaching and Assessment Strategies

Activation

Teachers may

- Facilitate a class discussion on the definition and examples of values, such as respect, tolerance and benevolence.
- Present a timeline of musical examples that has been influenced by society. Facilitate class discussions on how the musical examples reflect the values and norms of that particular time period.

Students may

- Generate a graffiti wall reflective of the values or things the class believes are important. Discuss similarities/differences.
- Reflect on where they typically experience musical performances and how the locations might impact the listener's perceived value of the work and/or how the location itself may be reflective of the values of those who frequent it. Locations to consider may include
 - established performance halls (e.g., Arts and Culture Centres);
 - open air performances (e.g., street buskers);
 - alternative venues (e.g., places of worship, community halls, cafes); and
 - school spaces (classrooms, gymnasiums).

In a journal entry, reflect on things of importance to them.

Connection

Students may

- Identify and examine current day trends and their impact on society and music.
- Record types and locations of musical performances within their community to assess the value the community places on music in general or a specific type/genre of music.
- Compare/contrast music of a rural versus urban society. Determine what the nature of each society's music communicates about their value of music.
- Create a graphic score reflecting their personal values.
- Compose a musical work that encourages positive values, reflective of their school's societal and cultural norms.

Resources and Notes

Suggested

Resource Links: www.k12pl.nl.ca/curr/10-12/music/applied-music/appmus-3206/links/understanding-contexts-of-time,-place-and-community.html

- Trends
- El Sistema
- Values

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

Outcomes

Students will be expected to

15.0 assess the relationship between music and the environment

Focus for Learning

In examining the relationship between music and societal values, students could explore the following

- What value does a society place on the arts? What voices or perspectives inform this conclusion?
- What genres (folk, classical) of music are present within a society? What do they communicate about that society's value of music? Has the society's value changed over time? If yes, in what way and what were the impacting factors/events?
- What is the role of music within that particular society or environment?
- How does the value of music compare across societies?
- How do societal values or values of individuals of significance, compare with students' values?
- Whose voice matters? Do some voices matter more? Why?
- What do community based music programs (e.g., *El Sistema*, *Festival 500*) school based music programs and private lessons communicate?

Sample Performance Indicator(s)

In groups of four, select a representative work from your chosen society to present to the class. Your piece may be performed live or presented via a recording. Your presentation must include an interpretation/inference and rationale of the society's value of music.

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

Sample Teaching and Assessment Strategies

Resources and Notes

Consolidation

Students may

- As a class, select a society, province or country to research. On a map or graphic representation, identify and chart the musics present. Perform a piece from the genre most valued.
- Perform musical examples of different cultures and styles and examine how societal values are reflected in the music. Consider the time it was written, intention, and context.
- Pair/share their preferences or values on a particular piece of music. In a journal entry, record their personal value of the work before and after the pair/share activity, noting whether or not their value of the art has changed and why/why not.
- Identify and discuss a musical work that might be deemed “unacceptable” in current society due to changing values and the impact of the shift in values on the ‘value’ of the piece (e.g., Frank Loesche’s *Baby Its Cold Outside*).

Extension

Students may

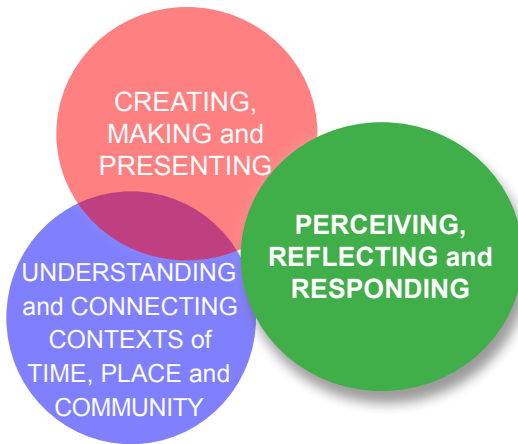
- Identify a musical work that would be considered “unacceptable” by current day values. Compose a song parody that exhibits a more modern or sensitive commentary on the value.

Section Three: Specific Curriculum Outcomes

Perceiving, Reflecting, and Responding

Perceiving, Reflecting, and Responding

Focus



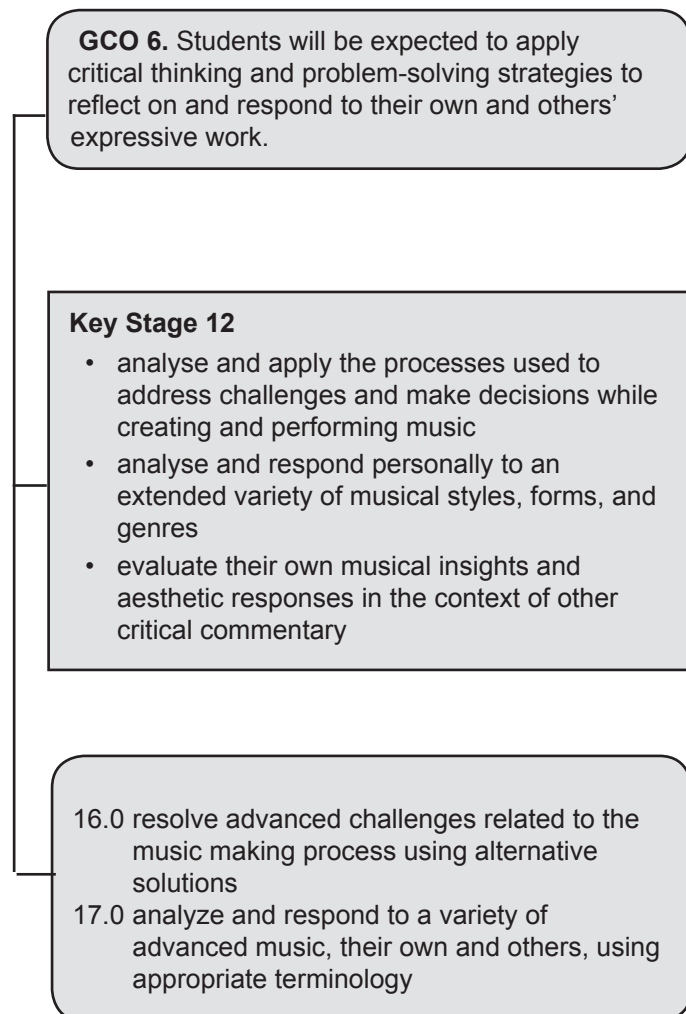
Perceiving, Reflecting, and Responding is concerned with students' ability to respond critically to art works through increasing knowledge and understanding of, and appropriate responses to, the expressive qualities of art works.

The appearance of specific curriculum outcomes found in the four column spreads flows and aligns with the understandings and processes targeted under the organizing strands. Since these processes are interconnected, the suggested strategies for an identified SCO often address multiple SCOs, both within and across organizing strands, and multiple modes of artistic engagement simultaneously.

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

The graphic that follows, provides a visual representation of the general and key stage 12 curriculum outcomes and their relation to the specific curriculum outcomes for this strand.

Outcomes Framework



Outcomes Framework continued

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

KSCO 12

- select among available technologies to create and perform music that reflects a variety of moods, thoughts, and feelings
- demonstrate an understanding of the relationship between technical skill and the expressive qualities of sound sources
- investigate the relationship between technologies of sound production and reproduction and personal response

- 18.0 select among available technologies to perform music that reflects a variety of moods, thoughts, and feelings
- 19.0 demonstrate an understanding of the relationship between advanced technical skill and the expressive qualities of sound sources

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

KSCO 12

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

- 20.0 assess the impact of audience demographic and/or response on the creation or performance of a musical work
- 21.0 examine the relationship between intention and outcome in musical works
- 22.0 offer and respond to constructive feedback

SCO Continuum

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

Music 2206	Music 3206
16.0 identify challenges and demonstrate alternative solutions related to the music making process 17.0 analyze and respond to a variety of music, their own and others, using appropriate terminology	16.0 resolve advanced challenges related to the music making process using alternative solutions 17.0 analyze and respond to a variety of advanced music, their own and others, using appropriate terminology

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

Music 2206	Music 3206
18.0 select among available technologies to perform music that reflects a variety of moods, thoughts, and feelings 19.0 demonstrate an understanding of the relationship between technical skill and the expressive qualities of sound sources	18.0 select among available technologies to create music that reflects a variety of moods, thoughts, and feelings 19.0 demonstrate an understanding of the relationship between advanced technical skill and the expressive qualities of sound sources

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

Music 2206	Music 3206
20.0 assess the impact of audience demographic and/or response on the creation or performance of a musical work 21.0 examine the relationship between intention and outcome in musical works 22.0 offer and respond to constructive feedback	20.0 assess the impact of audience demographic and response on the creation or performance of a musical work 21.0 examine the relationship between intention and outcome in musical works 22.0 offer and respond to constructive feedback

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

Outcomes

Students will be expected to

16.0 resolve advanced challenges related to the music making process using alternative solutions

Focus for Learning

Problem solving requires both critical and creative thought processes. Their interdependence is evidenced as students identify the issue(s), define realistic and attainable goal(s), brainstorm multiple possible resolutions to the challenge(s), assess positive and negative consequences for each solution generated, select the best solution in resolving the challenge, within a realistic timeline and apply and evaluate the success of selected solution(s).

Alternatively, heuristics or mental shortcuts shorten decision making time and enable people to solve problems and arrive at judgements more quickly. Other thinking and creative problem solving skills and tools can be found in Appendix C5.

Students will continue to explore solutions to performance challenges (e.g., performance anxiety, technical limitations), listening challenges (e.g., unfocused attention, underdeveloped critical listening) and creation obstacles (e.g., composer's block, limited musical literacy and improvisational skills).

Challenges and solutions students explore should be reflective of the student demographic. A sampling of challenges and corresponding solutions they may have encountered in Music 2206 are reflected in the chart below.

Potential Challenge	Possible Solutions
Level of technical skill/facility	Select a more accessible arrangement/version of the original work
	Choose alternate and appropriate repertoire
	Assume simpler role/part in piece
	Establish a practice routine inclusive of technical work such as scales, arpeggios and etudes
Steady/accurate tempo	Use metronome
Stylistic interpretation/reinterpretation	Listen to other performances (live/recorded)
'Composer's' Block	Use time management skills to allow for "moving on" when stumped
	Brainstorm with peers
	Revisit and reflect on earlier compositions
Inspiration/Motivation	Compose for a different sound source
	Research and/or discuss with other musicians
Performance Anxiety	Perform in a variety of locations – seniors' homes, other classrooms, cafeteria
	Perform for a variety of audiences – younger students, seniors, peers
	Practice performance through visualization or using video recording
Musical Literacy	Use aural aids such as recordings

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

Sample Teaching and Assessment Strategies

Activation

Teachers may

- Discuss with students the relationship between their skill level and their piece selection to ensure they choose music appropriate to their skill level.
- Facilitate class discussion around physical performance related conditions such as tinnitus, focal dystonia, tendonitis, vocal nodules, and carpal tunnel syndrome.

Students may

- Using a Repertoire Selection Criteria sheet, pre-assess new pieces to anticipate performance challenges they may present. Refer to Appendix B9.
- Reflect on previous performances - either in Music 2206 or personal experiences outside school - and recognize the challenges they've faced and overcome in the past. Discuss with the teacher and/or class.
- Explore ways in which they can alter a piece to overcome their perceived obstacles, such as changing octaves in certain phrases, slowing the tempo of the piece, or simplifying a complex rhythm.
- Select from available technologies and practice routines known to be useful in overcoming challenges. Examples might include the use of a metronome to maintain tempo, recording their rehearsals for later review, or using software/apps that can slow down recorded music to aid listening, transcription, and rehearsal.

Connection

Teachers may

- Invite community musicians or composers to present and discuss common challenges and solutions they frequently encounter in their trade.

Students may

- Discuss in small groups or as a full class, strategies used in other subjects to prepare for tests. These may include repetitive reading, memorization, and solving multiple issues with one strategy by determining which strategies can be cross applied. How could these same strategies be used to prepare for a musical performance?
- Identify possible challenges and consider how they will overcome these challenges in their performances. This process should include peer-to-peer/group consultation.
- Research, observe and discuss artists' performances and testimonials regarding challenges (e.g., Interpersonal challenges of *Fleetwood Mac*). How do their challenges connect/compare with their own?

Resources and Notes

Authorized

Appendices

- Appendix B9: Repertoire Selection Criteria
- Appendix C5: Creative/Productive Thinking Skills and Tools - Creative Problem Solving
- Appendix C7: Seven Norms of Collaboration

The Musician's Way: A Guide to Practice, Performance, and Wellness (TR)

- pp. 42, 54, 114, 133, 190, 202, 229, 250
- pp. 292-306

The Musician's Guide to Fundamentals, Third Edition (SR/TR)

Method Books (SR)

- <https://www.k12pl.nl.ca/curr/10-12/music/applied-music/appmus-3206/authorized-resources/method-books.html>

Continued

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

Outcomes

Students will be expected to

16.0 resolve advanced challenges related to the music making process using alternative solutions

Focus for Learning

Challenges will likely increase in difficulty as students engage with more advanced repertoire and/or music making experiences within chamber groups. (Appendices B9 and C7 may be assitive as students determine their repertoire and engage in group music making.) As a result, alternate or more complex/advanced solutions will need to be sought and considered. Students will take ownership of their musical development with little to no input from the teacher. Being more self-aware and autonomous, students will identify and resolve their challenges by actively seeking out and trying alternate solutions. It is expected students will explore and assess more critically an increased, alternate and advanced range of solutions.

To resolve a technical challenge, for example, students may discover alternate fingering for a complicated passage. To resolve a musical expression challenge, they may determine a suitable bowing pattern to generate a legato passage.

Some of the more complex challenges Music 3206 students may encounter and seek to resolve may include, but not be limited to the following:

- Aural challenges
 - Relational tuning - of other strings on a violin or guitar
 - Intonation - in relation to performance partner(s).
- Critical listening challenges
 - Self-identifying and resolving problem(s) or challenge(s) without teacher input
- Musicianship challenges
 - Listening and responding to each other within chamber groups
- Theoretical challenges
 - Transposition from a concert pitch source to a non-concert pitch instrument for student musical arrangements.
- Interpersonal challenges
 - Being able to communicate and work in teams and with others to: find mutually agreeable outcomes; resolve conflicts and disagreements in a positive way and; identify, define and solve problems by choosing the best course of action.

The complexity and nature of the challenges students will encounter also extends to those intrapersonal and independent in nature, as they learn to: take initiative, ownership and responsibility; work independently; manage their time and; be persistent in resolving the challenges within the chamber setting, independent of teacher facilitation.

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

Sample Teaching and Assessment Strategies

Students may

- In small groups, perform for each other. Together, they identify areas where the performances are weakest and the specific challenges that are faced. The listener suggests strategies they have used which helped them overcome similar challenges or both students can brainstorm solutions together.
- Through a journal entry, record strategies they use to overcome obstacles in their own performances or compositions.
- Record troubleshooting strategies used throughout the course to generate a top ten list of their most promising or effective strategies at the end of the course.

Consolidation

Students may

- Identify (through self-reflection or by listening to a recording of themselves) areas of their performance which, while technically proficient, are lacking in aesthetic expression. Attempt to enhance their understanding and demonstration of expressive playing through analogies which may include other media, such as drawing a picture, creating a story, or describing a scene which conveys similar meaning. Envision or visualize analogies explored during subsequent rehearsals and assess impact on playing.
- If experiencing performance anxiety issues, video record themselves and share it with a trusted friend or classmate. Both performer and colleague look for strengths in the performance allowing the performer to build upon this area of success (e.g., technique, phrasing, tone) and improve.
- After a performance, engage in an interview or "Q&A" process with their classmate audience. Audience members ask performance-related questions to explore rehearsal and performance issues which may have been faced by the performer.
- After small group performances, reflect on the contributions and roles of all members of the group from first rehearsal to the final performance. Were there common obstacles to be overcome by all, or did each part present unique obstacles to overcome? Was the level of participation, collaboration and responsibility shared evenly among group members?
- Perform for a larger and unfamiliar audience. As a group, discuss and plan how they would prepare for or assuage any performance anxiety.

Continued

Resources and Notes

Authorized

Teaching and Learning Strategies

- www.k12pl.nl.ca/curr/10-12/music/applied-music/appmus-3206/teaching-and-learning-strategies.html
 - Problem Solving

Suggested

Resource Links: www.k12pl.nl.ca/curr/10-12/music/applied-music/appmus-3206/links/perceiving,-reflecting-and-responding.html

- Creation
 - Music Theory (literacy)
 - Tablature Editing Software for Guitar (literacy)
 - Ableton Live
- Performance (anxiety)
 - Icebreakers
 - Theatre Improv Resources
 - Anxiety as an Asset
 - *The Musician's Way*
 - Celebs with Stage Fright
- Performance/Practice
 - Slow Down App
 - Technical Proficiency
 - Transposing Software
 - Metronomes
 - Mental Practice
 - Practice Tips/Habits
- Critical Thinking
 - Strategies
 - Heuristics

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

Outcomes

Students will be expected to

16.0 resolve advanced challenges related to the music making process using alternative solutions

Focus for Learning

When exploring solutions to musical performance challenges, the student's experience and the integrity of the musical work need to be taken into consideration. A promising solution may not work for a similar piece or another musician. One solution will not be effective for all students and/or works.

Performing is at the heart of the applied course with an increased expectation of them being 'live'. For some students however, the live aspect generates a performance anxiety that is omnipresent and can only be managed as opposed to being solved. As such, teachers should consider recorded (videotaped) performances or the use of partitions for concealed performances for students with significant performance anxiety. Performance anxiety should not be confused with performance nerves or butterflies, the latter of which is a natural exhilaration that can be channeled positively into the performance.

Sample Performance Indicator(s)

During your ensemble work, note challenges encountered. Track solutions explored, reflecting on and critically assessing their respective effectiveness in overcoming the noted obstacles. Select and use best solutions during your performance and assess their effectiveness.

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

Sample Teaching and Assessment Strategies

Students may

- Identify a technical challenge they are facing as they practice their piece. Isolate the area in which additional skill is needed (e.g., singing a particular interval, playing a fast moving passage in a rarely used key on a keyboard, sticking for percussionists, awkward fingering or bowing), and create their own exercise to address the issue (e.g., singing all intervals in isolation, creating a scale pattern exercise for finger dexterity, practicing paradiddles to resolve the sticking issue, researching alternate fingerings or bowing, etc). Assess the effectiveness or impact of solutions explored.

Extension

Students may

- Lead a masterclass, for peers of like instruments, focused on common challenges pertaining to a specific instrument and the techniques that can be used to overcome them.

Resources and Notes

Suggested

Professional Reference

- *The Practice Revolution* by Phillip Johnston

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

Outcomes

Students will be expected to

17.0 analyse and respond to a variety of advanced music, their own and others, using appropriate terminology

Focus for Learning

Musical analysis is the study of musical structure in either compositions or performances and the exploration of questions such as How does it work? and Why does it function/sound the way it does?. The analysis may concern itself with a musical style, genre, or particular work/sound, and focus on different musical element(s) such as melody, harmony, rhythm, form or texture. Music performance analysis differs from music composition analysis, however, in that the former examines the *performance* of a musical work versus the musical score itself. In music performance analysis, it is the performer(s)' rendition or physical realization of a composer's musical ideas and performance instructions contained within the musical score that is the focus of analysis.

The differentiation between a musical score and its performance is more challenging in popular music than classical western music as musical performance of the latter is typically measured against some "cultural norm of how the music should be performed." (Dorottya Fabian)

As students engage in music performance analysis they should consider questions such as the following:

- Why study the performance of music if it is the composer who creates "the music" (Western classical music) listeners enjoy?
- Does the performer matter?
- If no, why do we remember their names, attend their concerts and buy their recordings?
- What can a performer contribute to "the music" left behind by the composer in the notated score?

Students need authentic opportunities to listen to, analyze and discuss a variety of musical works. To heighten the authenticity and student engagement within the context of this course, pieces students will be learning and eventually playing should be included in the works to be analyzed. Students' engagement in musical analysis experiences should encompass compositions, recordings and performances, their own and others. These experiences should be considered fluid and non-linear.

Students should be able to clearly articulate their responses and interpretations using thoughtful language and appropriate musical terminology. Students have developed a bank of musical terminology from previous years and can build on this bank of terms throughout this course in a class glossary (wiki). It should be noted that different styles and genres may use different terminology. Embellishments or ornamentation such as Classical music's grace notes, for example, are called 'cuts' in folk music.

Through exposure to a range of music, students should come to recognize universal characteristics of music as well as recognize and demonstrate those characteristics unique to a particular musical style or genre. This SCO, as a result, interconnects with SCO 9.0.

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

Sample Teaching and Assessment Strategies

Activation

Teachers may

- Provide students with musical scores from a spectrum of contexts and genres. Facilitate an in depth musical analysis of a piece using guiding questions such as: What is the key? What compositional techniques are used? What is the form? What is the main idea/theme?

Students may

- Create a bank or dictionary of music terminology and symbols, considering illustrative definitions, for reference and use throughout the course.
- Respond to recorded or streamed performances using terms from the class-generated glossary.
- View/listen to recordings of music critics analyzing a musician's rendition or interpretation of a piece or a composer's work. Refer to Appendices C3 and C6.
- View/listen to narrated analysis of performances/musical works such as Benjamin Britten's *Young Person's Guide to the Orchestra*.
- Discuss the similarities and differences between two performances of the same work.
- View musician testimonials on how they approach and prepare a new work for performance.

Connection

Students may

- Analyze recordings of selections (in segments or as a whole) they are playing.
- Record their musical analysis of pieces they are learning through direct annotations on their manuscript/music or journal entries.
- In small groups, generate a musical analysis from a recording (and/or musical score) of a work. Refer to Appendix C7 for promising collaborative practices.
- Maintain a record of new vocabulary and features/components of musical analysis encountered.

Resources and Notes

Authorized

Appendices

- Appendix C3: Reviews and Critiques
- Appendix C6: Guided Listening
- Appendix C7: Seven Norms of Collaboration

The Musician's Way: A Guide to Practice, Performance, and Wellness by G. Klickstein (TR)

- pp. 114, 115, 190, 196, 296

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

Outcomes

Students will be expected to

17.0 analyse and respond to a variety of advanced music, their own and others, using appropriate terminology

Focus for Learning

In addition to and building from the critical analysis, students will be expected to respond from an informed aesthetic perspective.

Students should be self-aware and cognizant of personal preferences, their own and others, as they analyze and formulate responses to musical works. They should deconstruct and respond to others' works based on objective and predetermined criteria.

In Music 3206, students should be exposed to more complex and longer works and, therefore, be engaged in more in depth musical analysis of both compositions (scores) and performances. This translates into increased vocabulary and conversational fluidity for the student. Chamber group work, with its musical scores, will also command an increased vocabulary and skill set.

Sample Performance Indicator(s)

In your small chamber ensemble, complete both a musical score and performance analysis of one your pieces. Present both products, the musical score and performance, and your analyses, using digital media.

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

Sample Teaching and Assessment Strategies

Consolidation

Students may

- Listen to recordings of two diverse musical styles (e.g., classical and rock, jazz and country, rap and Musical theatre, Baroque and Romantic) and discuss similarities and differences between them. Use a T chart to represent their findings.
- Perform in small groups for each other. Students assess each other's musical selection, identifying characteristics of the style of the piece chosen.
- Describe the musical concepts they applied to make their performance more successful.
- Plot and describe their approach in analyzing and realizing a new work for performance.
- Listen and respond to classroom performances or compositions, articulating their analysis of the work.
- Independently or collaboratively, complete a musical score analysis of a new to them or unknown work.
- Complete an analysis of two musical works from the same musical period of genre. Present their findings in a journal entry.

Extension

Students may

- Choose a composer of Baroque, Classical, Romantic, or 20th Century music. Create a "Greatest Hits" album or YouTube playlist using a minimum of three of the composer's works. Through liner notes or video blog, articulate their rationale in choice of works as well as their musical analysis of and aesthetic response to the performances.

Resources and Notes

Authorized

The Musician's Guide to Fundamentals (3rd ed.) (TR/SR)

- Terms You Should Know pp. 13, 35, 59, 82, 108, 139, 173, 213, 249, 283
- pp. 339-375

Method Books (SR)

- www.k12pl.nl.ca/curr/10-12/music/applied-music/appmus-3206/authorized-resources/method-books.html

Suggested

Resource Links: www.k12pl.nl.ca/curr/10-12/music/applied-music/appmus-3206/links/perceiving,-reflecting-and-responding.html

- Music Terms/Symbols
- Musical Terms and Concepts
- Music Technology Glossary Terms
- Benjamin Britten's *Young Person's Guide to the Orchestra*
- How to Write a Musical Analysis
- Music Performance/Analysis

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

Outcomes

Students will be expected to

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

Focus for Learning

In Music 2206, students explored performance technologies. In Music 3206, students will explore and assess compositional tools and technologies in their music making.

Technologies students may consider for music creation may include those that

- document/record musical thoughts and are literacy based (e.g., notational software such as *Musescore* and *flat.io*);
- arrange musical thoughts (audio and print) (e.g., *Sibelius®* and *Finale®*); and
- manipulate sounds (e.g., *GarageBand®* and *Audacity™*).

As an integral part of their exploration, students will continue to determine characteristics and capabilities of the technologies and assess their impact on the creation of expressive work and suitability in evoking the expressive nature of the work.

Students should gain an understanding and a broader knowledge of modern music technologies by integrating it into their compositions and/or using it to facilitate or enhance their musical creation.

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

Sample Teaching and Assessment Strategies

Activation

Teachers may

- Present pieces of music composed/created with various technologies that evoke a specific mood or feeling. Discuss with students what the technology is and why it may have been chosen. One example might be to consider looping technology (hardware, software and apps such as *Garage Band®* and *Soundtrap®*) verses digital notation composition software and apps (e.g., *Musescore*).
- Facilitate class discussions around possible copyright/legal issues related to music.

Students may

- Research ethical practices in musical composition.
- Research and examine ethical, legal, and moral practices of incorporating music from public and non-public domains into musical compositions.
- Consider technologies they currently use and reflect on their ethical use of them.
- Engage in idea generation strategies to develop a concept for their composition.
- Experiment with sound manipulation software or apps such as *Audacity™* or *Garage Band®*.

Connection

Students may

- Experiment with combining preexisting sounds to create a multimedia composition using Darren Solomon's *In Bb 2.0*.
- Experiment with different recording, compositional and notational technologies, and record their respective capabilities/attributes in a journal entry.
- Compare/contrast the mood or impact of a work when a particular effect is used versus a different or no effect (e.g., composing/improvising with and without using a delay pedal).
- Use pre-recorded loops to create an accompaniment for their solo or group piece using software such as *GarageBand®*.
- Create a click track or loop accompaniment for an original melody.

Resources and Notes

Authorized

Appendices

- Appendix C5: Creative/Productive Thinking Skills and Tools

Sibelius®

The Musician's Way: A Guide to Practice, Performance, and Wellness by G. Klickstein (TR)

- Self Recording p.16
- Fueling Motivation p.105
- Committing To The Creative Process p.109
- Musical Collaboration p.114
- Becoming A Performing Artist p.152
- The Recording Studio p.222
- Hearing Conservation p.277
- Boosting Creativity p.309

The Musician's Guide to Fundamentals (3rd ed.)

- pp.301-312
- pp.313 - 424
- pp.325 - 228
- pp. 339-375

Teaching and Learning Strategies

- www.k12pl.nl.ca/curr/10-12/music/applied-music/appmus-3206/teaching-and-learning-strategies.html
- I-Create

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

Outcomes

Students will be expected to

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

Focus for Learning

As outlined in SCO 6.0, it is important to build and cultivate a creative environment that is safe, respectful and open where students feel comfortable to express themselves through musical composition. Students should have a grasp of the stages of the creative process - concept, concept realization/actualization (application of musical knowledge, processes and materials to develop/produce idea) and reflection and evaluation of the creative product/process. To spark creative ideas and thoughts and develop creative thinking skills, teachers should encourage students to

- use a variety of idea generation strategies such as mind mapping, brainstorming, graphic organizers and SCAMPER;
- generate ideas by applying understandings in ways that result in the creation of something new but not necessarily original;
- act on ideas that are conceived first in the mind, then expressed in tangible ways; and
- improve and maximize creative efforts by systematically reflecting on creative ideas and actions.

Refer to Appendix C5: Creative/Productive Thinking Skills and Tools.

Teachers will need to ensure students are aware of and operate within ethical standards of practice around copyright and intellectual property when using various technologies to create their 'new' works (i.e., Seeking permissions and/or acknowledging 'source' material when creating arrangements, incorporating a unique rhythmic feature, or basing a 'new' work on the melody of a preexisting work).

Sample Performance Indicator(s)

Compose a short original work for your ensemble of four to eight members, using a technology (minimum of one) of your choosing. Justify and assess the effectiveness of your chosen technology in a video blog.

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

Sample Teaching and Assessment Strategies

Consolidation

Students may

- Using digital music creation software (e.g., *MuseScore*, *Sibelius*®, *Soundtrap*®, *Garage Band*®, *Soundation*) create a sound recording for a special event or celebration such as Christmas, Diwali, Thanksgiving, Eid al-Fitr, or graduation.
- Using a technology of their choice, apply their knowledge of sound manipulation to record and create an original piece of music to match a predetermined image or mood.
- Choose four contrasting images that evoke a feeling or mood. Create and record, or perform live, thirty seconds of music that conveys a like or counterintuitive mood.
- Using notational software, create and record a short composition.
- Select a compositional technology to compose a piece of music. Defend their choice by outlining the technology's conducive attributes in a short reflective journal entry.
- Choose a 'new to them' technology to create a performance piece. Record their experience in a journal entry.
- Select a technology to compose a short medley of three pieces from their performance portfolio. Create an accompanying concert note that demonstrates ethical practice in acknowledging source material and intellectual property.
- Use technology to create a new arrangement of a known piece and outline the ethical process they would follow in order to have their work published.
- Select a music technology to create original music for a video game. Students can use created click tracks and loops, synthesized sounds and creative effects.

Extension

Students may

- Explore the use of everyday household items (e.g., garbage can, pot, broom) paired with digital technology in the creation and performance of music. Record and manipulate the sounds of the household items to sound like a drum set. Arrange the manipulated 'drum set' sounds to play a set pattern as the rhythmic foundation for a melodic instrumental or vocalization improvisation or a rap.
- Research emerging technologies and their capabilities, noting their intended vs. unintended use.

Resources and Notes

Suggested

Resource Links: www.k12pl.nl.ca/curr/10-12/music/applied-music/appmus-3206/links/perceiving,-reflecting-and-responding.html

- Copyright Infringement
- Legal Issues Involved in the Music Industry
- Copyright Information
- Copyright a Song
- SOCAN
- Canadian Musical Reproduction Rights Agency Ltd (CMRRA)
- Compositional technologies
- Darren Solomon's *in Bb 2.0* -
- Musical Composition
- Creativity Triggers
- ICT Music Composition
- Song Writing - Process, Product and Reflection
- How to Write a Melody

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

Outcomes

Students will be expected to

19.0 demonstrate an understanding of the relationship between advanced technical skill and the expressive qualities of sound sources

Focus for Learning

Technical competency enables the mastery of technical challenges within a work and the maximization or unlocking of an instrument's expressive capabilities. However, possession of technical facility may not always lead to expressive playing.

The term virtuoso was originally a designation for a highly accomplished musician, but by the nineteenth century, it was restricted only to performers possessing outstanding technical ability, sometimes at the exclusion of everything else. Virtuosity may not be a prerequisite to expressive playing but some level of technical skill is required. Both technical and expressive playing should be developed in tandem.

Technical proficiency enables a musician to connect with and communicate the expressive intent of a piece of music more capably. Technical competency affords a wider range of control and nuance of music's expressive devices.

Expressive qualities of some sound sources are directly tied to technical skill. These may include things such as a performer's ability to control and support breath resulting in vibrato, or a percussionist's skill in maintaining fullness of sound and duration during a drum roll. Technical skill can also include competence with technologies that assist music-making, such as guitar effects pedals and keyboard programming.

Further, different sound sources possess different sound characteristics and attributes, such as nylon versus steel strings, that may or may not be impacted by technical skills.

Development of technical skill, as with musicianship skills, requires time and repeated and regular attention. Appendices B5 and B6 contain practice tools. Depending on the nature of the technical skill, the time and process towards mastery will vary. As well, different musical styles may also require a different skill base (e.g., using a bend in blues guitar but not in jazz guitar).

In instances where the student may not have the technical skill to be fully expressive in their own performances, they will be able to recognize this connection in other, more accomplished, performers.

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

Sample Teaching and Assessment Strategies

Activation

Teachers may

- Present historical information on the technological development of specific musical instruments (e.g., the addition of more keys to woodwind instruments like flute and clarinet; the addition of valves to brass instruments; the evolution of the pianoforte from the harpsichord; the development of effects pedals for electric guitar; the addition of pitch bend wheels to synthesizers) related to the instrument demographic of the class.
- Facilitate a class discussion on the impact or relationship of an instrument's technical advancements and a performer's technique. Do technical advancements demand advanced or alternate performer technique? Why? Why not?

Students may

- Using appropriate terminology, discuss the expressiveness of a musical selection, either recorded or performed live. As a class, assess the impact of the level of the performer's technical ability in the effectiveness of the performance.

Connection

Students may

- In a small group, perform the standard version of a piece, as well as a version/arrangement designed for beginners. Compare and contrast the emotional impact or effectiveness of the two renditions by considering questions such as:
 - Why are beginner arrangements created?
 - What might the emotional impact be of a beginner playing a version of the piece that was too advanced for their skill level?
- Research and present examples of highly expressive works and a variety of technical skills required, such as the violin works of Niccolò Paganini. Presentations could encompass students performing an excerpt from one of the works.
- Listen to performances of one of their ensemble pieces as performed by a professional group(s). Assess the techniques and skills demonstrated by the professional group's members and their impact on the group's expressive performance. What techniques might the student ensemble consider exploring or developing further to increase expressivity in their performance?
- Maintain a technical/technique running record. Log and track progress (e.g., speed, facility,) with technical exercises (e.g., scales, arpeggios, etudes).
- Compare a piece that your group has performed to a professional performance of the same piece. Which performance is more expressive? Did the expertise of the professional group play a role?

Resources and Notes

Authorized

Appendices

- Appendix A6: Progressive Musicianship Skills
- Appendix B3: Peer Critique of Solo/Chamber Music Performance
- Appendix B5: Assessing Your Practice Habits
- Appendix B6: Student Practice Sheet
- Appendix C2: Critical Reflection Question Bank
- Appendix C7: Seven Norms of Collaboration

The Musician's Way: A Guide to Practice, Performance, and Wellness by G. Klickstein (TR)

- Essentials of Artistic Interpretation p. 23
- Building Technique, p. 94
- Musical Collaboration, p. 114
- Evaluating your Progress, p. 202
- Injury Prevention I pp. 229, 250

Method Books (SR)

- www.k12pl.nl.ca/curr/10-12/music/applied-music/appmus-3206/authorized-resources/method-books.html

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

Outcomes

Students will be expected to

19.0 demonstrate an understanding of the relationship between advanced technical skill and the expressive qualities of sound sources

Focus for Learning

In Music 3206, students' experience and understanding of the relationship between technical skill and expressive qualities of sound sources will expand twofold.

On their own instrument, they will explore and develop advanced technical skills (technique) towards increased expressive playing such as

- chalumeau register (clarinet),
- increased breath control/capacity (voice),
- flutter tonguing (brass),
- altissimo (saxophone),
- growling (saxophone),
- circular breathing (wind instruments),
- alternate fingerings for better tone quality (clarinet), and
- expressive non traditional techniques such as ponticello and bowing behind the bridge (strings).

Appendix A6 offers a brief overview of level-specific technical skills.

Students will also increase in their awareness of the relationship between technical skill and expressive playing from classmates' instruments.

Students should come to recognize that increased technical facility often leads to increased expressive playing as the musician is enabled to untap the inherent expressive qualities of the instrument.

Sample Performance Indicator(s)

Choose a chamber piece you will be working on and record audio snap shots of your progress at regular intervals throughout the course. Track new techniques or advanced technical skills you develop independently and interdependently, throughout the process in your journal. Reflect any cause and effect observations or correlations between technical skill development/acquisition and musical expressivity in a graphic organizer. Record a final performance at the end of the year.

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

Sample Teaching and Assessment Strategies

Consolidation

Students may

- Research/explore advanced performance techniques specific to their instrument and attempt to apply several to their current performance piece (growling, flutter tonguing, alternate fingerings/positions) Decide which ones are applicable and incorporate them into their practice/performance.
- When improvising or composing music for their instrument consider incorporating a non-traditional or advanced technique (e.g., tapping for guitarists, trilling for vocalists, scoops for saxophonists, double tonguing for brass, prepared piano) into a composition or improvisation.
- Explore advanced or non-traditional techniques specific to another instrument in their small ensemble. Assess whether the technique would transfer to their own instrument and whether it would impact their own expressivity. Why? Why not?
- Maintain a Student Practice Sheet (refer to Appendix B6) or journal of their practice sessions to track their progress towards a more expressive performance. Content may include length and focus of practice session(s), perceived progress or level of success etc. Following the performance, present a summary of their journal entries and/or reflections on and their feeling of progress over the course of several weeks.
- In pairs, observe the practice session of a peer on an unlike instrument to their own. Switch. Use the Student Practice Sheet to focus on their peer's level of expressivity. Do techniques amplify or detract from expressivity?
- Assess YouTube videos, such as "Top 10 Fastest Guitarists of all times" which celebrate the technical achievements of performers. Discuss their reactions with prompts such as: Did the music have meaning for them? Was the performer/performance 'musical'?
- Record the progress of two selections (from your small group performances) in your performance portfolio. Reflect on and discuss the relationship and any changes between the technical skill level and the effectiveness of expressiveness for their own and others' instruments. Refer to Appendices B3, C2 and C7.
- In a small ensemble, determine and plan for blending, intonation articulation (tongueing/ bowing) breathing (stagger breathing) and phrasing within the context of their new piece.

Extension

Teachers may

- Provide music written for a variety of instruments. Students attempt to perform (read or sight-read) music written for another same clef instrument on their respective instrument and record the challenges and technical skills required in a journal entry.

Resources and Notes

Suggested

Resource Links: www.k12pl.nl.ca/curr/10-12/music/applied-music/appmus-3206/links/perceiving,-reflecting-and-responding.html

- Mental Practice
- Practice Tips/Habits

Professional resource

- *The Practice Revolution* by P. Johnston

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

Outcomes

Students will be expected to

20.0 assess the impact of audience demographic and response on the creation or performance of a musical work

Focus for Learning

In Music 3206, students will examine the impact of audiences from unfamiliar and/or global origins or demographics.

Audience demographic refers to the characteristics of that part of a population, such as age, environment, culture, social standing, economic status, and gender.

Some audiences may share common characteristics while others may represent a cross section or mosaic of several characteristics. Depending on the context or nature of the performance, it may attract an audience with a shared set or cross section of characteristics. Students should examine how the intended audience affects a composer's or performer's musical decisions.

They will examine the impact different audiences and audience reactions have on their work and others' work. Students should recognize that concert programs can be created considering many factors, including but not limited to genre or style of music, instrumentation, theme, location, purpose and setting.

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

Sample Teaching and Assessment Strategies

Activation

Teachers may

- Facilitate a class discussion about the impact of staging or physical appearance and what role they may play in the success of a performer and the audience's reaction to the performance. Is it driven by an entertainment factor or the music itself? Consider performers such as the Ahn Trio, Joseph Tawadros, Baba Ken Okulolo, Aisha Duo, Harris James duo, Anoushka Shankar, Angélique Kidjo and Ladysmith Black Mambazo.
- Present a concert program from a large public music event and facilitate a class discussion on the process in determining what music to present. Was the audience considered in the process of the music chosen to be present?
- Present a concert program from a Newfoundland Symphony Orchestra regular season concert and one from their pops concert series. Facilitate a class discussion around the choice and rationale. Would the audiences be the same or different for each event?

Students may

- Discuss why they attend live concerts. What do they expect to experience? Are the expectations dependent on the genre of music or audience demographic? Are the expectations different from what is actualized? What disappoints them at live events? What do they feel is the strong point of a live event?
- Compare and contrast the playlist from two or three restaurants with different price targets. Are the playlists similar or different? What accounts for this? Does the type of customer determine the type of music played?
- Generate a list of local, national and international festivals. Examine the lineup of performers and their respective set lists and make predictions as to the potential audience demographic. What would a typical "fan" look like? Compare artists of different styles. Are there any surprises? Share your findings with the class.
- Examine the music of 'one hit wonder' artists. Why was this the case? Why did it appeal to so many audiences? How were their other works received?

Connection

Students may

- Analyze and discuss the nature of opening or closing sets of their favourite band or group.
- Debate the effectiveness or appropriateness of performers, such as KISS, making their performances more outlandish to get a reaction from the audience.

Resources and Notes

Authorized

The Musician's Way: A Guide to Practice, Performance, and Wellness by G. Klickstein (TR)

- Chapter 6 Igniting Synergy
- pp.188, 208, 212

Continued

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

Outcomes

Students will be expected to

20.0 assess the impact of audience demographic and response on the creation or performance of a musical work

Focus for Learning

In this examination, the class could explore the following questions:

- What is a set list? How are they constructed or ordered?
- What factors, if any, should be considered when selecting music for a particular performance?
- Are the compositions/performances chosen in light of the target audience (akin to marketing strategy)?
- Does audience reaction impact the composer's or performer's future works?

Sample Performance Indicator(s)

Program a concert for a specific event or unfamiliar audience demographic and perform at least one selection from the program. In your journal, accompany your concert program with a rationale for your selections.

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

Sample Teaching and Assessment Strategies

Students may

- Select pieces to perform for a specific occasion or audience. If the occasion was changed would their piece(s) still be well received by the audience? Why or why not? Discuss changes they would make if the concert venue and audience were changed. Use specific examples.
- Seek out 'new to you' audiences to perform selection(s) from your performance repertoire. Reflect on the experience in a journal entry.
- Promote a concert based on a musical genre but stage it using a different musical genre (e.g., promote a rock concert and perform country music). Hypothesize an audience's reaction and impact.
- Research and view virtual or streamed performances. Assess the impact of the global audience on the musician's future performances. Does audience demographic or response matter? Is there a difference/different impact between a live and virtual audience?

Consolidation

Students may

- As a class and using pieces from students' performance portfolios, create three concert programs for three specific and eclectic venues and audiences. One of the project audiences should be unfamiliar and/or global. Compare/contrast the three concert programs generated.
- Compose a piece to perform, record and share with a different audience (e.g., another music class) via a closed and secured digital space/platform (e.g., G Suite or Skype) and within school district policy guidelines. Reflect on the impact.
- Attend or view two performances of two different genres of music. Discuss the experiences for them personally and their observations of the respective audience's reactions.
- Research and discuss artists whose music has not changed versus those whose music or style has evolved or changed (e.g., Madonna and Taylor Swift). Why has the artist's music not changed? Does the audience demographic/reaction matter to this artist? Why? Why not? Is the evolution in their music in response to the audience, an attempt to appease a recording company, or a conscious step in their artistic development? Consider retrospective performances by artists.

Extension

Students may

- Compose and perform a selection for an event you would never likely attend or one that is no longer accessible. Outline your perception of the event and the perceived expectations of attendees, and their impact on your work.

Resources and Notes

Suggested

Resource Links: www.k12pl.nl.ca/curr/10-12/music/applied-music/appmus-3206/links/perceiving,-reflecting-and-responding.html

- 100 Greatest One Hit Wonders
- Global Performers
- Artists Who Had To Change Their Sound to Become Famous

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

Outcomes

Students will be expected to

21.0 examine the relationship between intention and outcome in musical works

Focus for Learning

Artistic intent of a musical work can be borne of several motivations such as conveyance of meaning (using musical elements to communicate a specific impression to the listener), medium choice (create with a specific sound source in mind or start with an idea and let the sound source impact the development of the creative idea) or biographical and egotistical impetuses (satisfying a fan base or gaining fame).

The primary focus of effective communication of an idea or message in Music 2206 continues in Music 3206 and expands to encompass effective communication within ensemble performances. Students will build on their understanding of musical elements and expressive devices and their effective application through performance (interpretation/aural recreation of print manuscript) listening to, creation and analysis of musical works. Note that while the student's technique and understanding of expressive devices is relevant here, it is not the focus of this outcome. SCO 2.0 specifically targets this exploration. Through examination of their own and others' works, students should make observations on the connection between intentions and outcomes. Students should examine the intentions and actualizations of both composers and performers in their respective products of manuscripts and recreations or performances of musical scores.

Musical content and repertoire choices will be mature in nature as students are encouraged to communicate their own ideas and beliefs about different personal, political and societal issues through their work. Through their arrangements and creation of musical works, students will be expected to

- communicate their own intentions or views to an intended audience,
- make informed choices in communicating their intentions,
- evaluate the effectiveness of their arrangement or composition in expressing their intent, and
- consider and demonstrate artistic license in performances.

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

Sample Teaching and Assessment Strategies

Activation

Teachers may

- Facilitate a class discussion around topics or ideas which could be included in an original or pre-existing school song. Students visit a national anthems website to identify an anthem that corresponds with their brainstormed ideas.
- Guide students in listening to a symphonic work played by two different orchestras and conducted by two different maestros. Discuss the role of the conductors/maestros in interpreting the composer's intent and guiding the orchestra in conveying that intent.
- Facilitate a class discussion around the intent of arias in an opera. Choose a well-known aria and discuss the effectiveness of musical form in conveying the composer's intent.
- Facilitate a class discussion on the intent/outcome connection of cadenzas that are included in the score by the composer, created by another person, and/or self/performer generated. Students may listen to recordings of different cadenzas for Mozart's *Piano Concerto No. 20* and discuss how they compare with each other and within the context of the larger work in achieving the composer's intent.

Students may

- Compare recordings of the same cadenza played by two different performers.
- Compare performances or artistic license of the same work by different artists (e.g., Dolly Parton's *I Will Always Love You* as performed by LeAnn Rimes, Whitney Houston, Michael Bolton, Il Divo, Linda Ronstadt, Kenny Rogers). How do these interpretations align with the original song and original performance by the artist? Is it possible for other's interpretations to exceed the original composer's/performer's intent?
- Listen to an instrumental arrangement of a song. Does the instrumental version have the same intention? Does it achieve the same outcome as the original work?

Resources and Notes

Authorized

The Musician's Way: A Guide to Practice, Performance, and Wellness by G. Klickstein (TR)

- p.23

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

Outcomes

Students will be expected to

21.0 examine the relationship between intention and outcome in musical works

Focus for Learning

As students explore the connection between intent and outcome, they could consider the following questions:

- What are the informed choices a composer makes to communicate his/her intention?
- Is the meaning the same or altered in arrangements of the same piece? Does the arranger have a different artistic intent than the composer?
- What is the impact on the creator's work when performers exercise artistic license in their renditions, such as in cover songs or remakes? When a performer takes such liberty in their creation (interpretation) of another's musical work primarily to produce a desired effect, what is the impact of the reinterpretation on the listener?
- What is the connection between a manuscript and its performance? How is the printed notation realized in sound? Is there one interpretation (e.g., performance/interpretation of dynamics in Baroque music)? Do all performances/recordings of a singular work sound the same?
- What impact does choice of notational system used have on performer's rendition of work? Are some notational systems more effective than others?
- How is the same intent expressed in different works by different music makers?

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

Sample Teaching and Assessment Strategies

Connection

Students may

- Examine the impact of context on a composer's conveyance of their intent. I.e., If Mozart had lived in the 20th Century, would he still have written for the traditional orchestral instruments or more modern ones? Alternatively, modern day composers have access to a broader range of music making instruments and technologies yet works for solo piano, orchestra, and choir and other traditional groups still abound. Why?
- Perform a work with and without following expressive markings. Debate the pros/cons in performing works with and without expression/articulation markings.
- For their peers, select and play (recording or performed live) a piece of music without providing the title or context of the work and then discuss the possible intention of the composer. Follow the discussion by sharing the composer's intention through program notes or video of the work and then playing the work again. Revisit the piece and discuss whether knowing the composer's intention in advance brings deeper meaning to the piece.
- Discuss how performers convey their messages through the use of musical elements including but not limited to dynamics, phrasing, timbre, musical technique, tempo, and articulation.
- View and discuss artist testimonials/reflections on the intent of their works.

Consolidation

Teachers may

- Lead the class through two well known program music selections, such as Grieg's *Peer Gynt Suite*, Vivaldi's *The Four Seasons* or Mussorgsky's *Pictures At An Exhibition* arranged for small ensembles. Discuss how the composer shows/depicts the story through use of articulation, harmony, tempo, phrasing, etc.

Students may

- Using a graphic organizer, compare/contrast music created to convey a similar impression (e.g., the impression of nature in works such as Grieg's *Morning Mood* and Debussy's *Brouillards*).
- Find an example of a commercial that uses an excerpt from a pop song. Listen to the complete song and outline the differences between the intent of the original song versus its intent in the commercial. Locate and discuss interviews or comments from the artist about the use of their song in a commercial. Locate and discuss interviews or comments from other artists who refuse to allow the use of their songs in commercials.

Resources and Notes

Suggested

Resource Links: www.k12pl.nl.ca/curr/10-12/music/applied-music/appmus-3206/links/perceiving,-reflecting-and-responding.html

- National Anthems w/audio clips, lyrics and background information
- How to write an Anthem
- How to create a school song
- Mozart Cadenzas
- Program Music
- Grieg's *Peer Gynt Suite*
- Vivaldi's *The Four Seasons*
- Mussorgsky's *Pictures At An Exhibition*
- Singers Covering *I Will Always Love You*
- *Greensleeves* in different Notation Systems

Continued

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

Outcomes

Students will be expected to

*21.0 examine the relationship
between intention and
outcome in musical works*

Focus for Learning**Sample Performance Indicator(s)**

In your quartet, through collaborative musical analysis, determine the intent of one of your ensemble pieces and how your group will convey it. Record your final performance. Document your research, discussions, progress and reflections that led you to your final performance.

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

Sample Teaching and Assessment Strategies

Students may

- Select a piece of music that has been produced using different notational systems, such as *Greensleeves*. Split the class in two and have each group sight-read their scores. Discuss how their interpretations differed and whether or not one was perceivably closer to the composer's original evocation.
- Listen to and generate program notes for a musical work new to them. Compare/contrast their program notes with those of the composer/performer.
- Arrange a section of one of their pieces. Assess its effectiveness in conveying the original composer's intent through peer feedback.
- Analyze two performances (live and/or recorded) of the same piece. Using appropriate musical terminology, articulate the performer's realization of the composer's musical ideas and performance instructions contained within the musical score.

Extension

Students may

- Create a 'song circle' in which to share their original work and discuss their intentions with the class.
- Arrange or compose a trio or quartet to perform for the class. Provide an artist statement of the intention which will not be shared with the class until after the performance. How did the audience perceive their work? Were the performers' intentions realized?

Resources and Notes

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

Outcomes

Students will be expected to
22.0 offer and respond to
constructive feedback

Focus for Learning

Constructive feedback engages critical thinking. It involves the ability to objectively analyze and evaluate works, processes and performances in order to offer well-reasoned, meaningful and constructive ideas, in a proactive manner towards improving a predetermined outcome or goal. Its focus is on the work and, therefore, should be clear, specific, timely, and relevant. Feedback targeting issues should be solutions-based and suggest practical, actionable options.

In Music 3206, feedback sources will expand from familiar voices, to encompass outside voice sources such as the full applied music class in a masterclass setting, another peer, music class, or expert musician such as a festival adjudicator or professional performer/composer. As exposing one's work to a wider and broader audience involves risk taking and a strong sense of social and emotional well being, teachers will need to ensure the cultivation of social emotional skills and a safe environment. It is also expected students will become proactive in seeking out feedback and articulate in specifying the nature and/or scope of feedback sought.

Students, as recipients, should experience a combination of both sources of feedback. Constructive feedback from outside listeners has the potential to offer a fuller picture as other perspectives come to light. Responses should be demonstrated by acknowledgement of suggestions, reflection and exhibition of some decisions based on suggestions for improvement. Care should be taken as to when to engage what feedback source as it is dependent on the developmental status or nature of the musical work, type of feedback being sought and student comfort level.

Students, as critics, should make informed judgments about musical works (performances and compositions), using appropriate and more advanced terminology and applying knowledge on technique and expressiveness appropriate to Music 3206 to articulate constructive feedback. Effectively, students should be more explicit in their feedback and able to offer a broader range of suggestions in their constructive feedback at this level.

Both critic and recipient should exercise fair-mindedness and unbiasedness in their interactions. The recipient should be receptive to and suspend judgment of new ideas offered; reflecting on feedback before making a decision to accept and action or dismiss.

Unlike evaluation (summative) the feedback loop is ongoing (formative) and continuous and not restricted to beginning, middle and end. The feedback cycle may also provide opportunity for re-evaluation as both recipient and critic assess the effectiveness or impact of actioned feedback.

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

Sample Teaching and Assessment Strategies

Activation

Teachers may

- Facilitate student discussions around appropriate/relevant musical vocabulary when responding to a performer or performance.
- Facilitate student discussion around the value and purpose of constructive feedback.
- Model constructive feedback.
- Provide examples of critiques and adjudications for students to deconstruct and analyze for effectiveness, constructive language, level of objectivity, and bias. Facilitate class discussion around the value and impact on the recipient and their response.
- Facilitate a class discussion about receiving feedback from different voices, such as a friend, informed peer, a stranger and informed professional. How would students prepare for/feel about the different sources of feedback? Same? Different? Why/why not? How might they manage or reconcile visceral reactions with cognitive responses?

Students may

- Determine features or hallmarks of constructive feedback by reviewing sample critiques.
- Practice self critique using student assessment rubrics or rating criteria found in Appendix B.
- Reflect on their personal response to feedback. Whose opinion matters to them? Does not matter to them? Whose feedback might they feel comfortable with and open to considering? Why? Why not?
- Research how established musicians seek feedback from new and multiple sources.

Connection

Students may

- Reflect on a past positive/negative adjudication and its impact on their musical growth. In what ways was it successful/effective in offering constructive criticism? How could the adjudicator have been more effective in articulating ways of improving their performance?
- Review and reflect on anonymous festival adjudication sheets or comments. Identify positive feedback and/or suggested proactive strategies.
- Reflect on and assess performance critiques/feedback that only offer summative and numerical evaluations versus those that offer formative evaluations and alternative or solutions based strategies.

Resources and Notes

Authorized

Appendices

- Appendix B1: Assessing Your Performance Skills
- Appendix B2: Individual Performance SelfAssessment Tool
- Appendix B3: Peer/Critique of Solo / Chamber Music Performance
- Appendix B4: Student Performance Reflection
- Appendix B5: Assessing Your Practice Habits
- Appendix C2: Critical Reflection Question Bank
- Appendix C3: Reviews and Critiques
- Appendix C4: Rubrics
- Appendix C7: Seven Norms of Collaboration

The Musician's Way: A Guide to Practice, Performance, and Wellness by G. Klickstein

- pp.54, 114, 115, 117,121, 217, 296

Continued

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

Outcomes

*Students will be expected to
22.0 offer and respond to
constructive feedback*

Focus for Learning**Sample Performance Indicator(s)**

Seek feedback from an unfamiliar but informed voice. As recipient of this feedback, reflect on and select feedback upon which to act; providing a rationale for your decisions and demonstrate through your revisions. Include a written reflection on the impact/experience of receiving from a 'unfamiliar' voice.

Maintain a log of the types (e.g., targeted area/section) and timeline (e.g., developmental stage, final performance) of feedback sought and from whom. Record feedback received and your reflections and response(s)/action(s) to it in your journal. Include a rationale for the solution(s) and feedback voices you chose to action as well as the resulting impact on your composition or performance.

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

Sample Teaching and Assessment Strategies

Students may

- Compare/contrast the differences and/or merits of feedback received during competitive versus non-competitive events and masterclass settings/clinics.
- Video record a group practice session or performance, in which they were involved, for group reflection and critiquing. Refer to Appendices C2 and C7.
- Read a critique written by another person of a live performance they attended. Based on their experience of the performance, write their own critique of the performance. Compare/contrast the critiques.
- Write a critique of a live or recorded performance. Share with full class and compare with others' critiques. Refer to Appendix C3.

Consolidation

Students may

- Create rubrics or criteria for desired feedback on aspects of their work or performance from two different sources. Reference Appendix C4.
- In a masterclass setting, provide feedback to peers by identifying three things that are working within their performance or rehearsal and one area for improvement.
- Record and submit a group practice session or performance for feedback by an anonymous peer.
- Create a grouping of two performing groups (duets, trios and quartets) that perform for and critique each other. Each performing group may assign a group leader to facilitate the critiquing.

Extension

Students may

- Review the code of ethics and the responsibilities of adjudicators noted by the Canadian Music Festival Adjudicators' Association. In groups of 4, students will create their own code of ethics for adjudicators and a list of responsibilities for adjudicators.
- Attend a competitive performance by another performing group within their school and write their own evaluation of the school group's performance. Compare and contrast it with the comments given by the adjudicator.
- Critique a performance of the school band/choir during a school assembly. Share and compare with their peers.
- Collaborate with the school's Music 2206 class or a performing group from another school. Respond to constructive feedback from the other students and in turn offer constructive feedback. Assess the impact of 'unfamiliar' voices on their reception and consideration of the feedback.

Resources and Notes

Suggested

Resource Links: www.k12pl.nl.ca/curr/10-12/music/applied-music/appmus-3206/links/perceiving,-reflecting-and-responding.html

- Giving/Receiving Criticism
- How to Handle Receiving Constructive Criticism
- Accepting Criticism as a Musician
- Appraising Composition in Secondary Schools

Appendices

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Appendix A- Planning For Instruction

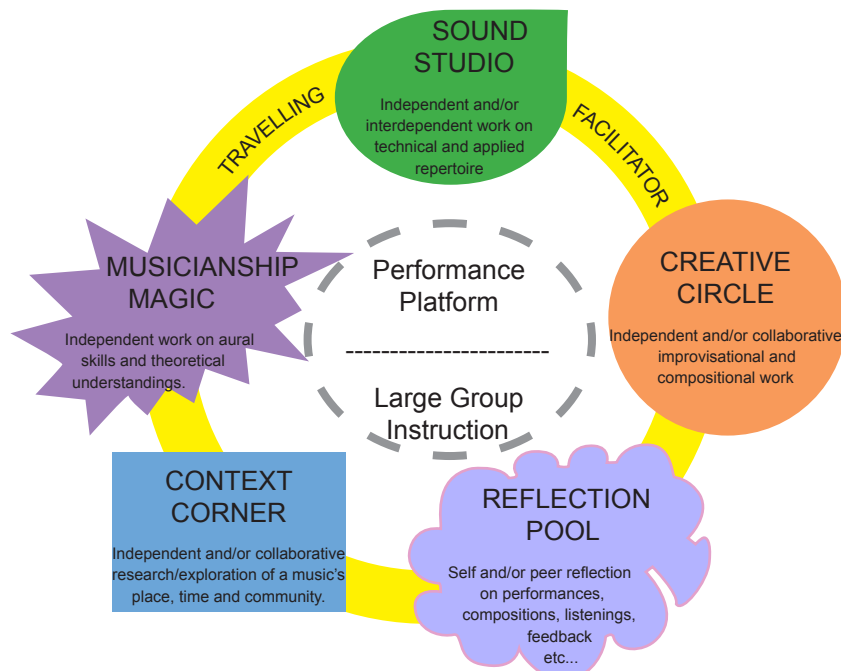
A1: Sample Course Delivery/Set Up Model

As a learner-centred ‘studio’ course, a hybrid learning environment comprised of centres/dedicated spaces for independent/small group work, teacher directed full class instruction, and/or learning community driven experiences may be an effective model towards engaging students with course content. Centres or stations can address variation in class demographics such as instrumentation, student learning styles, musical proficiency/knowledge and music making experience as well as the scope of concepts, skills and understandings.

Dependent on the learning goals for a particular class, and/or student need, students may

- come together for teacher/peer directed mini-class instruction on a shared concept/SCO
- share/experience performances
- explore centre(s) independently, as per individual needs

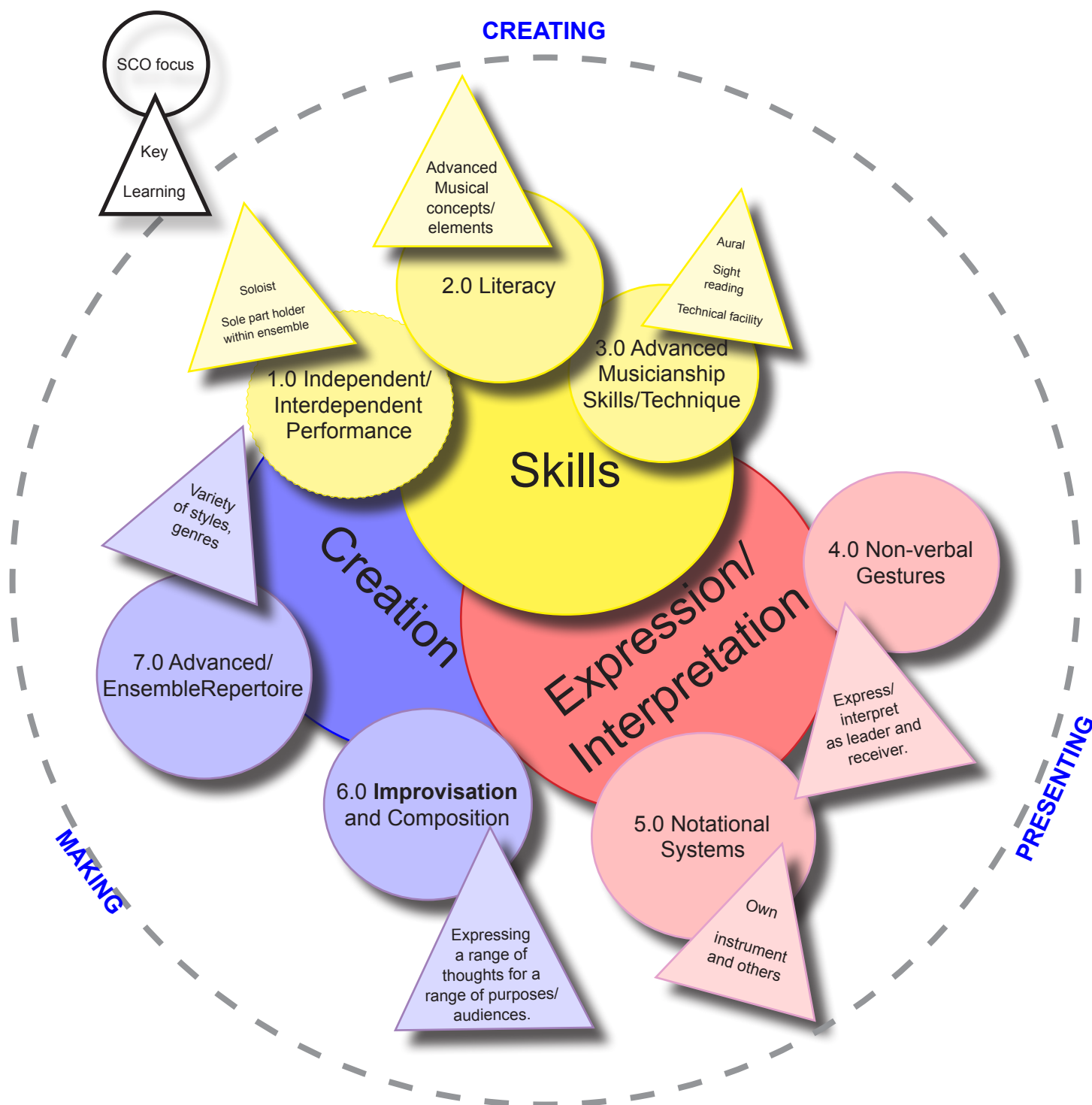
Learning stations and centers have a lot of similarities. Both are designed to enhance and encourage learning development in students. Dependent on the needs of the class and/or instructional goals, teachers may consider stations to promote teamwork and independent learning or centres that focus more on providing individualized instruction to students who may be struggling with concepts and subject topics. [http://www.ehow.com/info_7969725_difference-learning-centers-stations-class.html] Graphic below provides a visual of potential stations/centres.

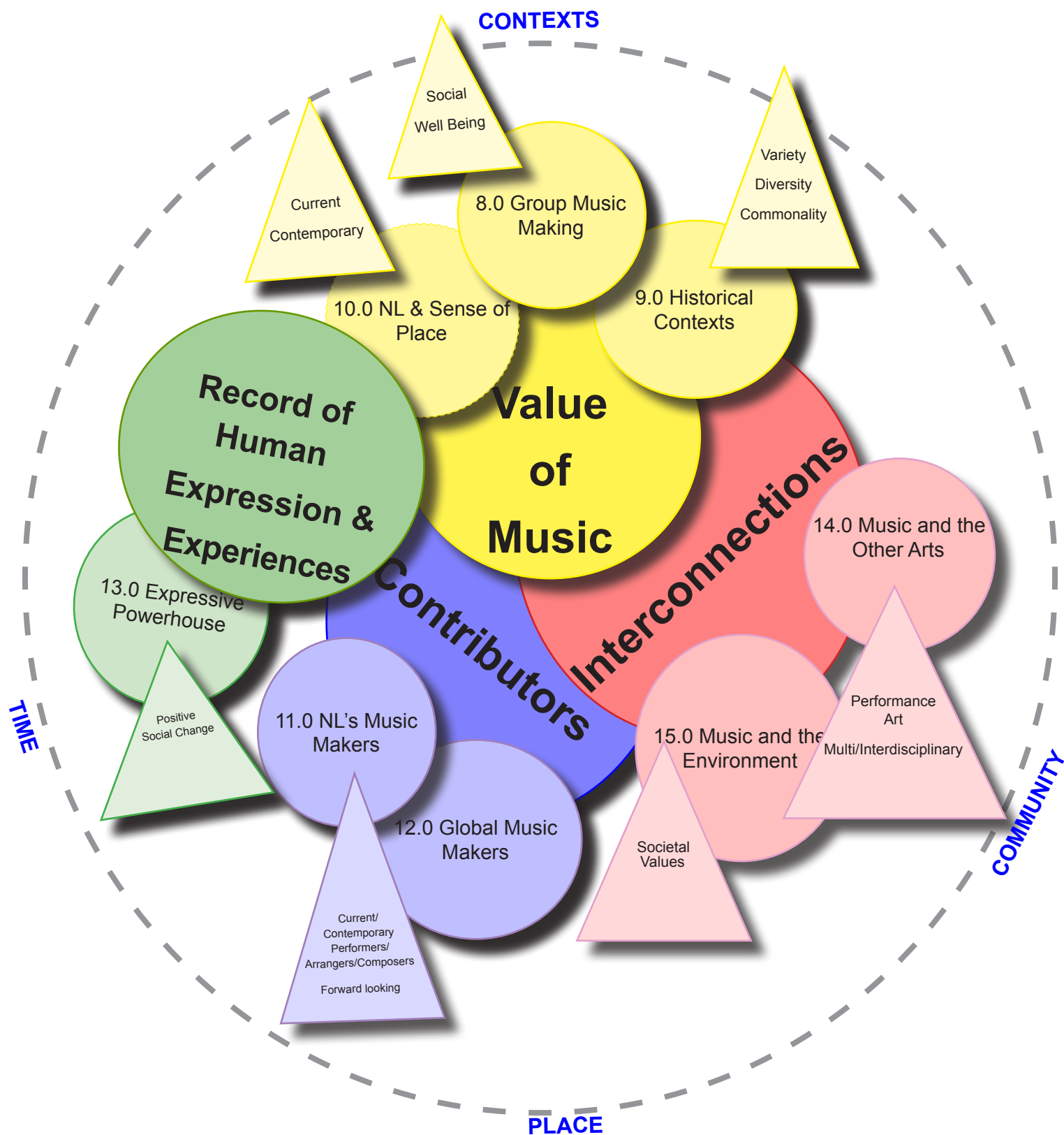


A “Music Passport” may be used as a self monitoring aid for students to track their progress as they cycle through the various activities or stations set-up on any given day. A student passport exemplar can be found in Appendix B.

A2: Condensed Guide Graphic

Conceived as a Reader's Digest or Cole's Notes of the curriculum guide, the trio of graphics that follow are intended to capture the big ideas, key learnings, skills and musical experiences of the course as organized under the three strands of Creating, Making, and Presenting, Understanding and Connecting Contexts of Time, Place, and Community and Perceiving, Reflecting, and Responding. Connections and interconnections between and amongst the course's specific curriculum outcomes are delineated via hue, shape and overlay.







A3: Proposed Course Evaluation

CREATING, MAKING, and PRESENTING 50%

SKILLS

- PERFORMANCE - Repertoire, Technical facility, Aesthetic communication, Artistic expression/ interpretation
- CREATION - Composition, Improvisation
- MUSICIANSHIP - Aural, Theory, Sight-reading, Literacy

UNDERSTANDING AND CONNECTING CONTEXTS OF TIME, PLACE AND COMMUNITY 20%

CONTENT/CONTEXT

- REPERTOIRE - Range of cultural/historical contexts and styles
- CRITICAL AWARENESS/UNDERSTANDING - Symbiotic connections with environment
- COMMUNICATIVE POWER OF MUSIC
- MUSIC MAKERS

PERCEIVING, REFLECTING AND RESPONDING 30%

COGNITION

- MUSICAL ANALYSIS
- PROBLEM SOLVING - Music Making Challenges - Performance/Creation
- CRITICAL LISTENING/THINKING
- FEEDBACK - Constructive Feedback

A4: SCO-SPIs At-a-Glance

SPECIFIC CURRICULUM OUTCOMES	SAMPLE PERFORMANCE INDICATORS
1.0 demonstrate independent playing/singing through performance of solo and multiple part works	Select and prepare four contrasting pieces that are new to you to perform live (in class, school concert or other public setting). Selections must be representative of solo, duo, trio and quartet work.
2.0 demonstrate and apply an understanding of advanced musical elements in the performance and creation of music to communicate and express meaning	Perform four musical works reflective of your understanding and demonstration of level appropriate musical element(s). One selection should be your own composition.
3.0 demonstrate a range of advanced skills and techniques to create, make and present music	<p>Create and maintain a musicianship portfolio representative of your work throughout the course. This can include things such as performance recordings, practice logs, and aural tests. It should include a self and peer reflection and assessment on the nature of your skill(s) development.</p> <p>Sample contents may include:</p> <ul style="list-style-type: none"> • Dictations - melodic/rhythmic • Technical – scales, etudes • Tests - aural, transposition, sight-reading • Performances - appropriate leveled pieces and studies at intervals throughout the year (min. four times) demonstrating increasing technical skill development and mastery.
4.0 interpret and respond to non-verbal gestures, making connections to musical expression	Within your chamber group of three or four, demonstrate the use and response of non-verbal gestures, including 'created' or 'alternate' gestures, to communicate with other members in a performance. Each player should 'lead' one of the non-verbal gestures during the performance of the piece. (e.g., One player indicates when to start, one conveys timing in a rubato section, one indicates a change of tempo and one specifies when to cut off a fermata.) Switch roles for subsequent performances.
5.0 express and interpret musical thoughts and ideas using a variety of notational systems	Perform a chamber piece written in its conventional notational system. This can either be a pre-existing piece or a piece you composed. Using a different notational system, existing or self-created, rewrite and perform your chosen performance piece. Discuss the merits and effectiveness of both systems.
6.0 improvise and compose music expressing a range of thoughts, images, and feelings for a range of audiences and purposes.	In pairs, compose and notate a melody in a major or minor key to be played by your partner. Be sure to consult with your performer regarding ranges, transpositions, and performance abilities during the composition process. Your partner will then perform a piece in ABA form in which they will play the composed melody as the A section and improvise for the B section. Switch roles.
	In groups of four, perform a blues song in which each member takes a turn improvising a solo using the blues scale while the other student(s) accompany.
	Improvise a piece of music expressing a chosen thought, image or feeling.
7.0 create and perform, alone and/or collectively, advanced music from a variety of styles, genres and forms	From your digital performance portfolio, select and present four eclectic works representative of contrasting styles and/or genres. One of the works should be your own composition.

SPECIFIC CURRICULUM OUTCOMES	SAMPLE PERFORMANCE INDICATORS
8.0 demonstrate an understanding of the role of music in daily life.	Through informance, present a musical work(s) that has been used to regulate emotions.
	As a class, present a program of musical work(s) for alzheimer patients. The program may be presented live or recorded.
9.0 explore, examine and demonstrate respect for music across a broad range of contexts.	Select and perform live a piece of music 'new to you' from a historical era or time period, highlighting its hallmark musical traits, features and style. Compare and contrast how your respect and appreciation for the music and its associated time period has changed since exploring it? What have you learned about that music and/or time period?
	In trios, select three pieces or sections of works representative of three different historical periods to learn and perform. Your works should be a combination of solo and ensemble performances. Create a one minute <i>Powtoon</i> that incorporates musical snippets and the respective features of your chosen pieces.
10.0 develop critical awareness of the cultural heritage and sense of place through the music of Newfoundland and Labrador.	Perform a piece of non-traditional music which represents a current sense of place. Write program notes that describe the musical genre and sense of place being communicated by the music.
11.0 recognize the contributions of Newfoundland and Labrador's music makers	Select a non-traditional artist (past or current) and explore their contributions to the NL music community. Show the cultural significance of the artist and the music created by the artist. Perform one selection for the class through either in-class performance or digital media. Performance should be in keeping with the musical styles and elements established by the original artist; after which, they can put their own interpretation on the performance to give a more individual spin or feel to the piece.
12.0 articulate the contributions to music by individuals and cultural groups in the global community	Create, and perform at least one selection, a posthumous tribute program for an international music maker. In your eulogy, articulate the type, scope, and impact of the artist's contribution and why you chose the specific work.
13.0 demonstrate an understanding of the power of music to shape, express, and communicate ideas, experiences and feelings	As a class, perform a program of musical works that promote positive change based on an identified social issue. Works could include student compositions. Discuss the effectiveness and/or impact of each work in promoting positive change or action.
	Create and perform your own composition countering an identified social issue.
14.0 assess the interconnectedness of music with the other arts	Select another art form in which to create a complementary backdrop to a selected work from your performance portfolio. Multimedia work may be presented live or recorded. Accompany the work with a reflection on the rationale for your choice of artwork and an assessment of its effectiveness.
15.0 assess the relationship between music and the environment	In groups of four, select a representative work from your chosen society to present to the class. Your piece may be performed live or presented via a recording. Your presentation must include an interpretation/ inference and rationale of the society's value of music.

SPECIFIC CURRICULUM OUTCOMES	SAMPLE PERFORMANCE INDICATORS
16.0 resolve advanced challenges with alternative solutions related to the music making process.	During your ensemble work, note challenges encountered. Track solutions explored, reflecting on and critically assessing their respective effectiveness in overcoming the noted obstacles. Select and use best solutions during your performance and assess their effectiveness.
17.0 analyze and respond to a variety of advanced music, their own and others, using appropriate terminology.	In your small chamber ensemble, complete both a musical score and performance analysis of one your pieces. Present both products, the musical score and performance, and your analyses, using digital media.
18.0 select among available technologies to create music that reflects a variety of moods, thoughts, and feelings	Compose a short original work for your ensemble of four to eight members, using a technology (minimum of one) of your choosing. Justify and assess the effectiveness of your chosen technology in a video blog.
19.0 demonstrate an understanding of the relationship between advanced technical skill and the expressive qualities of sound sources	Choose a chamber piece you will be working on and record audio snap shots of your progress at regular intervals throughout the course. Track new techniques or advanced technical skills you develop independently and interdependently, throughout the process in your journal. Reflect any cause and effect observations or correlations between technical skill development/acquisition and musical expressivity in a graphic organizer. Record a final performance at the end of the year.
20.0 assess the impact of audience demographic and response on the creation or performance of a musical work.	Program a concert for a specific event or unfamiliar audience demographic and perform at least one selection from the program. In your journal, accompany your concert program with a rationale for your selections.
21.0 examine the relationship between intention and outcome in musical works	In your quartet, through collaborative musical analysis, determine the intent of one of your ensemble pieces and how your group will convey it. Record your final performance. Document your research, discussions, progress and reflections that led you to your final performance.
22.0 offer and respond to constructive feedback	Seek feedback from an unfamiliar but informed voice. As recipient of this feedback, reflect on and select feedback upon which to act; providing a rationale for your decisions and demonstrate through your revisions. Include a written reflection on the impact/experience of receiving from a 'unfamiliar' voice.
	Maintain a log of the types (e.g., targeted area/section) and timeline (e.g., developmental stage, final performance) of feedback sought and from whom. Record feedback received and your reflections and response(s)/action(s) to it in your journal. Include a rationale for the solution(s) and feedback voices you chose to 'action' as well as the resulting impact on your composition or performance.

A5: Specific Curriculum Outcome Focus Continuum At-A-Glance

GCO	SCO	Intermediate/Music 2206 Focus	Advanced/Music 3206 Focus
Creating, Making, and Presenting			
1. Students will be expected to explore, challenge, develop, and express ideas,	1.0 demonstrate independent playing/singing through performance of solo and multiple part works	<ul style="list-style-type: none"> Independent performance as a soloist and duettist. Visit www.k12pl.nl.ca/curr/10-12/music/applied-music/applied-music-2206/authorized-resources/method-books.html for level and instrument specific repertoire	<ul style="list-style-type: none"> Independent performance as a soloist and sole part player with duet, trio and quartet ensembles. Visit www.k12pl.nl.ca/curr/10-12/music/applied-music/appmus-3206/authorized-resources/method-books.html for level and instrument specific repertoire
	2.0 demonstrate and apply an understanding of (advanced) musical elements in the performance and creation of music to communicate and express meaning	<ul style="list-style-type: none"> As per Appendix A7 : Musical Elements-at-a-Glance 	<ul style="list-style-type: none"> As per Appendix A7: Musical Elements-at-a-Glance
	3.0 demonstrate a range of (advanced) skills and techniques to create, make and present music	<ul style="list-style-type: none"> As per Appendix A6 : Progressive Musicianship Skills Spectrum 	<ul style="list-style-type: none"> As per Appendix A6 : Progressive Musicianship Skills Spectrum
	4.0 interpret and respond to non-verbal gestures, making connections to musical expression	<ul style="list-style-type: none"> Interpret and respond to non-verbal gestures as a duettist. Gestures foundational in scope and nature (i.e., start of piece; tempo setting..) 	<ul style="list-style-type: none"> Breadth of non verbal gestures increased; More expressive/emphatic in nature. Application - interpretation and response - within the context of larger groupings (i.e., trios, quartets)
	5.0 express and interpret musical thoughts and ideas using a variety of notational systems	<ul style="list-style-type: none"> Western notation (5 line/4 space staff w/treble, bass and C clef; grand staff) Tablature (Guitar Tab/Bass Tab) Chord Charts (lyrics with basic Major/minor chord symbols) Percussion notation Solfege 	<ul style="list-style-type: none"> Chord Charts (more advanced, maj/min/aug/dim/sus/#s and slash chords - e.g. D/F#) Lead sheet - (melody/chords and lyrics, if applicable) Nashville Number System Graphic Notation
2. Students will be expected to create and/or present collaboratively and independently, expressive products in the arts for a range of audiences and purposes.	6.0 improvise and compose music expressing a range of thoughts, images, and feelings for a range of audiences and purposes.	<ul style="list-style-type: none"> Composition 	<ul style="list-style-type: none"> Improvisation
	7.0 create and perform, alone and/or collectively, music from a variety of styles, genres and forms	<ul style="list-style-type: none"> Level appropriate and as per context/repertoire noted at www.k12pl.nl.ca/curr/10-12/music/applied-music/applied-music-2206/authorized-resources/method-books.html for level and instrument specific repertoire 	<ul style="list-style-type: none"> Level appropriate and as per context/repertoire noted at www.k12pl.nl.ca/curr/10-12/music/applied-music/appmus-3206/authorized-resources/method-books.html for level and instrument specific repertoire
Understanding and Connecting Contexts of Time, Place, and Community			
3. Students will be expected to demonstrate critical awareness of and the value for the role of the arts in creating and reflecting culture	8.0 demonstrate an understanding of the role of music in daily life.	<ul style="list-style-type: none"> Personal life 	<ul style="list-style-type: none"> Others/well being
	9.0 explore, examine and demonstrate respect for music across a broad range of contexts.	<ul style="list-style-type: none"> Cultural 	<ul style="list-style-type: none"> Historical
	10.0 Develop critical awareness of the cultural heritage and sense of place through the music of Newfoundland and Labrador.	<ul style="list-style-type: none"> Traditional 	<ul style="list-style-type: none"> Non-traditional/contemporary

GCO	SCO	Intermediate/Music 2206 Focus	Advanced/Music 3206 Focus
Understanding and Connecting Contexts of Time, Place, and Community			
4. Students will be expected to respect the contributions of individuals and cultural groups in local and global contexts, and value the arts as a record of human experiences and expression.	11.0 recognize the contributions of Newfoundland and Labrador's music makers	<ul style="list-style-type: none"> Traditional 	<ul style="list-style-type: none"> Non-traditional/contemporary
	12.0 articulate the contributions to music by individuals and cultural groups in (our national/ the global) community	<ul style="list-style-type: none"> Canadian/National 	<ul style="list-style-type: none"> Global
	13.0 demonstrate an understanding of the power of music to shape, express, and communicate ideas, experiences and feelings	<ul style="list-style-type: none"> All themes 	<ul style="list-style-type: none"> Positive social change
5. Students will be expected to demonstrate critical awareness of and the value for the role of the arts in creating and reflecting culture.	14.0 assess the interconnectedness of music with (other subjects/the other arts.)	<ul style="list-style-type: none"> All Subjects 	<ul style="list-style-type: none"> All Arts
	15.0 assess the relationship between music and the environment	<ul style="list-style-type: none"> Exploration of myriad of environmental aspects, with a focus on social justice. 	<ul style="list-style-type: none"> Societal values
Perceiving, Reflecting, and Responding			
6. Students will be expected to apply critical thinking and problem-solving strategies to reflect on and respond to their own and others' expressive work.	16.0 identify challenges and demonstrate alternative solutions related to the music making process.// 16.0 resolve advanced challenges related to the music making process using alternative solutions.	<ul style="list-style-type: none"> Challenges (i.e., technical) encountered as a soloist/ independent player Resolutions teacher assisted 	<ul style="list-style-type: none"> Challenges more advanced and ensemble related (i.e., ensemble playing) Student exploration/discovery of alternate and/or more advanced/complex solutions
	17.0 analyze and respond to a variety of (advanced) music, their own and others, using appropriate terminology.	<ul style="list-style-type: none"> Simple/basic analysis of foundational repertoire. Limited basic vocabulary 	<ul style="list-style-type: none"> Broader and more complex repertoire commanding more in depth/complex analysis Increased and advanced vocabulary.
7. Students will be expected to understand the role of technologies in creating and responding to expressive works.	18.0 select among available technologies to (perform/create) music that reflects a variety of moods, thoughts, and feelings	<ul style="list-style-type: none"> Performance technologies 	<ul style="list-style-type: none"> Compositional technologies
	19.0 demonstrate an understanding of the relationship between advanced technical skill and the expressive qualities of sound sources	<ul style="list-style-type: none"> Their own 	<ul style="list-style-type: none"> Others
8. Students will be expected to analyse the relationship between artistic intent and the expressive work.	20.0 assess the impact of audience demographic and/ or response on the creation or performance of a musical work.	<ul style="list-style-type: none"> Familiar and immediate audience 	<ul style="list-style-type: none"> Unfamiliar and global audience
	21.0 examine the relationship between intention and outcome in musical works	<ul style="list-style-type: none"> Solo 	<ul style="list-style-type: none"> Group
	22.0 offer and respond to constructive feedback	<ul style="list-style-type: none"> Peer 	<ul style="list-style-type: none"> Unfamiliar Voice


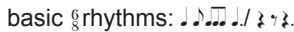
A6: Progressive Musicianship Skills

Building upon musicianship skills developed in the K-9 program, the chart below outlines a progression of skills increasing in difficulty, and their development throughout the levels of the Applied Music courses. While **bold red** font indicates 'new' skills to be addressed in each respective level, it is expected skills from previous levels will continue to be addressed and further developed.

	Foundational	Intermediate/Music 2206	Advanced/Music 3206
INDEPENDENT PLAYING	<ul style="list-style-type: none"> • solo • unison playing • perform in balance with accompaniment 	<ul style="list-style-type: none"> • solo • duets • trios • 2 and 3 part works (traditional combinations) • perform in balance and in tune with accompaniment and other musicians 	<ul style="list-style-type: none"> • solo • duets • trios • 2 and 3 part works (non-traditional combinations) • quartets - octets - four to eight part works • perform in balance and blend with accompaniment and/or other musicians
LITERACY	<ul style="list-style-type: none"> • instrument specific notation • standard notation • sight reading • Transpose melody at the octave (up/down), from 1 clef to another 	<ul style="list-style-type: none"> • part reading • graphic notation • Transpose melody at the 2nd, 3rd, 4th, and 5th 	<ul style="list-style-type: none"> • score reading • harmonic analysis • non standard notation • transpose melody at all intervals
IMPROVISATION	Within limited structure of: <ul style="list-style-type: none"> • simple rhythms • pentatonic scale notes • 4-8 beats in length • improvising in isolation and/or over played chord progression 	<ul style="list-style-type: none"> • over 12 bar blues 	<ul style="list-style-type: none"> • over other and longer harmonic chord progressions • free improvisation
AURAL SKILLS	<ul style="list-style-type: none"> • echo back • identification of major/minor tonalities • identify/sing of notes 1,3,5, and 8 in a chord • recognize chord changes in major and minor tonalities 	<ul style="list-style-type: none"> • rhythmic/melodic dictation • harmonize simple melodies using thirds and sixths • identify I/i, IV/iv, V chord changes in major and minor tonalities • recognize V7 chord • identify harmonic intervals of major, minor and perfect 	<ul style="list-style-type: none"> • harmonize simple melodies with chords • identify ii, iii, vi chords • recognize augmented, diminished, and dominant 7 chords
TECHNICAL	<ul style="list-style-type: none"> • demonstrate appropriate body position (sitting, standing) and correct finger/hand/arm position • recognize and perform with characteristic tone • use appropriate breathing technique • demonstrate assembly, care and maintenance of instrument/voice • demonstrate knowledge of parts/construction and related equipment of the instrument/voice • demonstrate basic understanding of principles of sound production • demonstrate ability to tune/prepare the instrument 	<ul style="list-style-type: none"> • performance with satisfactory intonation • perform within an appropriate range for particular instrument/voice • perform scales, arpeggios, and/or chords with technical facility two sharps and two flats • perform instrument/voice specific technical exercises 	Demonstrate continued development and refinement of <ul style="list-style-type: none"> - performance with refined intonation - performance with consistent and refined tone in extended ranges and with varied tonal colours - increased breathing capacity - perform rudiments, scales, arpeggios, and/or chords with improved technical facility, up to and including 4 sharps and 4 flats • perform instrument/voice specific etudes • advanced/alternate finger/hand/arm positions

A7:Musical Elements-At-A-Glance

Building upon those covered in the K-9 program, the charts that follow reflect a progression of outcomes throughout the levels of the Applied course. While outcomes in **bold red** indicate ‘new’ outcomes to be covered in the respective level, outcomes from previous levels are to be continued to be addressed and further developed.

K-9 MUSICAL ELEMENTS AT-A-GLANCE	
Rhythm & Meter	Form
Beat/Rhythm Time signatures: $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{8}$ $\frac{6}{8}$ $\frac{9}{8}$ $\frac{12}{8}$ $\frac{2}{2}$ $\frac{4}{2}$ C (common time) ϕ Asymmetric metres, 5_4 , 7_8 , 5_8 mixed metres Rhythms:  Upbeat, tie, \downarrow basic $\frac{6}{8}$ rhythms:  polyrhythm, & equivalent rests Terminology for notes/rests	Contrasting & repeating Forms: ab – AB, rondo, theme & variations, minuet & trio, fugue Free Form: improvisation Directions: DC al fine; DS Coda; repeat sign 1st/2nd endings, cadences – plagal/perfect/imperfect
Melody & Pitch	Expression
Pitches Solfege & absolute note names: s, - d' in keys of C, F, G, Recorder: C D E F# G A B Bb C` D` E` in Treble clef tr In tune expressive singing Changing voice (registers) Tonalties/Scales: C, F, G, D Major scales, natural minor, a & e minor scales, blues scale, whole tone scale, pentatonic scale, harmonic minor, melodic minor, major arpeggios Melodic intervals (above) : +3, -3, +6, -6, P8, P5, P4, +2, -2, +7, -7, tritone	Tempo – tempo change: ritardando, rallentando, accelerando, a tempo, rubato, tenuto Dynamics – pp-ff; crescendo & decrescendo Articulation –accent, legato, staccato Notations –non-traditional notation Interpretation Tone colour/timbre Sound Sources: body percussion, acoustic sounds, electronic sounds Sound Groupings: Orchestral families, SATB Sound Styles: rap , choral speech
Harmony	Contexts
Layering: Rhythmic/Melodic ostinato, Rounds/canons, Part songs (2-3), polyphonic, monophonic Chord roots: d & s, I & m, Chords & progressions: I, IV, V, V7 Chords: ii, vi Harmonic intervals : +3, P8, P5, P4, -3, +6, -6, +2, -2, +7, -7, tritone Notation: ledger lines, treble & bass clef, grand staff	Varied selections representing many: cultures/time periods global music, folk music, world drumming, Newfoundland Labrador folk music and dance, rock-n-roll, environmental music (technology; soundscapes; iconic notation), jazz/blues, musical theatre, ‘classical’ music Composers/musicians

	Foundational	Intermediate/Music 2206	Advanced/Music 3206
RHYTHM & METER	Rhythms <ul style="list-style-type: none"> notes/rests with proper terminology - Sixteenth, eighth, quarter, half-whole the dot, dotted notes - dotted quarter-dotted half-dotted eighth and their equivalent rests anacrusis eighth/sixteenth beamed combinations dotted eighth-sixteenth combinations eighth note triplets basic 6/8 patterns Time Signatures <ul style="list-style-type: none"> 2/4, 3/4, 4/4 6/8 metronome markings Other Rhythm notation symbols <ul style="list-style-type: none"> fermata tie multi-measure rest 	Rhythms <ul style="list-style-type: none"> syncopation emphasis/focus triplet combinations - quarter, half and sixteenth note/rest triplets basic 9/8, 12/8 patterns Time Signatures <ul style="list-style-type: none"> 9/8 metre changes asymmetric metres - e.g. 5/4, 7/4 Other rhythm notation symbols	Rhythms <ul style="list-style-type: none"> polyrhythms tuplets other than triplets Style-swing rhythms More advanced 6/8, 9/8, 12/8 patterns Time Signatures <ul style="list-style-type: none"> 2/2, 4/2 12/8 simple versus compound time asymmetric meters <ul style="list-style-type: none"> 5/8, 7/8 Mixed meter within a piece <ul style="list-style-type: none"> vertical combination of different meters (i.e., 3/4 - 6/8) within the same piece linear movement or change in meters within a piece Other Rhythm notation symbols
MELODY & PITCH	Pitches <ul style="list-style-type: none"> solfege and absolute note names in bass and treble staves, clefs, ledger lines... Tonalities: <ul style="list-style-type: none"> major/minor Principles of melodic construction: <ul style="list-style-type: none"> steps/skips/direction/repetition Accidentals <ul style="list-style-type: none"> sharps, flats, naturals Scales <ul style="list-style-type: none"> major scale construction Key signatures <ul style="list-style-type: none"> two sharps, two flats Intervals	Pitches <ul style="list-style-type: none"> enharmonic equivalents Tonalities Principles of melodic construction Accidentals <ul style="list-style-type: none"> Scales <ul style="list-style-type: none"> natural minor, whole tone, chromatic, pentatonic major scales up to and including two sharps and two flats relative natural minors of major scales up to and including two sharps and two flats Key signatures <ul style="list-style-type: none"> two sharps, two flats Intervals <ul style="list-style-type: none"> Circle of fifths (theoretical understanding) major/minor 2nd/3rd, perfect 4th/5th/8ve above and below 	Pitches Tonalities Principles of melodic construction Accidentals <ul style="list-style-type: none"> double sharps and flats Scales <ul style="list-style-type: none"> Major/Minor/Natural/Harmonic/melodic/chromatic, whole tone scales. Key signatures <ul style="list-style-type: none"> major scales up to and including four sharps and four flats relative minors of major scales up to and including four sharps and four flats Intervals <ul style="list-style-type: none"> All intervals-major/min/perfect intervals (6th & 7th) above and below all melodic intervals augmented and diminished above and below
HARMONY	Intervals Chords <ul style="list-style-type: none"> primary triads I, IV, V I, IV, V progressions major and minor triad structure Terms <ul style="list-style-type: none"> unison 	Intervals <ul style="list-style-type: none"> major/minor 2nd/3rd, perfect 4th/5th/8ve Chords <ul style="list-style-type: none"> I, IV, V, V7 progressions i, iv, V progressions Terms <ul style="list-style-type: none"> divisi Other harmony notation systems and terms as encountered	Intervals <ul style="list-style-type: none"> All major/min/perfect intervals (6th & 7th) all harmonic intervals augmented and diminished Chords <ul style="list-style-type: none"> Chords and inversions I, iv, IV, V, vi, V7 chord progressions - V-I; I-V; IV-I; IV-V; V-vi Other notation systems: <ul style="list-style-type: none"> Pop chord notation (i.e., ii, iii, vi)

	Foundational	Intermediate/Music 2206	Advanced/Music 3206
FORM	<ul style="list-style-type: none"> definition, terms and symbols of form <ul style="list-style-type: none"> repeat sign; 1st/2nd endings; DC, Fine, DS, Coda fundamentals of phrase construction <ul style="list-style-type: none"> question and answer phrases simple 2 and 3 part form (AAB, ABA, ABB, ABC) Round/ Canon Pop Song Form - intro, verse, chorus, bridge, solo, outro, etc. 	<ul style="list-style-type: none"> definition, terms and symbols of form fundamentals of phrase construction <ul style="list-style-type: none"> free form Rondo Minuet and trio 	<ul style="list-style-type: none"> definition, terms and symbols of form fundamentals of phrase construction theme and variation <ul style="list-style-type: none"> fugue Cadences <ul style="list-style-type: none"> perfect, imperfect, half, plagal, deceptive, turn around context specific nomenclature
EXPRESSION	<p>Dynamics</p> <ul style="list-style-type: none"> pp-ff, crescendo, decrescendo/diminuendo, terms plus symbols <p>Tempo</p> <ul style="list-style-type: none"> Andante, Moderato, Allegro <p>Tempo Change</p> <ul style="list-style-type: none"> ritardando/rallentando, accelerando <p>Style/Articulations:</p> <ul style="list-style-type: none"> staccato, legato, slur, accents, phrasing <p>Timbre</p> <ul style="list-style-type: none"> tone colour 	<p>Dynamics</p> <ul style="list-style-type: none"> wider range <ul style="list-style-type: none"> ppp-fff, fp <p>Tempo</p> <ul style="list-style-type: none"> Adagio <p>Tempo Change</p> <ul style="list-style-type: none"> a tempo <p>Style/Articulations:</p> <ul style="list-style-type: none"> martelé, marcato, tenuto, cantabile <p>Timbre</p> <ul style="list-style-type: none"> vibrato 	<p>Dynamics</p> <ul style="list-style-type: none"> sfz <p>Tempo</p> <ul style="list-style-type: none"> rubato, largo, poco a poco, piu, meno, molto, morendo <p>Tempo Change</p> <p>Style/Articulations</p> <ul style="list-style-type: none"> ornaments (fall, grace note), glissando sostenuto, subito, tremolo, ad lib, <p>Sound</p> <ul style="list-style-type: none"> tone colour non-traditional tone production (i.e., prepared piano, drums hit in different places)
CONTEXT-REPERTOIRE	<ul style="list-style-type: none"> Folk Current day Classical <p>NOTE: Instrument specific repertoire can be found in respective method/repertoire books noted in Appendix A7- Graded Resource Listing.</p> <p>As repertoire is explored/ determined, consideration should be given to</p> <ul style="list-style-type: none"> varied repertoire 	<ul style="list-style-type: none"> Music from around the world Blues <p>NOTE: Instrument specific repertoire can be found in respective method/repertoire books noted in Appendix A7- Graded Resource Listing.</p> <p>As repertoire is explored/ determined, consideration should be given to</p> <ul style="list-style-type: none"> varied repertoire varied arrangements – like/unlike, unusual group combinations opportunities where levels of applied can intersect 	<ul style="list-style-type: none"> Jazz New Music Contemporary Experimental Performance Art Interdisciplinary <p>NOTE: Instrument specific repertoire can be found in respective method/repertoire books noted in Appendix A7- Graded Resource Listing.</p> <p>As repertoire is explored/determined, consideration should be given to</p> <ul style="list-style-type: none"> varied repertoire varied arrangements – like/unlike; unusual group combinations opportunities where levels of applied can intersect

A8: Strategies for Musicianship Skills Development

RHYTHM & METER

- Rhythmic reading - flashcards
- Develop rhythmic memory/accuracy through:
 - echo clapping
 - rhythmic notation of words/phrases
 - rhythmic notation of a known melody
 - rhythm erase
 - rhythmic canon
 - rhythmic dictation
 - rhythm chains
- Using rhythmic elements from selected music, each student creates their own two-beat "link"-teacher then establishes a steady beat each student then builds the chain – eg. one student claps/taps their "link" & then the next student claps/taps first link then adds their own then third student claps/taps first two links and adds their own, etc.)
- Create/perform rhythmic ostinati

MELODY & PITCH

- Melodic reading -flashcards
- Develop melodic memory/accuracy by:
 - using Handsigns to create/perform a melodic pattern, phrase, or verse.
 - reading and perform from tone ladders.
 - singing silently with hand signs.
 - singing with absolute note names.
 - sightsinging melodic patterns using solfège and absolute note names.
 - melodic dictation

HARMONY

Develop aural skills through

- identification of harmonic intervals major, minor and perfect
- identification of harmonic augmented, diminished, and dominant 7 chords
- harmonization of simple melodies using thirds and sixths
- harmonization of simple melodies using chords
- tuning and intonation
- identification/singing of notes 1,3,5, and 8 in a chord (skill)
- identification of chord changes in major and minor tonalities
- harmonic analysis

A9: Melodic Interval Song List (Ascending)

Melodic Interval	Song	Melodic Interval	Song
P1/Unison – (C-C).	Think of the first two notes of Twinkle Twinkle Little Star, the first two notes of Happy Birthday or the chorus of Jingle Bells. Together: The same note.		
Major 2nd – (C-D).	Think of Frere Jacques, Silent Night, or the start of a major scale. Together: Chopsticks, slight tension.	Minor 2nd - (C-D flat).	The theme from Jaws, or the first few notes of Beethoven's "Fur Elise". Together: very tense, like accidentally hitting 2 keys instead of one.
Major 3rd – (C-E)	The first two notes of The Ode To Newfoundland, Michael Row The Boat Ashore, or Oh When The Saints Go Marching In. Together: bright, happy sound.	Minor 3rd– (C-E flat)	O Canada (first 2 notes), Axel F, So Long Farewell (from The Sound of Music), Smoke On The Water, or the first two notes of Rue & Katniss's whistle in The Hunger Games. Together: kind of sad, like a minor chord
Perfect 4th – (C-F)	Oh Christmas Tree, Auld Lang Syne, Harry Potter theme, or Here Comes The Bride. Together: Slightly open sound.	Augmented 4th	(C - F# / C - G flat). The opening notes of "The Simpsons" theme, "Maria" from West Side Story, or YYZ by Rush. Together: very unresolved, as if the notes want to go somewhere else.
Perfect 5th – (C-G)	Last Post, Can't Help Falling In Love, Also Sprach Zarathustra (2001 theme), or the second-third notes of Twinkle Twinkle Little Star. Together: Very open sounding, power chords are perfect 5ths.	Diminished 5th	(C - F# / C - G flat). The opening notes of "The Simpsons" theme, "Maria" from West Side Story, or YYZ by Rush. Together: very unresolved, as if the notes want to go somewhere else.
Major 6th – (C-A)	My Bonnie Lies Over The Ocean, It Came Upon A Midnight Clear, or the verse of Jingle Bells ("Dashing"). Together: Sweet sounding.	Minor 6th – (C-A flat)	Third to fourth notes of The Entertainer (the big jump), opening guitar notes of "In My Life" by The Beatles, or the word "fire" from We Are Young by Fun. Together: Like a wide version of a Major 3, sweet sounding but open.
Major 7th – (C-B)	Take On Me (chorus), Don't Know Why by Norah Jones ("I wait"...), or first and third note of Somewhere Over The Rainbow ("Some-o"). Together: awful, like a mistake.	Minor 7th – (C-B flat)	Original Star Trek theme, The Winner Takes It All (Abba), "Have you driven a Ford, Lately" ads. Together: sounds wide and unresolved, like these notes are heading somewhere else.
Perfect 8th/ Octave (C-higher C).	First two notes of Somewhere Over The Rainbow ("Some-where"), I'm Singing In The Rain, The Christmas Song ("Chest-nuts"). Together: becomes almost invisible to the ear, just low and high version of the same note.		

Melodic Interval Song List (Descending)

Melodic Interval	Song/Piece Title	Melodic Interval	Song
P1/Unison			
Major 2nd	<i>Three Blind (Mice)</i>	Minor 2nd	<i>Joy to the World</i> <i>Für Elise</i>
Major 3rd	<i>Swing Low Sweet Chariot</i> (first 2 notes) <i>Summertime</i> (Gershwin)	Minor 3rd–	<i>Rain Rain Go Away</i> <i>Hey Jude</i>
Perfect 4th	<i>O Come all ye faithful</i> <i>Hallelujah Chorus</i>	Augmented 4th	<i>Enter Sandman</i> (Metallica) <i>Even Flow</i> (Pearl Jam)
Perfect 5th	<i>Flintstones</i> <i>Bach Minuet in g</i>	Diminished 5th	<i>Enter Sandman</i> (Metallica) <i>Even Flow</i> (Pearl Jam)
Major 6th	<i>Man in the mirror</i> (chorus) <i>Down by the Riverside</i> (between Lay and Down)	Minor 6th	<i>Love Story Theme</i> <i>Five for Fighting-100 years</i>
Major 7th	Ti up to D and down 1 octave	Minor 7th	D down to D then up to R
Perfect 8th/ Octave			

A10: Sample Lesson Template/Exemplars

Lesson Focus	
Specific Curriculum Outcomes	
Materials/Resources/Equipment	

Instructional Plan	Teaching and Learning Strategies/ Activities	Mode(s) of musical experience	Assessment Tool(s)
Activation (introductory)		Performing? Listening? Creating?	
		Performing? Listening? Creating?	
Connection (guided practice/ engagement)		Performing? Listening? Creating?	
		Performing? Listening? Creating?	
Consolidation (independent practice/ engagement)		Performing? Listening? Creating?	
		Performing? Listening? Creating?	
Extension		Performing? Listening? Creating?	

Lesson Exemplar - Unit Design on Musical Elements

Lesson Focus	Musical Elements through Critical Listening
Specific Curriculum Outcomes	SCO 2.0 Demonstrate and apply an understanding of musical elements in the performance and creation of music to communicate and express meaning.

Instructional Plan

Pre-Assessment Strategy - "Park and Chart" Activity

- Display K-9 Musical Elements At-a-Glance chart (condense if necessary). Teacher will ask students to look at the document globally, displayed for whole class to see.
- Using a predetermined color coding system, students will come to the chart individually and use highlighters or sticky dots to indicate the concepts they know (pink), ones that need extension (blue), and any concepts that they have never encountered (yellow).
- If the student population permits, ask for more advanced students to peer-tutor less experienced musicians so that they may begin to master some of the concepts under the 'needs extension' column. Teachers should also ensure the advanced students have opportunity for new learning.
- Teacher will then identify and isolate brand new concepts in each of the umbrella categories for the elements of music and use these to determine which ones must be taught explicitly during the delivery of this program.
- Note: The sequence of teaching each broad element of music will be dictated by where the largest learning gaps appear (ex: most students have learning gaps in melody and pitch, let's start there).

Sample Delivery Model - Note: This method can be used to teach and assess each of the 6 elements as identified in SCO 2.0

Element 1 Weeks 1 to 3	Element 1 (largest gap) Ex: Texture	Strategy/Sequencing	Suggested Listening Examples
Class 1	Step 1: Make Explicit	<p>Inform students that you will be using both a teacher selected and student led bank of music. Collect the song titles and artists for the top 10 most played songs on their devices to use as a bank of musical examples throughout the year.</p> <p>-Display 4 white boxes on the SmartBoard. In each box draw the following: 1 single line, 2 lines parallel to one another, one thick line with two smaller lines beneath it, and then several intersecting lines of equal size.</p> <p>-Mediate a discussion asking students to relate what they see to music they hear and play. A connection should be made between instrumentation and layering.</p>	<ul style="list-style-type: none"> • Monophonic Ring Tone (cellular phone) – YouTube • "Inanay" (trad. Australian Aboriginal) by L. Bennet performed by Young Adelaide Voices Choir • "Across the Night" by Silverchair • "Ride" by Samuel R. Hazo • "Only Girl in the World" by Rihanna

Class 2-3	Continue Working On Repertoire/Applied Course Content – when coaching students through the repertoire they are working on, continuously make explicit references and connections to material/concepts covered in class 1.	
Class 4	Step 2: Label/Aural Identification of: <ul style="list-style-type: none"> • Monophonic • Homophonic • Polyphonic 	-Using the student guide, read and discuss definitions of each term. Images from Class 1 should be displayed. -Using a bank of music selected by the teacher, take students through the listening guide while identifying each type of texture. <ul style="list-style-type: none"> • Ex: monophonic ring tone from old cell phone -Have students compile a list of their favorite music, play examples using YouTube and ask students to identify the texture.
Class 5-6	Continue Working On Repertoire/Applied Course Content – when coaching students through the repertoire they are working on, continuously make explicit references and connections to material/concepts covered in Class 1 and Class 2. At this point students should be able to identify the texture of the piece they are working on and determine whether or not it changes throughout the piece.	
Class 7	Step 3: Isolate and Extend	-Begin to break down each of the textures into smaller components using vocabulary such as: <ul style="list-style-type: none"> • Intervals • Harmony • Melody and accompaniment -Using the bank of musical examples, begin to ask students to predict what textures might be present in certain musical genres as they listen. What impact do these textures have on the listener? <ul style="list-style-type: none"> • Ex: Thicker textures (dissonance, chaos, intensity) -Listening Example: Eric Whitacre's "Equus" for Concert Band
Class 8-9	Continue Working On Repertoire/Applied Course Content – when coaching students through the repertoire they are working on, continuously make explicit references and connections to material/concepts covered in Class 1, Class 2, and Class 3. At this point students should be able to identify the texture of the piece they are working on and determine whether or not it changes throughout the piece. They should also begin to listen around them and comment on textural choices made by composers of the music their classmates are playing. Discussions should attempt to bring in concepts from other strands where possible.	
Class 10	ASSESSMENT 1: Using the listening quiz from the teacher package, student understanding of texture (to date) is measured.	

Element 2 Weeks 4 to 6	Element 2 (minor level of mastery) Ex: Melody and Pitch	Strategy/Sequencing	Suggested Listening Examples
Class 1	Step 1: Make Explicit	<p>-If necessary, update the listening bank of student selected pieces from element 1.</p> <p>-Display 4 pictures on the board eliciting 4 key terms for this section (conjunct, disjunct, wide range, narrow range).</p> <ul style="list-style-type: none"> • Ex: A scene from the game “Mine Craft”, a golf course showing a golfer and his ball in the distance, children playing hop scotch, a spiral stair case. <p>-Ask students to sketch the ‘path’ they see each of the objects taking. What is the overall shape of the path you drew? What characteristics does it have?</p> <ul style="list-style-type: none"> • Ex: the beginning and end points of the path of the golf ball took are quite far apart (ie: wide range) <p>-Play a musical example (teacher or student selected) that specifically elicits only conjunct or disjunct. Discuss.</p>	<ul style="list-style-type: none"> • “The Lion Sleeps Tonight” by The Tokens • “At Last” by Etta James • “Take 5” by Dave Brubeck

Class 2-3	Continue working on repertoire/applied course content – when coaching students through the repertoire they are working on, continuously make explicit references and connections to material/concepts covered in class 1 (elements 1 and 2).	
Class 4	Step 2: Label/Aural Identification of: <ul style="list-style-type: none"> • Conjunct • Disjunct • Wide range • Narrow range • Scale types • Key signatures 	-Using the student guide, read and discuss definitions of each term. Images from Class 1 should be displayed. -Using a bank of music selected by the teacher, take students through the listening guide while isolating the melody (if not a solo selection) and describing its qualities. You may wish to display sections of the melody so that students can see and hear your discussion points. • Ex: “At Last” – vocal part, wide range, disjunct, major key.
Class 5-6	Continue working on repertoire/applied course content – when coaching students through the repertoire they are working on, continuously make explicit references and connections to material/concepts covered in Class 1 and Class 2 (elements 1 and 2). At this point students should be able to identify and describe the melodic qualities of the piece they are working on and determine how and when it changes in the piece. Students can begin making connections between textural and melodic qualities of a piece.	
Class 7	Step 3: Cumulative Check-up (30-40 minute in class assignment or quiz)	-Implement the Listening assessment for both Texture and Melody
Class 8-9	Continue working on repertoire/applied course content – when coaching students through the repertoire they are working on, continuously make explicit references and connections to material/concepts covered in Class 1, Class 2, and Class 3 (elements 1 and 2). At this point students should be able to identify the texture of the piece, isolate the melody (tune) they are working on and determine whether or not it changes throughout the piece. They should also begin to listen to others around them and comment on textural and melodic choices made by composers of the music their classmates are playing. Discussions should attempt to bring in concepts from other strands where possible while consistently reflecting their understanding of elements 1 and 2.	

A11: Performance Rounds

Building a Performance Round

1. Theme:

2. SCOs (a minimum of 1 from each strand)

Perceiving, Reflecting, and Responding:

Understanding Contexts of Time, Place and Community:

Creating, Making and Presenting:

3. Focus Skills and Competencies

4. Performance Setting

5. Repertoire Selection

6. Timeline

7. End Product(s)

8. Assessment:

- Formative
- Summative:

Sample Performance Round

1. Theme: Protest Songs, Social Change

2. SCOs (a minimum of 1 from each strand)

Perceiving, Reflecting, and Responding: 1.0, 7.0

Understanding Contexts of Time, Place and Community: 6.0, 12.0, 15.0

Creating, Making and Presenting: 20.0

3. Focus Skills and Competencies

- Elements of music (melody, harmony, texture)
- Repertoire selection - understanding 'covers'

4. Performance Setting

- Unison duet with piano accompaniment
- Whole ensemble (mixed instrumentation)

5. Repertoire Selection

Choice of:

- *Big Yellow Taxi* (J. Mitchell)
- *Wake Me Up When September Ends* (Green Bay)

Required whole ensemble:

- *Finlandia* (J. Sibelius)

6. Timeline

- Eight classes to performance assessment.

7. End Product(s)

- Informance
- Journal

8. Assessment

- Formative: Practice/rehearsal station (transfer of Elements of Music analysis to whole ensemble piece)
- Summative: Performance Rubric

A12: Getting To Know Your Students

Name: _____

Performance Background

Have you taken music lessons before? Yes/No (Circle one)

If so, on what instrument(s)? _____

For how many years? _____

Are you currently taking music lessons? Yes/No (Circle one)

Have you ever played in a musical group? (concert band, choir, traditional ensemble, etc) Yes/No (Circle one)

If so, what group were you a part of? _____

For how many years were you in this group? _____

Were you in any other musical groups? List below. Beside the name of the group, list the number of years that you were in this group.

Musical Group Name _____ No. of Years _____

Musical Group Name _____ No. of Years _____

Is there anything else your teacher should know about your performance background?

Notational Systems

I am comfortable reading from the following musical notation systems (check all that apply):

<input type="checkbox"/>	Standard Western Notation	<input type="checkbox"/>	Graphic Notation
<input type="checkbox"/>	Treble Clef	<input type="checkbox"/>	Lead Sheets
<input type="checkbox"/>	Bass Clef	<input type="checkbox"/>	Chord Charts
<input type="checkbox"/>	Guitar TAB	<input type="checkbox"/>	Nashville Number System
<input type="checkbox"/>	Bass TAB	<input type="checkbox"/>	Other: _____

Composition and Improvisation

Have you ever composed any music? If yes, did you compose it on your own or with a friend?

Have you ever improvised music? Are you comfortable improvising? _____

Musical Genres

What musical genres do you listen to on a regular basis? (check all that apply):

<input type="checkbox"/>	Rock	<input type="checkbox"/>	Jazz
<input type="checkbox"/>	Pop	<input type="checkbox"/>	Country
<input type="checkbox"/>	Classical	<input type="checkbox"/>	Other: _____
<input type="checkbox"/>	Folk		

What are some of your favourite pieces of music? Please list musical selection and artist (if applicable).

Music Theory

I know how to read notes in...(check all that apply)

<input type="checkbox"/>	Treble Clef	<input type="checkbox"/>	Alto Clef
<input type="checkbox"/>	Bass Clef	<input type="checkbox"/>	Tenor Clef

Rate your understanding/knowledge of the following...	Weak	Fair	Good	Excellent
<i>Rhythm</i>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<i>Musical Terms/Symbols</i>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<i>Chord formations and patterns</i>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<i>Scales and Intervals</i>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Appendix B: Student Assessments

B1: Assessing Your Performance Skills

Performance Skills		RATING SCALE				
		Weak - Strong				
		1	2	3	4	5
1.	I recognize the existence of performance-related stress and understand how it affects me before, during, and after a concert.					
2.	During a performance, I am able to manage and reduce my performance stress. I employ tactics such as deep breathing, mental focus, and positive self-talk to manage and reduce performance anxiety.					
3.	I can handle on-stage errors to curtail their musical impact.					
4.	While performing, I let errors go and seldom become distressed.					
5.	I regularly evaluate my performances.					
6.	I regularly practice performance skills by doing private run-throughs and performing for peers.					
7.	I know where to find expert help for any performance problems that I can't solve on my own.					
8.	When I have trouble on stage, I always know how to tailor my practice to bring about improvements in my next performance.					
9.	I am comfortable and secure walking and bowing on stage and speaking to the audience.					
10.	I am able to focus on the music and my performance techniques in a way that allows me to perform at my best despite any detracting factors such as nervousness or mistakes.					
11.	I am able to learn from my mistakes and use that knowledge to improve future performances.					
12.	I am confident in the beginning and ending of all my performance pieces.					
13.	I enjoy performing in front of an audience. I can project a stage presence that contributes to an audience's enjoyment of my performance.					
14.	After a concert, I am able to accept my performance. I celebrate the positive aspects and avoid dwelling on any shortcomings.					
15.	In the areas of preparation in which I am weakest, I have plans to advance.					

Adapted from *The Musician's Way* (Gerald Klickstein)

B2: Individual Performance Self-Assessment Tool

Name: _____

Date: _____

Music Performed: _____

Sight Read, Live, Recorded: _____

Discuss the Following Performance Elements

Tone Quality	
Pitch Accuracy	
Intonation	
Articulation	
Posture/hand position	
Rhythm/Tempo	
Dynamics	
Expressive nuance (style, sense of phrasing)	
Presentation (stage presence, communication with audience, etc.)	
Other	

Adapted from *Tools for Powerful Student Evaluation* (Susan R. Farrell)

B3: Peer Critique of Solo / Chamber Music Performance

Assessor: _____

Date: _____

Piece: _____

Composer: _____

Instrumentation: _____

Musical Elements	Observations	Suggested Revisions
Intonation		
Pitch Production		
Rhythm/Tempo		
Articulation		
Dynamics		
Phrasing		
Balance and Blend		
Expression and Style		
Overall Performance		

Strategies

What could I use from this for myself / my group?

What strategies have I/my group used that might prove helpful for this / these musicians too?

Teacher Assessment of Critique

Specifics in Observations _____ Specifics in Revisions _____

Detail in Strategy Applications _____

Adapted from *Tools for Powerful Student Evaluation* (Susan R. Farrell)

B4: Student Performance Reflection

Name:

Date:

Work:

Why did I choose to perform this work?

What did I learn through this process?

What were my strengths?

How can I improve?

B5: Assessing Your Practice Habits

Practice Habits		Rating Scale Weak - Strong				
		1	2	3	4	5
1.	I keep to a regular practice schedule.					
2.	I set goals before beginning to practice.					
3.	I consistently warm up before practice.					
4.	My practice space is equipped with the things I need.					
5.	I use a metronome in practice.					
6.	I take breaks during practice.					
7.	I'm able to maintain mental focus as I practice.					
8.	I commonly record portions of my practice, and then critique my recordings.					
9.	I try not to become upset by difficulties.					
10.	When starting a new piece, I make an overall interpretation and plan for the piece.					
11.	When learning a new piece, I vocalize rhythm.					
12.	I practice slowly, gradually increasing the tempo.					
13.	I use specific strategies to solve musical and technical problems.					
14.	I use different methods to help my learning and memorizing of music.					
15.	I consciously move ahead as I play or sing.					
16.	I'm confident of my ability to memorize and to perform from memory.					
17.	I practice technique daily.					
18.	I routinely practice sight-reading.					
19.	I focus on areas in the music in which I make errors.					
20.	I take deliberate steps to motivate myself to practice.					
21.	I'm advancing my knowledge of music theory, ear training, and other general music topics.					
22.	During practice, I focus on ease, expressiveness, accuracy, rhythm, tone, attention and attitude.					
23.	I can improvise melodies over chord progressions.					
24.	I review my favorite pieces in detail so that the expressive and technical components stay vibrant.					
25.	I regularly listen to recorded and/or live performances; particularly of pieces on which I am currently learning.					
26.	I understand how to practice such that I can perform confidently and artistically.					
27.	I typically feel a sense of accomplishment after practicing.					
28.	I use mental imaging to aid my learning and memorizing of music.					
29.	I understand how to practice so such that I can perform confidently and artistically.					
30.	I am confident of my ability to memorize music and to perform from memory.					

Adapted from *The Musician's Way* (Gerald Klickstein)

B6: Student Practice Sheet

List the material/titles you plan to practice in each of the zones

	Material/titles	Date/time spent
Technique		
Scales		
Arpeggios		
Voice/instrument-specific work		
Musicianship		
Sight-reading		
Theory/ear training		
Composition/improvisation		
Listening/study		
New Material		
Divide into sections		
Establish interpretive/technical plan		
Slow Tempo		
Developing Material		
Refine Interpretation		
Increase tempo		
Memorize		
Performance Material		
Practice performing		
Maintain memory		
Review and innovate		

Adapted from *The Musician's Way* (Gerald Klickstein)

B7: Specific Curriculum Outcome Checklist

I can...		RATING SCALE				
		Emerging - Mastered				
		1	2	3	4	5
1.0	demonstrate independent playing/singing through performance of solo and multiple part works.					
2.0	demonstrate and apply an understanding of advanced musical elements in the performance and creation of music to communicate and express meaning.					
3.0	demonstrate a range of advanced skills and techniques to create, make and present music.					
4.0	interpret and respond to non-verbal gestures, making connections to musical expression.					
5.0	express and interpret musical thoughts and ideas using a variety of notational systems.					
6.0	improvise and compose music expressing a range of thoughts, images, and feelings for a range of audiences and purposes.					
7.0	create and perform, alone and/or collectively, advanced music from a variety of styles, genres and forms.					
8.0	demonstrate an understanding of the role of music in daily life.					
9.0	explore, examine and demonstrate respect for music across a broad range of contexts.					
10.0	develop critical awareness of the cultural heritage and sense of place through the music of Newfoundland and Labrador.					
11.0	recognize the contributions of Newfoundland and Labrador's music makers.					
12.0	articulate the contributions to music by individuals and cultural groups in the global community.					
13.0	demonstrate an understanding of the power of music to shape, express, and communicate ideas, experiences and feelings.					
14.0	assess the interconnectedness of music with the other arts					
15.0	assess the relationship between music and the environment.					
16.0	resolve advanced challenges related to the music making process using alternative solutions					
17.0	analyze and respond to a variety of music, their own and others, using appropriate terminology.					
18.0	select among available technologies to create music that reflects a variety of moods, thoughts, and feelings.					
19.0	demonstrate an understanding of the relationship between advanced technical skill and the expressive qualities of sound sources.					
20.0	assess the impact of audience demographic and response on the creation or performance of a musical work.					
21.0	examine the relationship between intention and outcome in musical works.					
22.0	offer and respond to constructive feedback.					

B8: Student Music Passport

FOLDABLE MUSIC PASSPORT		WHERE I AM WITH...		WHERE I AM HEADED WITH...
		PERFORMANCE/ REPERTOIRE <ul style="list-style-type: none"> • Solo • Chamber <ul style="list-style-type: none"> • 2 part • 3 part • 4 part 		
		TECHNIQUE <ul style="list-style-type: none"> • etudes • scales • broken/solid chords 		
		CREATIVE WORK <ul style="list-style-type: none"> • Compositions • Improvisations 		
		MUSICIANSHIP <ul style="list-style-type: none"> • Sight-reading/ Literacy • Theoretical Understandings (musical elements) • Aural Skills 		
		LISTENINGS		
		REFLECTIONS/ FEEDBACK		
STUDENT		PEER/TEACHER/ SELF COMMENTS		
APPLIED INSTRUMENT				
APPLIED LEVEL				

CHECKPOINT I DATE: _____	CHECKPOINT II DATE: _____	CHECKPOINT III DATE: _____

B9: Repertoire Selection Criteria

Complete the following analysis to select repertoire that is appropriate for your skill level. It will also allow you to anticipate performance challenges. This should be completed when choosing between two or more pieces. You are expected to comment on each of the criteria for each piece up for selection. Once the analysis is complete, discuss it with your teacher and group members. Consider your own skill level, your strengths and limitations and those of your group members (if applicable) before finalizing your repertoire selection.

Repertoire for Consideration (title):		
Criteria	Questions to Ponder	Analysis/Observations
Key	<ul style="list-style-type: none"> • <i>What is the key?</i> • <i>How many sharps or flats?</i> • <i>Does your instrument commonly play in this key?</i> • <i>Will you encounter new notes?</i> 	
Melodic Range	<ul style="list-style-type: none"> • <i>Identify the highest and lowest notes of your part.</i> • <i>Is this already within your playable range? If not, what new skills are required?</i> • <i>What is the tessitura?</i> 	
Rhythmic Complexity	<ul style="list-style-type: none"> • <i>Identify the most common rhythmic patterns.</i> • <i>Are the motifs rhythmic in nature?</i> • <i>Will you encounter new rhythms? If so, which ones?</i> 	
Familiarity	<ul style="list-style-type: none"> • <i>Have you heard/played this piece before?</i> • <i>Are you at all familiar with the genre/style?</i> • <i>How will your familiarity, or lack thereof, influence your choice?</i> 	
Aesthetic Response	<ul style="list-style-type: none"> • <i>Upon hearing several recordings of this piece, do you like what you hear? Why?</i> • <i>How does this piece make you feel?</i> • <i>What intrigues you about this particular song?</i> 	
Technical Objectives	<ul style="list-style-type: none"> • <i>Are there any specific technical challenges that this piece will pose for your instrument?</i> • <i>Will this piece potentially remedy a weakness in your technique? If so, describe it.</i> 	
Parts to Whole	<ul style="list-style-type: none"> • <i>How many parts are there?</i> • <i>What is the texture of the piece? Does it shift?</i> • <i>Do the parts intersect?</i> • <i>Are you playing a main or supportive part?</i> 	
Teacher Comments		

Appendix C: Teaching and Assessment Activities and Tools

C1: Sample Assessment Strategies/Tools

Observations

The teacher observes the individual student or group and assesses the students' learning of various outcomes. Peer assessment is also possible. Checklists, anecdotal comments and student performances can help with assessment through observation.

Performances/Informances/Demonstrations

The teacher assesses the students' achievement of outcomes through individual and group performances/informances/demonstrations including composition and projects.

Self-Assessment

Students reflect on what they have learned and how to improve. The self assessments can include journal writing, self-reflections and checklists.

Interviews

The teacher has a formal or informal discussion with an individual or group of students in which the teacher is able to determine the students' attitudes and thinking processes.

Journal Writing

The students can write about their compositions, assignments and their evaluations of music. Journals allow insight into how the student is thinking, feeling and learning.

Audio Journals and Video Journals

The students make an audio or video recording of their performances. This is great opportunity to record their musical learning.

Portfolios

The students may include examples of audio recordings, video recordings, assignments and their emerging and "best" work in their music portfolio. The students may have both individual and/or group portfolios. These portfolios should offer a variety of student learning.

Listening Assessment ("What do you hear?")

Students listen to recorded music examples and analyze the example using student answer sheets. These assessments are an indicator of music learning.

Peer Critiques

Students may critique performances, compositions or assignments either through writing or group discussion.

Written Assessments

The written assessment allows both the teacher and the student(s) to assess the learning that has taken place. Written assessment can include quizzes, tests, theory sheets and activity sheets.

C2: Critical Reflection Question Bank

Music Play List - Sample Reflection Questions

1. What purpose/role did this music serve in your life?
2. Has your musical taste changed? Why? What was the impacting factor(s)?
3. How does a setting/situation affect your musical choice?

Group or Student Activity Sample Reflection Questions

- What did you learn from this group project?
- Did all members of the group display respect for each other?
- What difficulties/challenges did your group need to overcome?
- What would you do differently in the next group activity?
- Did all members participate equally in the process and completion of the project?
- What roles were assigned to each member of the group?
- What strategies did you implement for the discussion component of this activity?
- How did members contribute their knowledge, opinions and skills to the group?
- Were all members of the group supportive and encouraging of each other's efforts and contributions?
- Did the group achieve the project goals and criteria?
- How did the group engage in listening, questioning and discussing?

Student Soundscape - Sample Journal Questions

- List the musical elements included in your soundscape such as texture, tone colour, rhythm, timbre, pitch or dynamics. Were these elements easy to identify?
- Describe how your soundscape affected the audience.
- Discuss the effect of sound in your environment.
- Visually represent your soundscape through a picture, map or invented notation.
- How did you decide upon your sound choice for your composition?
- Describe how different instruments create their characteristic sounds.
- Could the audience recognize the variety of sound in your composition?
- Describe the process you used to create your soundscape.
- How did you use form in your sound composition?
- Describe how feelings and thoughts can be communicated through music and sound.

Student Composition - Sample Reflective Questions

- What rhythms were included in your composition?
- Was the element of melody used effectively in your piece?
- What forms of expression were included in your composition?
- Was the choice of instrument(s) effective?
- What part of the compositional process did you least/most enjoy? Why?
- What musical problems did you encounter and how did you resolve them?
- How could you improve the use of dynamics in your composition?
- Was the choice of tempo effective for your piece? Why? Why not?
- What musical elements contribute to being successful as a composer?
- How did you use harmony effectively?
- What articulation did you incorporate in your composition?
- What mood was reflected in your piece?
- How did the audience interpret your piece?
- What is the form of your piece?
- How could you improve upon your work?
- How did you feel about writing your own music?
- What did you enjoy about your compositional performance?
- What areas of your composition need improvement?
- Was there a balance between the various instruments? What would you do differently to improve the balance in your next revision/composition?
- How effective were the compositional strategies you chose to use?

C3: Reviews and Critiques

Performance/Concert/Peer Review Sample Guiding Questions

Students attend a live, streamed or recorded performance and complete the following concert review. School musical ensemble performances or rehearsals could also be possible subjects.

Performer or Performing Group:

Date:

Place:

Piece Title(s):

1. Background Information – What do you already know about this performer or group?
2. What was the style of music?
3. Discuss your impressions of the performance of the piece using effective musical vocabulary, commenting on the tempi, dynamics, technical demands (were there a lot of fast notes?), intonation (did it seem to be in tune?), and emotion (how did the music and the performance make you feel?)
4. Did you enjoy the music featured in this performance? Why or why not?
5. If the performance was vocal, how did the text correspond to the music? Did the music communicate the text effectively?
6. If the performance was purely instrumental, what visual images and/or emotions might have been conveyed by the music? Did the music communicate effectively?
7. If there was a conductor, did you feel the conductor communicated his or her interpretation of the music to the players and the audience?
8. What was the strongest element of the performance? Why?
9. What was the weakest element of the performance? Why?
10. What were your favourite and least favourite aspects of the performance?
11. Was this a performance that you would like to see 'live'? Why or why not?
12. Was the event well-organized? Was there any element of the performance that detracted from your concentration or enhanced it?
13. What caught your attention about the piece/performance?
14. What was your overall reaction to the performance?

C4: Rubrics

Musical Performance Holistic Rubric - Sample

5	<ul style="list-style-type: none"> • Consistently performs with accuracy of rhythm duration, pulse and metre • Consistent performs with accuracy of printed pitches and intonation within the appropriate range • Consistently performs with correct articulation and breath support • Consistently performs with good tone production and playing posture • Consistently performs with appropriate expressive elements and interpretation
4	<ul style="list-style-type: none"> • Often performs with accuracy of rhythm duration, pulse and metre • Often performs with accuracy of printed pitches and intonation within the appropriate range • Often performs with correct articulation and breath support • Often performs with good tone production and playing posture • Often performs with appropriate expressive elements and interpretation
3	<ul style="list-style-type: none"> • Usually performs with accuracy of rhythm duration, pulse and metre • Usually performs with accuracy of printed pitches and intonation within the appropriate range • Usually performs with correct articulation and breath support • Usually performs with good tone production and playing posture • Usually performs with appropriate expressive elements and interpretation
2	<ul style="list-style-type: none"> • Occasionally performs with accuracy of rhythm duration, pulse and metre • Occasionally performs with accuracy of printed pitches and intonation within the appropriate range • Occasionally performs with correct articulation and breath support • Occasionally performs with good tone production and play posture • Occasionally performs with appropriate expressive elements and interpretation
1	<ul style="list-style-type: none"> • Rarely performs with accuracy of rhythm duration, pulse and metre • Rarely performs with accuracy of printed pitches and intonation within the appropriate range • Rarely performs with correct articulation and breath support • Rarely performs with good tone production and playing posture • Rarely performs with appropriate expressive elements and interpretation

Music Performance-Individual Rubric

	4	3	2	1
Tone Quality	Tone is consistently focused, clear, and centered throughout the range of the instrument. Tone has professional quality.	Tone is focused, clear, and centered through the normal playing range of the instrument. Extremes in range sometimes cause tone to be less controlled.	Tone is often focused, clear, and centered, but sometimes the tone is uncontrolled in the normal play in range. Extremes in range are usually uncontrolled.	The tone is often not focused, clear, or centered regardless of the range being played, significantly detracting from the overall performance.
Rhythm	The beat is secure and the rhythms are accurate for the style of music being played.	The beat is secure and the rhythms are mostly accurate. There are a few duration errors, but these do not detract from the overall performance.	The beat is somewhat erratic. Some rhythms are accurate. Frequent or repeated duration errors. Rhythm problems occasionally detract from the overall performance.	The beat is usually erratic and rhythms are seldom accurate, detracting significantly from the overall performance.
Pitch	Virtually no errors. Pitch is very accurate.	An occasional isolated error, but most of the time pitch is accurate and secure.	Some accurate pitches, but there are frequent and/or repeated errors.	Very few accurate or secure pitches.
Dynamics	Dynamic levels are obvious, consistent, and an accurate interpretation of the style of music being played.	Dynamic levels are typically accurate and consistent.	Dynamic levels fluctuate but can be discerned.	Attention to dynamic levels is not obvious.
Expression and Style	Performs with a creative nuance and style in response to the score and limited coaching.	Typically performs with nuance and style that is indicated in the score or which is suggested by instructor or peer.	Sometimes performs with nuance and style that is indicated in the score or which is suggested by instructor or peer.	Rarely demonstrates expression and style. Just plays the notes.
Phrasing	Phrasing is always consistent and sensitive to the style of music being played.	Phrasing is usually consistent and sensitive to the style of music being played.	Phrasing is usually consistent and occasionally sensitive to the style of music being played.	Phrasing is rarely consistent and/or rarely sensitive to musical style

	4	3	2	1
Note Accuracy	Notes are consistently accurate.	An occasional inaccurate note is played, but does not detract from overall performance.	A few inaccurate notes are played, detracting somewhat from the overall performance.	Wrong notes consistently detract from the performance.
Articulation	Secure attacks. Markings (staccato, legato, slur, accents, etc.) are executed accurately as directed by the score and/or the conductor	Attacks are usually secure, though there might be an isolated error. Markings are executed accurately as directed by the score and/or the conductor.	Attacks are rarely secure, but markings are often executed accurately as directed by the score and/or the conductor.	Few secure attacks. Markings are typically not executed accurately.
Style Markings	All style markings played well and accurately. Makes music more than notes and rhythm.	Most style markings played well and accurately. May miss one or two, but does not distract from overall style.	Fails to play several style markings accurately. Style of piece barely recognizable.	Little or no attention given to style markings. Style of piece not recognizable.
Memorization	90-100% of the piece memorized and played accurately.	75-89% of the piece memorized and played accurately.	50-74% of the piece memorized and played accurately.	Less than 50% of the piece memorized and played accurately.
TOTALS				

1-10/40 = 25%	11-20/40 = 50%	21-30/40 = 75%	31-40/40 = 100%	Score ____/40 = ____%
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Adapted from *Rubistar 4 Teachers*, July 21, 2006

Chamber Performance-Individual Rubric

	4	3	2	1
Technique	Always plays in tune, with good posture, proper tone, accurate pitch, tempo, rhythm, articulation, dynamics and musical phrasing	Most notes are correctly tuned. Problems with posture, tone, pitch, tempo, rhythm, articulation, dynamics and musical phrasing are isolated and do not significantly distract	Many notes are correctly performed. Problems with posture, tone, pitch, tempo, rhythm, articulation, dynamics and musical phrasing occur often enough to distract	Playing is often out of tune, posture is poor, tone is not characteristic, pitch, tempo, rhythm, articulation, dynamics and musical phrasing are frequently inaccurate
Style and Expression	Always plays in the appropriate musical style for the piece and gives a sincere, expressive performance.	Usually plays in the appropriate musical style for the piece and gives a sincere, expressive performance.	Sometimes plays in the appropriate musical style and will give a sincere, expressive performance if reminded often	Often plays in an inappropriate musical style for the piece. Little thought is given to a sincere, expressive performance.
Balance, Intonation and Blend	Always aware of their place in the ensemble. Their part is correctly balanced and intonated. It always blends to create a well-balanced ensemble.	Usually aware of their place in the ensemble. Their part is usually correctly balanced and intonated. It usually blends to create a well-balanced ensemble.	Sometimes aware of their place in the ensemble. With much reminding their part can be correctly balanced and intonated. It sometimes blends to help create a well-balanced ensemble.	Is not aware of their place in the ensemble. Their part is not correctly balanced and intonation is poor. Their part does not blend well with the ensemble.
Preparation	Always attends rehearsals, always arrives on time, with all necessary items and always has their part well prepared.	Usually attends rehearsals, usually arrives on time, with all necessary items and usually has their part well prepared.	Sometimes misses rehearsals and is sometimes late. Sometimes does not have necessary materials and their part is sometimes unprepared.	Frequently misses rehearsals, often arrives late, does not have necessary items and their part is frequently unprepared.
Performance	Attends and gives full effort at all performances.	Attends and gives full effort at almost all performances.	Missed several performances or does not give full effort.	Missed many performances or gives little discernible effort

Music Composition Example Rubric

Outcomes	Ratings			
	4	3	2	1
Student creates aesthetic appeal	Strong aesthetic appeal and general impression. Would be enjoyed by many listeners. Keeps the listener interested.	Includes some interesting musical ideas. The general impression is pleasant and moderately effective.	Includes at least one interesting musical idea. Yet, the overall impression is not effective.	Does not present an effective general impression. Musical ideas do not hold the listener's interest.
Student work is creative	Includes very original, unusual or imaginative musical ideas. Explores and varies at least two musical elements.	Involves some original aspect(s) or manipulation(s) of musical idea(s). Explores and varies at least one musical element.	Musical idea is neither familiar nor a cliché. However, there is no development, variety, or exploration of musical elements.	Musical idea is familiar or a cliché. No variety or exploration of musical elements (range, timbre, dynamics, tempo, rhythm, melody).
Student demonstrates excellent craftsmanship	Presents at least one complete musical idea. Has a coherent and organized form with a clear beginning, middle, and end. Uses musical elements to organize musical ideas or the form.	Ending feels final. Uses at least one musical element to organize the musical ideas and overall form.	Presents one complete musical idea. However, composition lacks overall completeness. Fails to use musical elements to organize musical ideas or form.	Gives no sense of a completed musical idea. Exhibits no clear beginning, middle or end section. Form appears random rather than organized. Musical elements (range, timbre, dynamics, tempo, rhythm, melody) do not connect well or are not used to organize musical ideas or the form.

Rubric is a modification of one presented by: Hickey, M. (1999). Assessment rubrics for music composition. *Music Educators Journal*, 84 (4), 26 -33.

C5: Creative/Productive Thinking Skills and Tools

Adaption of work by: Treffinger, D.J., & Vassab, C.a. (2005). *Thinking tool guides* (Rev. Ed.). Sarasota, FL: Center for Creative Learning, Inc.

ATTRIBUTE MODIFICATION (SCAMPER)

Definition: Scamper is a technique that can be used to modify a product by slightly changing the components of that product. Each letter of the SCAMPER acronym stands for one or more actions that can be taken to modify the product. (See *Trigger Words and Questions*.)

Skill Rationale: Most things can be improved if they are modified slightly. By using a checklist to help us consider ALL the possible ways that things can be modified we are less likely to overlook possibilities that seem impossible or foolish at the onset. Although not all ideas brainstormed with the SCAMPER checklist will ultimately be workable, many of the ideas can themselves be modified or combined to result in an improved final product.

Skill Strategy: In order to use the SCAMPER technique we should:

1. Identify the product that will be modified.
2. Use each item on the check list to help you brainstorm ways to modify the product.
3. Use the checklist in a methodical fashion. Try to brainstorm at least 5 or 6 alternatives for each item on the checklist
4. When you have finished, combine, eliminate or modify the ideas you have created.
5. Use criteria to identify the best alternative.
6. Develop a plan to implement this idea.

Attribute Listing

Type of Tool: Generating

Purpose: This tool helps you look at new possibilities for a task by first identifying the main attributes (characteristics or qualities) of the element and then exploring ways to change, modify, improve or enhance those attributes.

Steps for Using this Tool:

1. State the task that you would like to change, modify, improve, or enhance. Begin the statement with “How to...” or “In what ways might we.....?” to invite ideas.
2. Ask, “What are the main parts of the task? If I were to break it down to its major components, what would they be?” List each of these on the Worksheet as the task’s major Attributes.
3. Select an Attribute and ask “How might I change, modify, improve, or enhance this attribute? What different forms might it take” How might it look, sound, work, or act differently?” List these ideas beside the Attribute.
4. Repeat Step 3 for each Attribute. Generate many, varied, or unusual ways that each Attribute might be changed.
5. Examine all the possible changes listed. Look for the ideas or combinations of ideas that suggest promising new possibilities for dealing with the task.
6. Put a check mark beside the ideas that you decide to use or examine in greater detail.

Attribute Listing Worksheet

Task: In what ways might we improve ...?

Attributes	Possible Changes or Modifications

SCAMPER

Type of Tool: Generating

Purpose: This tool uses action words or phrases to evoke or “trigger” new or varied options. Several questions accompany each word or phrase that support the word and often help to open up a wide range of possibilities.

Steps for Using this Tool:

1. State the task that you want to change or enhance. Begin the statement with “How to.....?” or “In what ways might we.....?” to invite ideas.
2. Pick a letter from the SCAMPER list. Read its “trigger word” and its questions. Ask, “What new ideas from this task might the word and its questions suggest?” Make your connections between the task and the “trigger word”. Apply the questions to your task. Generate many, varied responses and write these ideas on your Worksheet beside the “trigger word”.
3. Repeat Step 2 for several or all of the SCAMPER letters. Pick the letters in any order. If you have difficulty simulating new ideas from a particular “trigger word” and its questions, choose another word from the list and try using those questions. This tool is not intended to be a strictly followed sequence of “S” to “R”. You do not have to use all the letters and words.
4. Review the list of ideas generated to determine if they have met the stated task or challenge, or identify combinations of ideas that you might want to examine in more detail.

SCAMPER Trigger Words and Questions

Substitute: What might you take away and put back in its place to solve this task? What might you substitute? Replace? Exchange? What else? Other ingredients? Other Material? Other approach?

Combine: What two things might you put together to solve this task? What might you combine this object with? How about a blend? An alloy? An assortment? An ensemble? Combine purposes?

Adapt: How might you change something about the task to solve it? What might you change or do differently? What else is like it? Does the past offer a parallel? Whom could I emulate? What could I copy?

Modify, Magnify, Minify: What might you make bigger or smaller to solve the task? How might it change if it were bigger or smaller? What to increase or reduce? How might you diminish or enhance attributes?

Put to Other Uses: What might you use in a different way to solve this task? Are there uses for this object? What properties suggest another way to use this? Could its form, weight, or structure suggest another use? Change the context?

Eliminate: What might you get rid of to solve this task? Is there something you might leave out? Condense? Fewer parts? What might you remove? Lighter? How can we make more with less?

Rearrange or Reverse: What might you mix up or move around to solve this task? How might we reorder this? Reverse roles? Turn upside down? Backwards? Inside out? Look at from a different point of view. What if you were to rearrange any parts, timing, objectives? Transpose cause and effect.

SCAMPER Worksheet

Task: _____

S
C
A
M
P
E
R

CREATIVE PROBLEM SOLVING

Definition: Creative problem solving is a six-step process that helps the student develop innovative solutions to real world problems. The technique was developed in the 1950's by creativity consultants, Alex Osborn and Sidney Parnes.

Skill Rationale: When faced with real world problems, many individuals either try to ignore the problem or suggest reusing ineffective strategies or ideas from the past. Thinkers who are good at creative problem solving realize that innovative ideas, based on fact-finding and criteria-setting, are usually more effective than alternatives that have failed in the past.

Skill Strategy: In order to be an effective creative problem solver, the thinker should:

1. MESS FINDING - Identify the situation that is causing the difficulty.
2. FACT FINDING - Research the situation in order to find relevant facts related to the situation.
3. PROBLEM FINDING - Brainstorm possible problems that have caused this situation. Identify the most likely cause of the difficult situation.
4. IDEA FINDING - Brainstorm various ideas for problem solving. Identify 5-10 plausible ideas.
5. SOLUTION FINDING - Develop criteria for evaluating the various ideas. Use the criteria to find the best solution.
6. ACCEPTANCE FINDING - Create a plan that explains how to implement the solution.

DECISION MAKING

Definition: Decision making is the ability to identify a goal, alternatives, and consequences associated with each alternative. Decision making may also involve identifying and evaluating alternatives for reaching the goal.

Skill Rationale: Decision making is a thinking skill that has numerous real world applications. Our daily lives constantly require us to make choices between one or more alternatives. Knowledge about the decision-making process should lead to more defensible and appropriate decisions. There are two kinds of decision making. The first type asks the thinker to choose the best alternative. The second kind of decision-making asks the thinker to identify consequences of each alternative, thereby choosing the best alternative.

Skill Strategy: In order to evaluate the thinker should:

1. Identify the goal to be achieved.
2. Research various alternatives for achieving this goal.
3. If appropriate, identify consequences attached to each alternative.
4. Develop criteria to evaluate each alternative.
5. Weigh the relative importance of each alternative.
6. Apply the criteria and choose the best alternative.
7. Be able to explain the reasons for your choice.

Decision Making

1. ALTERNATIVES - Think of many, varied things you could do.
2. CRITERIA - Think more carefully about each alternative.
3. DECISION - Choose an alternative that you think is best.
4. REASONS - Give many, varied reasons for your choice.

EVALUATING

Definition: Evaluation means to determine the worth of an idea or a product by using criteria to judge its value.

Skill Rationale: People who are good at evaluating are less likely to make hasty decisions that can later prove to be inappropriate. These good thinkers are also less likely to be swayed by the personal opinions or pressure of others. Good evaluators make up their minds after they have identified important criteria and analyzed the idea or item on the basis of this criteria.

Skill Strategy: In order to evaluate the thinker should:

1. Decide on the purpose for the evaluation.
2. Identify criteria to be used for the evaluation, or use the criteria that has been given to you.
3. Find the evidence or product that is to be evaluated.
4. Search the item or evidence to find the presence or absence of the criteria.
5. Judge the degree to which the evidence or item fits the criteria.
6. Judge the worth of the item or product based on your analysis.
7. Be able to support your evaluation with evidence from your analysis.

Evaluation Matrix

Type of Tool: Focusing


Purpose: This tool involves deliberate efforts to evaluate, weigh or choose options against a number of specific criteria.

Steps for Using this Tool:

1. State the Goal/Purpose.
2. List the options you want to evaluate down the Options column.
3. Identify the criteria on which to evaluate all options and write each of the criteria as one column heading at the top of the page. Be sure that the criteria are relevant for ALL the options being examined.
4. Establish a rating scale to use in evaluating each option against all criteria. Consider:
 Excellent = 4
 Good = 3
 Fair = 2
 Poor = 1
5. Take each criterion and evaluate all the options on it before proceeding to the next criterion (work DOWN the column, then move across to the next column. Ask, "If we (use this option), to what extent will it (criterion)?" This will assist you in determining the ratings. If this helps, with extra sheets of paper, cover all columns except the one in which you are working.
6. Summarize the ratings for each option. Analyze the results and decide what to do next. Remember, use Evaluation Matrix not just to find "one winning choice," but to find the strongest or most effective solution, which might represent several options – modified, combined, used together, or used sequentially. Use the "decision" columns to analyze the results thoroughly. Consider the total scores, but do not be bound by them.

Evaluation Matrix Worksheet

Goal/Purpose: _____

	CRITERIA						DECISION		
OPTIONS							Use	Modify	Reject
↓									

C6: Guided Listening

Listening is closely interwoven with performing, improvising, and creating. Students are called upon to listen to phrases, clap rhythms, sing melodies, identify motifs and themes, apply creative techniques of improvisation and composition, and identify those compositional techniques used by recognized composers. The patterns of rhythm and melody must become part of each student's personal experience. They are experienced aurally and kinesthetically as various activities are performed. Only then may the teachers expect to observe a growth in aesthetic sensitivity. If students are intimate with a few pieces, they will develop an emotional attachment to art music and a framework for intellectual comparison - a sound base for a future discriminating audience

Suggestions for Repeated Listenings

- How many themes does the work have?
- How many times is the theme presented complete, incomplete?
- What is happening in the middle voice, upper voice, lower voice?
- What is happening in the other accompanying parts?
- What is happening in terms of dynamics, tempi, articulation?
- Play transcriptions for other instrumentations and compare versions, timbre, texture, etc.
- Compare performances of the same work by two different musical ensembles.

Guiding Points to Critical Listening Entries

Listening is a very important skill for musicians and may be guided by considering five main elements of music. Breaking these down into a few key words/phrases may be helpful in making listening log entries easier.

Rhythm

Key Ideas:

- Beat (strong or weak)
- Tempo (largo, lento, adagio, andante, allegro, presto, ritardando, accelerando, etc.)
- Time Signature (duple or triple meter, 2/2, 2/4, 3/4, 4/4, 6/8, 9/8, etc.)
- Duration (are the notes long or short? Quarter notes, half notes, sixteenth notes, etc.)
- Syncopation (off beat)

Melody

Key Ideas:

- Is the melody clear?
- Can you hear one melody or more than one melody playing at the same time?
- Does the melody change? When?
- What instrument is playing the melody? Does it change? How?

Harmony (Accompaniment)

Key Ideas:

- Is the harmony chords?
- Is the harmony another melody?
- Does the harmony change? How? When?
- What instrument is playing the harmony? Does it change? How?

Form (Content/shape)

Key Ideas:

- AB (Binary); ABA (Ternary Form); ABACA (Rondo Form)

There are many other forms; try to figure out the form of the piece by listening for recurring sections and using letters to label them.

Tone Colour (Mood)

There are many things that influence the Tone Colour of a piece or how it sounds.

Key Ideas:

- Instruments (what instruments are being used?)
- What sound do the instruments have? (Bright, dark, warm, soft, harsh...etc.)
- Dynamics (pp, p, mp....etc.)
- Articulation (staccato, legato....etc.)
- How do the dynamics and articulation affect the sound of the piece? (angry, joyful, energetic....etc.)

(Adapted from <http://www.kvmusicteacher.com/>)

Listening Log



Name: _____

Title of Piece: _____

Performer/Composer: _____

Comment on each of the following elements of music heard in this piece:

Harmony (tonality, texture)	
Melody (contour, steps/skips)	
Rhythm/Meter (tempo, metre, pattern, accents, beat)	
Instrumentation/Vocals (instrumentation, vocal quality, timbre)	
Style	
Form (repetition, contrast)	
Expressive Elements (dynamics, articulation, terminology, mood)	

Personal Response to the musical example:

How does the music make you feel, and why?

What images come to mind as you listen to this musical selection?

Listening Log

Name:

Title of Music:

Composer/Performer:

Circle the instrument families you hear:

String

Brass

Woodwind

Percussion

1. Name some of the instruments you hear:
2. Do you hear any voices? Man Woman Child
3. If there are voices, is it a solo voice, choir or solo with back-up singers?

Circle One:

1. What is the tempo? allegro (**fast**) moderato (**medium**) adagio (**slow**)
2. Do you hear changes in the tempo? accelerando (**speeds up**) ritardando (**slows down**)
3. What is the dynamic level? forte (**loud**) mezzo forte (**medium loud**) piano (**soft**)
4. Do you hear changes in the dynamics? crescendo (**gets louder**) decrescendo (**gets softer**)
5. What is the pitch range? high medium low
6. The articulation is: smooth (**legato**) separated (**staccato**)
7. The notes are: short long
8. The beats are grouped in: twos threes fours
9. What is the mood of the piece?
10. What style do you think this piece is?
Renaissance Baroque Classical Modern Rock Country
11. What does this music make you think of?

C7: Seven Norms of Collaboration

What do they LOOK like?

Promoting a Spirit of Inquiry	
When members DO promote a spirit of inquiry they ...	When members DON'T promote a spirit of inquiry they ...
<ul style="list-style-type: none"> Advocate for their own ideas and provide rationale for their thinking 	<ul style="list-style-type: none"> May say, "It's my way, or no way!"
<ul style="list-style-type: none"> Thoughtfully inquire into ideas of others 	<ul style="list-style-type: none"> May dismiss others' ideas and suggestions
<ul style="list-style-type: none"> Provide equitable opportunities for everyone to participate 	<ul style="list-style-type: none"> Dominate the meeting and not allow others to contribute
<ul style="list-style-type: none"> Disagree respectfully and openly with ideas 	<ul style="list-style-type: none"> Attack a person, not the idea
Pausing	
When members DO pause they ...	When members DON'T pause they ...
<ul style="list-style-type: none"> Listen attentively to others' ideas 	<ul style="list-style-type: none"> May not allow others to contribute
<ul style="list-style-type: none"> Allow time for silence after asking a question or making a response 	<ul style="list-style-type: none"> May not allow others to think about what is being said
<ul style="list-style-type: none"> Reword in their own minds what others are saying to further understand what is being said 	<ul style="list-style-type: none"> May misinterpret what is being said
<ul style="list-style-type: none"> Wait until others have finished before entering the conversation 	<ul style="list-style-type: none"> Dominate the meeting and not allow others to contribute
Paraphrasing	
When members DO paraphrase they ...	When members DON'T paraphrase they ...
<ul style="list-style-type: none"> Acknowledge others' comments 	<ul style="list-style-type: none"> May not acknowledge others' contributions
<ul style="list-style-type: none"> Are able to clarify others' comments 	<ul style="list-style-type: none"> May misunderstand others' ideas
<ul style="list-style-type: none"> Are able to summarize and organize others' comments 	
<ul style="list-style-type: none"> Can shift a conversation to different levels of abstraction 	<ul style="list-style-type: none"> May not allow the group's ideas to fully develop
<ul style="list-style-type: none"> May use non-verbal communication (smile, open palms to gesture, fist-pumps, etc.) 	<ul style="list-style-type: none"> May use non-verbal communication (frown or stare, arms folded in defiance, audible sighs, etc.)

Probing	
When members DO probe they ...	When members DON'T probe they ...
<ul style="list-style-type: none"> • Seek agreement on what words mean 	<ul style="list-style-type: none"> • May not correct misunderstandings about what words mean
<ul style="list-style-type: none"> • Ask questions to clarify ideas 	<ul style="list-style-type: none"> • May not be clear about suggested ideas
<ul style="list-style-type: none"> • Ask questions to discuss implications and consequences of ideas 	<ul style="list-style-type: none"> • May not fully realize the implications and consequences associated with suggested ideas
Putting Ideas on the Table	
When members DO put ideas on the table they ...	When members DON'T put ideas on the table they ...
<ul style="list-style-type: none"> • Propose all relevant information 	<ul style="list-style-type: none"> • May not include key ideas or suggestions
<ul style="list-style-type: none"> • Think about the relevance of their ideas before speaking 	<ul style="list-style-type: none"> • May propose irrelevant or peripheral information
<ul style="list-style-type: none"> • Provide facts, inferences, ideas, opinions, suggestions to the group 	<ul style="list-style-type: none"> • May not make reasons and rationale clear
<ul style="list-style-type: none"> • Explain the reasons behind statements, questions, and actions 	
<ul style="list-style-type: none"> • May remove or modify their own ideas, opinions, points of view as discussion unfolds 	<ul style="list-style-type: none"> • May say, "It's my way, or no way!"
Paying Attention to Self and Others	
When members DO pay attention to self and others they ...	When members DON'T pay attention to self and others they ...
<ul style="list-style-type: none"> • Are aware of their own thoughts and feelings while having them 	<ul style="list-style-type: none"> • May not be aware of emotional reactions to the discussion
<ul style="list-style-type: none"> • Are aware of others' tone of voice patterns and nonverbal communications (facial expressions, body language, sighs, position, etc.) 	<ul style="list-style-type: none"> • May not be aware of communication signals from others
<ul style="list-style-type: none"> • Are aware of the group's mood overall 	<ul style="list-style-type: none"> • May not be clear about the group's purpose and sense of connection
Presuming Positive Intentions	
When members DO presume positive intentions they ...	When members DON'T presume positive intentions they ...
<ul style="list-style-type: none"> • Believe that others mean well 	<ul style="list-style-type: none"> • May believe that others are not trying their best
<ul style="list-style-type: none"> • Restrain impulsive responses triggered by their own emotions 	<ul style="list-style-type: none"> • May respond impulsively based on emotions
<ul style="list-style-type: none"> • Use positive assumptions when responding to and inquiring of others' ideas 	<ul style="list-style-type: none"> • May use assumptions when responding to and inquiring of others' ideas

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C8: Teacher/Student Conferences

Teacher-Conference Notes

Student Name: _____

Reflection on: _____

Date: _____

Student's reflection:

Criteria that were met:

Areas for development:

Teacher's reflection:

Areas of growth: (eagerness to share portfolio; organization of portfolio; connections to the criteria and insight into student learning)

Student's goals:

Individual Conference Form - Sample II

Student Name: _____

Date: _____

Questions	Anecdotal Notes
<ul style="list-style-type: none"> • What would you like to share? • What kinds of pieces have you selected for your portfolio? • What new learning does your portfolio show? • What are your goals for music making? • What can you do now that you couldn't do before? • How have your listening skills changed? • If this is a "best work" piece, explain the process you followed to make it a "best work". • How has your performance of work in this portfolio compare to your first work samples? • What are your goals for performing, creating, and listening in the area of music? • What obstacles did you overcome to make your work more meaningful? • What special knowledge or interest did you use to make this project more meaningful? • What things did you learn about yourself in developing this portfolio? • In what area of music do you feel you have the most strength? • Did you have any challenges with your work? If so, what were these challenges and how did you solve them? • Are there any questions you would like to ask about your work? 	

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