

Section Four

Alternate Settings Curriculum Outcomes

Traditional Setting
Accordion
Grade 7/Level I

GRADE SEVEN/LEVEL I ACCORDION OUTCOMES

Rhythm & Metre <i>Students will be expected to:</i>	Melody & Pitch <i>Students will be expected to:</i>	Harmony <i>Students will be expected to:</i>	Technique <i>Students will be expected to:</i>
1. perform, listen to and create using: <ul style="list-style-type: none"> • basic 6/8 rhythms • equivalent rests • tim-ka • C (common time) • <i>polyrhythm</i> 2. perform, listen to and create on the accordion using: <ul style="list-style-type: none"> • ta ti-ti rest • ta-ah • tam-ti • tika • pick-up 3. perform, listen to and create with 'traditional' metres <ul style="list-style-type: none"> • single (2/4) • double (6/8) • waltz (3/4) 	1. perform, listen to and create using: <ul style="list-style-type: none"> • scales: D+ • natural minor • changing voice • melodic intervals (above) : +3, P8, P5, P4 2. perform and demonstrate on the accordion an understanding of: <ul style="list-style-type: none"> • keys of: G+, D+, C+ • whole/half steps in keys of G+, D+, C+ • major scale form • push pull order • low octave (ascending and descending) • tablature notation • diatonic accordion • transposition • playing by ear 	1. perform, listen to and create using: <ul style="list-style-type: none"> • chords & progressions • I, IV, V chords & progressions • harmonic intervals: +3, P8, P5, P4 • ledger lines • treble & bass clef • grand staff 2. demonstrate on the accordion, <ul style="list-style-type: none"> • ensemble playing 	1. demonstrate an understanding of: <ul style="list-style-type: none"> • playing style thumb strap shoulder strap • playing position posture • sound production push pull • accordions and parts button piano right side (keyboard / melody) 1-3 row bellows left side (bass keys) air button • finger technique • doubling (Repeating Notes) buttons
Form <i>Students will be expected to:</i>	Expression <i>Students will be expected to:</i>	Contexts <i>Students will be expected to:</i>	
1. perform, listen to and create using: <ul style="list-style-type: none"> • rondo • 1st/2nd endings • <i>cadences – plagal/ perfect/imperfect</i> 2. perform and demonstrate on the accordion an understanding of: <ul style="list-style-type: none"> • turn (ending) • single (2/4, reel) • double (6/8, jig) • waltz 	1. perform, listen to and create using: <ul style="list-style-type: none"> • <i>ritardando</i> • <i>rallentando</i> • <i>accelerando</i> • <i>a tempo</i> • <i>tempo change</i> • <i>non-traditional notation</i> • <i>body percussion</i> 2. perform, listen to and create on the accordion the following: <ul style="list-style-type: none"> • dynamics • p, mp, mf, f • crescendo, decrescendo • andante • moderato • allegro 	1. perform, listen to and create using: <ul style="list-style-type: none"> • global music • <i>world drumming</i> 2. perform, listen, create using: <ul style="list-style-type: none"> • accordion music from other cultures • polka music 	

Level I: Accordion**Organizer: Rhythm and Metre**

Outcomes	Suggestions for Teaching and Learning
<i>Students will be expected to</i>	<i>Performing</i>
1. perform, listen to and create using: <ul style="list-style-type: none"> beat/rhythm metre signatures 2/4 3/4 4/4 (C Common time) 6/8 tim-ka equivalent rests polyrhythm 	<ul style="list-style-type: none"> Develop rhythmic memory by echo clapping, rhythmic notation of words/phrases, rhythmic notation of a known melody, rhythm erase, rhythm chain, rhythmic canon, and rhythmic dictation. Use rhythmic ostinati. Use software programs for drill, reinforcement and practice of terminology, both rhythmic and melodic. Practice tim-ka using recommended resources. Practice 6/8 and equivalent rests using recommended resources. Perform music in varying metres. Complete rhythmic drills using software. Perform as part of an ensemble with other traditional musical instruments. Using non-pitched instruments (e.g. bodhran) perform rhythmic ostinati to accompany musical selections performed on pitched instruments (e.g. fiddle or tin whistle) Provide opportunities for students to play a variety of rhythms on various instruments (fiddle, time whistle, mandolin, bodhran...) and layer these rhythms in a polyphonic texture.
2. perform, listen to and create on the accordion using: <ul style="list-style-type: none"> ta ti-ti rest ta-ah tam-ti tika pick-up 	<i>Listening</i> <ul style="list-style-type: none"> Use listening examples that reflect a variety of musical styles, genres, cultures and time periods. Pay attention to the rhythms and beats of the examples and identify metre(s). Listen to a variety of musical selections of various genres which include the accordion, e.g. polkas, jigs, reels, Newfoundland and Labrador folk tunes; music from other countries. Note rhythm and beat. Listen to music and simultaneously conduct, count aloud, tap, patch or move to the beat of music. Use a variety of metres (2/4, 3/4, 4/4, 6/8) Aurally identify single (2/4) and double (6/8) tunes from listening examples.
3. perform, listen to and create with 'traditional' metres <ul style="list-style-type: none"> single (2/4) double (6/8) waltz (3/4) 	<i>Creating</i> <ul style="list-style-type: none"> Provide opportunities for students to read, improvise, and notate rhythmic patterns. Have students work in small groups to improvise variations on known melodies, changing the rhythm and metre. Invite students to use computer notation programs (in addition to pen and paper) to create and notate short compositions in 2/4, 3/4, 4/4 and 6/8. Provide opportunities for students to present their compositions. Establish parameters for compositions. Create their own 8 bar single (2/4) and double (6/8) compositions utilizing the rhythmic and melodic techniques explored to date. Encourage students to create personal glossaries of rhythm and metre terminology. Glossaries will be included in a portfolio. Create sound samples (using Sonar and/or Audacity) of various rhythms played on various instruments (fiddle, time whistle, mandolin, bodhran...) Layer these sound samples to create a polyphonic composition.

Level I: Accordion

Organizer: Rhythm and Metre

Suggestions for Assessment

Portfolio

- rhythmic dictation
- Student response to peer performances
- listening diary
- reflective journal entry
- peer assessment

Observation

- Rhythm Quiz: Students read and perform a rhythmic example.
- peer mentoring

Suggested Resources/Notes

Pieces using 6/8 (jig/double) and equivalent rests:

The Tin Whistle Book
pp.20-3
Learning the Newfoundland Button Accordion, Volume 1
Auntie Mary
Folk Dances of Newfoundland and Labrador
Strip the Willow, p.58
The Easiest Dance Tunes From Newfoundland and Labrador
Mrs. Belle's Lancers Tune p. 22
Auntie Mary p. 7

Pieces using 2/4 (single) and equivalent rests:

The Tin Whistle Book - p.24
Folk Dances of Newfoundland and Labrador
Cayenne Pepper/Little Charlie's Tune, p.59, Buffalo Gals, p. 60
Learning the Newfoundland Button Accordion, Volume 1
Mussels in the Corner
Twinkle Twinkle Little Star
The Easiest Dance Tunes From Newfoundland and Labrador
Mussels in the Corner p.3
Gerald Campbell's Tune p. 5
She Said She Couldn't Dance p.9

Pieces using ¾ (waltz) and equivalent rests

Learning the Newfoundland Button Accordion, Volume 1
Now I'm 64
The Easiest Dance Tunes From Newfoundland and Labrador
Now I'm 64 p. 17

Pieces using tim-ka:

The Easiest Dance Tunes From Newfoundland and Labrador
I Got A Bonnet Trimmed with Blue p. 12
Making Music
Module H, Lesson 32
Module D, Lesson 2,
Lesson 8 (bongo part - calypso)
Making Music 8
Module C, Lesson 11
The Body Rondo Book
p.5 - Alpha Six
p. 9 - Red Hot Rondo
p. 12 - San Francisco Rondo
ApRo Theory
lessons 57-60 (6/8)
lessons 9 & 23 (time signatures)

Polyrhythm

Making Music 7
Module D

Level I: Accordion

Organizer: Melody and Pitch

Outcomes	Suggestions for Teaching and Learning
<i>Students will be expected to</i>	
1. perform, listen to and create, using: <ul style="list-style-type: none"> scales of C+, F+, G+, and D+ solfége and absolute note names natural minor melodic intervals (above) +3, P8, P5, P4 	<p><i>Performing</i></p> <ul style="list-style-type: none"> Hand-sign a melodic pattern, a phrase, or verse; students sing; individuals respond. Use student initiated hand-signing activities. Read and perform from tone ladders. Sing silently with hand signs. Transpose simple tunes to other keys by changing the row played. Sing absolute note names. Sight-sing and sight-read using the following process: identify metre and tone-set, identify rhythmic patterns, identify opening pitch, sing or play entire selection while keeping a steady beat. Perform pieces based in appropriate key G+, D+, C+ Major Present examples of scales with an explanation of their structures (major – TTSTTTS, natural minor – TSTTSTT). Students write and perform examples of scales. Starting on a given note students perform melodic patterns based on these scales. Students will perform simple tunes from accordion tabulature. Sight-sing melodic patterns using sol-fége and absolute names. Play scales of G+, D+, and A+ on other melodic instruments (e.g. tin whistle or mandolin)
2. continue to demonstrate in-tune singing and explore the changing voice	
3. perform and demonstrate on the accordion an understanding of: <ul style="list-style-type: none"> keys of: G+, D+, C+ whole/half steps in keys of G+, D+, C+ major scale form push pull order low octave (ascending and descending) tablature notation diatonic accordion transposition playing by ear 	<p><i>Listening</i></p> <ul style="list-style-type: none"> Using sol-fége; teacher sings and hand-signs a pattern; students echo the pattern; teacher calls on individual students to echo the pattern. Teacher hand signs a “mystery song” for student(s) to aurally identify. Notate melody within given tone set, heard. Using the Eridol recorder, have students listen to their playing and offer suggestions to one another. <p><i>Creating</i></p> <ul style="list-style-type: none"> Invite students to use computer notation programs (in addition to pen and paper) to create and notate short compositions in 2/4, ¾, 4/4 and 6/8. Provide opportunities for students to present their compositions. Establish parameters for compositions. Perform repertoire in a variety of keys and highlight the related scale. Compose short selections based on these scales, beginning and ending on the tonic note. Play/sing tunes by ear that have been learned and improvised.

Level I: Accordion

Organizer: Melody and Pitch

Suggestions for Assessment

Portfolio

- melodic dictation
- Student reflection and assessment of recorded performances
- Score analysis of learned repertoire, noting whole/half steps and intervals

Students response to peer performances:

- listening diary
- reflective journal entry
- peer assessment
- peer mentoring

Composition Rubric

Observation

- Complete equivalent melodic drills in software

Suggested Resources/Notes

Selections extending the range

Learning the Newfoundland Button Accordion, Volume 1
 I'se the By
 Said She Couldn't Dance
 Mussels in the Corner
The Easiest Dance Tunes From Newfoundland and Labrador
 Coming From the Races p.11
 Herb Reid's Tune p. 15

Selections exploring the male changing voice:

Making Music 7
 Module G Lesson 2
Making Music 8
 Module G Lesson 2
 Module J - p. 20

Selections based in D major:

The Tin Whistle Book, p. 12-3
The Easiest Dance Tunes From Newfoundland and Labrador
 Gerald Campbell's Tune p.5
 Auntie Mary p. 7
Folk Dances of Newfoundland and Labrador
 Strip the Willow, p. 58
 Buffalo Gals, p. 60
Making Music 8
 Module H Lesson 39

Natural minor scale:

Making Music 7
 Module H Lesson 45, 46, 47
 Module F Lesson 46 - "Shortnin' Bread"

Melodic drills:

MusicAce Maestro

Student performance reflection:

Eridol recorder

Minor 3, Major 6, minor 6

Music Ace Maestro

Level I: Accordion

Organizer: Harmony

Outcomes

Students will be expected to

1. perform, listen to and create using:
 - I, IV, V chords and progressions
 - harmonic intervals: (+3, P8, P5, P4)
 - treble and bass clef
 - grand staff
 - ledger lines
2. demonstrate on the accordion,
 - ensemble playing

Suggestions for Teaching and Learning

Performing

- To develop an understanding of how melodies and chords work together, students perform tunes while the teacher accompanies with an appropriate chord progression on accompaniment instrument. (e.g. piano, guitar mandolin ...).
- Accompany two and three chord songs on melodic instruments (e.g. tin whistle), changing the chord root when/where appropriate.
- Identify intervals from musical score(s) based in the keys of C+, F+, G+, and D+
- Provide students opportunities to perform in a variety of ensemble settings and solo.
- Perform in an ensemble with other traditional instruments. e.g. tin whistle, fiddle, mandolin, bodhran, guitar.
- Teach the class the chord roots of a known tune by playing the rhythm of the melody with the chord roots. (e.g. D-D-D-D-G-G...)

Listening

- Work with students to help them aurally understand chord movement within traditional Newfoundland and Labrador accordion tunes.
- Using computer websites (e.g. www.musictheory.net), students can practice identifying intervals aurally through interval ear trainers.
- Aurally identify intervals.

Creating

- Provide opportunities for students to compose melodies and root chord accompaniments using computer applications. Perform compositions and the rest of the class identifies the musical concepts used.
- Create a chordal accompaniment to a simple melody.
- Create harmonies to accompany accordion tunes, using I, IV, and V chords. These chords can be played on either guitar or piano; or chord roots can be sung/played on a melodic instrument.
- Establish a chord progression using I, IV, and V chords (e.g. 12 bar blues). Have a student or teacher perform this chord progression on guitar while students improvise within this key on their melodic instrument (e.g. fiddle, tin whistle or mandolin)
- Provide opportunities for students to play in a variety of ensembles. Discuss the importance of balance within the ensemble.

Level I: Accordion

Organizer: Harmony

Suggestions for Assessment

Portfolio

- theory worksheets
- Peer assessment of ensemble playing, using performance feedback.
- Reflections of ensemble playing, to be included in student's portfolio.
- Score analysis of traditional tunes identifying I, IV and V chord progressions.

Observation

- aural/oral quizzes
- checklists

Suggested Resources/Notes

Chord Progressions & Intervals

Learning the Newfoundland Button Accordion, Volume 1
Various selections

The Easiest Dance Tunes From Newfoundland and Labrador
Auntie Mary p.7
She Said She Couldn't Dance p.9
various selections
Appendix E

Chord Progressions

Making Music 7
Module E Lesson 4

I, IV, V Chords and progressions

Songs of Labrador
Various selections
Songs of Newfoundland and Labrador, school edition
Various selections
Folk Dances of Newfoundland and Labrador
Various selections
Making Music 7
Module H Lessons 41, 42, 43, 44
Module E Lessons 1, 2, 3

Intervals (above) +3, P8, P5, P4

Making Music 7
Module
www.musictheory.net
ApRo Theory
lessons 103-104

Ensemble playing

The Easiest Dance Tunes From Newfoundland and Labrador
Folk Dances of Newfoundland and Labrador

Level I: Accordion

Organizer: Form

Outcomes

Students will be expected to

1. perform, listen to and create using:
 - rondo
 - 1st/2nd endings
 - cadences – *plagal, perfect, imperfect*
2. perform and demonstrate on the accordion an understanding of:
 - turn (ending)
 - single (2/4, reel)
 - double (6/8, jig)
 - waltz

Suggestions for Teaching and Learning

- See Appendix A.

Performing

- Explore the concepts of rondo.
- Demonstrate ABACA (rondo) form through movement.
- Construct visual examples to identify rondo form.
- Construct plagal, perfect, imperfect cadences
- Introduce the concept of a turn (section of an accordion piece).. Learn the first turn of piece.
- Demonstrate the concept of a turn (the first ending is the end of turn 1 and the second ending is the end of a 2nd turn) in pieces.
- Provide opportunities for students to perform traditional Newfoundland dances in an effort to reinforce the concept of form and contrasting sections in a musical selection.

Listening

- Introduce students to the different styles of accordion music (e.g. single, jig) by using a variety of Newfoundland and Labrador recordings.
- Play a tune for students and have them identify the style.
- Ask students to identify when a turn is complete and another begins.
- Aurally identify plagal, perfect and imperfect cadences.
- Working in small groups, students aurally identify the form(s) of various types of musical examples.
- Provide opportunities for students to view live or recorded performances of traditional music.

Creating

- Create/improvise B and C sections of the rondo form.
- Compose a rhythmic/melodic rondo.
- Expand upon a known dance, by improvising B and C sections.

Level I: Accordion

Organizer: Form

Suggestions for Assessment

Observation/checklists of individual creation and/or performances, alone and in a small group as related to form.

Composition rubrics

Projects and assignments

Performance rubrics

Suggested Resources/Notes

Turn (1st and 2nd endings)

The Tin Whistle Book p. 25

Learning the Newfoundland Button Accordion, Volume 1

The Easiest Dance Tunes From Newfoundland and Labrador

Ruby's Garden p. 21

Up To See Grandma p. 33

For examples of rondo, see:

The Body Rondo Book

Use of 1st/2nd endings

Making Music 7

Module H Lesson 7

Cadences

www.good-ear.com

Perfect Cadence (V-I)

The Easiest Dance Tunes From Newfoundland and Labrador

Ruby's Garden p. 21

Plagal Cadence (IV-I)

The Easiest Dance Tunes From Newfoundland and Labrador

Cyril Foote's Single p. 27

Imperfect Cadence (I-V)

The Easiest Dance Tunes From Newfoundland and Labrador

Pretty Little Mary p.41

Level I: Accordion

Organizer: Expression

Outcomes

Students will be expected to

1. perform, listen to and create using:
 - **ritardando**
 - **rallentando**
 - **accelerando**
 - **a tempo**
 - **tempo change**
 - *non-traditional notation*
 - *body percussion*
2. perform, listen to and create on the accordion the following:
 - dynamics
 - p, mp, mf, f
 - crescendo, decrescendo
 - andante
 - moderato
 - allegro

Suggestions for Teaching and Learning

NOTE: When performing, listening, and creating there is an integration of many elements. Strategies related to the other organizers provide many opportunities to highlight expression outcomes.

Performing

- Perform from rhythm flashcards using body percussion.
- Provide opportunities for students to interpret/perform non-traditional notation.
- Discuss the use of expressive devices and interpretation when learning a new song.

Listening

- Play recordings of a variety of musical styles and ask students to discuss the expressive devices heard in the selections.
- Play recordings of accordion music from a variety of genres. Students compare and contrast performances using appropriate musical terminology.

Creating

- Discuss how to perform and interpret expressive markings on a score.
- Create sound-scapes, original melodies, and notations, which focus on appropriate dynamics, tempi, and tone colors, to express mood and feeling.
- Using musical software and technology, students can explore and manipulate voice/instrument combinations to produce an expressive arrangement, including tempo, articulation and dynamics.

Level I: Accordion

Organizer: Expression

Suggestions for Assessment

Appendix B

Portfolio

- glossary of terms
- journal entries
- worksheets/questions and tests
- listening diary
- reflective journal entry

Observation

- Students response to peer performances
- peer assessment
- peer mentoring
- Aural identification of musical elements and/or expressive devices that contribute to the mood and feeling of the selection.
- Oral responses to unknown musical selections.
- checklists

Suggested Resources/Notes

Learning the Newfoundland
Button Accordion, Volume 1
Various selections

The Easiest Dance Tunes From
Newfoundland and Labrador
Various selections

Use of body percussion

Making Music 7
Module D Lesson 1

The Body Rondo Book

Tempo
ApRo Theory
Lesson 42

Videos
Rufus!
Emile Benoit

Level I: Accordion

Organizer: Contexts

Outcomes

Students will be expected to

1. perform, listen to and create using:
 - **global music**
 - *world drumming*
2. perform, listen, create using:
 - accordion music from other cultures
 - polka music

Suggestions for Teaching and Learning

Performing

- Introduce drumming by having students drum the rhythms of known songs and rhymes. Continue by adding beat against rhythm and then ostinati.
- Perform accordion pieces within the context of a traditional music ensemble. Incorporate traditional dance, and discuss the importance of traditional music in the culture and heritage of Newfoundland and Labrador.
- Perform traditional music selections from another culture.

Listening

- Listen to music of various cultures using recordings from the recommended resources.
- With recordings, introduce students to accordion music from around the world. Discuss how it is similar and different to Newfoundland and Labrador accordion Music.
- Avail of opportunities to expose students to live performances of music from other cultures.
- When listening to the music of other cultures, make connections to the art work of other cultures.
- Discuss the influences of other cultures in today's popular music, e.g. Latin music, Reggae, etc. Explore how the accordion is used in various other musical genres.

Creating

- Use call and response technique on the drums to allow students the opportunity to explore with drumming techniques.
- Encourage students to compose their own pieces for the accordion, or to play familiar Newfoundland songs "by ear".

Level I: Accordion

Organizer: Contexts

Suggestions for Assessment

Observation

- Aural identification of music of other countries.
- peer mentoring

Portfolio

- Students will write reflections on any performances they may have had the opportunity to view.

Student response to peer performances:

- listening diary
- reflective journal entry
- peer assessment

Suggested Resources/Notes

Learning the Newfoundland
Button Accordion
Volume 1, The Basics

The Easiest Dance Tunes From
Newfoundland and Labrador

Rufus! (video)
Emile Benoit (video)

World Drumming

PULSE DVD

Global Music

PULSE DVD

Making Music 7
Latin Music
 Module B Lesson 12
 Module I Lesson 16
Jamaican Music
 Module B Lesson 13
Folk Music
 Module C Lesson 13
African Music
Caribbean Music
Cuban Music
Japanese Music
First Nation Music
 Module D (entire unit)

Making Music 8
World Music
 Module B (entire unit)
African Music
 Module D (entire unit)

**Multicultural Treasure Chest of
Dances** (phys.ed. resource)

**Folk Dances of Newfoundland
and Labrador**

Level I: Accordion

Organizer: Technique

Outcomes	Suggestions for Teaching and Learning
<p><i>Students will be expected to</i></p> <ol style="list-style-type: none"> demonstrate an understanding of: <ul style="list-style-type: none"> playing style <ul style="list-style-type: none"> thumb strap shoulder strap playing position <ul style="list-style-type: none"> posture sound production <ul style="list-style-type: none"> push pull accordions and parts <ul style="list-style-type: none"> button piano right side (keyboard / melody) 1-3 row bellows left side (bass keys) air button finger technique doubling (Repeating Notes) <ul style="list-style-type: none"> buttons 	<ul style="list-style-type: none"> Experiment with instruments -concentrating on how the sound is created; what the push -pull actually does to the sound of the accordion. Ensure students maintain good posture, taking into account strap set up of their instrument. Ask students to practice letting air into and out of the instrument by using the air button, or the air key. When students have gained a suitable level of beginner proficiency develop doubling skills. This essentially is the repeating of notes. This is initially done by pressing a button and releasing it and then pressing it again without stopping the airflow of bellows direction (pull-pull or push-push). Explore different brands of accordions and compare similarities and differences. Provide opportunities for students to play the same tune in different keys, using different rows on their accordion. Introduce the bass side of accordion, perform a melody and experiment using the bass (left hand) Discuss the parts of the accordion with students. Students quiz partner on the parts of the accordion. View a recorded or live performance of an accordion player. Ask students to comment on the technique evident in the performance. Provide opportunities for students to view performances on button and piano accordions. Invite students to comment in the similarities and differences in both techniques of accordion playing. Re-interpret a known melody using proper push/pull technique. Listen to accordion music and discuss techniques heard.

Level I: Accordion

Organizer: Technique

Suggestions for Assessment

Portfolio

Students response to peer performances:

- listening diary
- reflective journal entry
- peer assessment

Observation

- peer mentoring
- in class performance/demonstrations

Suggested Resources/Notes

Learning the Newfoundland
Button Accordion
Volume 1, The Basics
DVD

The Easiest Dance Tunes From
Newfoundland and Labrador
Various selections

Folk Dances of Newfoundland
and Labrador

Traditional Setting

Accordion

Grade 8/Level II

GRADE EIGHT/LEVEL II ACCORDION OUTCOMES

Rhythm & Metre <i>Students will be expected to:</i>	Melody & Pitch <i>Students will be expected to:</i>	Harmony <i>Students will be expected to:</i>	Technique <i>Students will be expected to:</i>
1. perform, listen to and create using: <ul style="list-style-type: none"> • 6/8 triple-tee • ka-tim • equivalent rests • 3/8 • 12/8 • 9/8 2. perform and demonstrate on the accordion an understanding of: <ul style="list-style-type: none"> • 9/8 (slip-jig) • jigs (6/8) • reels (4/4) 3. perform and demonstrate an understanding of: <ul style="list-style-type: none"> • time signature changes 	1. perform, listen to and create using: <ul style="list-style-type: none"> • a & e minor scales • major arpeggios • melodic intervals (above): -3, +6, -6 • changing voice • blues scale • whole tone scale • pentatonic scale 2. perform, and demonstrate on the accordion, an understanding of: <ul style="list-style-type: none"> • playing in different keys • playing inside-out (second position) • range extension <ul style="list-style-type: none"> - major scale high octave - playing in high octave - notes above and below the scale. 	1. perform, listen to and create using: <ul style="list-style-type: none"> • chord:V7 • harmonic intervals (-3, +6, -6) 2. perform and demonstrate on the accordion: <ul style="list-style-type: none"> • ensemble playing 	1. perform and demonstrate on the accordion: <ul style="list-style-type: none"> • doubling (repeating notes) • proper use of bellows • refined finger technique • refined playing position • playing inside-out (second position) • extended range <ul style="list-style-type: none"> - major scale high octave - playing in high octave - notes above and below the scale.
Form <i>Students will be expected to:</i>	Expression <i>Students will be expected to:</i>	Contexts <i>Students will be expected to:</i>	
1. perform, listen to and create using: <ul style="list-style-type: none"> • theme & variations • minuet & trio 2. perform, listen and create using: <ul style="list-style-type: none"> • traditional music (step tunes) • binary (AB) • ternary (ABA) 	1. perform, listen to and create using: <ul style="list-style-type: none"> • tenuto • acoustic sounds • electronic sounds 2. perform and demonstrate an understanding of: <ul style="list-style-type: none"> • ornamentation • chin music • dynamics - <i>ff</i> • tempo markings <ul style="list-style-type: none"> - adagio, allegretto, largo 	1. perform, listen to and create using: <ul style="list-style-type: none"> • Newfoundland Labrador folk music • Newfoundland Labrador folk dance • rock-n-roll • environmental music (technology; sound scapes; iconic notation) 	

Level II: Accordion**Organizer: Rhythm and Metre****Outcomes***Students will be expected to*

1. perform, listen to and create using:
 - 6/8 triple-ti
 - ka-tim
 - equivalent rests
 - 3/8
 - 12/8
 - 9/8
2. perform and demonstrate on the accordion an understanding of:
 - 9/8 (slip-jig)
 - jigs (6/8)
 - reels (4/4)
3. perform and demonstrate an understanding of:
 - time signature changes

Suggestions for Teaching and Learning*Performing*

- Conduct metres.
- While performing known songs in identified metres, have students take turns conducting the ensemble to experience the pulse of compound and simple metres.
- Write the rhythm of a known song on the board. Have students determine the time signature, bar line placements, and strong/weak beats.
- Invite students to take turns conducting the class to experience the pulse of compound metre.

Listening

- Listen to a variety of compositions from a range of historical contexts, and compare/contrast the use of metre.
- Aurally identify metres heard, in various musical selections.
- Listen to and discuss a variety of musical selections of various genres which include the accordion. (e.g. polkas, jigs, reels, Newfoundland and Labrador folk tunes; music from other countries) Identify metres used in these selections.

Creating

- Compose variations on a well-known melody, changing the rhythm only.
- Use acoustic and/or electronic sound bytes from Audacity's samplesound file to create rhythmic sequences. Perform and discuss these compositions.
- Invite students to use computer notation programs (in addition to pen and paper) to create and notate short compositions in 3/8, 6/8, 9/8, 12/8. Provide opportunities for students to present their compositions. Establish parameters for compositions.
- Write and perform rhythmic compositions to demonstrate given metres, using a set tone bank. In groups, students create a multi-track rhythmic composition (each student records a rhythmic pattern as a track in a recording program – Audacity/Sonar).
- Combine tunes to form a medley to demonstrate time signature changes.

Level II: Accordion

Organizer: Rhythm and Metre

Suggestions for Assessment

Portfolio

- rhythmic compositions
- quizzes/tests
- rhythm names & values
- metre identification
- worksheets
- time signatures, bar lines/double bar lines
- listening diaries

Observation

- performing notated rhythms
- reading flash cards
- conducting metre
- body movements

Suggested Resources/Notes

Pieces using 6/8 (jig) and equivalent rests:

Learning the Newfoundland Button Accordion, Volume 1
Auntie Mary
I'se the By
The Easiest Dance Tunes from Newfoundland and Labrador
Mrs. Belle's Lancers Tune p. 23
Up to See Grandma, p.33
Chain, p. 47
Placentia Bay Double, p.43
The Tin Whistle Book
p. 30, 31, 35, & 39
Folk Dances of Newfoundland and Labrador

Strip the Willow p. 58

Jig/Single

Learning the Newfoundland Button Accordion, Volume 1
I'se the By
Auntie Mary
Mussels in the Corner
The Easiest Dance Tunes from Newfoundland and Labrador
Placentia Bay Double p. 43

Pieces using ka-tim

Making Music 7
Module H Lesson 33
Module F Lesson 5 (Goin' Down The Road Feelin' Bad")
Making Music 8
Module E, Lesson 6

Pieces in 3/8 time

Songs of Newfoundland and Labrador

This is my home, p. 70

Pieces using triple ti in 6/8 time

The Body Rondo Book

p.5 - Alpha Six

p. 9 - Red Hot Rondo

p. 2 - San Francisco Rondo

Pieces using 9/8 time(slip-jig)

Folk Dances of Newfoundland and Labrador

U'e'a'ia, p.61

4/4 (reel)

The Tin Whistle Book

pp. 31, 34, 36, 37 & 38

The Easiest Dance Tunes from Newfoundland and Labrador

Coady's Triple, p. 54

Folk Dances of Newfoundland and Labrador

Hot Rod Reel, p. 57

Forty Favorite Fiddle Tunes

Pieces using 12/8

Making Music 8

Module I, Lesson 17 - Lift Ev'ry Voice and Sing

Ka-tim:

Cape Breton & Scottish Music

Level II: Accordion

Organizer: Melody and Pitch

Outcomes	Suggestions for Teaching and Learning
<p><i>Students will be expected to</i></p> <ol style="list-style-type: none"> perform, listen to and create, using: <ul style="list-style-type: none"> a and e minor major arpeggio structure blues scale changing voice melodic intervals (above): -3, +6, -6, <i>pentatonic scale</i> <i>whole tone scale</i> perform, and demonstrate on the accordion, an understanding of: <ul style="list-style-type: none"> playing in different keys playing inside-out (second position) range extension <ul style="list-style-type: none"> - major scale high octave - playing in high octave - notes above and below the scale. 	<p><i>Performing</i></p> <ul style="list-style-type: none"> Present examples of scales with an explanation of their structures - major and natural minor. Students write and perform examples of scales. Starting on a given note, students perform melodic patterns based on these scales. Continue to sing through the vocal change, being cognizant of the fact that boys and girls are different. Using selections from the recommended resources, students should perform pieces according to their vocal ability. Show students how to play the blues scale, explaining how it is a diatonic scale with lowered 3rd, 5th and 7th pitches and consists of the minor pentatonic scale. Perform known tunes in the higher octave. Display the melodic contour of a given piece of music, using graphic notation/representation. Perform major arpeggios of scales learned. <p><i>Listening</i></p> <ul style="list-style-type: none"> Listen to examples of music that tell stories and discuss how the melody achieved the desired effects. Listen to boys' choirs and discuss vocal quality. Listen to a variety of musical examples and aurally identify their tonalities as major or minor. Listen to scales as played by the teacher and aurally identify them as whole tone, blues or pentatonic. Students listen to musical examples and aurally identify whole tone, blues or pentatonic scales heard. <p><i>Creating</i></p> <ul style="list-style-type: none"> Have students create and perform melodic variations on known melodies (eg. pop tunes, TV commercial tunes) Discuss how the tune was altered. e.g. What musical elements were changed? Improvise a melody using major arpeggios. Students create question and answer phrases using the pentatonic scale in the key of their accordion. Provide opportunities for students to transpose simple tunes into new keys by changing the row played. Have students create question and answer phrases using the pentatonic scale in the key of their accordion. With specific rhythmic parameters set have students create short melodic phrases in the style of tunes being explored. Students will write and perform examples of whole tone, blues and pentatonic scales starting on given notes.

Level II: Accordion

Organizer: Melody and Pitch

Suggestions for Assessment

Appendix B

Observation

- Provide opportunities for solo and small group to sing/play a phrase or verse of a known song, in major or minor keys. . Using checklists to assess student's intonation.

Suggested Resources/Notes

Pieces using high/low octave:

Learning the Newfoundland Button
Accordion, Volume 1

Said She Couldn't Dance

a & e minor

Learning the Newfoundland Button
Accordion, Volume 1

Peter Crawley

Spancel Hill

The Easiest Dance Tunes From
Newfoundland and Labrador

Up to See Grandma, p.33

Minnie White's Single, p.25

Chain p. 47

Folk Dance of Newfoundland and
Labrador

Little Charlie's Tune, p. 59

Major Arpeggios

The Easiest Dance Tunes From
Newfoundland and Labrador

Banker's Tune, p. 31

Kitty's Rambles p. 45

Natural Minor/Key Signatures

Making Music 8

Module H Lessons 42, 43, 44, 49

ApRo Theory

Lessons 51, 52, and 53 key signatures,
flat and sharp keys

Lessons 84, 85, 86, 87, 88, and 89 scales
and key signatures

Lessons 117, 118 and 119 natural
minor scales

Whole Tone Scale

Making Music 7, Module C, Lesson
38-39

Pentatonic Scale

Making Music 7

Module C, Lesson 15, 38-39

Making Music 8,

Module B, Lesson 7

Module D, Lesson 4

Module I, Lesson 22

Blues Scale

Making Music 8

Module F, lessons 13-14

Module C, lessons 16

Module I, lesson 3

Module E, lesson 13

Making Music 7

Module B, Lesson 6

Module I, lesson 10

Changing Voice

Making Music 8

Module J Page 20 – "Adolescent
Voice"

Minor 3, Major 6, Minor 6

Music Ace Maestro

Level II: Accordion

Organizer: Harmony

Outcomes

Students will be expected to

1. perform, listen to and create using:
 - **chord:V7**
 - **harmonic intervals -3, +6, -6**
2. perform and demonstrate on the accordion:
 - ensemble playing

Suggestions for Teaching and Learning

- See Appendix A.

Performing

- Perform canons/rounds
- Perform vocal chording, assigning pitches of the chords to the various members of the class and perform as an ensemble.
- Play/sing identified intervals
- Continue working within I, IV, V chords and developing counter-melodies, harmonies, etc.
- Perform in an ensemble with other melodic and rhythmic instruments: tin whistle, mandolin, accordion, guitar, bodhran.

Listening

- Aurally identify intervals heard.
- Listen to examples of ensemble playing. Discuss balance and identity of instruments playing melodic material.

Creating

- Create chordal arrangements for melodies using I, IV, V, V7 chords and notate.
- Use Eridol recorder to record a simple melody, download the track into recording software (Audacity) and create a root chord accompaniment (V7)for this melody. Have students perform their compositions for the class.

Level II: Accordion

Organizer: Harmony

Suggestions for Assessment

Using **worksheets**, students aurally identify intervals heard.

Checklist assessment of interval tuning.

Suggested Resources/Notes

**Learning the Newfoundland
Button Accordion, Volume 1**
Various selections

**The Easiest Dance Tunes From
Newfoundland and Labrador**
Kitty's Rambles p. 45 (V7)

V7 Chord

Making Music 7
Module E Lesson 4, 5, 7, 8
**The Easiest Dance Tunes From
Newfoundland and Labrador**
Cyril Foote's Single, p. 27

Minor Third

Making Music 7
Module E Lesson 11

Harmonic Intervals -3, +6, -6

Music Ace Maestro
ApRo Theory
Lessons 69, 95 - 105.

Ensemble playing

**The Easiest Dance Tunes of
Newfoundland and Labrador**
Various selections

**Songs of Newfoundland and
Labrador (school edition)**
Various selections

Songs of Labrador
Various selections

**Folk Dances of Newfoundland
and Labrador**
Various selections

Level II: Accordion

Organizer: Form

Outcomes

Students will be expected to

1. perform, listen to and create using:
 - **theme & variations**
 - *minuet & trio*
2. perform, listen and create using:
 - traditional music (step tunes)
 - binary (AB)
 - ternary (ABA)

Suggestions for Teaching and Learning

Performing

- Create forms in movement/dance.
- Use traditional Newfoundland Labrador dance to demonstrate and reinforce contrasting sections within a piece of music.
- Construct forms using body percussion
- Draw a visual representation of theme and variations form.
- Students learn pieces in the 'traditional' way. (by ear)
- Through rote instruction, students learn to play waltzes and step tunes in 'traditional' way. (e.g. by ear)

Listening

- Students listen to musical examples and aurally identify the form.
- While listening to musical examples, students identify changes in style.
- Graphically represent the form of music examples heard.

Creating

- Introduce theme and variations through the use of poetry. Take students through the process of creating variations. Variations may be created by changing tempo, dynamics, texture, etc. Assign a new poem and have students create their own variation.
- Have students work in small groups to improvise variations on a known melody.
- Listen to an example of Minuet and Trio. In small groups, students create complimentary dance movements. Perform and discuss.
- Improvise variations on learned dance tune(s) on the accordion. Encourage students to use variation in metre, tempo, melody and rhythm. Record the improvised variations using Sonar or Audacity, and play for class.

Level II: Accordion

Organizer: Form

Suggestions for Assessment

Observation

Composition rubrics

Projects and assignments

Suggested Resources/Notes

Theme and Variations

Making Music 7,
Module I, Lesson 19

Folk Dances of Newfoundland
and Labrador
Strip the Willow p.58

Forty Favorite Fiddle Tunes
Mason's Apron

Minuet & Trio

Making Music 7
Module C Lesson 6

See Appendices C, E, G, I.

Level II: Accordion

Organizer: Expression

Outcomes

Students will be expected to

1. perform, listen to and create using:
 - **tenuto**
 - **acoustic sounds**
 - **electronic sounds**
2. perform and demonstrate an understanding of:
 - ornamentation
 - chin music
 - dynamics - *ff*
 - tempo markings - *adagio*, *allegretto*, *largo*

Suggestions for Teaching and Learning

NOTE: When performing, listening, and creating there is an integration of many elements. Strategies related to the other organizers provide many opportunities to highlight expression outcomes.

Performing

- Play/sing new song/piece using expressive devices.
- Interpret a score's expressive markings through movement.
- Perform known dance tunes using chin music.
- Encourage students to play from memory, concentrating on expression.

Listening

- Listen to various acoustic and electronic musical selections and discuss similarities/differences.
- Discuss the effects of electronically produced sound on the performance of music.
- Discuss the effects of electronically produced sound on the performance of music. Play various musical selections and discuss the similarities and differences in the sound.
- Listen to and comment on a recording of chin music. Discuss the style and the techniques that are utilized within. Reference the history of this style also.
- Create written or verbal responses to unknown musical selections. Identify musical elements and/or expressive devices that contribute to the mood and feeling of the selection.

Creating

- Using music software, students compose a piece using an acoustic sound bank.
- Encourage students to create their own electronic composition using Sonar and/or Audacity software packages. (Students may use imported sound clips or sound clips recorded using the Eridol recorder.)
- Building upon a known piece, students improvise using new expressive elements.
- Experiment with acoustic sounds in various venues. Discuss solo, ensemble, and large group sounds, and the pros and cons of each venue.
- Encourage students to add expressive devices and markings to a musical score that does not include markings for dynamics, tempo and articulation.
- Create your own chin music piece and record it using the Eridol recorder.
- Encourage improvisation using chin music. Have students play a known accordion tune as an A section. Improvise, using chin music, for the B section and repeat the A section on accordion. Extend this activity by encouraging students to improvise the B section on the accordion.

Level II: Accordion

Organizer: Expression

Suggestions for Assessment

Observation

Portfolio

- listening diaries
- glossary of expressive markings
- student response to peer and self performances
- reflective journal entry

Rubric

- Formal assessment of acoustic/electronic compositions based on a teacher created rubric.

Suggested Resources/Notes

Use of electronic sounds

Making Music 7
Module E Lesson 12
Module F Lesson 7

Chin Music

Songs of Newfoundland and Labrador (school edition)
The Old Mayflower p. 47

Listening examples

Ti-Jardin Memoires Journees du Passe

Downhomer Presents Between the Jigs and the Reels

Newfoundland and Labrador Folklore - A Sampler of Songs

Level II: Accordion

Organizer: Contexts

Outcomes

Students will be expected to

1. perform, listen to and create using:
 - **rock-n-roll**
 - **Newfoundland Labrador folk Music**
 - **Newfoundland Labrador folk dance**
 - ***environmental music (technology, sound scapes, iconic notation)***

Suggestions for Teaching and Learning

Performing

- Perform and/or listen to Newfoundland Labrador folk music (ballads, waltzes, jigs, reels, recitations).
- Perform/discuss the connection between Newfoundland Labrador Folk songs and Newfoundland Labrador folk dances.
- Perform a Newfoundland Labrador Folk Dance – step dance, reel, lancers, waltz, jig.
- Diagram a time line reflecting the development of rock and roll and perform various selections from this genre.
- Perform and listen to Environmental Music (technology, sound scapes, iconic notation)

Listening

- Listen to repertoire from the varying genres. Engage in a discussion around stylistic similarities/differences.
- Listen to Newfoundland Labrador folk music and make social and historical connections to the community of origin within that time period. Students follow up with a research project.
- Listen to classical/folk music and categorize them within their time periods/genres.
- Avail of opportunities to expose students to live performances of Newfoundland Labrador music. Follow up with class discussions, and journal entries
- Listen to live performances and write concert reviews of genres.
- Aurally identify musical genres heard.
- Listen to performances of Celtic rock. Discuss fusion of traditional music with Rock and Roll. (e.g. Great Big Sea)

Creating

- Using a well known Newfoundland Labrador folk song, have students create another verse or an alternate last verse.
- Have students 'modernize' folk song lyrics to represent a present day scenario.
- Perform lyrics of a Newfoundland Labrador folk song using the melody of rock and roll song. Discuss.
- Create rhythms using the accordion to accompany folk songs. Rhythms can be played on the chord tones of I, IV and V according to key of folk song.
- Create a composition which blends known accordion tunes with Rock and Roll musical style (e.g. 12 bar blues)
- Using Sonar and the Eridol recorder, manipulate sound samples from the environment and create a composition.
- Create a dance to represent accordion pieces being explored. Have students take turns providing the music for the dance as the other students perform the dance.
- Invite students to use Finale Notepad to create and notate short compositions. Before beginning, establish the melodic and rhythmic parameters for the exercise.
- Incorporate rhythmic question and answer improvisation. Teacher improvises the question and the class/student improvises an answer. Once students are comfortable doing this, individual students can improvise the question.

Level II: Accordion Organizer: Contexts

Suggestions for Assessment

Portfolio

- concert reviews
- compositions
- glossary of Newfoundland and Labrador musicians
- listening diaries
- Working with social studies teacher to make connections between music and the study of Newfoundland Labrador culture. Cross curricular projects and assessment may be considered.

Rubrics

- performance
- composition

Suggested Resources/Notes

Newfoundland Labrador folk music

Learning the Newfoundland Button Accordion, Volume 1
The Easiest Dance Tunes From Newfoundland and Labrador
Various selections

Rock-n-Roll

Making Music 7
Module B Lesson 8

Environmental Music

(technology, sound scapes, iconic notation)

Making Music 7
Module D Lessons 9 and 11
Making Music 8
Module B Lesson 9
Module D Lesson 11
CD 3, track 31 - "Bombay Dreams"
Stomp DVD

Newfoundland Labrador folk dances

Traditional Dances of Newfoundland and Labrador – A Guide for Teachers (Jane Rutherford & Eric West)
Appendix C

Newfoundland Labrador folk artists

Rufus (video)
Emile Benoit (video)
Pamela Morgan (cd)
D'arcy Broderick (cd)

Newfoundland Labrador folk songs

Songs of Newfoundland and Labrador – school edition (Eric West)
Songs of Labrador (Tim Borlase)
Appendix D

Newfoundland Labrador music

Downhomer Presents Between the Jigs and Reels
Newfoundland Labrador Folklore – A Sampler of Songs
Ti-Jardin Memoires du Passe

Level II: Accordion

Organizer: Technique

Outcomes	Suggestions for Teaching and Learning
<p><i>Students will be expected to</i></p> <ol style="list-style-type: none"> perform and demonstrate on the accordion: <ul style="list-style-type: none"> doubling (repeating notes) proper use of bellows refined finger technique refined playing position playing inside-out (second position) extended range <ul style="list-style-type: none"> major scale high octave playing in high octave notes above and below the scale. 	<p><i>Performing</i></p> <ul style="list-style-type: none"> Perform known tunes in the higher octave. Demonstrate second position. Play with good posture. Further develop and refine doubling skills. This essentially is the repeating of notes. This is initially done by pressing a button and releasing it and then pressing it again without stopping the airflow of bellows direction. i.e push, push or pull, pull. Listen to accordion music. Discuss key, form, melodic line. Critique. View live/taped performances, responding to the techniques used. Re-create a known melody using doubling.

Level II: Accordion

Organizer: Technique

Suggestions for Assessment

Portfolio

Students response to peer performances:

- listening diary
- reflective journal entry
- peer assessment

Observation

- peer mentoring
- in class performance/demonstrations

Suggested Resources/Notes

Doubling

Learning the Newfoundland
Button Accordion, Volume 1

The Easiest Dance Tunes From
Newfoundland and Labrador
I Got A Bonnet p. 13

Extended Range

Learning the Newfoundland
Button Accordion, Volume 1
Various tunes with octave leaps

The Easiest Dance Tunes From
Newfoundland and Labrador
Herb Reid's Tune p. 15

Traditional Setting
Accordion
Grade 9/Level III

GRADE NINE/LEVEL III ACCORDION OUTCOMES

Rhythm & Metre <i>Students will be expected to:</i>	Melody & Pitch <i>Students will be expected to:</i>	Harmony <i>Students will be expected to:</i>	Technique <i>Students will be expected to:</i>
1. perform, listen to and create using: <ul style="list-style-type: none"> • mixed metre • 2/2 • 4/2 • asymmetric metre • 5/4 • 5/8 • 7/8 2. perform and demonstrate an understanding of: <ul style="list-style-type: none"> • swinging eighth notes 	1. perform, listen to and create using: <ul style="list-style-type: none"> • harmonic minor • changing voice • melodic intervals (above) +2, -2, +7, -7, • tritone • melodic minor 2. continue to sing in-tune 3. sing through the changing voice	1. perform, listen to and create using: <ul style="list-style-type: none"> • chords: ii, vi • polyphonic • harmonic intervals +2, -2, +7, -7, • tritone • monophonic 2. perform ensemble music	1. perform and demonstrate <ul style="list-style-type: none"> • right hand chords
Form <i>Students will be expected to:</i>	Expression <i>Students will be expected to:</i>	Contexts <i>Students will be expected to:</i>	
1. perform, listen to and create using: <ul style="list-style-type: none"> • improvisation • fugue 2. perform, listen and create on the accordion: <ul style="list-style-type: none"> • AABA • theme and variations • aire (slow tune 3/4., 4/4) 	1. perform, listen to and create using: <ul style="list-style-type: none"> • rubato • rap • choral speech 2. perform and demonstrate, in the traditional setting an understanding of: <ul style="list-style-type: none"> • dynamic changes, including: cres., decres., dim., forte piano (fp), sforzando (sfz) • articulation, style and tempo demarcations, including: agitato, allargando, andantino, cantabile, con moto, dolce, grandioso, grave, grazioso, legato, lento, marcato, maestoso, marcato, meno, molto, presto, poco a poco, piu, sempre, sim. (simile), sostenuto, staccato, subito, tacet, tenuto, tutti, vivo 	1. perform, listen to and create using: <ul style="list-style-type: none"> • jazz/blues • musical theatre • 'classical' music 	

Level III: Accordion**Organizer: Rhythm and Metre****Outcomes***Students will be expected to*

1. perform, listen to and create using:
 - **mixed metre**
 - **2/2 (Cut time)**
 - **4/2**
 - *asymmetric metre*
 - **5/4**
 - **5/8**
 - **7/8**
2. perform and demonstrate an understanding of:
 - swinging eighth notes

Suggestions for Teaching and Learning

- See Appendix A.

Performing

- Create and perform rhythm compositions on pitched or non-pitched instruments, using a variety of rhythmic patterns and metres.
- Introduce the conducting patterns for various metres. Students can practice conducting to known pieces or recorded examples. Provide opportunities to conduct the class.
- Develop rhythmic memory by: echo clapping, rhythmic notation of words/phrases, rhythmic notation of a known melody, and rhythmic dictation.
- Add rhythmic ostinati to known pieces.
- Use software programs for drill, reinforcement and practice of terminology, both rhythmic and melodic.

Listening

- Listen to music from a variety of cultural and historical contexts, and analyze to discover standard or typical metres in each context.
- Rhythmic dictation. Provide opportunities to write rhythm heard.
- Listen to a variety of music selections with mixed and asymmetric metres. Encourage students to conduct complementary patterns.

Level III: Accordion

Organizer: Rhythm and Metre

Suggestions for Assessment

Portfolio

- Rhythm composition: Students create a rhythm piece which includes mixed metre.
- rhythmic dictation

Suggested Resources/Notes

Learning the Newfoundland
Button Accordion, Volume 1

The Easiest Dance Tunes From
Newfoundland and Labrador

Mixed Metre 5/8, 7/8

Body Rondo

“The Mixed Up Irregular
Rondo”, p. 16

Perform 2/2

Songs of Newfoundland and
Labrador (school edition)

pgs. 18, 42, 44, 54, 56, 58, 64, 82

Making Music 7

Module I, Lesson 18, 19, 20, 21

Making Music 8

Module I, Lesson 15

The Easiest Dance Tunes from
Newfoundland and Labrador

“Pretty Little Mary”, 40

Tempo

ApRo Theory

Lessons 42, 44, 45 and 49

Time Signature

ApRo Theory

Lessons 9 and 23

Level III: Accordion

Organizer: Rhythm and Metre (Continued)

Outcomes	Suggestions for Teaching and Learning
<p><i>Students will be expected to</i></p> <ol style="list-style-type: none"> perform, listen to and create using: (con't) <ul style="list-style-type: none"> mixed metre 2/2 (Cut time) 4/2 <i>asymmetric metre</i> 5/4 5/8 7/8 perform and demonstrate an understanding of: <ul style="list-style-type: none"> swinging eighth notes 	<p><i>Creating</i></p> <ul style="list-style-type: none"> Create, improvise, or echo rhythm patterns in specific metres. Create rhythm compositions, on one pitch, using a variety of rhythmic patterns. Experiment with technological tools (Audacity, Sonar) to facilitate understanding of rhythm patterns and generate an ostinato to perform with a known song. Create an rhythmic accompaniment to a known piece, using a variety of instruments. (e.g. guitar, mandolin, accordion) Incorporate rhythmic question and answer improvisation. Teacher improvises the question and the class/student improvises the answer. Create short rhythmic introductions and codas to songs and chants. Invite students to use computer notation programs (in addition to pen and paper) to create and notate short compositions in mixed metres. Provide opportunities for students to present their compositions. Establish parameters for compositions. Encourage students to create personal glossaries of rhythm and metre terminology. Glossaries will be included in a portfolio. Encourage students to improvise, using swinging eighths over a simple chordal accompaniment. Experiment with the rhythm of swinging eighth notes by taking known waltz tunes and adjusting the rhythm.

Level III: Accordion

Organizer: Rhythm and Metre (Continued)

Suggestions for Assessment

Observation

- performance tests

Suggested Resources/Notes

Rhythm Exercises

ApRo Theory

Lessons 13, 19, 24,
34,35,36,38,39,40and 41

6/8

ApRo Theory

Lessons 55, 56, 57,58,59 and 60

Swinging Eighth Notes

Songs of Newfoundland and
Labrador (school edition)

Labrador Rose p. 28

Level III: Accordion

Organizer: Melody and Pitch

Outcomes	Suggestions for Teaching and Learning
<p><i>Students will be expected to</i></p> <ol style="list-style-type: none"> perform, listen to and create using: <ul style="list-style-type: none"> melodic & harmonic minor scale structure melodic intervals: +2, -2, +7, -7 tritone continue addressing in-tune singing continue addressing the changing voice 	<p><i>Performing</i></p> <ul style="list-style-type: none"> Practice scales. Echo play melodic patterns/phrases. Sing the melody of the song. Sight read using the following process: identify metre and key, identify rhythmic patterns, identify opening note, play entire selection while keeping a steady beat. Write and perform examples of scales starting on given notes. Present examples of scales with an explanation of their structures - melodic and harmonic minor. Students write and perform examples of scales. Starting on a given note students perform melodic patterns based on these scales. <p><i>Listening</i></p> <ul style="list-style-type: none"> Students listen to scales as played by the teacher and aurally identify them as melodic and harmonic. Listen to a variety of musical selections and identify tonality of melody. Aurally identify intervals heard. Students listen to scales as played by the teacher and aurally identify them as melodic and harmonic. <p><i>Creating</i></p> <ul style="list-style-type: none"> Create short melodic introductions and codas for various pieces. Students will write simple melodies that use a limited range of pitches, then transpose their melodies to another key. Demonstrate the use of a question/answer format in composition. (AB form) Create and perform melodic sequences to accompany a chosen television program or movie segment, or as background for a story, play, or poem to be read aloud. (Could possibly use Sonar or Audacity). Learn to play tunes by ear and notate melodies.

Level III: Accordion

Organizer: Melody and Pitch

Suggestions for Assessment

Quizzes

- scale construction

Checklists

Melodic dictation

Observation

- improvisation activities
- 'oral' reproduction of scales in tune singing

Suggested Resources/Notes

Minor

Learning the Newfoundland
Button Accordion, Volume 1

Brother Jig

Old Man and Old Woman

Tickle Cove Pond

The Easiest Dance Tunes From
Newfoundland and Labrador

Minnie White's Single p.25

Up to See Grandma p.33

Chain p.46

Changing Voice

Making Music 8 Module J, p. 20

Melodic intervals +2, -2, +7, -7

Music Ace Maestro, lesson 38, 48

Melodic and Harmonic Minor

Making Music 8

Module H Lessons 42, 43, 44, 49

ApRo Theory

Lessons 123, 124 and 125 melodic
minor scales

See Appendices C, E, G, I.

Level III: Accordion

Organizer: Harmony

Outcomes

Students will be expected to

1. perform, listen to and create using:
 - **chords:** ii, vi
 - **harmonic intervals** +2, -2, +7, -7
 - **polyphonic**
 - **monophonic**
 - **tritone**

2. perform ensemble music

Suggestions for Teaching and Learning

Performing

- Perform/sing harmonic intervals in pairs or divided class.
- Sing vocal chording of: ii, vi, and tritone.
- Read and maintain independent parts when playing with other traditional instruments. (tin whistle, accordion, guitar, bodhran, mandolin)

Listening

- Aurally identify chord changes heard.
- Listen to musical selections with tritone. Discuss and reflect on its effect.
- Listen to polyphonic and monophonic musical examples. Aurally identify number of melodic lines heard.

Creating

- Using computer applications provide opportunities for students to compose melodies incorporating identified intervals. Students perform their compositions.
- Students will create chordal accompaniment (I,ii,IV, V,vi) for melodies in appropriate keys.
- Students will create harmonies for melody while maintaining the above chords.
- Use Eridol recorder to record a simple melody, download the track into recording software (Audacity). Students improvise a simple melody to accompany (polyphonic texture). Students then perform their compositions for the class.
- Students record their improvised melody and add it as a second track to their original melody using Audacity.
- Create polyphony by layering improvised/created rhythmic drum patterns.
- With a partner, have one student play the melody for a tune and ask the other student to create a chordal accompaniment on their accordion, using left side bass keys. Switch parts.

Level III: Accordion

Organizer: Harmony

Suggestions for Assessment

Checklists

Assignments

- Using Music software or Musictheory.net quiz students on their aural recognition of the outlined intervals
- Peer assessment of ensemble playing

Observation

- aural identification of intervals
- oral performance of intervals

Suggested Resources/Notes

Right Hand Chords

Learning the Newfoundland
Button Accordion, Volume 1
Brother's Jig
The Easiest Dance Tunes From
Newfoundland and Labrador
Various tunes

Intervals (above) +2, -2, +7, -7

Music Ace Maestro
ApRo Music Theory
Lessons 95-100

Monophonic

Making Music 7
Module C Lesson 2
Learning the Newfoundland
Button Accordion, Volume 1
Any piece played with single row
as solo

Polyphonic

Making Music 7
Module G Lesson 6
Learning the
Newfoundland Button
Accordion, Volume 1
Any piece played with chordal
accompaniment

Chords ii, vi

The Easiest Dance Tunes From
Newfoundland and Labrador
Coming From the Races p.10 (ii)
Banker's Tune p. 30 (ii)
Joey Clements p. 18 (vi)
Up To See Grandma p. 32 (vi)

Ensemble Playing

Folk Dances of Newfoundland
and Labrador
The Easiest Dance Tunes From
Newfoundland and Labrador

Level III: Accordion

Organizer: Form

Outcomes

Students will be expected to

1. perform, listen to and create using:
 - **improvisation**
 - *fugue*
2. perform, listen and create on the accordion:
 - AABA
 - theme and variations
 - aire (slow tune 3/4., 4/4)

Suggestions for Teaching and Learning

Performing

- Perform jazz repertoire and incorporate selections for improvisation.
- Improvise dance movements to selected jazz pieces.
- Perform a fugue using different voices, voice ranges, or instruments.

Listening

- Listening to musical examples, students will identify when fugue theme is heard.
- Aurally identify the 'voices' in which the fugue theme is heard
- Identify the number of times the fugue theme occurs.
- Provide opportunities for students to listen to a variety of musical forms. Discuss and identify forms heard.
- Listen to recordings of jazz music and identify sections in which solo performers improvise within the piece.
- Listen to recordings of concertos and discuss improvisational nature of the cadenza.

Creating

- Using computer software, (Sonar, Audacity) have students create their own fugue.
- Encourage improvisation by using call and response. The teacher will play a pattern and the student responds with a different pattern. Continue call and response improvisation over 12 bars blues chord progression.
- Using a known piece in AABA form, students will improvise a B sections.
- Improvise ostinato patterns (rhythmic or melodic) to accompany known songs.

Level III: Accordion

Organizer: Form

Suggestions for Assessment

Observation

- improvisation activities

Portfolio

- composition pieces
- peer assessments

Suggested Resources/Notes

Learning the Newfoundland
Button Accordion, Volumes
1/2

Fugue

Making Music 7, Module E p. 25
Cd 10 tracks 8,9

Making Music 7, Module E p. 16
Cd 10 track 1

Improvisation

Making Music 8
Module I, Lesson 3
Module C, Lesson 12
Module A, Lesson 6
Module H, Lessons 11, 27, 34,
& 35

ApRo Music Theory
Lesson 62

Level III: Accordion

Organizer: Expression

Outcomes

Students will be expected to

1. perform, listen to and create using:
 - **rubato**
 - **rap**
 - **choral speech**
2. perform and demonstrate, in the traditional setting an understanding of:
 - dynamic changes, including:
cres., decres., dim., forte piano (fp), sforzando (sfz)
 - articulation, style and tempo demarcations, including:
agitato, allargando, andantino, cantabile, con moto, dolce, grandioso, grave, grazioso, legato, lento, marcato, maestoso, marcato, meno, molto, presto, poco a poco, piu, sempre, sim. (simile), sostenuto, staccato, subito, tacet, tenuto, tutti, vivo

Suggestions for Teaching and Learning

NOTE: When performing, listening, and creating there is an integration of many elements. Strategies related to the other organizers provide many opportunities to highlight expression outcomes.

Performing

- Students read and perform spoken canons/rounds.
- Students perform a known song by speaking the lyrics.
- Students will invite guests to perform and discuss history of recitations and ballads.
- Experience choral speech through recitations and spoken ballads.

Listening

- Listen to appropriate selections of rap, recitations, poems. Discuss and reflect on the effect/impact of no melodic line. How does aural absence affect word/lyric memory?
- Listen to appropriate selections of rap, recitations or poems analyzing/discussing the role of rhythm and beat.
- Listen to recordings of ballads and waltzes, noting the use of rubato as an expressive device.
- Listen to recitations, stories and poems by Newfoundland writers, artists, family members and discuss how meaning and emotion is expressed through spoken word.

Creating

- Create own choral speech compositions (recitation, poem, story) based on their communities (Similar to Ernst Toch's *Geographic Fugue*)
- Create a variation on or new verse to an appropriate and existing rap song, recitation or poem.
- Create new expressive sounds by exploring unconventional ways of playing the instrument.
- Create a rap, recitation or poem. Perform against a rhythmic ostinato played on the bodhran.

Level III: Accordion

Organizer: Expression

Suggestions for Assessment

Portfolio

- student journal reflections.
- listening diaries
- group compositions

Observation

- in class critique and discussion

Composition rubrics

Suggested Resources/Notes

**Tales From Pigeon Inlet –
Newfoundland Labrador**
Ted Russell

- Recitations
- Story-telling
- Poems

Rap

Making Music 7
CD 1/5; CD 2/17
Module B, Lesson 5

Level III: Accordion

Organizer: Contexts

Outcomes

Students will be expected to

1. perform, listen to and create using:
 - *jazz/blues*
 - *musical theatre*
 - *'classical' music*

Suggestions for Teaching and Learning

Performing

- Have students perform selections from various musicals.
- Demonstrate, through performance, the importance of the 12 bar blues in the jazz genre.
- Students will explore the components of musical theatre such as: producer, lyricist, composer, choreographer, sound designer, and set designer.
- Write new lyrics to a blues/jazz song.
- Perform own "musical" composition for parents/students while developing all elements of Music Theatre Vocabulary.

Listening

- View/listen to various musical theatre works.
- Listen to and become familiar with selected pieces from musicals.
- Attend local productions of musicals and dinner theatre. Write a review.
- Listen to a blues/jazz piece performed by different artists. Compare and discuss interpretations.
- Listen to invited guests who are familiar with musical theatre; its pros and cons; the audition process; rehearsal schedule, etc
- Listen to examples of musical theatre and classical music that incorporate the use of traditional music.

Creating

- Create or adapt a story for their own musical theatre production using all aspects of musical theatre vocabulary- writing, choreography, set design, etc.
- Compose a 12 bar blues melody for the accordion and utilize the melody within musical setting.
- Adapt jazz tunes to perform on the accordion
- Choreograph new dance steps to a familiar musical selection. Learn the lancers, square dance, jig, step dance.
- Integrate traditional instruments with musical theatre and/or 'classical' music.

Level III: Accordion

Organizer: Contexts

Suggestions for Assessment

Portfolio

- lyric compositions
- melodic compositions
- concert reviews
- performance reflections
- listening diaries

Suggested Resources/Notes

Musical Theatre

Making Music 8

Module A, Lesson 7, 8

Module C, Lesson 17

Jazz and Blues

Making Music 8

Module C, Lesson 16

Module B, Lesson 3, 6, 14

Module G, Lesson 7

Module I, Lesson 3, 10

Module E, Lesson 13

Level III: Accordion
Organizer: Technique

Outcomes*Students will be expected to*

1. perform and demonstrate
 - right hand chords

Suggestions for Teaching and Learning

- Demonstrate/play good right hand chord technique.
- Play instrument using proper posture.
- Demonstrate knowledge of full range of accordion
- Listen to accordion music. Critique.
- View live/taped performances, responding to the techniques used.
- Critical listening of own performance.
- Improvise with accumulated techniques from previous grades.
- Create own compositions and harmonies in any genre.

Level III: Accordion

Organizer: Technique

Suggestions for Assessment

Observation

- performance tests - use checklists
- chording quizzes

Suggested Resources/Notes

Learning the Newfoundland
Button Accordion, Volume 1

The Easiest Dance Tunes From
Newfoundland and Labrador

Listening examples

Ti-Jardins Memoires du Passe
The Downhomer presents
Between the Jigs and Reels
Newfoundland and Labrador
Folklore - A Sampler of Songs

