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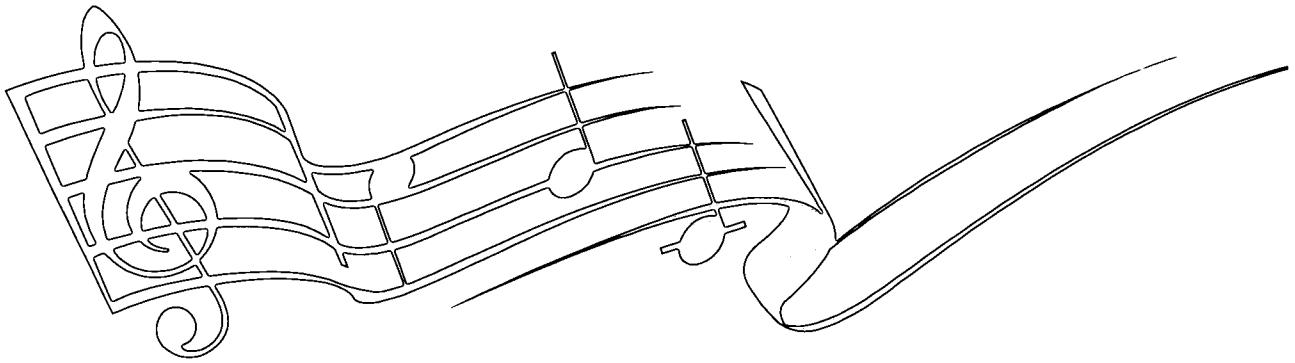
ABSTRACT

In Canada's province of Alberta, senior high school General Music 10-20-30 is a sequence of courses for students who are interested in a broad spectrum of musical experiences within a nonperformance-based environment but not interested in specializing in choral or instrumental performance. General Music 10, 20, and 30 courses are offered for 3 or 5 credits. Each general music course includes required and elective components. Each module contains the knowledge, skills, and attitudes that most students can achieve in 25 hours of instruction. Some modules are developed in a three level sequence. In these cases, the preceding level is a prerequisite to the succeeding one. The program modules are: (Required Components) Theory: Elements and Structures, Levels 1, 2, 3; Music Making, Levels 1, 2, 3; (Elective Components) Composition, Levels 1, 2, 3; History of Western Music, Levels 1, 2, 3; Music and Technology, Levels 1, 2, 3; World Music, Levels 1, 2, 3; Careers in Music; Jazz Appreciation; and Popular Music. The General Music 10-20-30 program is designed to help students develop competencies and strive for excellence in performing/listening, creating, researching, valuing, and attitudes. The student is involved as a performer, a listener, a critic, a consumer, a historian, a creator, and a composer. Music education should begin at an early age, be continuous, and encourage continuous creative expression. This guide presents an overview of the modules; information for planning and managing the music class; teaching strategies; and evaluations. Following the introduction, the eight modules are presented in depth. Includes five appendixes of additional information. (BT)



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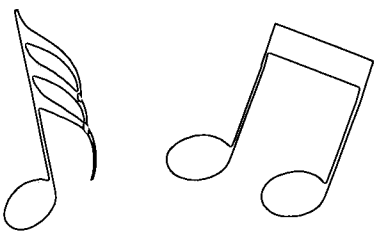

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OVERVIEW

General Music Program Description

Senior high school General Music 10–20–30 is a sequence of courses for students who are interested in a broad spectrum of musical experiences within a nonperformance-based environment but not interested in specializing in choral or instrumental performance. General Music 10, 20 and 30 are offered for 3 or 5 credits.

Required and Elective Components

Each general music course includes required and elective components:

- The required component in each of the three levels of General Music 10–20–30 includes two modules:
  - Theory: Elements and Structures
  - Music Making.
- The elective component in each course consists of one level of one module, if the student is taking a 3-credit course; and one level of each of three modules, if the student is taking a 5-credit course. These modules may be selected on the basis of student and teacher interest.

For example, General Music 10, for 5 credits, consists of Theory: Elements and Structures, Level 1; Music Making, Level 1; and three other Level 1 or single-level modules.

Each module contains the knowledge, skills and attitudes that most students can achieve in 25 hours of instruction.

Some modules are developed in a three-level sequence. In these cases, the preceding level is prerequisite to the succeeding one.

The program modules are:

Required Components

- Theory: Elements and Structures
  Levels 1, 2, 3
- Music Making
  Levels 1, 2, 3.

Elective Components

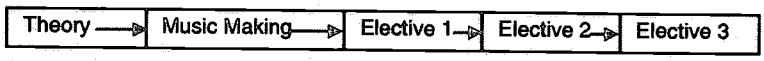
- Composition
  Levels 1, 2, 3
- History of Western Music
  Levels 1, 2, 3
- Music and Technology
  Levels 1, 2, 3

- World Music
  Levels 1, 2, 3
- Careers in Music
- Jazz Appreciation
- Popular Music.

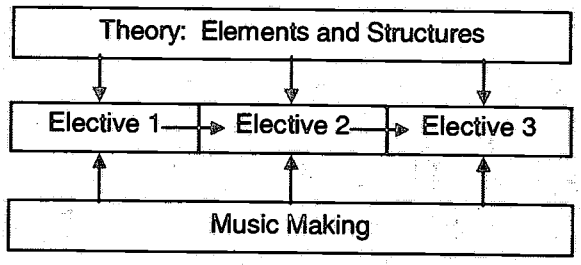
Module sequencing for General Music 10–20–30 is not prescribed. Modules may be taught in a linear manner in any order, concurrently, integrated, or in any fashion that the teacher feels appropriate. Emphasis should be placed on the completion of the linear expectations for each module, with a focus on the fundamental nature of the two required modules; Theory: Elements and Structures; and Music Making.

The following are some possible module scheduling sequences:

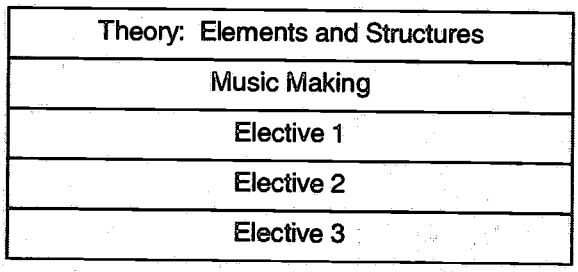
1. Complete each module in linear sequence, starting with required and proceeding through elective components; i.e.,



2. Complete each elective module in linear sequence, and incorporate the required modules concurrently throughout each course; i.e.,



3. Offer all modules in an integrated, simultaneous package, completing the expectations for one module as they correspond to the expectations of another; i.e.,



4. Offer all elective modules in an individualized approach. Each student chooses modules that correspond to his or her interest and background. Depending on the activity, required modules could also be offered as independent study.

Although the choice of strategies depends on teacher expertise, student interest, resource availability and facilities; strategy 2 and strategy 3 will provide the student with the greatest opportunity to transfer and apply knowledge and skills among modules as they are learned.

Within each module the order of the Specific Learner Expectations is not meant to be prescriptive. It is expected that by the time the student completes the module all the knowledge, skills and attitudes will have been achieved.

RATIONALE

The fine arts embrace art, drama and music without obscuring their uniqueness. Each has a body of content, partly derived from tradition and partly developed from the insights and interests of those involved. Each has its own mode of expression and makes its own contribution to society, necessitating the inclusion of the arts as separate subject areas in the school program.

There are fundamental principles that apply to all three. Specifically, the student is involved as a performer, a listener, a critic, a consumer, a historian, a creator and a composer. Through the grades, an articulated fine arts program should enhance the depth and breadth of expression and intuitive response. The maturing student learns to appreciate, to understand, to create and to criticize with discrimination the products of the mind, the voice, the hand and the body.

PHILOSOPHY

The systematic development of musical skills, knowledge and perception contributes to the total development of the individual. Music is accessible to all, and as students become sensitive to its expressive elements, they may develop insight into human feelings. Music education should begin at an early age, be continuous and encourage creative expression through performance, listening and composition.

The sense of meaning in music can be developed by the student as:

Performer

Performance is an active process involving the development and application of musical skills, knowledge and perceptions. In the General Music 10–20–30 Program of Studies, "performance" is integrated through the required Music Making modules.

Listener, Critic, Consumer, Historian

These experiences develop an understanding of music and musicians of the past and present.

Composer

The organization of the elements of music into an intrinsically satisfying composition generates aesthetic creativity and perception.

GENERAL LEARNER EXPECTATIONS

The General Music 10–20–30 program is designed to help students develop competencies and strive for excellence in the following categories.

PERFORMING/LISTENING

- develop understanding of the elements and structures of music as they apply to music making and listening
- develop the ability to make intellectual and aesthetic judgments based on critical listening and analysis.

CREATING

- develop additional avenues of self-expression through interpretation, improvisation, arranging and composing.

RESEARCHING

- develop a knowledge of music history and literature and their relationship to world history
- develop awareness of the applications of music in our society with respect to music careers, and avocational and leisure uses
- develop an understanding of the music of world cultures.

VALUING

- grow in the appreciation, understanding and enjoyment of music as a source of personal fulfillment
- develop an appreciation of human values as they are recorded in great musical works
- continue developing an appreciation of the creative process in music
- develop an appreciation of the value and uniqueness of music in all its variety.

ATTITUDES

Positive attitudes are fostered by success in singing, playing, reading, creating, valuing and listening to music. Throughout General Music 10–20–30, students will be encouraged to:

- value the uniqueness of music as a communication skill
- appreciate fine arts as a form of personal enrichment, entertainment and self-expression
- appreciate human values in great music as they are recorded in literature
- develop positive, realistic self-images through an understanding and acceptance of themselves, with their strengths and their limitations
- develop an appreciation of the social value of group music making
- continue developing their creative abilities, and use them in a constructive manner to contribute to society and personal satisfaction

- appreciate creativity as exhibited in all areas of human endeavour
- appreciate the role music can play as a life-enriching leisure activity
- value the necessity of learning throughout life
- develop a sense of purpose in life, and joy in living
- appreciate the contributions music has made in our cultural heritage and civilization
- appreciate the role that music plays in serving human needs
- appreciate the expressive qualities of music so as to improve the chances of having an increasingly dynamic aesthetic experience.

THEORY: ELEMENTS AND STRUCTURES— LEVELS 1, 2, 3

The elements and structures of music have an impact on every area of musical understanding, appreciation, composition and performance. The theoretical foundations of music supplement the study of music history and facilitate performance practice. Through an understanding of the elements and structures of music, students develop listening skills and thereby increase their appreciation of music.

The Elements and Structures modules deal with Focused Listening, Theory and Notation, and Ear Training. Focused Listening concentrates on the elements of music and how the elements are dealt with by musicians. Theory and Notation looks at the underlying organization of music in a theoretical as well as a notated form. Ear Training consists of specific exercises designed to build up an increased aural awareness of what musical sounds are being heard.

MUSIC MAKING— LEVELS 1, 2, 3

Music is a complex art form comprising various knowledge, skills and attitudes. The satisfying experience of making music contributes significantly to human life. Making music helps us understand and appreciate it. In this module, the term "perform" refers simply to making music: it does not necessarily mean performing for an audience. Students are encouraged to evaluate their own skills in making music, as well as the music making skills of others.

Students or teachers may choose to study the same instrument for all levels of Music Making or they may choose a different instrument for each level. If students choose three different instruments, they should fulfill the skill requirements for Level 1 on each instrument.

COMPOSITION— LEVELS 1, 2, 3

Composition is one of the three foundations of music; the other two are performing and listening. In the Composition modules, students learn to document musical ideas and develop them into more complex artistic structures. All students are creative and have a need for personal expression. Therefore, all students can learn to compose music. The emphasis in these modules is on the basic skills of aural discrimination, ear training, and the role of musical structure and formal organization in a composition.

HISTORY OF WESTERN MUSIC— LEVELS 1, 2, 3

Understanding the historical evolution of music in the Western World helps students to see how inspiration for new ideas comes from music that has already been created. These modules focus on the relationship between music history and Western history.

Students research the lives of composers and the interrelationships throughout history among art, literature, science and socio-political ideas. They also develop listening skills while hearing the music of various time periods.

MUSIC AND TECHNOLOGY— LEVELS 1, 2, 3

The development of electronic technology over the last 20 years has had a great effect on the music world. In the Music and Technology modules; computers, synthesizers and other electronic equipment/hardware, are recognized as new and effective instruments in the development of a

comprehensive understanding of music, from the science of sound, to its organization into musical compositions.

The Music and Technology modules explore the use of electronic technology and its application to the fundamentals of music. The topics covered are: Science of Sound, Synthesis, MIDI, Sound Reinforcement, Sequencing, Multitrack Recording, Related Computer Programs, Synchronization, Sampling, and Signal Processing.

WORLD MUSIC—LEVELS 1, 2, 3

The study of World Music helps students understand the elements and structures that are common to all music. These modules explore a wide range of ethnic music and focus on how the music of one culture affects another.

In Level 1, students explore the music of five or more cultures:

East Asian
European
Latin American
Middle Eastern
Native Canadian
North American
South Asian
Sub-Saharan African

In Level 2, students will focus on African-American music while continuing to study the music of any three chosen cultures. (See the program of studies for a suggested list.)

In Level 3, students will study, in depth, the ethnic music of one chosen culture. Independent research projects often work well for this topic.

Teachers may wish to encourage students to explore the music of Canada's founding peoples or of cultures represented in the community or the class.

CAREERS IN MUSIC

Music is a basic commodity in our society; it will always be in demand.

In this module, students learn about the many possibilities for careers in the field of music. They also explore music as a life-enriching leisure activity, as well as post-secondary training necessary to succeed in music-related professions.

Students should develop a general understanding of all career classifications, but more time can be spent on particular areas that interest students the most.

JAZZ APPRECIATION

Through a systematic study of the history of jazz, the student becomes aware of how the North American experience gave birth to a new and distinct musical art form. Through a study of jazz improvisation, the student develops additional self-expression and musical performance skills.

This module explores the various styles of jazz throughout its history, with an emphasis on researching, performing and creating jazz music.

POPULAR MUSIC

Popular music is often an indicator of people's attitudes and of established social mores. Learning about the historical, cultural and social perspectives of popular music, and its musical values, gives students a greater insight into the role of music in society, a critical understanding of all kinds of music and a critical appreciation of the music he or she chooses as a consumer.

This module traces the development of popular music from its European and African roots to the present day. The module may include music that students are listening to today, music from any style or category regardless of its age, and/or music that has developed concurrently with electronic technology and media (radio and television).

STUDENT BEHAVIOUR

The teacher of General Music 10–20–30 should develop a plan that includes clearly communicated expectations with regard to student behaviour. For example:

- the student arrives on time for class
- the student supports and encourages other students in their activities and efforts
- the student brings to class all required resources and materials.

The teacher who is successful in motivating students to learn, and who does not have to be overly concerned about discipline, has these attributes:

- a love of music
- a love of young people
- a strong belief in what is being learned
- regard and respect for students ("I care about you.")
- a sensitivity to students' interests and response to learning
- honesty
- fairness
- the courage to be an adult friend.

A positive mental attitude on the part of the teacher can bring results. A teacher should assume that students want to learn and participate, and have high expectations of what they can do. During class or rehearsal, let students know you expect them to be responsive, caring and working.

Another important part of the plan is structuring classroom activities that will maximize use of the available space, resources and time.

USE OF SPACE, RESOURCES AND TIME

Computers and computer programs can be of great help in keeping a record of student progress and for cataloguing and controlling resources, equipment and instruments.

The music teacher's duties normally include:

- upkeep of musical instruments
- organizing facilities and equipment
- ordering supplies, such as reeds, mouthpieces, valve oil, neck straps, patch cords
- maintaining storage and security arrangements
- maintaining student records.

Some specific requirements for facilities for music instruction:☆

- provisions to prevent sounds from carrying to other areas of the school
- no excessive noise from ventilation, lights and other mechanical devices
- provisions to maximize sound quality (acoustics)
- carpeting to help absorb sound
- adequate instrument and equipment storage areas that can be easily locked and secured, are separate from the main room, and of sufficient size to meet maximum projected enrollments
- separate and sound-proofed office space, with a telephone line for administrative use
- a minimum of three sound-proofed practice rooms, easily accessible from the main rehearsal rooms, and varying in size to accommodate a soloist and/or up to eight performers.

GUIDELINES FOR SAFE SOUND LEVELS

Excessive sound levels may be a problem in the music classroom. An essential aspect of noise control design is the establishment of acceptable noise levels for the space being used.

The decibel, dB, is a logarithmic function and is a ratio of a measured pressure to a reference pressure. In acoustics, the reference pressure is 20 micropascals. This represents the faintest sound that a normal young ear can detect. The A network has a frequency discrimination similar to that of the human ear. A given sound measured on an A-weighted network of a sound level meter is given in dBA. Noise levels that do not exceed 85 dBA during an 8-hour day may be considered annoying. Although this type of noise may disturb normal work habits, it is not likely to cause hearing impairment. The controls needed to reduce "annoyance" are considered in these guidelines.

The hearing damage potential of noise depends not only on its intensity but also its duration and the frequency at which it occurs. In general, high frequency sound is more damaging to the hearing mechanism than low frequency sound. Constant exposure to high intensity noise levels (greater than 85 dBA) may lead to noise-induced hearing impairment.

Occupational Exposure Limits for Noise refers to the standards for sound levels and durations of exposure that are allowed under the *Occupational Health and Safety Act*: Noise Regulation.

☆ The physical dimensions of the room are important; i.e., the ceiling of a music room should not be less than 5.5 metres (18 ft.). Alberta Workers' Health, Safety and Compensation, *Design Criteria for the Control of Health Hazards in Schools*, 1983, p. 17.

OCCUPATIONAL EXPOSURE LIMITS FOR NOISE

Sound Levels (dBA)	Maximum Permitted Duration (hours per day)
80	16
85	8
90	4
95	2
100	1
105	1/2
110	1/4
115 max.	1/8

TIME/MODULES

General Music 10–20–30 is offered for 3 or 5 credits each. Two modules are compulsory at each level: Theory: Elements and Structure and Music Making. If General Music 10–20–30 is offered for 5 credits, two modules are required and three elective modules must be selected. Each of the modules thus represents the knowledge, skills and attitudes that students are expected to achieve in 125 hours of instruction, with flexibility for extension and concentration to meet student needs and interests. Each module should be allotted approximately the same amount of time. If General Music 10–20–30 is offered for 3 credits each, two modules are required along with one elective module. Each of the modules thus represents the knowledge, skills and attitudes that students are expected to achieve in 75 hours of instruction, with flexibility for extension and concentration to meet student needs and interests. Each module should be allotted approximately the same amount of time.

The teacher should plan a module timetable that accommodates both the present level of student understanding and the teacher's experience and expertise. Three scheduling strategies that should be explored are the class approach, the individualized approach, and a combination of both approaches.

TOTAL COURSE PLAN

Using a calendar or sheet indicating dates and days, draft a plan to indicate which modules will be covered, in which order and on which days. Block off school days that will be lost to statutory holidays or other predetermined events in your school. This allows for equitable distribution of the time available and will lead into the specific planning for each module, which involves establishing dates for field trips, guest speakers, library research, AV ordering and viewing, equipment ordering and unit quizzes.

MODULE PLAN

A specific plan for an individual module can be drawn up in a variety of ways. One possible format is the Preliminary Module Plan form shown on the following page. This format is useful as a period by period survey, facilitating planning and organizing for the full class or individual students.

PRELIMINARY MODULE PLAN

Module: _____ Total Time: _____ hours _____ periods

Period	General Activity Description	Evaluation Technique	Student Work	Required Resources (references, handouts, materials)

TEACHING STRATEGIES

SUPPORTIVE TEACHER PRACTICES

Teaching music holistically involves integrating the imagination, feeling and inventiveness of a creative approach with the analyzing and evaluating of a critical approach. Alfred North Whitehead aptly directs us:

> *"After you understand about the sun and the stars and the rotation of the earth, you may still miss the radiance of the sunset."*

Teaching also involves decision making, mediating, modelling and drawing upon a rich knowledge base of subject areas. It involves planning organizational patterns, applying teaching/learning strategies, and matching instructional processes. Teaching is a complex thinking process in itself, one of constantly assessing, redesigning and refining directions.

Teaching strategies are patterns of instructional activities that when employed over time can achieve desired student thinking and learning expectations. The strategies group themselves into four distinct categories.☆ Generic strategies like questioning, responding and modelling are common to all four categories. These categories are:

- **Directive Strategies.** Teacher goals are directly presented and students are required to reproduce the methods and the means of processing information. The teacher evaluates effectiveness.
- **Mediative Strategies.** Teacher sets the goals while students determine methods and means of achieving them. The teacher guides, while the students evaluate effectiveness.
- **Generative Strategies.** Goals are set by teacher and student, with student deciding the means and method of processing information. The student evaluates effectiveness.
- **Collaborative Strategies.** Goals are set by the teacher and the group. The methods and means are determined by the group. The group evaluates effectiveness.

☆ A. Costa. *Developing Minds: A Resource Book for Teaching Thinking.* Alexandria, VA: Association for Supervision and Curriculum Development, 1985.

"Children never give a wrong answer . . . they merely answer a different question. It is our job to find out what one they answer correctly and honour what they know."

Bob Sample

Many years ago Socrates demonstrated the power of questioning to stimulate more questioning. Educators today realize that questioning techniques influence the nature of student responses. Questions set the limits within which students can operate and the expectations for the degree and quality of information processing. Research reveals teacher questioning behaviours not only shape the level of student thinking, but also student achievement. Further investigations report that a majority of questions used in classrooms today require only factual responses and that students are not involved in thought-provoking discussion.

Information processing appears to follow the three phases described in the chart below. This process provides direction for planning questioning strategies.

Receiving Phase	Processing Phase	Applying Phase
◦ Information gathering ◦ Recall of previous knowledge ◦ Awareness of sensory attributes	◦ Manipulating information ◦ Comparing, interpreting and analyzing new information ◦ Comprehending and synthesizing ideas and their relationships	◦ Producing information ◦ Evaluating and generalizing knowledge ◦ Integrating concepts into new systems of relationships

If information taken in is constantly interpreted in terms of what is already known, little thinking occurs. As teachers pose discrepancies and problems, processing moves beyond the receiving phase to identifying meaningful relationships and then transferring new realizations into actions.

Benjamin Bloom and others have built a premise that levels of thinking are cumulative and build upon one another. The levels of thinking can cue the teacher to sequence questions throughout the information processing phases. Bloom's categories are described with sample questions:

KNOWLEDGE: Identification of Information.

Describe _____. List _____.
Who, What, Where, When _____.
Recall everything you associate with _____.

COMPREHENSION: Organization and selection of ideas.

Explain _____ in your own words.
Summarize the main idea of _____.
Define _____.

APPLICATION: Use of facts, ideas and principles.

Demonstrate the use of _____.
Interview _____ about _____.
How is _____ an example of _____?
How is _____ related to _____?

ANALYSIS: Breaking information into component parts.

Examine _____ for similarities and differences.
Classify _____ according to _____.
Differentiate _____ from _____.
Outline/Diagram/Web _____.
What assumptions are necessary for _____ to be true?
What distinguishes _____ from _____?

SYNTHESIS: Restructuring information to create new ideas and concepts.

Create/design _____.
Use the technique of _____ to _____.
What would happen if you combined _____?
Devise a solution for _____.
Develop a plan to _____.
Develop a theory to account for _____ and _____.
If _____ is true then _____ might be true.
Modify _____ to _____.
Extend ideas on _____ to _____.

EVALUATION: Formulating judgements, opinions or decisions based on criteria or standards.

How do you feel about _____ as opposed to _____?
_____ is right because _____.
The _____ evidence supports _____.
Do you agree with _____?
Prioritize _____ according to _____.
What criteria would you use to assess _____?
I recommend _____ because _____.
What is the most important _____?
Is _____ consistent with _____?
Justify _____.

"Transfer" is moving beyond the lesson. It is carrying knowledge or a skill to a new context. Driving a car does not ensure one can drive a boat, a semi-trailer or a motorbike. There are many basic concepts from the original driving experience that would assist the task, but there are also gaps to bridge before the skill of driving becomes automatic in the next context.

Transfer, much as it is an educational expectation, does not occur easily. Knowledge and skill are specialized and are not always easily transferred. Transfer appears to occur when surrounding attributes are similar and there is a perceptual similarity between the original concept and the new concept. It also can occur when the student abstracts a general rule or principle with the intent of using it elsewhere.

For example, to ensure the transfer of evaluating, a teacher might structure a situation very close to the original concept. In one instance, the likes and dislikes of a situation are discussed, and in the second, the for and against are discussed. On the other hand, if a broader transfer is desired, the teacher can guide the learner to abstract the rules of evaluating and think about how that can be done when looking at a current political decision and determining its pros and cons. By redirecting the attributes of evaluating, students can begin to see new connections and the benefits of a system of evaluating all ideas. The attributes of a skill need to be linked to the new context.

Analogies are useful strategies for redirecting skill knowledge outside of the present context. Thinking skills, with some of their generic attributes, have the advantage of being able to cut across discipline boundaries. By guiding students and providing practice opportunities, patterns of good thinking can become more widespread.

EVALUATION

The purpose of evaluation is to make the learning process more meaningful. Evaluation can be both informal and formal. It is most effective when it is well planned and fulfills a definite purpose. Continuity in the teaching–learning process is maintained when there is a close relationship between evaluation and the objectives of the curriculum.

Guidelines for evaluation in General Music 10–20–30.

- Develop a long-range plan for student evaluation and explain the plan to students, parents and administrators early in the term.
- Assess students' attitudes toward music before and after each course (attitude inventory).
- Assess attitudes after or during each module and use the resulting information to improve teaching strategies.
- Evaluate the thinking processes of students, as well as their conclusions, answers or products.
- Do an early assessment, informal or formal, to determine the level of student concept and skill development in relation to each module.
- Use carefully constructed quizzes, tests or unit examinations that are designed to evaluate concept and skill development in the context of the expectations of the module.
- Develop clear, concise evaluation criteria and communicate them to students.
- Apply a wide variety of evaluation techniques, including student self-assessment.
- Ideally, do some type of evaluation during every class period.
- Use evaluation techniques that are quickly and easily applied while the students are involved in skill-developing activities.
- Evaluate regularly and systematically to provide information that both students and teachers can use to choose appropriate learning strategies.
- Consider replacing a comprehensive final course examination with a broader range and number of evaluations applied within each module and final module tests.
- Explore various combinations of open and closed notebook examinations.
- Determine progress in ear training, music making and cognitive understanding in a series of practical and written tests.

- Consider contributions made by the students in class, both as members of the class and as individuals.
- Record initiative shown in a student's individual work outside of school time.
- Assess growth in attitude, leadership and personal evaluation.

FORMATIVE AND SUMMATIVE EVALUATION

Student evaluation refers to any informal or formal recorded assessment of progress toward the attainment of the learner expectations. Assessments can be formative, summative or a combination of the two. Evaluation data can assist in making decisions about teaching methods, content of instruction, classroom management and grading.

FORMATIVE EVALUATION

Formative evaluation is the ongoing determination of the student's attitudes, skills or level of understanding. These determinations are diagnostic and in no way affect the student's course mark. Instead, they become part of an individual student record, designed to provide information useful to teacher and student in planning more effective strategies for learning. The teacher may find these assessments useful as background for appropriate comments on the student's report card.

SUMMATIVE EVALUATION

Summative evaluation is the determination of a mark for student performance which is to become an integral part of the student's final grade in a particular course. These marks are basic measures of achievement for an individual student in relation to learner expectations. They determine the granting or withholding of credit and/or promotion. Unit tests and final examinations are obvious forms of summative evaluation. However, any activity that is marked and becomes a component of the final mark is summative.

When a combination of formative and summative evaluation occurs, an evaluation of student performance is used for two purposes. As an example, consider a final test for a module in general music. The mark the student receives becomes part of the student's final mark and is therefore summative for the student. For the teacher, however, the evaluation may be formative because he or she uses it to determine such things as the effectiveness of the course of studies, the success of teaching with a new curricular emphasis or basic resource, or whether a class or particular student needs remediation, enrichment or extension activity for that module. To be truly formative for the student, a test should have the option of a rewrite after critical review and time allowed to master concepts or skills that were handled poorly.

LONG-RANGE EVALUATION PLANS

Long-range plans should indicate clearly how students are to be evaluated for report card and final mark purposes. The long-range plan should include a general statement about weightings of the various components and an explanation of the components.

Evaluation Weightings

Example No. 1

Theory: Elements and Structures—Level 1	20%
Music Making—Level 1	20%
Option 1	20%
Option 2	20%
Option 3	20%

Example No. 2

Theory: Elements and Structures—Level 1	35%
Music Making—Level 1	35%
Option 1	10%
Option 2	10%
Option 3	10%

An outline of the formative types of evaluation to be used throughout the course should also be drawn up and appropriate instruments developed or obtained. Such plans should be communicated to the students and parents along with the summative evaluation information. (See sample letter to students and parents on the following page.)

MODULE PLANS

A detailed description of the mark breakdown for each module should be communicated clearly to students before beginning work on a module.

SPECIFIC ACTIVITY PLANS

When a specific student activity is to be evaluated, guidelines for that evaluation should be established and communicated to the student. This gives the student a clear message as to what is expected and how it will be marked. Sample evaluations for each module are provided in this document.

SAMPLE LETTER TO STUDENTS AND PARENTS

Dear Student and Parents/Guardians:

Welcome to General Music 10. I'm pleased to provide information about how students will be evaluated in this course.

Seventy per cent of the mark for the course will be for the two required components: "Theory: Elements and Structures" and "Music Making". The remaining 30 per cent will be for the three optional modules. Marks will be awarded for developing the required knowledge, skills and attitudes, as well as for participation, satisfactory completion of daily assignments, and the development of critical judgement skills related to music.

Student responsibilities include:

- regular and prompt attendance at all classes
- developing and maintaining a portfolio of completed work, including tapes of personal music making, "listening banks" of musical experiences, checklists of completed expectations, written assignments, and teacher and self-evaluation materials.

There will be no final examination for this course. A final mark out of 100 will be based primarily on all the work in the student's portfolio. In addition to the final evaluation of the portfolio, monthly assessments will be made to provide ongoing diagnostic information for myself and for the student. No mark will be awarded for such assessments, but the resulting information will be used to plan learning activities appropriate to individual students and the class as a whole.

I expect students, and/or parent/guardian, to explain absences and that students will arrange to make up any work missed.

I want to encourage student excellence. Therefore, each student should speak to me about any assignment or assessment activity in which they would like to make improvements. Please keep in mind that in some cases established deadlines may make continual repetition difficult or impossible.

When you have read this course information, please sign and date this page and return it to me. If you have questions or concerns about the General Music 10 course, please telephone me,

_____, at _____.
(name) (number)

_____ _____
Student Signature Date

_____ _____
Parent/Guardian Signature Date

OBSERVING AND QUESTIONING

Observing and questioning students while they are engaged in music making activities can provide useful information about their knowledge, skills and attitudes development. Observation and questioning can be done informally as the teacher moves about the room, or formally through structured individual interviews.

OBSERVATION TECHNIQUES

While students work in small groups or independently, the teacher can move among them and observe how they work together or alone on a musical activity. Observations should be focused and limited to aspects of performance and attitude that cannot be evaluated efficiently using other techniques. The teacher should plan in advance which individuals or groups of students are to be evaluated and what learner expectations are to be focused upon. At the same time, flexibility is important too. If the teacher notices significant behaviours, these should be recorded, as well as information related to items in the original plan.

QUESTIONING

To evaluate students' musical skills and attitudes teachers can ask questions. For example, when students are working in pairs to create an eight measure melody, the questions might be:

1. Can you hear a melody in your head? Can you hum the melody?
2. What are the qualities of a good melody?
3. How would you like to begin? To end?
4. In what key would you like to write the melody?
5. What is the time signature?
6. Does the written melody duplicate your musical ideas?

RECORDING TECHNIQUES

Teachers should record, briefly and objectively, the results of their questioning and observing as soon as possible after observation. Suggested methods for recording include a comment card, a checklist or a rating scale. For example:

COMMENT CARD

Student: Jane Clarke Date: June 1

Comments: *Understands the assignment clearly. Has good musical ideas. Further instruction is being provided and progress is evident.*

USE OF SELF-ASSESSMENT DATA FROM STUDENTS

Students' self-assessment data can be useful to themselves and to the teacher, if they candidly report their feelings, beliefs, intentions and thinking patterns. Self-assessment is particularly useful for evaluating the skill and attitude components of the program.

STUDENT REPORTS

Students' written or oral reports on their musical experiences (how they worked through particular assignments) can be informative. The teacher should decide which knowledge and skills students are to report on and formulate questions that stimulate their memories.

INVENTORIES

An inventory is a list of items the student selectively chooses to give an organized, self-appraisal of performance or attitudes. Inventories have the advantage of allowing students input into the evaluation process while requiring very little of the teacher's time for collection of data, once an efficient instrument is developed. The accuracy depends on the quality of insight the student has into his or her own performance or attitude. Such inventories can be misinterpreted or the student may not be candid. It is easy to assume unwarranted reliability. Thus, inventories should be used only in conjunction with other evaluation techniques, such as teacher observation and tests.

An example of a simple inventory.

GENERAL MUSIC PERSONAL PERFORMANCE INVENTORY

Instructions: Check if "yes"; leave blank if "no"; write "n/a", if not applicable.

_____ 1. Arrived on time with required supplies.

_____ 2. Copied any required notes and filed handouts in appropriate section of notebook.

_____ 3. Listened attentively to instructions for the daily activity, asking for clarification, if not understood.

_____ 4. Became involved in class discussion by actively participating and/or following the discussion closely.

_____ 5. Started work on the activity promptly and stayed with it until completed.

_____ 6. Worked cooperatively with other group member(s) and contributed my share of effort in completing the activity.

_____ 7. Completed all assigned questions in class.

_____ 8. When finished the assigned activity an enrichment activity was chosen and worked on for remaining time.

STUDENT PORTFOLIOS

Portfolios can encourage students to keep trying their best, even if they have received a low mark or two during the course. Students keep all marked assignments, tests, quizzes or projects and choose which ones they want assessed for their final evaluation.

For example:

6 of 8 assignments
3 of 4 major module projects
3 of 4 module quizzes
4 of 5 module tests

The teacher may wish to ask students to explain why they chose specific items, stating the reasons in order of importance.

One-on-one discussions with students about their portfolios can also provide valuable insights for the teacher.

At an early age we begin to express our feelings through preferential judgement; i.e., "I like it." or "I don't like it." For some of us, the total depth of our response to most things in our environment remains at this level. It is not surprising, therefore, that a student's response to music is usually limited to preferential judgement.

Whether a piece of music is performed by the student or by a professional musician, students can expand their depth of response by making a critical judgement of the work and the performance. To develop skills in the criticism and evaluation of music, students need to be encouraged to hear and think about music in a different way.

Educators who are struggling to teach music criticism may find it helpful to follow the systematic approach that Edmund B. Feldman☆ recommends for teaching visual criticism. This approach would be useful for analyzing a musical composition by a student, a student performance, a recording or a live concert. One advantage of Feldman's approach is that the judgement based on personal preference is delayed until the student has processed as much aural information as possible. It allows students to ask questions about what they hear in an order that enhances musical understanding.

The four stages of Feldman's approach, adapted to apply to music, are:

- description
- analysis
- interpretation
- judgement.

In the description stage, students describe the music they hear. There is no attempt to value what is heard. Elements of music are identified and described in as much detail as possible: instrumentation, meter, tempo, words, formal structure, texture, etc. In this stage, the student answers the question: What do I hear?

Next, analysis, involves discussion of the music; e.g., the words and the rhythm, or the instrumentation and the vocal line. Students are encouraged to make comparisons among the various components of the music and between this piece and other pieces that they may have heard. The question is: How did the composer combine the various elements in achieving musical goals?

☆ Edmund B. Feldman. *Becoming Human Through Art: Aesthetic Experience in the School.* Englewood Cliffs, NJ: Prentice-Hall, 1970, pp. 348–383.

The third stage is interpretation. The student is encouraged to explore several explanations of the piece of music. This involves a discussion of such things as meaning, style, mood or emotion. The student is expected to accept that several interpretations are possible for the same piece of music and is encouraged to accept interpretations that differ from one's own. Questions: What is the composer's intended meaning? What does the music mean to me? How does my interpretation differ from others?

After the student has collected as much information as possible, the music is approached in the fourth and final stage, the judgement stage. The previous stages have developed the proper frame of reference for the student to make a critical judgement of the work. It is here where the student makes decisions as to the value, significance or usefulness of the work. It is important for students to understand that personal preference may or may not coincide with the judgement that has been made about the music. At this stage also, the importance of the accuracy and quality of the actual performance (not the composer's work) must be considered; e.g., a work of great value may receive an unfavourable critical judgement, if poorly performed by the musicians.

The term "judgement" is preferable to "criticism" because this second term, at least for most people, connotes something negative. Criticism can in fact be glowingly positive, but students tend to interpret the word as an invitation to make negative comments.

Feldman's process is a valuable tool that can be used to teach students how to respond to music at a higher level of understanding. It should provide students with a systematic approach that they can use in their daily exposure to music.

DEVELOPING THE LANGUAGE OF CRITICISM

Language is talking, listening, reading and writing. In education, language has two dimensions, language for communication and language for learning. Language for communication is the process of telling someone else something you already know or understand. Language for learning is closely intertwined with the thinking process as students engage in activities, such as putting new ideas into words, testing their thinking on other people, or fitting new ideas with old. Such activities are required to bring about new understanding.

Students cannot acquire the analytical skills outlined in the previous section on Music Criticism and Self-evaluation without learning the appropriate vocabulary.

Students should be encouraged to use terms and phrases that pertain to music and musicianship. Terms that are often used are included in the following vocabulary list. Note that this list is by no means complete.

TERMS	Music	Music is organized sound. Music is organized in patterns of melody, harmony, rhythm, timbre, form, texture, dynamics and style.
	Composition	Noun: a musical work or an artwork.
MELODY	Contour	Successive pitches may move higher or lower, or stay the same.
	Interval	The distance between two musical pitches.
	Phrase	A division or section of a musical line.
	Scales	The pitches from which music is created may be organized in specific ascending and descending patterns.
	Sound	Sounds are produced by regular or irregular vibrations. Regular vibrations have definite path.
	Tonal centre	Many melodies establish a feeling of tonal centre or a sense of finality.
HARMONY	Cadence	A progression of two or more chords used at the end of a composition, section or phrase to convey a feeling of permanent or temporary repose.
	Chord	The simultaneous sounding of three or more tones.
	Consonance	A pleasant or harmonious sound. Two or more tones sounded together to create a state of repose, stability or completion.

	Dissonance	An inharmonious or harsh sound. Two or more tones sounded together to create a state of unease, distress or incompletion.
	Inversion	A chord may appear in root position or be inverted by transferring its lower tone into the higher octave.
	Modulation	The change of key within a composition.
	Tonality	The entire system of all the major and minor keys. Certain harmonies and harmonic progressions establish a feeling to tonal centre (tonic).
	Triad	A chord consisting of three tones: a fundamental note, its upper third and its upper fifth.
RHYTHM	Accent	An emphasis on a pitch or tone.
	Asymmetrical	The quality of not being identical on both sides of a centre line; lacking balance of symmetry.
	Beat	The temporal unit of a composition; represented by an accented pulse that repeats at a regularly recurring interval.
	Meter	The rhythmic element as measured by the division into parts of equal time value. The unit of measurement in terms of the number of beats. The arrangement of words in rhythmic lines or verses.
	Pulse	Regularly recurring stress or emphasis on a pitch or tone. A characteristic that results in musical meter.
	Rests	A sign indicating that, for a specific time, while the meter continues, the sound ceases, at least in one of the parts.
	Rhythm	Everything pertaining to the duration quality (long–short) of musical sounds.
	Syncopation	An abnormal metric pattern produced by an emphasis on the normally weak beats.
TIMBRE	Brass	Instruments in which the sound-generating medium is a vibration (buzz) of the player's lip into a cupped mouthpiece, which in turn causes a column of air enclosed in a pipe to vibrate.
	Electronic	Instruments in which sounds are produced electronically.
	Harmonics	Secondary tones which form a component of every musical sound, though they are not heard distinctly.
	Overtone series	The higher tones or upper partials which, with the fundamental note, make up a complex musical tone.

	Percussion	Instruments played by being struck or shaken. Percussion instruments are divided into two groups: definite pitch and indefinite pitch.
	Strings	Instruments in which the sound-generating agent is a stretched string.
	Tone colour	The peculiar quality of a tone as sounded by a given instrument or voice.
	Woodwinds	Instruments in which the sound-generating medium is a bamboo cane reed or air blown over a hole which causes a column of air enclosed in a cylinder to vibrate. Woodwinds have three kinds of mouthpiece: the single reed, the double reed and the mouth hole, used in the flutes.
FORM	Binary	A basic musical form, consisting of two sections, A and B, both of which are usually repeated.
	Contrast	Noticeable differences between adjacent parts. In music, contrast refers to a stylistic quality resulting from creative diversity among phrases, sections, melodies and harmonies.
	Motive	A brief melodic figure, too short to be called a theme, but often a fragment of a theme.
	Phrase and period	A melody may be composed of two or more periods (sentences), each of which may be composed of two or more phrases.
	Repetition	Basic structural units, such as motives, themes, phrases, periods and sections may recur (intact or modified) to provide unity in music.
	Section	Musical works often contain identifiable sections, each of which is composed of two or more periods and which collectively help to define the form of the work.
	Ternary	A common musical form consisting of three distinct and self-contained sections, the third being a repeat of the first (ABA).
	Theme	Musical works contain melodies, which may function as identifiable themes.
TEXTURE	Counterpoint	Music that consists of two or more melodic lines sounding simultaneously. The term is almost synonymous with polyphonic.
	Homophony	Music consisting of a single melodic line supported by chords or other subordinate material.
	Monophony	Music consisting of a single melodic line, without additional parts or chordal accompaniment.

	Polyphony	Music that is composed of two or more voice parts, each having individual melodic significance.
DYNAMICS	Six gradations of dynamics	Words or signs indicating degrees or changes of loudness: *pp, p, mp, mf, f, ff.*
	Variable dynamics	The standard terms for increasing or decreasing loudness: crescendo decrescendo .
	Volume	The fullness or quantity of sound.
STYLE	A cappella	Pertaining to choral music without instrumental accompaniment.
	Articulation	The style in which the note is played.
	Choral/Vocal	Music written for voices, either solo or chorus, with or without instrumental accompaniment.
	Expression	The part of music which cannot be indicated by notes, or, in its highest manifestation, by any sign or symbol whatever. Expression includes all the nuances by which the combination and succession of sounds are transformed into artistic communication.
	Historical styles	The division of Western music into specific time periods and their correlating styles.
	Interpretation	A person's conception of a work of music.
	Ornamentation	The decoration or embellishment of the music, enhancing its melodic, harmonic or rhythmic interest.
	Symphonic	Composition written for the orchestra.

OVERVIEW

Theory: Elements and Structures affect every area of musical understanding, appreciation, performance and composition. The theoretical foundations of music supplement the study of music history, as well as facilitate performance practice. Through an understanding of the elements and structures of music, students develop listening skills that increase their appreciation of all musical experiences.

Each level in Theory: Elements and Structures is divided into three sections: A. Focused Listening; B. Theory and Notation; and C. Ear Training. Focused Listening concentrates on the elements of music and how these elements are dealt with by musicians. Theory and Notation looks at the underlying organization of music in a theoretical and notated form. Ear Training consists of specific exercises designed to build up an increased aural awareness of what musical sounds are being heard.

SPECIFIC LEARNER EXPECTATIONS

A. Focused Listening

B. Theory and Notation

C. Ear Training

Legend: —— Indicates the level at which the expectation is introduced.
..... Indicates ongoing use and/or development of the expectation.
▷ Lifelong learning.

A. Focused Listening

	Level 1	Level 2	Level 3
<u>Melody</u> *The student will:*			
◦ demonstrate an understanding of the term melody	——	.....	▷
◦ identify by timbre and/or pitch the source of the melody in a given example of music	——	.....	▷
◦ discuss the shape and structure of a specific melody; e.g., ascending, descending, leaps, scalewise motion	——	.....	▷
◦ demonstrate an understanding of a musical cadence and aurally recognize it in a musical example		——	▷
◦ recognize the use of motives and themes in a musical example			—— ▷
◦ identify a melody when it is subjected to compositional devices, such as inversion and augmentation.			—— ▷

	Level 1	Level 2	Level 3
Harmony			
The student will:			
◦ demonstrate an understanding of the term harmony	→	→	
◦ define and aurally recognize the terms consonance and dissonance	→	→	
◦ recognize, aurally, when a chord changes; for example, from I to IV, or from IV to V		→	→
◦ recognize, aurally, the differences in harmonic style used in major historical periods of music.			→
Rhythm			
The student will:			
◦ demonstrate an understanding of the term rhythm	→	→	
◦ define the terms tempo, meter and duration	→	→	
◦ recognize, aurally; duple, triple and compound meters		→	→
◦ define and aurally recognize syncopation.			→
Timbre			
The student will:			
◦ demonstrate an understanding of the term timbre	→	→	
◦ discuss the timbral differences between two instruments, such as the clarinet and the trumpet	→	→	
◦ compare and contrast the timbres resulting from the blending of different instruments, such as brass versus strings; or solo versus full orchestra (tutti).		→	→

	Level 1	Level 2	Level 3
Form			
The student will:			
○ demonstrate an understanding of the term form	→	→	
○ recognize and discuss musical elements that repeat, and musical elements that contrast	→	→	
○ recognize and compare binary and ternary forms		→	→
○ demonstrate an understanding of the following forms: – theme and variations – canon – sonata-allegro – fugue.			→
Texture			
The student will:			
○ demonstrate an understanding of the term texture	→	→	
○ describe the relationship between melody and accompaniment in a specific musical example		→	→
○ define and aurally recognize monophonic, homophonic and polyphonic textures.			→
Dynamics			
The student will:			
○ demonstrate an understanding of the term dynamics	→	→	
○ describe and discuss the dynamics used in a given musical example	→	→	
○ demonstrate an understanding of crescendo, decrescendo, accent, forte, mezzo-forte, mezzo-piano, piano.		→	→
Style			
The student will:			
○ demonstrate an understanding of the term style	→	→	
○ recognize aurally the way that different genres, such as pop, classical and jazz, use the elements of music		→	→
○ describe and aurally recognize the way different historical periods, such as Classical and Romantic, use the elements of music.			→

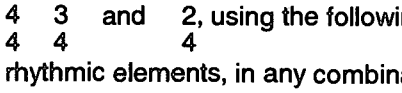
B. Theory and Notation

	Level 1	Level 2	Level 3

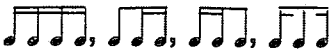
The student will:

- demonstrate an understanding of staff, bass clef and treble clef
- demonstrate an understanding of time signature and key signature
- demonstrate an understanding of the following time signatures:
  $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{6}{8}$
- demonstrate an understanding of rhythms in $\frac{4}{4}$ $\frac{3}{4}$ and $\frac{2}{4}$, using the following rhythmic elements, in any combination:

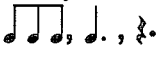
- demonstrate an understanding of rhythms in $\frac{4}{4}$ $\frac{3}{4}$ and $\frac{2}{4}$, using the following new rhythmic elements, in any combination:



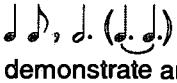
- demonstrate an understanding of rhythms in $\frac{4}{4}$ $\frac{3}{4}$ and $\frac{2}{4}$, using the following new rhythmic elements, in any combination:



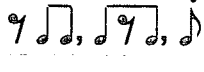
- demonstrate an understanding of rhythms in $\frac{6}{8}$ time, using the following rhythmic elements, in any combination:

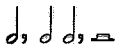
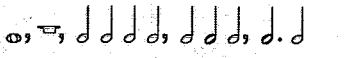
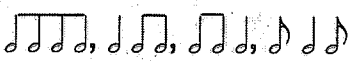


- demonstrate an understanding of rhythms in $\frac{6}{8}$ time, using the following new rhythmic elements, in any combination:



- demonstrate an understanding of rhythms in $\frac{6}{8}$ time, using the following new rhythmic elements, in any combination:



	Level 1	Level 2	Level 3
○ demonstrate an understanding of rhythms in ¢ time, using the following rhythmic elements, in any combination: 	→	→	→
○ demonstrate an understanding of rhythms in ¢ time, using the following new rhythmic elements, in any combination: 		→	→
○ demonstrate an understanding of rhythms in ¢ time, using the following new rhythmic elements, in any combination: 			→
○ identify notes in the treble and bass clef, also include ledger lines, accidentals	→	→	→
○ demonstrate an understanding of whole steps, and perform examples on the piano keyboard		→	→
○ demonstrate an understanding of the function of sharps, flats and accidentals	→	→	→
○ demonstrate an understanding of the construction of the major scale	→	→	→
○ demonstrate an understanding of all major scales		→	→
○ demonstrate an understanding of the construction of the dorian, mixolydian and phrygian modes		→	→
○ identify all major key signatures			→
○ demonstrate an understanding of the circle of fifths			→
○ demonstrate an understanding of the construction of the three forms of the minor scale			→
○ compose and play a melody.			→

C. Ear Training

	Level 1	Level 2	Level 3
The student will:			
• identify, aurally and visually, intervals (numbers only) between the tonic and all other degrees of the ascending major scale			
• identify, aurally and visually, intervals (numbers only) between the tonic and all other degrees of the descending major scale			
• identify, visually, augmented and diminished intervals			
• identify, aurally, the tritone			
• identify, aurally and visually, eight-beat (and later sixteen-beat) rhythmic patterns, using the rhythmic elements as outlined in B. Theory and Notation.			

Melody	A succession of tones forming a line of individual significance and expressive value. Melody is inseparable from rhythm and must be considered in pitch-plus-duration units.
Harmony	The simultaneous occurrence of musical tones. The term is properly applied to any combination of tones that are sounded together. Harmony is the vertical structure while melody is horizontal.
Rhythm	Rhythm is the division of sound within the regular pulse or the beat.
Timbre	The distinctive quality of a tone as produced by a music instrument or voice. Timbre and tone quality are used interchangeably and have identical meanings.
Form	The arrangement of musical elements into structural relationships. It is the organizational scheme that determines the basic structure of a musical composition.
Texture	The vertical and horizontal relationship of musical sounds. The three basic musical textures are monophony, homophony and polyphony.
Dynamics	The range of volume of musical sound, including all fixed dynamics from loud to soft and variable dynamics representing gradual changes in volume.
Style	The characteristic language of a musical composition with reference to the fundamental elements, such as melody, harmony and rhythm. Musical style is determined by such things as musical articulation, dynamic control and expression.

LEVEL 1
EAR TRAINING

OBJECTIVE

Students:

- provide written notation after listening to an aural example based on the skills introduced in Ear Training, Level 1.

MATERIALS

- *apRo Ear Training* cassette or
- piano or other music instrument

PROCEDURE

Use "call and response" as an ear training warmup activity. Have students sing or play back short musical examples.

Play musical examples for the students to notate. Examples may be taken directly from the cassette or created by the teacher and played on any music instrument.

Play back student's notation and have the class compare it to the original.

EVALUATION

Compare the student's notation version with the recorded version as the lesson progresses. Give a formal ear training examination.

LEVEL 2
THEORY AND NOTATION

OBJECTIVE

Students:

- demonstrate an understanding of whole steps and perform examples on the chromatic keyboard.

MATERIALS

- chromatic keyboard

PROCEDURE

Review the chromatic keyboard and the concept of the half step interval between any two adjacent keys.

Introduce the concept of two half steps making a whole step. Any time you skip one key, black or white, you have a whole step. Notation of whole steps can be done by visualizing the keyboard and notating the starting note, skipping a key, and notating the final note.

Demonstrate several examples of whole steps on the keyboard with corresponding notation on the whiteboard.

EVALUATION

Have students demonstrate the performance and notation of whole steps.

LEVEL 3
FOCUSED LISTENING

OBJECTIVE

Students:

- develop an understanding of the ternary form.

MATERIALS

- audio recording of *A Day in the Life* by the Beatles

PROCEDURE

Review basic concepts of form, such as repetition and contrast.

Play the recording *A Day in the Life* by the Beatles. On the first playing, ask students to listen for musical elements that are repeated, as well as for the musical elements that are different.

Point out the "A" and "B" sections and explain the term ternary form.

Summarize the concepts of repetition, contrast and ternary form.

EVALUATION

Formative

Students listen to the music and complete a checklist of elements that are repeated and contrasted.

Ask students questions about the differences between the "A" and "B" sections of the music.

Summative

Have students compose a piece of music, using the ternary form.

TEACHING STRATEGIES

UNDERSTANDING SCALES

Ways that students can be helped to musically and conceptually understand scales:

1. Hear a scale pattern:
   - become comfortable with what it sounds like
   - recognize its sound pattern in a new location (transposition)
   - detect errors in the sound pattern.

2. See a scale pattern:
   - probably the best visual source is a musical keyboard
   - receive further reinforcement by simply writing scales on paper or the computer.

3. Feel a scale pattern:
   - playing scales as tetrachords on a keyboard creates a real sense of solidarity, and of kinesthetic memory with the derivations of the pattern
   - further practice on any other instrument reinforce the learning
   - practising on an imaginary keyboard produces a strong kinesthetic linkage.

4. Analyze a scale pattern:
   - develop terminology
   - develop concepts
   - sense of patterning reinforces further.

5. Improvise/recognize scales:
   - even the most simple improvised patterns on a scale strongly reinforce the learning
   - examining musical examples to discover relationships between scales and compositions is invaluable.

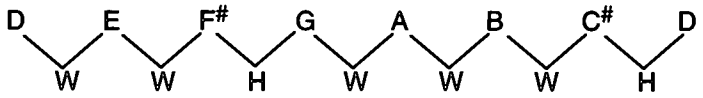
6. Link to the study of harmony:
   - the overtone series can be invaluable for students to learn
   - how triads are built upon each tone of the scale, etc., can be a real eye opener for both the beginning and the more advanced music student.

TEACHING STRATEGY 1: SCALES

To construct a scale employing a keyboard visual source.

1. List eight alphabetical pitch names, beginning and ending with the same pitch name, in order.
2. Draw the major scale pattern (w, w, h, w, w, w, h) in linking wedges below the alphabetical pitch names.
3. Add sharps or flats, not mixing the two, as needed to make the pattern correct.

   Example



   You complete

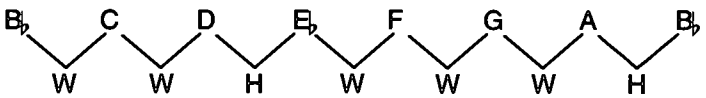
D	E	F	G	A	B	C	D
E	F	G	A	B	C	D	E
F	G	A	B				F
G							
A							
B							

4. Another scale construction rule.

   A scale begins and ends on the same note. If a scale begins with a sharp then it must end with a sharp; for example, the scale of F# major is F# G# A# B C# D# E# F#. If the scale begins with a flat then it must end with a flat; for example, the scale of E flat is E♭ F G A♭ B♭ C D E♭ .

   If the scale begins or ends with a sharp (#) or flat (♭) it must end with the same.

   Example

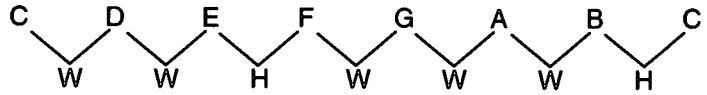


   You complete

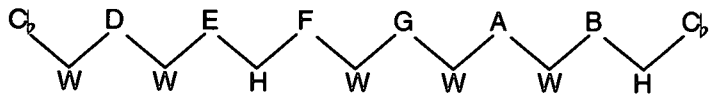
E♭	F	G	A♭	B♭	C	D	E♭
G♭	A	B	C	D	E	F	G♭
A♭	B	C					A♭
G							
B♭	C						
D♭							

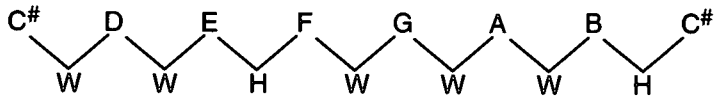
5. How good are your prediction skills?

If C major scale has no sharps or flats,



what should C♭ major scale and C# major scale look like?





TEACHING STRATEGY 2: SCALES

When viewed on the keyboard some scales have interesting correlating designs. For instance, let's take a look at this major scale team of:

D♭ /D:

D♭ : XX XXX X
X X

X X
D: XX XXX X

You draw the patterns for the following major scale teams:

E♭ :

E:

A♭ :

A:

B♭ :

B:

"The Great Keyboard in the Sky." Imagine a giant keyboard, like an xylophone, in the air immediately in front of your face. Practise the above scales in "karate chops" on this giant keyboard.

"The Keyboard Ball Room." Imagine a dance floor with a large keyboard laid out. Figure out the pattern for D♭ major scale on this floor keyboard. Using your left foot on the "black" keys and your right foot on the "white" keys, hop up the D♭ major scale. Turn around, reverse your feet tasks, and hop back down D♭ major scale.

Pattern for "up": L L R L L L R L

Pattern for "down": R L R R R L R R

Note the inverse relations of the above patterns.

Are you feeling real crazy today in class? Clear the floor, get everyone in a row and do the "D♭ Major Scale Rooster Strut".

TEACHING STRATEGY 3: MAJOR SCALES

Teaching major scales as two identical, tetrachord building blocks helps some students to understand scales more easily.

1. On the keyboard, each hand, four fingers only, can be employed to play each of the major scale tetrachords, a very easy way to play scales on the keyboard.

2. The way major scales link around the circle of fifths is understood easily by breaking the scales into tetrachords.

tetrachord	tetrachord		
F G A B♭	C D E F	tetrachord	
	C D E F	G A B C	tetrachord
		G A B C	D E F♯ G

Some tetrachords instructional examples:

C major scale can be designed as two (2) tetrachords (four note combinations).

Example	tetrachord		tetrachord
	C D E F	skip a whole step	G A B C
	W W H		W W H

You design a major scale employing two tetrachords.

tetrachord		tetrachord
D E F♯ G	skip a whole step	A B C♯ D
W W H		W W H
E F G A	skip a whole step	B C D E
F G A B		F, etc.

Tetrachords can be employed to play major scales comfortably on the piano keyboard. Build tetrachords with four fingers of each hand. Don't use your thumbs. Leave a whole space between two tetrachords. And, bingo, you have a major scale!

L. H. tetrachord		R. H. tetrachord
C D E F	(skip a step)	G A B C
B♭ C D E♭		F G A B♭
D E F♯ G		D
E F♯		E
F		F
G		
A♭ B♭		
B♭		
B		

Tetrachords can help you learn to play your major scales in clockwise order around the circle of fifths.

L.H.	R.H.
C D E F	G A B C
L.H.	R.H.
G A B C	D E $F^{\#}$ G
L.H.	R.H.
D E $F^{\#}$ G	A B $C^{\#}$ D

Continue designing major scales around the circle of fifths.

L.H.	R.H.
A B $C^{\#}$ D	E $F^{\#}$ $G^{\#}$ A
E $F^{\#}$ $G^{\#}$ A	
B	

L.H.	R.H.
$F^{\#}$ $G^{\#}$ $A^{\#}$ B	$C^{\#}$ $D^{\#}$ $E^{\#}$ $F^{\#}$ can also be:
$G_{\flat}$ $A_{\flat}$ $B_{\flat}$ $C_{\flat}$	$D_{\flat}$ $E_{\flat}$ F $G_{\flat}$ now continue
$D_{\flat}$ $E_{\flat}$ F $G_{\flat}$	$A_{\flat}$ $D_{\flat}$
$A_{\flat}$	$A_{\flat}$
$E_{\flat}$	
etc.	

Tetrachords can help you learn to play your major scales in counterclockwise order around the circle of fifths.

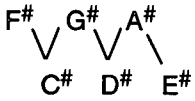
R.H.	L.H.
C B A G	F E D C
R.H.	L.H.
F E D C	$B_{\flat}$ A G F
R.H.	L.H.
$B_{\flat}$ A G F	$B_{\flat}$

etc.

TEACHING STRATEGY 4: SCALES

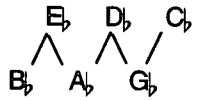
Handy key signature game.

1. The sharps (#) key signature pattern is:



Practise playing on the keyboard and singing until you have memorized it.

2. The flats (♭) key signature pattern is:



Practise playing on the keyboard and singing until you have memorized it.

3. To find the name of the major scale that uses a particular number of sharps (#):

   - Name the sharps in order (F#, C#, G#).
   - Go up a half step from the last sharp in the sequence to name the scale (A).

4. To find the name of the major scale using one flat, memorize: "F major scale has a B♭."

5. To find the name of the major scale with two or more flats, choose the name of the second to last flat.

   Chant/drill for two minutes each class.

   Teacher: Key signature of three sharps?
   Students: F#, C#, G#
   Teacher: key or name of scale?
   Students: A major

   Teacher: Key signature of five sharps?
   Students: F#, C#, G#, D#, A#
   etc.

   Teacher: Key signature of four flats?
   Students: B♭, E♭, A♭, D♭
   Teacher: Key or name of scale
   Students: A♭ major

   Teacher: Key signature of two flats?
   Students: B♭, E♭
   etc.

   Students can take turns doing the cantor (teacher) role in the drills.

Fantastic Key Signature Wallpaper Design

Scales	Signatures
C♯	F♯ C♯ G♯ D♯ A♯ E♯ B♯
F♯	F♯ C♯ G♯ D♯ A♯ E♯
B	F♯ C♯ G♯ D♯ A♯
E	F♯ C♯ G♯ D♯
A	F♯ C♯ G♯
D	F♯ C♯
G	F♯
C	
F	B♭
B♭	B♭ E♭
E♭	B♭ E♭ A♭
A♭	B♭ E♭ A♭ D♭
D♭	B♭ E♭ A♭ D♭ G♭
G♭	B♭ E♭ A♭ D♭ G♭ C♭
C♭	B♭ E♭ A♭ D♭ G♭ C♭ F♭

1. What relationship does the above design have to the circle of fifths?
2. Which sharp is added first? Which flat is added last?
3. Which flat is added first? Which sharp is added last?
4. Reproduce the pattern, looking at it as little as possible.
5. Reproduce the pattern without reference to the original.

TEACHING STRATEGY 5: SCALES

Major Dresses as Minor for the Costume Ball

C Major Scale			C	D	E	F	G	A	B	C
Changes to minor	A	B	C	D	E	F	G	A		
Major Scale			1	2	3	4	5	6	7	8
Minor Scale	6	7	1	2	3	4	5	6		

Minor, looking self over up and down, before getting snazzed up.

6 7 1 2 3 4 5 6 5 4 3 2 1 7 6

Minor, up and down, when the harmony (chords) gets snazzed up.

6 7 1 2 3 4 $5^{\#}$ 6 $5^{\#}$ 4 3 2 1 7 6

Why does this occur? Because some composers prefer the sound of a raised 3rd of Chord V.

Minor, up and down, when the melody gets snazzed up.

6 7 1 2 3 $4^{\#}$ $5^{\#}$ 6 $5^{\natural}$ $4^{\natural}$ 3 2 1 7 6

Why does this occur? Some composers prefer to raise the last two tones of a minor scale when moving upward in the melody, then lowering it back to normal when the melody descends.

So, now let's elaborately costume C major scale.

Major Scale

C D E F G A B C B A G F E D C

Relative Minor Scale, Natural Form

A B C D E F G A G F E D C B A

Relative Minor Scale, Harmonic Form

A B C D E F $G^{\#}$ A $G^{\#}$ F E D C B A

Relative Minor Scale, Melodic Form

A B C D E $F^{\#}$ $G^{\#}$ A $G^{\natural}$ $F^{\natural}$ E D C B A

Let's do the same for F Major

F G A B♭ C D E F E D C B♭ A G F

Relative Minor, Natural Form

D E F G A B♭ C D C B♭ A G F E D

Relative Minor, Harmonic Form

D E F G A B♭ C♯ D C♯ B♭ A G F E D

Relative Minor, Melodic Form

D E F G A B♮ C♯ D C♮ B♭ A G F E D

Aha—we are breaking a rule! Yes, harmonic and melodic minor scales do mix sharps (#) and flats (♭) in the same scale.

Practise playing the above scales until you feel comfortable with each of them.

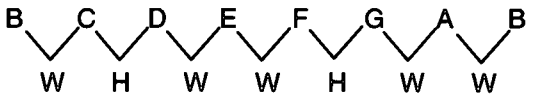
Minor Scales Stand Alone

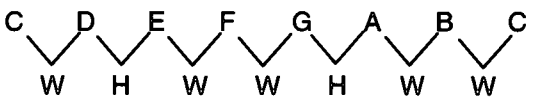
In our last lesson we learned that we can think of major scales as having minor relatives. Minor scales can also be studied as totally separate entities, as having their own innate patterns.

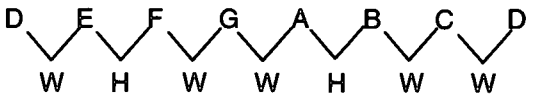
Natural Minor

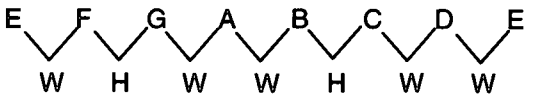
The Natural Minor Pattern is: W H W W H W W

Design the following natural minor scales by adding accidentals to make the necessary interval.







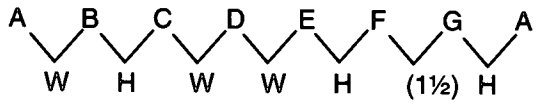


F, etc.

and

D♭ E F G A B C D♭ etc.

Harmonic Minor



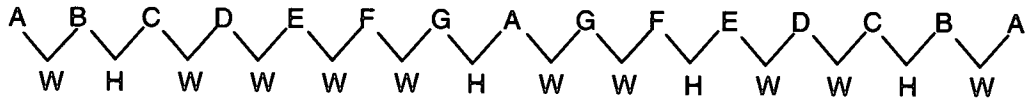
Yes, we include a leap of one and one half steps in a harmonic minor scale!

The Harmonic Minor Pattern W H W W H (1½) H

Design the following harmonic minor scales by adding accidentals to make the necessary interval.

B C D E F G A B

Melodic minor



Yes, melodic minor does have a different pattern going up than going down!

Melodic minor up W H W W W W H

Melodic minor down W H W W H W W

Design the following melodic minor scales.

B C D E F G A B A G F E D C B

C D E F G A B C B A G F E D C

D

E

etc.

LEVEL 3
THEORY AND NOTATION

OBJECTIVE

Students:

- demonstrate an understanding of the circle of fifths.

MATERIALS

- worksheet on Flats, Sharps and Key Signatures (following)

Review the definition and use of flats, sharps and key signatures.

Have students complete the key signature worksheet. Explain the circle of fifths and its relationship to flats, sharps and key signatures.

Correct the worksheet in class, reviewing problem areas.

EVALUATION

Formative

Have students draw the circle of fifths and explain its relationship to key signatures.

Summative

Have students play dictated notes from the circle of fifths sequence.

WORKSHEET ON FLATS, SHARPS AND KEY SIGNATURES

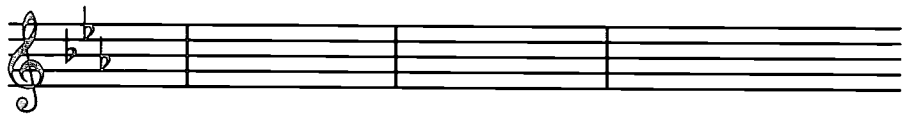
1. List the flats in order.

_____ _____ _____ _____ _____ _____ _____

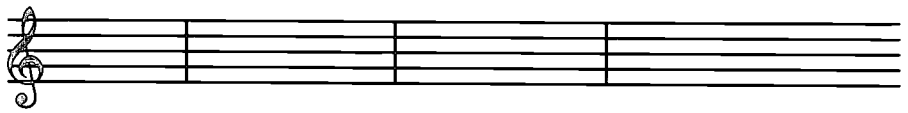
2. List the sharps in order.

_____ _____ _____ _____ _____ _____ _____

3. Draw the following keys:

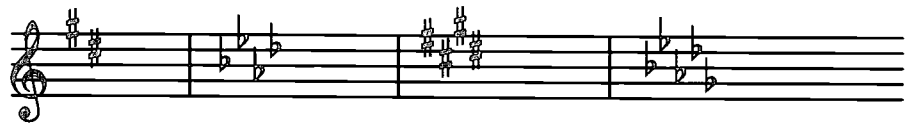


Key of E flat Key of B Key of F Key of C sharp

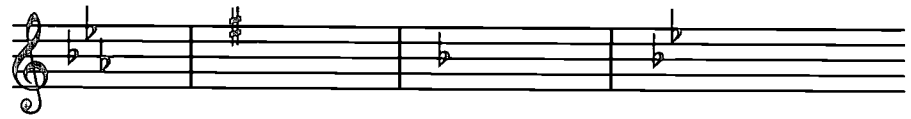


Key of E Key of B flat Key of A Key of C

4. Name the following keys:



Key of _____ Key of _____ Key of _____ Key of _____



Key of _____ Key of _____ Key of _____ Key of _____

LEVEL 1
FOCUSED LISTENING

OBJECTIVE

Students:

- demonstrate an understanding of the terms melody, harmony, rhythm, timbre, form, texture and dynamics.

EVALUATION

After listening to a musical example, students discuss the terms listed above in relation to the musical example.

- Play a musical example by a Baroque period composer, such as J. S. Bach.
- Each student gives an oral presentation on the musical style or the musical example as use of the elements of music.
  - students' presentations are graded on how effectively each has identified the elements of music; for example, "In this piece, the melody was played by the trumpets, and was characterized by step-wise motion in the first part, with two wide leaps at the end."
  - students receive a mark out of 10 and outlines of their presentations go into their portfolios.

LEVEL 2
EAR TRAINING

OBJECTIVE

Students:

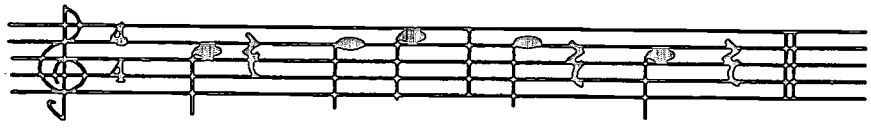
- provide written notation, after listening to a musical example containing the following rhythmic elements:

  $\frac{4}{4}$ time, $\mathbb{d}$ $\mathbb{S}$ rhythms, $\mathbb{G}$, scale degrees 1, 2, 3.

EVALUATION

- Play a short musical example that illustrates the musical elements listed above and have students notate it.
- Play short musical examples, and have students play them back by ear.

Example

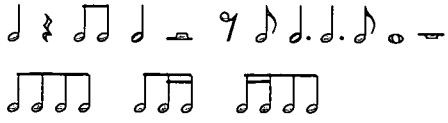


LEVEL 3
THEORY AND NOTATION

OBJECTIVE

Students:

- demonstrate an understanding of $\frac{4}{4}\ \frac{3}{4}\ \frac{2}{4}$, which use the following notes and rests:



EVALUATION

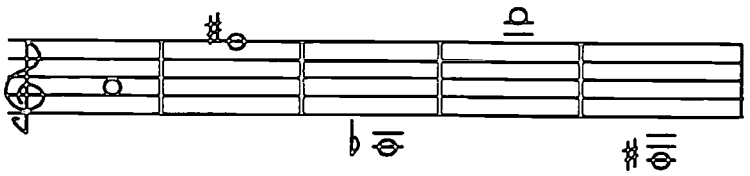
- Play short musical examples that use the time signatures and rhythms listed above, and have students clap, play or sing rhythms in response.
- Give a written summative examination. (See following pages.)

The following assessment tool could be used for summative evaluation related to the expectations outlined in the theory and notation sections.

For Section E, questions 31 to 38, teachers may prefer to place performance samples on audiotape and adapt the questions accordingly.

The following questions are multiple choice—choose the best answer. Do not make any marks on this examination—use your answer sheet.

SECTION A



Questions No. 1 No. 2 No. 3 No. 4 No. 5

1. Name note No. 1, in diagram above.

   (a) F (b) C (c) B (d) A

2. Name note No. 2, in diagram above.

   (a) $F^{\#}$ (b) $G^{\#}$ (c) $A_{\flat}$ (d) $D^{\#}$

3. Name note No. 3, in diagram above.

   (a) $B^{\#}$ (b) $G^{\#}$ (c) $A_{\flat}$ (d) $D_{\flat}$

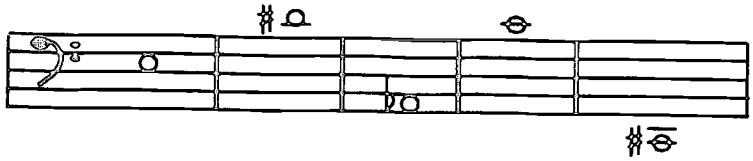
4. Name note No. 4, in diagram above.

   (a) C (b) D (c) B (d) E

5. Name note No. 5, in diagram above.

   (a) $F^{\#}$ (b) $G^{\#}$ (c) $A^{\#}$ (d) $C^{\#}$

SECTION B



Questions No. 6 No. 7 No. 8 No. 9 No. 10

6. Name note No. 6, in diagram above.

   (a) F (b) C (c) E (d) A

7. Name note No. 7, in diagram above.

   (a) $F^{\#}$ (b) $G^{\#}$ (c) $A_{\flat}$ (d) $D^{\#}$

8. Name note No. 8, in diagram above.

   (a) $B_{\flat}$ (b) $G_{\flat}$ (c) $A_{\flat}$ (d) $D_{\flat}$

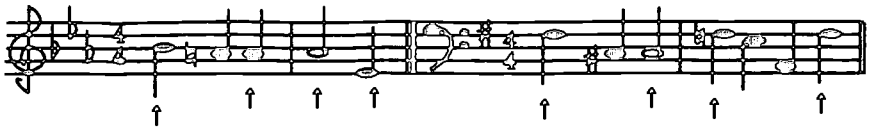
9. Name note No. 9, in diagram above.

   (a) C (b) D (c) B (d) E

10. Name note No. 10, in diagram above.

    (a) $F^{\#}$ (b) $G^{\#}$ (c) $A^{\#}$ (d) $C^{\#}$

SECTION C



11. Name note No. 11, in diagram above.

(a) $A_\flat$ (b) $B_\flat$ (c) $G_\flat$ (d) $D_\flat$

12. Name note No. 12, in diagram above.

(a) $A_\flat$ (b) $G^\#$ (c) $A_\natural$ (d) $A^\#$

13. Name note No. 13, in diagram above.

(a) $B_\flat$ (b) $G_\flat$ (c) $A_\flat$ (d) $D_\flat$

14. Name note No. 14, in diagram above.

(a) $C_\flat$ (b) $D_\flat$ (c) $E_\flat$ (d) E

15. Name note No. 15, in diagram above.

(a) $F^\#$ (b) $G^\#$ (c) $A^\#$ (d) $C^\#$

16. Name note No. 16, in diagram above.

(a) $A^\#$ (b) $C^\#$ (c) $D^\#$ (d) C

17. Name note No. 17, in diagram above.

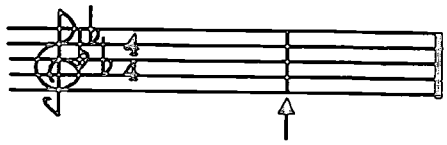
(a) $F^\#$ (b) $G^\#$ (c) $A^\#$ (d) F

18. Name note No. 18, in diagram above.

(a) $F^\#$ (b) F (c) $A^\#$ (d) $C^\#$

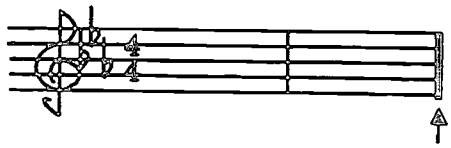
SECTION D

19. What is this called?



(a) Double Bar Line (b) Bar Line (c) Measure (d) Staff

20. What is this called?



(a) Double Bar Line (b) Bar Line (c) Measure (d) Staff

21. What kind of note gets one beat in $\frac{4}{4}$ time?

(a) ♩ (b) 𝅝 (c) ♩ (d) ♪

22. What kind of note gets one beat in $\frac{4}{2}$ time?

(a) ♩ (b) 𝅘𝅥𝅯 (c) ♩ (d) ♪

23. How many beats are there in a measure of $\frac{3}{4}$ time?

(a) 4 (b) 2 (c) 3 (d) 1

24. All musical silences are shown by different types of _____ .

(a) rests (b) pauses (c) fermatas (d) notes

25. What is this line called?

(a) tie (b) smooth (c) slur (d) tonging

26. Add the 2 note values and answer, using only 1 note. ♩+♪ =

(a) ♩ (b) ♩. (c) ♩ (d) ♩. 67

27. Add the 2 note values and answer, using only 1 note.  =

(a)  (b)  (c) (d)

28. Add the 2 note values and answer, using only 1 note. =

(a) (b) (c) (d)

29. Add the 2 rest values and answer, using only 1 rest.  =

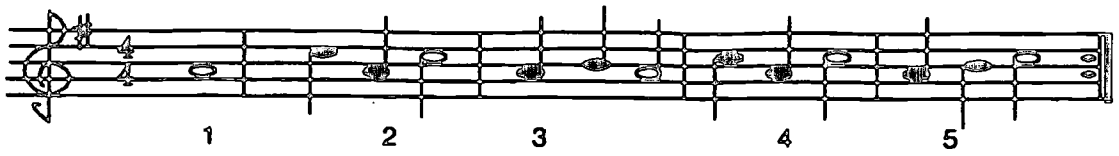
(a)  (b)  (c) (d) 

30. Add the 2 rest values and answer, using only 1 rest. =

(a) (b) (c) (d)

SECTION E

31. In what order would you play the following measures?



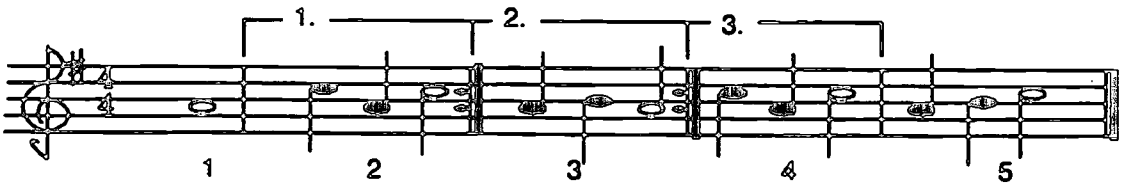
(a) 1◦2◦3◦4◦5

(b) 1◦2◦3◦4◦5◦3◦4◦5

(c) 1◦2◦4◦5◦1◦2◦5

(d) 1◦2◦3◦4◦5◦1◦2◦3◦4◦5

32. In what order would you play the following measures?



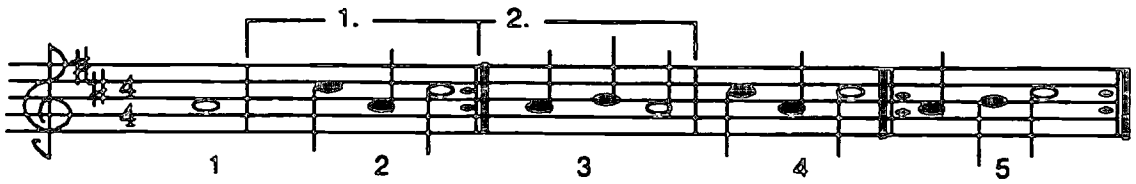
(a) 1◦2◦3◦1◦4◦5

(b) 1◦2◦1◦3◦1◦4◦5

(c) 1◦2◦5◦1◦2◦5

(d) 1◦2◦3◦1◦5◦1◦2◦1◦4◦5

33. In what order would you play the following measures?



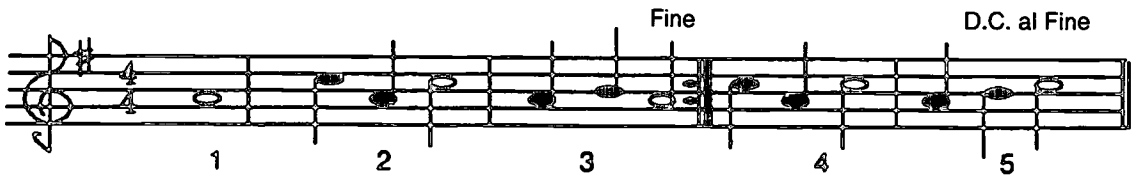
(a) 1◦2◦3◦4◦5◦5

(b) 1◦2◦3◦4◦5◦3◦4◦5◦5

(c) 1◦2◦1◦3◦4◦5◦5

(d) 1◦2◦3◦4◦5◦1◦2◦3◦4◦5

34. In what order would you play the following measures?



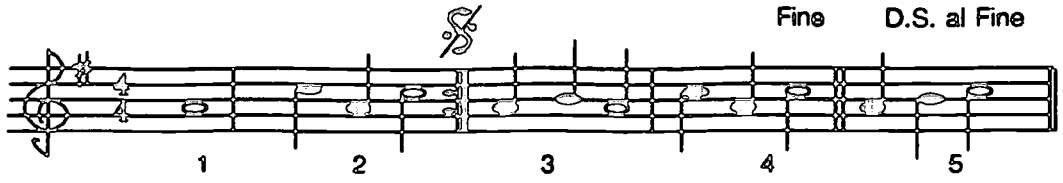
(a) 1◦2◦3◦4◦5◦1◦2◦3

(b) 1◦2◦3◦4◦5◦3◦1◦2◦3

(c) 1◦2◦1◦2◦3◦4◦5

(d) 1◦2◦3◦1◦2◦3◦4◦5◦1◦2◦3

35. In what order would you play the following measures?



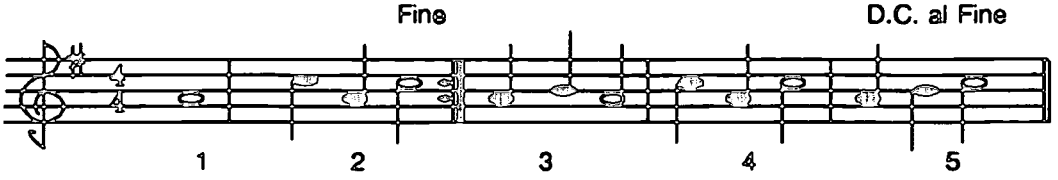
(a) 1◦2◦1◦2◦5◦1◦2◦3

(b) 1◦2◦1◦2◦5◦3◦1◦2◦3

(c) 1◦2◦1◦2◦3◦4◦5◦3◦4

(d) 1◦2◦1◦2◦5◦1◦2◦3◦4◦5

36. In what order would you play the following measures?



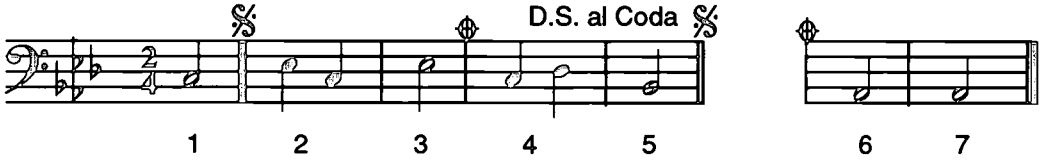
(a) 1◦2◦3◦4◦5

(b) 1◦2◦1◦2◦3◦4◦5◦1◦2

(c) 1◦2◦3◦4◦5◦1◦2

(d) 1◦2◦3◦1◦2◦5

37. In what order would you play the following measures?



(a) 1◦2◦3◦4◦5◦2◦3

(b) 1◦2◦3◦4◦5◦2◦3◦6◦7

(c) 1◦2◦3◦4◦5◦2◦3◦5◦6

(d) 1◦2◦3◦4◦5◦2◦3◦1◦2

SECTION F

38. One whole note equals _____ eighth notes.

(a) 1 (b) 4 (c) 8 (d) 16

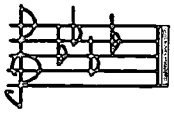
39. One quarter note equals _____ eighth notes.

(a) 1 (b) 4 (c) 8 (d) 2

40. What does this symbol represent? ♮

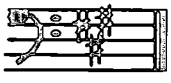
(a) sharp
(b) natural
(c) accidental
(d) flat

41. In this key signature, what notes are to be played as flats?



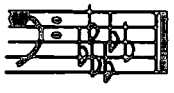
(a) B ◦ E ◦ A
(b) B ◦ E ◦ A ◦ D
(c) A ◦ B ◦ C ◦ D
(d) D ◦ E ◦ A ◦ B

42. In this key signature, what notes are to be played as sharps?



(a) C ◦ G
(b) B ◦ E ◦ A ◦ D
(c) A ◦ B ◦ C ◦ D
(d) F ◦ C ◦ G

43. In this key signature, what notes are to be played as flats?



(a) C ◦ G ◦ F ◦ A
(b) B ◦ E ◦ A ◦ D ◦ G
(c) B ◦ E ◦ A ◦ D ◦ G ◦ C
(d) F ◦ C ◦ G ◦ A ◦ B

OVERVIEW

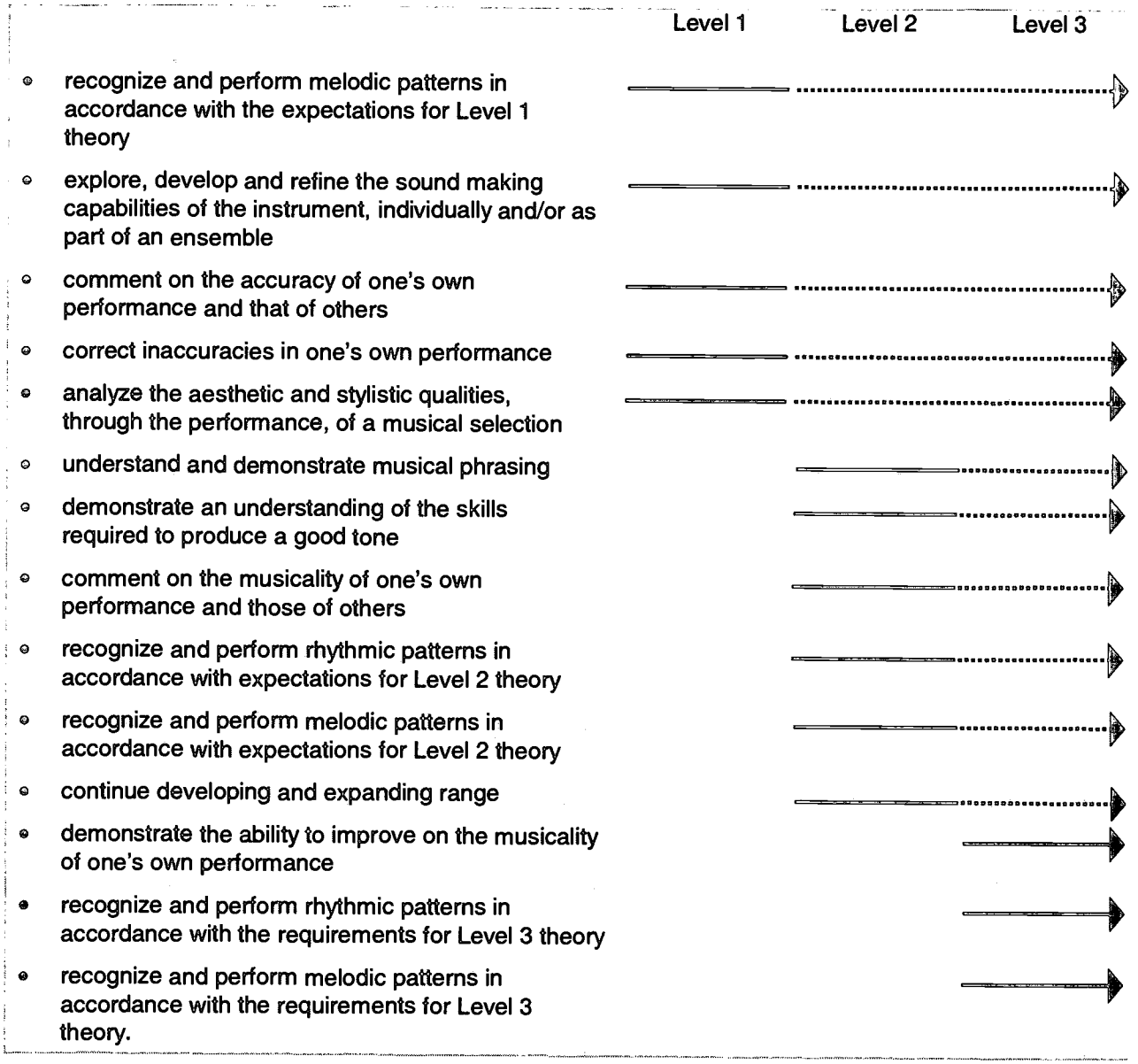
Music is a complex art form comprising various knowledge, skills and attitudes. The satisfying experience of music making contributes significantly to the human condition. Participation in the music-making process develops understanding, discrimination and appreciation for music. The levels in the Music Making module provide students with the opportunity to explore the fundamental elements of music through personal music making. In this module, the term perform refers to music making. It is not meant as a performance for an audience. An important component of this module is the self-evaluation of a student's own musical performance, as well as those of others.

SPECIFIC LEARNER EXPECTATIONS

Legend: —— Indicates the level at which the expectation is introduced.
..... Indicates ongoing use and/or development of the expectation.
▷ Lifelong learning.

A. Focused Listening

	Level 1	Level 2	Level 3
The student will:			
◦ demonstrate an understanding of the care and maintenance of the instrument or the voice	——	.....	▷
◦ demonstrate proper sound production	——	.....	▷
◦ develop proper breath control, as required for certain instruments and singing	——	.....	▷
◦ demonstrate properly formed vowels and consonants	——	.....	▷
◦ demonstrate the correct physical relationship between player and musical instrument	——	.....	▷
◦ recognize being in tune or out of tune when playing or singing with other instruments or voices	——	.....	▷
◦ demonstrate articulations, such as attacks and releases	——	.....	▷
◦ perform dynamic markings and tempo indications, such as crescendo, allegro, andante and other terms relating to the repertoire being played or sung	——	.....	▷
◦ identify and incorporate into the music-making process the elements and structures of music learned in Level 1 theory	——	.....	▷
◦ recognize and perform rhythmic patterns in accordance with the expectations for Level 1 theory	——	.....	▷



OVERVIEW OF INSTRUMENT GROUPS

Teachers are encouraged to consider a wide variety of instruments and be creative in planning for student participation in the Music Making modules. Established music programs will likely have a full range of wind and percussion instruments available for use, but the teacher with limited resources may be able to borrow instruments, such as the following, from other schools or community sources.

- The Voice
- Melodic Wind
  - brass, such as trumpet, trombone
  - woodwind, such as flute, clarinet, recorder
- Pitched Percussion
  - keyboards, such as piano, organ
  - mallet percussion, such as xylophone, marimba
  - others, such as handbells, timpani
- Non-pitched Percussion
  - drums, claves, tambourines, etc.
- Strings
  - bowed, such as violin, viola, cello or bass
  - plucked or strummed, such as guitar, ukulele
- Electronic
  - keyboards, such as electronic piano, synthesizers
  - electronic wind instruments
  - computers.

SAMPLE LESSONS

Sample lessons have not been included for this module. Lesson strategies are suggested in other resources, such as vocal and instrumental method books.

LEVEL 1

OBJECTIVE

Students:

- demonstrate the correct physical relationship between player and instrument
- demonstrate proper sound production
- develop proper breath control as required for certain instruments
- demonstrate properly formed vowels and consonants
- recognize when they are playing or singing in tune or out of tune with other voices or instruments
- demonstrate the articulations, such as attacks and releases, required for certain instruments
- perform dynamic markings and tempo indications, such as crescendo, allegro, andante and others related to the repertoire being played or sung.

EVALUATION

- Students use the following checklist to evaluate their own music making.
- Instructions: Check the appropriate column beside each category.

While singing or playing, I demonstrate correct:	Not at All	Some of the Time	All of the Time
Breathing			
Posture			
Tone			
Intonation			
Stylistic Interpretation			
Participation			

2. Students tape record a solo performance of a simple piece of music and then mark their performance based on accuracy and musicality, using a scale of 1 to 5. The total mark being out of 10.

   In a log book, students write two suggestions for improving their accuracy and musicality. Students apply their suggestions in preparing a second taped performance. Then, have students evaluate themselves again, using the same criteria as before.

3. Students listen to the tape of their performance and draw a linear "map" of the dynamics and phrasing on a wall chart.

   With assistance from a classmate, each student assesses the accuracy of the dynamics and phrasing based on the requirements of the music.

LEVEL 2

OBJECTIVE

Students:

- explore, develop and refine the sound-making capabilities of the instrument, independently and/or as part of an ensemble.

ACTIVITY

With a partner or in a small group, students use instrument(s) to create sound effects to accompany a narrated children's story, such as a fable or tall tale.

EVALUATION

Students perform their work, live or on tape, for a primary grade classroom.

Formative

Students discuss their successes and the difficulties they encountered in creating sound effects.

Summative

With the cooperation of a classroom teacher, upper elementary students write letters to the performers, responding to the performance, using criteria such as:

- What did you learn from this activity?
- What element(s) of music was (were) used in this presentation?
- How did the sound effects enhance the story?

LEVEL 3

OBJECTIVE

Students:

- demonstrate the ability to improve on the musicality of their own performance
- recognize and perform melodic patterns in accordance with the requirements for level 3 theory.

ACTIVITY

Students develop a portfolio of their own performances, playing various melodies.

- Collect a repertoire of at least 20 melodies to be played on your instrument(s) of study. The melodies must be written out in musical notation.
- Create a taped portfolio of each melody by:
  - practising each melody
  - performing melodies and recording them
  - identifying each melody by announcing its title, composer and other pertinent information.

EVALUATION

- Play your tape to at least two students in the class and have them evaluate your performance, on the basis of accuracy and musicality.
- Have each of these two students provide a mark out of ten, with a written justification for the assessment.
- Present your tape and evaluation materials to the teacher.

OVERVIEW

Personal expression and creativity are inherent in all students. The ability to document musical ideas and develop them into more complex artistic structures exemplifies one of the three foundations of music: performing, listening, composing. This module is designed to develop the musical skills and attitudes required for musical self-expression and creativity through composition.

Musical creativity includes compositional, improvisational and analytical processes.

Emphasis is placed on the basic skills of ear training, aural discrimination, and the role of musical structure and formal organization within a composition, through practical application.

SPECIFIC LEARNER EXPECTATIONS

Learner expectations fall into three areas:

- Ear Training
- Cognition and Aural Recognition
- Application.

The development of the ear is vital to the art and craft of composition. Melodic and rhythmic dictation should be practised concurrently with all units of this module. It could be viewed as the equivalent of an instrumental or choral class warm-up drill, with instructions and practice given in each class.

Note: The expectations in this module do not necessarily correspond to those developed for other General Music 10–20–30 modules. Ear Training, Cognition and Aural Recognition exceed the expectations developed for the Theory: Elements and Structures module. Teachers may have to do some preparatory work with students to bridge the gap between theory and composition.

Level 1

Ear Training

The student will:

- recognize aurally the following intervals:
  - unison
  - perfect fourth
  - perfect fifth
  - octave
- listen to and notate a one-bar rhythm involving half, dotted half, quarter and eighth notes in common time $\binom{4}{4}$
- listen to and notate a melodic passage of two bars in length, based upon the above intervals and time values.

Cognition and Aural Recognition	Application
The student will:	*The student will:*
◦ demonstrate knowledge of and respond to emotional expression in music	◦ compose/create two 30-second soundscapes conveying contrasting emotions
◦ demonstrate knowledge and recognition of the use of motifs and motivic development in a variety of musical styles	◦ create a one-bar motif for any of the melody, bass or percussion lines, and adapt that motif to reflect at least three different musical styles
◦ demonstrate knowledge of, construct, and recognize aurally, the pentatonic scale	◦ notate the pentatonic scale, starting on any given note
◦ recognize, aurally, the pentatonic scale in a given piece of music	◦ compose an eight-bar pentatonic melody and orchestrate it in three parts—bass, melody and rhythmic harmony
◦ recognize, aurally, the perfect/authentic cadence (V_7-1), and apply it in a chord progression ◦ recognize, aurally, and notate the chord progression, I-IV-V_7-I ◦ demonstrate knowledge of the principles of voice leading and harmonic motion	notate a I-IV-V_7-1 chord progression in C major, using inversions to minimize harmonic motion
◦ demonstrate knowledge of, and recognize visually and aurally, simple binary (two-part) form	◦ a compose a simple binary piece of two, four-bar themes; e.g., statement and response b. harmonize the above, using the I, IV, and V_7 chords
◦ describe the use of different timbres in the process of orchestration	◦ orchestrate the binary piece previously created
◦ describe the structure of, and recognize aurally, the blues scale	◦ notate a blues scale starting on C, F and G
◦ describe the structure of, and recognize aurally, the standard twelve-bar blues form.	◦ compose and orchestrate a twelve-bar blues in three parts—bass, melody and rhythmic harmony.

Level 2

Ear Training

The student will:

- recognize, aurally, the following intervals:
  - unison, perfect fourth, perfect fifth, octave (review)
  - major and minor seconds
  - major and minor thirds
  - major and minor sixths
  - major and minor sevenths
- recognize, aurally, major and minor triads
- listen to and notate a one-bar rhythm involving half, dotted half, quarter, dotted quarter, eighth and triplet eighth notes, and rests in $\frac{4}{4}$ and $\frac{3}{4}$ time
- listen to and notate a melodic passage of two bars in length, based upon the interval and time values required in Composition Level 1, and in the intervals, triads and rhythms indicated above.

Cognition and Aural Recognition	Application
The student will:	*The student will:*
◦ recognize and construct the II and VI chords in a major key	◦ [not applicable]
◦ demonstrate knowledge of and aurally recognize the imperfect half cadence (I-V), plagal cadence (IV-1) and deceptive cadence (V_7-VI)	◦ create chord progressions incorporating imperfect, plagal and deceptive cadences, using minimal harmonic motion
◦ develop an awareness of the concept of transposing instruments	◦ identify those instruments that sound at concert pitch and those that require transposition
◦ describe the structure and aurally recognize simple canonic forms	◦ compose a short round
◦ describe the structure and aurally recognize simple ternary forms; e.g., ABA form.	◦ compose, harmonize in four parts, and orchestrate a piece in simple ternary form.

Composition Enrichment (Optional)

Composition Level 2 Enrichment Expectations

Cognition and Aural Recognition	Application
The student will:	*The student will:*
◦ identify all transposing instruments in the orchestra and explain the correct transposition for each.	◦ rewrite a short melody for a transposing instrument so it will sound at the pitch of the original melody.

Level 3

Ear Training

The student will:

- recognize, aurally, all intervals within an octave, including diminished and augmented fourths and fifths
- recognize, aurally, dominant seventh chords, diminished and augmented triads, and diminished seventh chords
- transcribe a two-bar rhythm involving half, dotted half, quarter, dotted quarter, eighth, dotted eighth, triplet eighth and sixteenth notes, and rests in $\frac{4}{4}$ and $\frac{3}{4}$ time
- transcribe a four-bar melodic passage, based upon the interval and time values indicated above.

Cognition and Aural Recognition	Application
The student will:	*The student will:*
• demonstrate knowledge of and recognize the various nonchord tones used in music, such as passing tones, grace notes and turns	• [not applicable]
• describe and construct dorian and lydian modes, beginning on notes C, D and F	• create short (four–eight measure) melodies in both the dorian and lydian modes
• demonstrate knowledge of, and recognize many of the ways in which, a melody can have variations, such as rhythmic, harmonic, pitch alteration, diminution, inversion and augmentation	• a. create a short melody, and then create six variations on that melody b. compose a theme and variations using the material from 3. (a) c. harmonize and orchestrate the theme and variations composed in 3. (b)
• demonstrate knowledge of and recognize the various components of song form, such as introduction, verse, chorus and bridge	• create a song of at least two verses, with chorus, introduction and instrumental and/or vocal bridge. Lyrics may be original or derived from another source, keeping copyrights in mind
• recognize, aurally, and describe various extended ternary forms, such as minuet and trio, sonatina, sonata and sonata-allegro.	• compose a piece in an extended ternary form.

LEVEL 1

OBJECTIVE

Students:

- demonstrate knowledge of the principles of voice leading and harmonic motion.

EVALUATION

Students are marked on accuracy and their understanding of the concepts and skills of harmonic motion, chord structure, inversion and voice leading.

Instructions to Student

Harmonize the following scale, using only I, IV and V chords, and using inversions to achieve minimal harmonic motion.

Teacher selects appropriate scale.

LEVEL 2

OBJECTIVE

Students:

- demonstrate knowledge of and recognize, aurally, the imperfect cadence.

EVALUATION

Students are marked on their ability to play, identify and write an imperfect cadence.

Instructions to Student

On a piece of manuscript paper, write out a half-cadence in your choice of key, using proper harmonic motion.

The teacher selects an example of accurate work from someone in the class.

LEVEL 3

OBJECTIVE

Students:

- demonstrate knowledge of and recognize the various nonchord tones used in music, such as passing tones, grace notes and turns.

EVALUATION

Students are marked on accuracy and their understanding of the concepts of nonharmonic tones and their use.

Instructions to Student

Have students take a given melody or piece of music and label all the nonharmonic tones that occur in it.

The teacher selects an example of accurate work from someone in the class.

OVERVIEW

The historical perspective of any subject is integral to gaining a more complete understanding of the subject as a whole. By attaining an understanding of the historical evolution of music in the Western World, students grasp the concept that inspiration for new ideas comes from music that has already been created. This module focuses on the relationship between music history and Western history. By understanding the similarities and differences between the musical communities of the past and those of the present, students develop a better understanding of their own musical heritage.

Students enhance research skills by delving into the lives of composers and uncovering an interdisciplinary cross-section of world history that includes art, literature, science and socio-political ideas. Students also develop listening skills by becoming acquainted with the music of various time periods and composers. These skills increase their awareness of the great diversity and wealth of treasures that have been left to us by the masters of the past.

SPECIFIC LEARNER EXPECTATIONS

Level 1

The student will:

- recognize that the history of Western music is part of a continuum that begins with ancient times and progresses through the Middle Ages, the Renaissance, the Baroque period, the Classic period, the Romantic period, and the twentieth century; and identify approximate dates of each style period
- identify major composers from each style period.

Note: Each style period may be recognized further through composers additional to those identified.

Based on a concurrent study of the elements and structures of music, as outlined in the Level 1 theory module, *the student will:*

- identify specified elements of music in recorded examples of Medieval music; i.e., Gregorian chant, music by Perotin, "Sumer is icumen in"
- identify specified elements of music in recorded examples of Renaissance music; i.e., music by Des Prez, Palestrina, Gabrieli
- identify specified elements of music in recorded examples of Baroque music; i.e., music by Vivaldi, Bach, Handel
- identify specified elements of music in recorded examples of Classic period music; i.e., music by Mozart, Haydn, Gluck
- identify specified elements of music in recorded examples of Romantic period music; i.e., music by Beethoven, Brahms, Chopin
- identify specified elements of music in recorded examples of twentieth century music; i.e., music by Bartok, Stravinsky, Ravel
- identify three significant world history events that correspond to each of the six musical periods
- identify music, aurally, according to style period.

Level 2

The student will:

- review the dates of the Baroque, Classic and Romantic periods, realizing that there is considerable overlap among all musical style periods
- demonstrate an understanding of the characteristics of Baroque music
- experience aurally and differentiate among the styles and types of Baroque music, such as orchestral concertos, oratorios, passions, cantatas, operas, fugues and dance suites
- experience aurally and characterize the music of at least two of the following Baroque composers: Monteverdi, Bach, Handel
- demonstrate an understanding of the characteristics of Classical music
- experience aurally and describe the structure of the following Classical forms: sonata-allegro, theme and variations, rondo, and minuet and trio
- experience aurally and characterize the music of at least two of the following Classical composers: Haydn, Gluck, Mozart, Beethoven
- demonstrate an understanding of the characteristics of Romantic music
- experience aurally and differentiate among the styles and types of Romantic music, such as sonatas; symphonies; chamber music, such as string quartets and solo piano forms; art songs; lieder
- experience aurally and characterize the music of at least two of the following Romantic composers: Berlioz, Rossini, Tchaikovsky.

Level 3

The student will:

- identify the characteristics of Renaissance music
- demonstrate an understanding of the different musical genres of the Renaissance period, such as the mass, motet, chanson, madrigal and canzona
- identify specified musical elements from recorded examples of the music of two or more of the following Renaissance composers: Dufay, Des Prez, Palestrina, Lassus, Monteverdi, Gabrieli, Byrd
- identify the musical characteristics from recorded examples of the music of at least three composers of different nationalities of the modern era: Debussy, Stravinsky, Schoenberg, Berg, Webern, Ives, Sibelius, Elgar, Joplin, Ravel, Hindemith, Walton, Copland, Prokofiev, Shostakovich, Varèse, Gershwin, Boulez, Cage, Stockhausen, Holst, Colgrass, Persichetti, Vaughan Williams, Bartok, Bernstein, Grainger
- paraphrase the life histories of at least one of the following composers: Debussy, Holst, Stravinsky, Ives, Ravel, Hindemith, Copland, Gershwin, Persichetti, Vaughan Williams, Bartok, Grainger.

LEVEL 1

OBJECTIVE

Students:

- identify specified elements of music in recorded examples of Baroque music; in this lesson, the work of Antonio Vivaldi.

MATERIALS

- recording of *Winter* (The Four Seasons)
- poem corresponding to *Winter* (The Four Seasons)
- audio playback device
- an authorized music history text

PROCEDURE

Ask the students to listen to, and describe images, that might be portrayed in the music. Brief notes can be taken. Play a recording of *Winter,* without disclosing which season is being portrayed. Ask the students to reveal their images to the class. Ask the students to try to guess which season has been portrayed. Read the poem *Winter* and discuss how Vivaldi uses compositional techniques to "paint" his picture of winter. Play *Winter,* again, and have the students sketch scenes from the piece.

Ask the students to sketch or locate a drawing portraying a winter scene that could be set to music.

EVALUATION

Formative

Hear the students' responses to the first playing of *Winter.* View the students' winter scenes.

Summative

Have the students provide a written summary of the material presented in the lesson and evaluate this summary.

LEVEL 2

OBJECTIVE

Students:

- experience, aurally, and describe the structure of different classical forms; in this lesson, sonata-allegro form.

MATERIALS

- recordings of: Mozart's Symphony No. 40
  Haydn's Symphony No. 104
  Beethoven's Symphony No. 9
- audio playback device
- an authorized music history text
- handouts showing the main themes from Mozart's Symphony No. 40, Movement One

PROCEDURE

Begin by reviewing the concept of form and explaining the development of sonata-allegro form. Diagramming for formal analysis should also be reviewed at this time.

Ask the students to diagram the form of Mozart's Symphony No. 40, Movement One, as they are listening. Ask for the students' diagrams, and record these on the board.

Distribute the handouts showing the main themes of the piece of music, and replay the excerpt, diagramming the form on the board as the music is playing.

Play the first movements of Haydn's Symphony No. 104 and Beethoven's Symphony No. 9. Ask the students to formally diagram these pieces of music to determine the form used.

Moderate a group discussion summarizing sonata-allegro form and how it was used by Mozart, Haydn and Beethoven.

EVALUATION

Formative

Have the students describe their diagrams for each excerpt after it is played.

Summative

Using informal observation techniques, record individual participation in small group discussions of the sonata-allegro form and its development in the classical period.

LEVEL 3

OBJECTIVE

Students describe, for each of the periods of Western music history:

- the time frame and general characteristics
- at least two significant composers and their works.

MATERIALS

- recordings of music from the Middle Ages, the Renaissance, the Baroque era, the Classical period, the Romantic period, and the Modern era
- audio playback device
- an authorized music history text

PROCEDURE

Play an excerpt from a piece of music already studied, and ask the students to identify the period and the composer (review lesson).

Ask the students for historical information that they recall (at first without the use of references) concerning historical periods, dates and composers. Record the information on the board in the form of a timeline. If necessary, encourage students to consult references to fill in any missing pieces of information on the timeline.

Play recordings of several mystery pieces of music, and ask the students to independently identify the period of music from which the pieces are taken.

EVALUATION

Formative

Monitor student input to the group timeline created, and ensure that everyone makes at least one contribution.

Summative

Offer period information for each mystery piece played so that students can evaluate for themselves those they identified correctly.

LEVEL 1

OBJECTIVE

Students:

- recognize that the history of Western music is part of a continuum beginning with ancient times and progressing through the Middle Ages, the Renaissance, the Baroque, the Classical, the Romantic and through to the music of the 20th century.

EVALUATION

Dramatization of Historical Happenings

- Divide the class into groups, and assign a historical period to each group.
- Have each group prepare a class presentation, where each student represents a composer or important character from the historical period.
- Using script, movement and music, have each group prepare a dramatization that identifies several important events and styles from the period.
- Have each group give their presentation in order of historical sequence.

Peer Evaluation

- Using the checklist provided, have each student assess the content of each presentation.

HISTORICAL PERIODS DRAMATIZATION

Peer Evaluation Checklist

Student Name: _____

Which historical period is represented in this presentation? (Check one)

- ☐ Classical
- ☐ Romantic
- ☐ Baroque
- ☐ Renaissance
- ☐ Twentieth Century

Did the characters represent the historical period? ☐ Yes ☐ No

Indicate the number of important historical events that were presented in this dramatization.

- ☐ one or two
- ☐ three or four
- ☐ five to ten
- ☐ more than ten

How many composers were identified in the presentation? _____

How well did the group use musical examples to show the style of music written in this period?

- ☐ very well
- ☐ well
- ☐ O.K.
- ☐ not very well

Based on the information presented, how much did the dramatization increase your understanding of the historical period?

☐ great increase ☐ some increase ☐ little increase

Based on the following, rate the dramatization. (Circle one for each of content and delivery.)

Content:	Excellent	Good	Fair	Needs some work
Delivery:	Excellent	Good	Fair	Needs some work

LEVEL 2

OBJECTIVE

Students:

- demonstrate an understanding of the characteristics of Baroque music
- demonstrate an understanding of the characteristics of Classical music.

BACKGROUND

Baroque music was a music of embellishment which matched the general stream of thought of the day. Characteristics include the use of small musical ideas, the constant and relentless use of a small rhythmic idea, the development of fugal counterpoint, and the use of through bass or basso continuo.

The discussion of Classical music could include:

- aristocratic conservatism and elegance
- the centring of musical activity around Vienna
- accompanied melodic writing, (less contrapuntal)
- melodic writing more song-like and symmetrical
- use of Alberti bass
- change of mood to a generally lighter and more carefree expression
- the development of a sonata-allegro form
- the development of the symphony, sonata and string quartet to standardized formats
- the refinement of instrumental concerti
- the Classical treatment of opera.

EVALUATION

The student will be evaluated on content, creativity, use of appropriate language from the elements and structures of music, and accuracy of historical facts.

Have the students write a fictitious, imaginary letter from a composer of the Classical period to a composer of the Baroque period.

Students should include:

- historical facts as news items
- information on the stylistic differences of the music
- a discussion of how music has changed, concentrating on the elements and structures of the music
- the influence of Baroque music on the Classical period.

LEVEL 3

OBJECTIVE

Students identify specific musical elements from recorded examples of the music of two or more of the following Renaissance composers: Dufay, Josquin Des Prez, Palestrina, Lassus, Monteverdi, Gabrieli, Byrd.

EVALUATION

Summative Examination

Incorporates listening identification and written work.

Sample examination questions.

1. Listen to the following excerpts from musical selections that have been studied in class. Identify the composer and the year of birth and death.
2. Study the following transcriptions of main themes from four pieces that have been studied in class. Identify the composer and the year of birth and death.
3. Compare and contrast the music of any two Renaissance composers.
4. Describe and give examples of two musical forms that were used during the Renaissance.
5. Describe the vocal music of the Renaissance period, using specific examples from the music studied in class.

ENRICHMENT (Optional)

Students who complete the specific learner expectations as outlined in the program of studies may wish to pursue enrichment, such as the following.

LEVEL 1

Students:

- recognize, visually and aurally, instruments typically in use in Medieval times, including the human voice, pipe organ, fiddle, lute, guitar, oboe, flute, recorder, trumpet, drums, harp, hurdy-gurdy, bagpipes
- recognize, visually and aurally, instruments typically in use in the Renaissance, including the lute, shawm, rebec, viol, diverse brass instruments
- recognize, visually and aurally, instruments typically in use during the Baroque period, including the harpsichord, clavichord, violin, cello, organ, the orchestra
- recognize, visually and aurally, instruments typically in use during the Classical period, including standard orchestra instrumentation available at the time, the pianoforte
- understand the development of an enlarged orchestra in the Romantic period, and be able to aurally differentiate the tone colours of all instruments used in the orchestra
- recognize instruments that have been developed since 1890, including synthesizers, MIDI instruments, the use of computers as instruments, the instrumentation of the wind band.

LEVEL 2

Students:

- know the life histories of J. S. Bach, Handel, Vivaldi and Scarlatti
- know the life histories of Haydn, Mozart and Beethoven
- know the life histories of Schumann, Puccini, Wagner, or any three Romantic composers, including Schubert, Chopin, Mendelssohn, Brahms, Berlioz, Liszt, R. Strauss, Rossini, Verdi, Tchaikovsky, Mussorgsky, Mahler
- summarize major accomplishments in art and literature, and identify events of the Baroque period. Examples might include the work of El Greco, Rubens, Cervantes, Milton, Rembrandt, Defoe, Swift, Pascal, Newton, Shakespeare, the King James translation of the Bible, the settling of America, the exploration of Canada, the world of Louis XIV of France

- summarize major accomplishments in art and literature, and identify events of the 18th century. Examples might include the work of Voltaire, Rousseau, Paine; the scientific discoveries of Benjamin Franklin, Galvani, Volta, Coulomb, Dalton, Priestly, Lavoisier, Jenner, Watt, Whitney; the conflicts of the Seven Years' War, the American Revolution, the French Revolution

- summarize major accomplishments in art and literature, and identify events of the 19th century. Examples might include the work of Wordsworth, Keats, Byron, Shelley, Goethe, Goya, Poe, Hugo, Balzac, Dickens; the rise and fall of Napoleon; the Battle of Waterloo; the Victorian Age; invention of the steam engine or telegraph; Canadian Confederation

- experience, aurally, and demonstrate an understanding of the music of additional Baroque composers, such as Purcell, Corelli, Vivaldi, Scarlatti; and Romantic composers, such as Beethoven, Schubert, Chopin, Mendelssohn, Schumann, Brahms, Liszt, R. Strauss, Verdi, Puccini, Wagner, Mussorgsky, Mahler

- compare the patronage of musicians in Baroque, Classic and Romantic times with the lives of musicians of the 20th century. Possible topics: availability of funds, advertising, promotion methods, changing values.

LEVEL 3

Students:

- retrace the development of music notation from the ancient Greek primitive method through the Medieval techniques into the development of the staff, standard notation and avant-garde notation

- describe major accomplishments in the areas of art and literature of ancient Greece, and identify events of the time, including the works of Homer, Aesop, Sophocles, Socrates, Plato, Aristotle; the importance of mythology to the Greek way of life; various wars and rivalries, such as the Trojan War, the Peloponnesian War; the rise and fall of the Greek city–states of Athens and Sparta; the rule of Alexander the Great

- describe major accomplishments in the areas of art and literature of ancient Rome, and identify events of the time, including the work of Virgil, Horace, Ptolemy; the never-ending Roman struggle to maintain the empire; the reigns of emperors, such as Julius Caesar, Augustus, Caligula, Nero, Hadrian; the fall of the Roman Empire

- describe major accomplishments in the areas of art and literature during Biblical times, and identify events of the time, including the Bible; the early hymns of the Christians; the influence of Moses; the kings of Israel; the relationship between the Romans, Israelites and early Christians; the birth of Jesus

- summarize major accomplishments in art and literature, and identify events of the Middle Ages, including the development of architecture; the works of Dante, St. Francis of Assisi; the evolution of the papacy; the age of feudalism; the Crusades; the Magna Carta

- summarize major accomplishments in art and literature, and identify events of the Renaissance, including the use of three-dimensional art; the development of the printing press; the works of da Vinci, Michelangelo, Raphael, Thomas More, the early plays of Shakespeare; the Spanish Inquisition; the discovery of America by Columbus; the Reformation and Luther, Henry VIII of England, Copernicus and his astronomy; the Elizabethan period

- summarize major accomplishments in art and literature, and identify events of the late 19th century to the present, including the work of Monet, Renoir, Van Gogh, Picasso, Dali, Pollock, Warhol, Wilde, Yeats, Kafka, Eliot, Hemingway, Sartre, Fellini, Curie, Marconi, Einstein, Freud; World War I; Bolshevek Russia; Alberta becomes a province; flight; Mussolini and Hitler; the Great Depression; talking pictures; World War II; the atomic bomb; television; the Cold War; Vietnam War; space travel; the development of laser technology

- outline the history of women in music, noting the changing role of women in the production of music, and study representative women composers, conductors, and performers, including Violet Archer, Elizabeth Green, Billie Holiday

- summarize the development of music education in North America, including the transplanted European model, the American band tradition, the advent of "educational music", recent problems associated with music advocacy

- formulate ideas about the creative process by interviewing a local composer

- analyze, critically, a composer's new, or unfamiliar, work

- retrace the development of musical theatre, including contributions from Offenbach, Gilbert and Sullivan, Herbert, Kern, Berlin, Porter, Gershwin, Weill, Loewe, Rodgers, Bernstein

- outline the development of movie and television soundtracks and experience, aurally, the contributions of John Barry, John Williams, Cacavas.

OVERVIEW

The development of electronic technology over the last 20 years has had a great affect on the music world. Computers, synthesizers and other electronic equipment/hardware are viewed as new and effective instruments in the development of a comprehensive understanding of music, from the science of sound to its organization into musical compositions.

The Music and Technology module explores the use of electronic technology and its application to the fundamentals of music. The module is divided into the following areas of study: Science of Sound, Synthesis, MIDI (Musical Instrument Digital Interface), Sound Reinforcement, Sequencing, Multitrack Recording, Related Computer Programs, Synchronization, Sampling, and Signal Processing.

The chart below shows the areas of study for the three levels. Specific learner expectations for Music and Technology—Levels 1, 2 and 3 follow the chart.

Level 1	Level 2	Level 3
SCIENCE OF SOUND basics, frequency, wave forms, harmonics		
SYNTHESIS analog/digital control, volume/pitch envelopes, controllers, wave forms	SYNTHESIS timbre editing, filter, envelopes	
MIDI connections, modes, channelization	MIDI other MIDI messages, MIDI filters	
SOUND REINFORCEMENT cords, connectors, input transducers, mixers, amplifiers, speakers	SOUND REINFORCEMENT feedback, reverbation resonance	
SEQUENCING real-time recording, quantizing, multiple tracks, multitimbrel use, loops	SEQUENCING editing	
MULTITRACK RECORDING punch-in/punch-out, "ping-ponging", cue re-mix		
		RELATED COMPUTER PROGRAMS
		SYNCHRONIZATION click tracks, various sync formats
		SAMPLING placing, organizing, editing
		SIGNAL PROCESSING equalization (EQ), reverb, delay, etc.

SPECIFIC LEARNER EXPECTATIONS

Level 1

Science of Sound

The student will:

- demonstrate an understanding of how vibrations produce sound
- demonstrate an understanding of the following:
  - pitch–frequency
  - loudness–amplitude
  - timbre
- demonstrate an understanding of periodic wave form, and discuss those aspects of the wave form that define pitch, amplitude and timbre
- demonstrate a knowledge of the term frequency, and describe its relationship to pitch
- demonstrate a knowledge of the term harmonics, its relationship to fundamental pitch, and its effect on timbre and wave shape.

Synthesis

In order to develop an understanding of the process of electronically synthesizing musical sounds, *the student will:*

- summarize and be able to describe the concepts of analog and digital control in synthesizers
- demonstrate an understanding of and an ability to manipulate volume envelopes and low frequency oscillator (LFO) volume modulation
- demonstrate an understanding of and an ability to manipulate pitch envelopes and LFO pitch modulation
- demonstrate an understanding of and an ability to describe and manipulate the various types of controllers common to synthesizers, such as pitch wheels, LFO triggers and wheels, volume pedals, hold pedals, after touch
- demonstrate an understanding of and an ability to describe, combine and edit the following wave types: sine, sawtooth, triangle, square, pulse, pressure controlled microphone (PCM) samples.

MIDI (Musical Instrument Digital Interface)

The student will:

- demonstrate an understanding of the four MIDI modes: poly omni on, poly omni off, mono omni on, mono omni off
- demonstrate the function of MIDI in, MIDI out, and MIDI thru
- summarize the concept, and demonstrate the function of MIDI channelization
- demonstrate the function of the master–slave relationship in a MIDI network of multiple keyboards
- explain the electronic concept of how MIDI controllers and keyboards convert numerical values back into musical values.

Sound Reinforcement

The student will:

- demonstrate the function of power cords
- demonstrate the function of the following types of patch cords and connectors:
  - balanced/unbalanced
  - connectors—a variety of 1/4 inch phone jacks
  - high impedance/low impedance
  - shielded/unshielded
  - stereo/mono
- demonstrate the function of MIDI cords
- demonstrate the function of the following types of input transducers:
  - contact pick-ups
  - magnetic pick-ups
  - microphones
- demonstrate the operation of the following on a mixer:
  - inputs
    - Aux
    - insert
    - line
    - MIC
    - tape
  - controls
    - effects
    - EQ
    - pan
    - trim
  - sub-busses
    - effects
    - FLB
    - PGM
    - solo
  - outputs
    - effects
    - FLB
    - line
    - PGM
    - speaker (powered mixers only)
    - stereo
- demonstrate an understanding of the functions of pre-amplifiers, power amplifiers and integrated amplifiers
- demonstrate an understanding of the function of low-frequency drivers, high-frequency drivers, crossovers and full-range loudspeakers.

Sequencing

The student will:

- understand and demonstrate MIDI sequences
- understand and demonstrate linear recording on one sequencer track in real time
- understand and demonstrate the process of quantizing
- understand and demonstrate the process of recording on multiple tracks with multitimbral modules or keyboards in real time
- understand and demonstrate the process of loop/cycle recording.

Multitrack Recording

The student will:

- demonstrate an understanding of the overall process of multitrack recording
- operate a multitrack tape recorder, and perform the following operations:
  - record basic tracks, inputting via close direct miking, ambient miking and direct inputs, in synchronization with a click track
  - do punch-in and punch-out procedures
  - collapse (ping-pong) tracks
  - set up cue and monitor mixes
  - add effects
  - remix.

Level 2

Synthesis

The student will:

- demonstrate an understanding of timbre manipulation, through the use of the following filters:
  - high pass
  - low pass
  - band pass
- demonstrate an understanding of timbre change-over time, through the use of the filter envelope
- demonstrate an understanding of timbre change, by combining wave forms or modulating one wave form using another.

MIDI (Musical Instrument Digital Interface)

The student will:

- demonstrate how a MIDI program change will alter instrumentation in a sequence
- demonstrate an understanding of the various control changes, such as tempo and volume
- demonstrate an understanding that MIDI information flow is not infinite and that MIDI filters can remove certain kinds of information (after touch, etc.) in order to keep essential information flowing without significant time lag.

Sound Reinforcement

The student will:

- demonstrate an understanding of the following phenomena as they apply to a live sound reinforcement situation:
  - reverberation
  - resonance
  - sympathetic vibration
  - feedback
  - distortion
- design, set up, connect and operate a live sound reinforcement system.

Sequencing

The student will:

- demonstrate an understanding of the following sequencing processes:
  - correcting errors in pitch and time, through:
    - event editing
    - graphic editing
  - altering instrumental balance and volume through either event editing or graphic editing
  - transposition within a sequence
  - time shifting within a sequence
  - "cut and paste" in building a sequence.

Level 3

Related Computer Programs

The student will:

- demonstrate an understanding of sequencing programs
- demonstrate an understanding of the sound editing process in editor–library programs
- demonstrate an understanding of the ability to save, store, organize and recall sounds in editor–library programs
- demonstrate an understanding of the ability to produce printed music through transcription/notation programs
- demonstrate an understanding of the ability to edit printed music through transcription/notation programs.

Synchronization

The student will:

- demonstrate an understanding of the usage of and be able to record a click track
- demonstrate the application of the following types of synchronization formats:
  - various pulse per quarter note (PPQ) formats
  - MIDI clock
  - frequency shift keying (FSK)
  - Society of Motion Picture and Television Engineers (SMPTE) time code
  - MIDI time code
- be able to synchronize all devices at hand.

Sampling

The student will:

- demonstrate an understanding of the operation of samplers
- perform basic sampling, such as placing the sample, organizing groups of samples and playing them back
- manage sampled data, such as saving and loading to and from available storage devices
- edit samples to the maximum capability of the equipment at hand, such as looping, tuning, truncating and editing other wave parameters
- understand the relationship between sample rate, sample length and sample memory.

Signal Processing and Effects

The student will:

- understand the use and demonstrate the operation of an equalizer
- understand the use and demonstrate the operation of the various types of reverberation effects that may be generated by the equipment at hand
- understand the use and demonstrate the operation of a delay unit
- understand the use and demonstrate the operation of a compression unit
- understand the use and demonstrate the operation of a limiter
- understand the use and demonstrate the operation of the following types of electronic effects:
  - chorus
  - distortion
  - exciter
  - flanger
  - noise gate
  - phaser
  - tremolo
  - vibrato.

LEVEL 1
VOLUME ENVELOPES

OBJECTIVE

Students:

- develop an understanding of the process of electronically synthesizing musical sounds
- understand and are able to manipulate volume envelopes.

MATERIALS

- a synthesizer with, as a minimum, an ADSR envelope generator
- acoustical instruments, such as wind, keyboard, string (recorded examples may be used, if real instruments are unavailable)

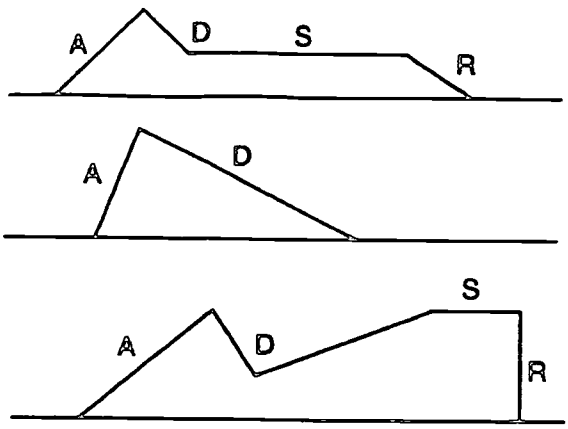
PROCEDURE

Make a variety of sounds using common acoustic instruments as well as found objects. Have students discuss what happens to those sounds over time; i.e., How do the sounds start? How do the sounds end? Does anything happen to the sounds between starting and ending?

Ask: "Does sound have life, or is it stagnant?"

- Define ADSR and demonstrate change to each variable.
- Discuss note/key-on and note/key-off in relation to ADSR.
- Relate to various acoustical instruments.
- Discuss possible variations not addressed by ADSR.sfzp<ff.
- Introduce "Break Point" and "Slope", and if equipment is capable, demonstrate. Introduce "4 Level, 4 Rate Envelope" and demonstrate, if possible.
- Illustrate on graph paper the digital settings of a volume envelope.

1. Give students graphic representations of envelopes and have them reproduce them.



2. Ask students to estimate the shape of envelopes for specific instruments, without giving any direction about what they might look like; e.g., harpsichord, human voice, accented trumpet, violin.

3. Show actual envelopes, and compare and contrast with student creations.

EVALUATION

Have students label diagrams of volume envelopes, showing Attack, Decay, Sustain and Release.

LEVEL 1
VOLUME ENVELOPES

OBJECTIVE

Students:

- understand volume envelopes.

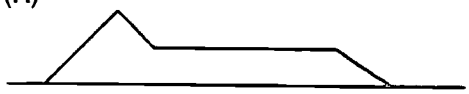
EVALUATION

This is a written test to evaluate students' progress in understanding volume envelopes.

Instructions

Label the volume envelope diagram, indicating the following:

- Attack (A)
- Decay (D)
- Sustain (S)
- Release (R)



Indicate whether the following terms designate a rate or a level.

- Attack _____
- Decay _____
- Sustain _____
- Release _____

LEVEL 2
MULTITRACK RECORDING

OBJECTIVE

Students:

- demonstrate an understanding of the overall process of multitrack recording.

EVALUATION

The following questions sample students' knowledge of recording terminology and procedures.

1. Explain the use of a click track.
2. Distant miking is also called _____ .
3. The electronic representation of a sound is called _____ .
4. The process of combining a number of recorded tracks into one track is called _____ .
5. The process of listening to recorded tracks while recording new material onto another track is called _____ .
6. The adjusting of levels and panning along with the addition of effects is done during _____ .
7. What is an input module?
8. Besides the number of tracks, what is the difference between a standard stereo recorder and a multitrack recorder?
9. What does PAN POT stand for, and what does it do?
10. What does the acronym SMPTE stand for?
11. What is Solo Mode?

OVERVIEW

The World Music module is designed to increase the understanding and appreciation of the music of world cultures. The study of World Music develops a fuller understanding of the elements and structures that are common to all music. Students study a wide range of ethnic music and focus on the influences of the music of one culture upon another. An important component is the performance of and exposure to a broad range of musical styles from around the world.

For Level 1, the student studies a minimum of five cultures from the following:

- East Asian
- European
- Latin American
- Middle Eastern
- Native Canadian
- North American
- South Asian
- Sub-Saharan African.

In Level 2, the student focuses on African-American music while also studying the music from any three chosen cultures, such as:

- Afghani/Pakistani
- Australian Aboriginal
- Brazilian
- Cajun/Acadian
- English-Canadian
- French-Canadian
- Greek
- Icelandic
- Indonesian
- Native Canadian/Inuit
- Netherlander
- Polynesian
- Spanish
- Ukrainian.

In Level 3, the student studies, in depth, the ethnic music from any one chosen culture. It is recommended that at this level the student uses an independent research format, identifying specific research topics.

When making choices, the teacher may wish to encourage students to emphasize Canada's founding cultures, or those represented in the community or class.

SPECIFIC LEARNER EXPECTATIONS

Level 1

The student will:

- demonstrate an understanding of a broad definition of music as organized sound
- define ethnomusicology
- discuss the humanistic origins of the music of specific cultures
- identify and compare various styles of folk music and art music, from a specific recorded example
- describe, compare and contrast the following musical instrument categories:
  - aerophone
  - chordophone
  - electrophone
  - idiophone
  - membranophone
- identify an example of each of the musical instrument categories listed above
- explain the multicultural role that music plays in the community.

For each of five chosen cultures, *the student will:*

- identify specified musical elements in recorded examples
- discuss the function of timbre and texture in its music
- compare and contrast the formal structures of its music with that of the other cultures studied
- demonstrate an understanding of the geographic parameters
- demonstrate an understanding of its language(s), spiritual beliefs, history, government and natural environment
- categorize its most common musical instruments
- identify the way(s) the voice is used in its music
- recognize, aurally, and discuss common characteristics of its music
- identify and classify, aurally and visually, at least three common musical instruments
- perform one melodic or rhythmic mode found in a specific musical example
- identify a typical rhythmic pattern found in its music.

Level 2

The student will:

- identify and describe the movement of Sub-Saharan African people, during the slave trade period, and the influence of their music in other world cultures
- identify the similarities and differences between at least four of the following types of music and Sub-Saharan African traditional folk music:
  - African Highlife
  - Blues
  - Calypso
  - Gospel
  - Jazz
  - Mento
  - Modern West African
  - Reggae
  - Rhythm and Blues
  - Rocksteady
  - Ska
- identify and define examples of acculturation for each of the styles chosen from the above list.

For each of three chosen cultures, *the student will:*

- identify specified musical elements in recorded examples
- discuss the function of timbre and texture in its music
- compare and contrast the formal structures of its music with that of the other cultures studied
- demonstrate an understanding of the geographic parameters
- demonstrate an understanding of its language(s), spiritual beliefs, history, government and natural environment
- categorize its most common musical instruments
- identify the way(s) the voice is used in its music
- recognize, aurally, and discuss common characteristics of its music
- identify and classify, aurally and visually, at least three common musical instruments
- perform one melodic or rhythmic mode found in a specific musical example
- identify a typical rhythmic pattern found in its music.

Level 3

The student will demonstrate an understanding of the music of one world culture, and:

- outline the effects of geography, climate, population, language, spiritual beliefs, industry and government on its society and its artistic output
- identify the common characteristics of its ethnic music
- perform or play a recorded example of its ethnic music
- demonstrate an understanding of its most common musical instruments
- identify the way(s) the voice is used in its music
- describe and outline the characteristics of its music, using the fundamental elements and structures as identified in Level 3 theory component
- form a generalization of the musical influences of other bordering cultures
- identify the similarities and differences of the music forms and genres within the culture; e.g., work songs, ballads, children's songs, political songs, festival music, religious music
- identify the similarities and differences between the common characteristics of its music and that of another distant culture
- forecast the influence of its ethnic music on the popular music of North America
- assess the influence that gender, age and/or class has on its music
- describe the role that music plays in its society
- identify and assess the influence of electronic technology on its culture's music traditions
- identify the similarities and differences between its traditional folk music and its modern popular music
- identify the musical characteristics found in its national anthem that reflect its own culture and those characteristics that show the influence of other cultures.

Suggested activities for this module:

- collect recordings of music from a variety of cultures
- do research into music of world cultures that is being performed in the community, the district, the province
- complete a study of the role of music in the social structure of a specific culture
- compare and report on the music of the chosen cultures
- analyze and compare the timbres of musical instruments from two chosen cultures
- construct a working replica of a musical instrument from one of the chosen cultures
- perform an authentic folk melody or rhythm on the replicated instrument (above)
- perform an authentic dance to music from one chosen culture
- construct visual images of a specific culture
- draw and date a map showing the movement of African people during slave trade times
- compare and contrast Sub-Saharan African music with the music of a culture that has felt its influence; e.g., Canada
- collect a "listening bank" of pieces of music from various cultures.

For World Music, Levels 2 and 3, students or teachers choose the cultures to be studied. Examples might include:

- Afghani/Pakistani
- Australian Aboriginal
- Brazilian
- Cajun/Acadian
- English-Canadian
- French-Canadian
- Greek
- Icelandic
- Indonesian
- Native Canadian/Inuit
- Netherlander
- Polynesian
- Spanish
- Ukrainian

Research topics for Level 3 might include:

- comparing work songs, ballads, children's games, political songs, festivals, of two or more cultures
- identifying influence of music on the social structure of a culture
- comparing the national anthems of various cultures
- identifying influences of other cultures on the popular music of North America.

Independent research strategy for students:

- choose an appropriate World Music research topic
- state the topic in the form of one or more questions
- present a proposal to the teacher outlining planned content, procedure and timelines
- identify a variety of resources for data collection
- present findings in a format, such as an essay, tape recorded or audio-visual presentation
- present a self-evaluation of work, including an assessment of commitment made to the project.

LEVEL 1

OBJECTIVE

Students:

- define ethnomusicology as the study of music of a specific cultural group
- perform one rhythmic mode found in a specific musical example of a culture being studied.

MATERIALS

- world map
- pictures of four cultures to be studied
- unmetered poem (Persian/Iranian)
- cassettes, study guides and overheads of musical scores from *Sounds of the World (MENC)* audiocassette series:
  - *Music of Latin America: Mexico*—cued to El Caporal
  - *Music of East Asia: Korea*—cued to Arirang (2nd version)
  - *Music of the Middle East: Persian*—cued to example of Sufi traditional music
  - *Music of Eastern Europe: South Slavic*—cued to Duj, Duj
- overhead projector and screen
- cassette tape player
- chart paper and flow pens
- completed chart for teacher to use as guide (see Teacher Guide Chart and Desired Responses provided at the end of Level 1).

PROCEDURE

As students enter the classroom, have music playing (one of the four pieces chosen for this lesson). Assemble students near picture display.

Tell students they will be developing an understanding of ethnomusicology and studying rhythmic examples from the cultures of Mexico, Korea, Iran and Serbia. Locate each country on a world map.

- Encourage students to define ethnomusicology by analyzing word parts; e.g., "ology" means "the study of". Record group definition on chart paper.
- Brainstorm: What are some areas of music that might be included in a study of ethnomusicology or world music? Guide the brainstorming session with key words, such as melody, harmony, rhythm, instruments and styles. Record all responses, ensuring rhythm is discussed.

- Brainstorm: What are some reasons for studying the music of a culture other than one's own? Possible responses might include:
  - to become more creative
  - to become more appreciative of other cultures
  - to have a better understanding of our own cultural heritage
  - to appreciate a wide variety of music
  - to enhance the quality of our lives.

  Record all student responses on chart paper.
- Listening: Have students listen to about 45 seconds of a musical selection from each of the four cultures being studied. Ask them to guess the country of origin for each selection and give reasons for their answers. Discuss the answers, and focus on the rhythmic elements of the music.
- Check for Understanding: Teacher claps one of four rhythms extracted from the played musical examples. Students identify the culture represented.
- Guided Practice: Have students complete the following activities for each of the four cultures being studied.
  - Divide the class into two groups.
  - Have Group 1 clap eighth notes in $\frac{6}{8}$ time, while Group 2 patches (pats thighs) eighth notes in $\frac{3}{4}$ time.
  - Encourage students to emphasize and listen for the accents.
  - Listen to music examples, and identify rhythmic similarities and differences.
  - Conduct the appropriate pattern while listening to the music examples.
  - Perform a basic dance step for each musical example. (See page 12 of the guide that accompanies the cassette.)

Review the definition of ethnomusicology. Ask students to identify the elements of music that were studied in the lesson. Have students perform the dance with the music.

EVALUATION

The teacher devises a checklist and completes one for each student. Have students keep a journal, making entries of personal responses to activities, likes/dislikes, personal expectations for the module, disappointments, surprises.

TEACHER GUIDE CHART AND DESIRED RESPONSES

Culture and Song	Rhythm and Student Activity
Mexico mini-mariachi band *El Caporal* The Cattle Boss	– vigorous, quick – $\frac{6}{8}$ and $\frac{3}{4}$ mixed meter – rapid rhythmic flourishes Activity – 2 groups: – group 1 clap $\frac{6}{8}$ – group 2 patch $\frac{3}{4}$
Korea *Arirang*	– triple meter ($\frac{3}{4}$) – slow tempo – long/short pairs Activity – conduct music while listening
Persia/Iran Music in the *Sufi* tradition	– unmetered with rubato – slow tempo Activity – read sections of poem in unmetered style – clap–snap on unmetered phrase
Serbia (Yugoslavia) *Duj, Duj*	– 9/8 grouped in 2 + 2 + 2 + 3 – quick tempo – energetic Activity – perform basic dance as per page 12 of teacher's guide for *Sound of the World: Music of Eastern Europe*, MENC.

LEVEL 2

OBJECTIVE

Students:

- identify and describe the movement of Sub-Saharan African people during slave trade times and the influence of their music on other world cultures.

BACKGROUND

Slaves were captured by force and separated from their families and tribes. They were chained and crowded into the lower part of huge ships where many died of dehydration and suffocation. The corpses were simply thrown overboard. Slaves were treated the same as or worse than livestock. They were deliberately separated from other slaves who spoke the same language. Once a slave, a person had virtually no hope for freedom. A slave's children would be slaves and so on down the line.

MATERIALS

- audio or audio-visual recording of Sub-Saharan African traditional folk music
- cassette tape player or VCR and monitor
- wall chart with list of musical styles (provided)
- samples, or pictures, of the following items: tobacco, coffee, cotton, sugar, rice, spices
- copies of world map
- overhead of large world map
- timeline (provided)
- student journals

PROCEDURE

Have Sub-Saharan music playing as students enter room. Assemble students near display of sample items and wall chart.

Guide students in a brief discussion of how the sample items, music and wall chart list are connected; i.e., the African slave trade spread the influence of African music and permitted the creation of many new styles of music.

Explain that, at the end of the lesson, students are expected to be able to:

- chart the path of the slave trade on a map
- identify the countries involved
- list reasons for the slave trade
- describe the conditions of capture and transportation of slaves
- describe the basic life experiences of slaves.

Use the timeline to describe, orally, the paths, dates and reasons for the slave trade. Label the countries involved and chart slave ship travel paths on the large world map. Briefly describe conditions of slave capture, ship travel conditions and sale of slaves.

Orally question students on the content of the lesson.

Have each student do the following activities, using a world map:

- draw lines of slave trade travel
- label countries involved in slave trade
- note dates of initial slave import for each country involved
- note items and goods also traded on slave ships.

Summarize by stating that the African slaves brought with them their strong spirits and unique musical styles. Their music changed and grew as the Africans adapted to their new world. The next step in this study is to listen to and analyze examples of these different styles of music.

EVALUATION

Have the students write in their journals:

- their personal reaction to slave trade
- questions about slave trade or slavery conditions
- poem or prose written from the point of view of a slave.

LIST OF MUSICAL STYLES INFLUENCED BY AFRICAN MUSIC

There are many excellent literary works about the lives of slaves and how this was pertinent to the development of their music. Copy the following list onto a wall chart to use at the beginning of the lesson and for later concept development.

African Highlife
Blues
Boogie Woogie
Calypso
Gospel
Juju
Mento
Ragtime
Rastafarian
Reggae
Rhythm and Blues
Rocksteady
Rumba, Samba, Congo
Ska

TIMELINE

(Dates are Common Era)

pre–1300	Africans have an internal slave system but not a massive slave trade.
1492	Columbus sails from Spain to the West Indies and claims Cuba and Hispaniola (Haiti and Dominican Republic) for Spain.
early 1500s	New World colonists use Native Indians for labourers but the natives not only become rebellious but also fall prey to new diseases brought by the colonists.
1517	Spain brings African slaves to Hispaniola and the Caribbean.
1619	Dutch ships arrive in Virginia with West African slaves. Slaves work on tobacco plantations, then later on cotton plantations.
1697	France gains control of Haiti from Spain and relies on African slaves to work the coffee and spice plantations. The ratio of blacks to whites is eight to one.
1791	Slaves in Haiti revolt and seize power.
1793	The cotton gin is invented, making cotton a very profitable business. Slavery in the Southern States expands into Georgia, Alabama, South Carolina, Mississippi, Louisiana and Texas.
1801	Napoleon recaptures Haiti for France.
1804	Haiti declares independence from France.
1808	The United States prohibits slave import.
1860	The United States has approximately 4 million African slaves.
1865	American Civil War ends with the freeing of all slaves.
1873	Spain ends slave trade to Puerto Rico.
1880	Slavery ends in Cuba.
1888	Slavery ends in Brazil.

LEVEL 3

OBJECTIVE

Students:

- outline the effects of spiritual beliefs found in Jamaican folk music.

MATERIALS

- map of Caribbean islands
- cassette tape player
- *Mango Spice* book and audiocassette
- recording of song *Zion*
- student worksheet (provided)

PROCEDURE

- Explain to students that after the lesson they will be able to identify and describe the spiritual influences in several examples of Jamaican folk music.
- Orally review the multicultural nature of Jamaica, including its indigenous peoples, slaves from West Africa, and European colonists.
- Identify and describe the spiritual influences in multi-ethnic Jamaica.
- Have students listen to a recording of the song *Zion, Me Wan Go Home.* Identify and describe its Rastafarian and Old Testament influences, citing supporting examples from the song.
- Play the song, *Janey Gal*, and have students identify it as Rastafarian or non-Rastafarian. They should support their answer based on the definition of Rastafarian music. [It is non-Rastafarian.]
- Ask students to summarize the spiritual influences found in Jamaican folk music examples.

EVALUATION

Formative

Have the students identify and discuss the spiritual influences in the song studied, and support their statements by citing specific examples from the music.

Summative

Play two additional songs and have students identify and describe the spiritual influences in each.

LEVEL 1

OBJECTIVE

Students:

- identify and compare various styles of folk and art music, from recorded examples.

EVALUATION

Select and present one example of folk music and one example of art music.

- identify each as folk or art music
- write an introduction for the selections that, where appropriate, includes:
  - title, composer of the art song, nationality
  - approximate year of composition, unless specific time is known
  - performers and source of recorded version
  - comparison of the selections that will help listeners understand the difference between folk and art music and lead them to appreciate the selections
- present the introduction and selections
- discuss the presentation.

LEVEL 2

OBJECTIVE

Students, for one of the chosen cultures:

- demonstrate an understanding of the language, spiritual beliefs, history, government and natural environment
- identify, visually, at least three common musical instruments
- demonstrate an understanding of the geographical parameters.

EVALUATION

Students will work in groups to create a media project; e.g., bulletin board display, video presentation, that reflects specific learner expectations.

Summative

Students mark each other's projects based on criteria and a marking guide they have created together as a class.

LEVEL 3

OBJECTIVE

Students:

- outline the influence of spiritual beliefs on Jamaican folk music.

EVALUATION

For each of the musical selections taken from a book, the teacher:

- orally presents a brief history and background information
- has students listen to an audio recording
- has students study the musical score and text of the song
- has students identify and describe the spiritual influences of the song and support their answers by citing examples from the song
- has students record their responses on the Jamaican Folk Music and Spiritual Influences sheet provided.

JAMAICAN FOLK MUSIC AND SPIRITUAL INFLUENCES

Score: 10 points for each song. Total: 50 points

Song Title	Spiritual Influences and Examples
Zion, Me Wan Go Home	○ Rastafarian. Africa is referred to as Zion. The lyrics "me wan go home" support the Rastafarian longing for physical or spiritual return to the homeland. The style is a typical sad and lamenting chant.
Rivers of Babylon	○
Christmus a Come	○
How Monkey Shame Anancy	○
Sammy Dead Oh	○
Hosanna	○

CAREERS IN MUSIC

OVERVIEW

A career in music provides students with the opportunity for lifelong employment with excellent opportunity for mobility and advancement. Music students are able to capitalize on their talents as performers, consumers and creators. Music is a basic commodity that takes on many styles and forms in our society. It will always be in demand.

This module is designed to familiarize students with the many possibilities that exist in the field of music in the working world. Both vocational and avocational possibilities are explored. In addition to researching professional career possibilities, students are encouraged to explore the various ways in which they are able to benefit from music as a life-enriching leisure activity. The career opportunities considered are classified generally into one of the following six major areas. The musician as:

- business person
- creator
- educator
- listener
- performer
- related music careers.

Within these categories are numerous professions for students to research in detail, and determine the training necessary to succeed in each. The actual amount of time spent researching each individual career will depend upon class structure, interest, available resources and teacher expertise. Students are expected to develop a general understanding of career classifications. It is also expected that more emphasis will be placed on those careers proving to be most beneficial to the individuals in the class.

Music-related careers to be explored within this module are:

Accompanist
Advertisement and Jingle Composer
Arts Administrator
Booking Agent
Church Musician
College or University Music Professor
Composer
Concert Soloist
Conductor
Elementary School Music Educator
Freelance Musician—Classical and Club
Instrument Repair Technician
Military Musician
Motion Picture Score Composer
Music Adjudicator
Music Commentator for Radio and Television
Music Critic
Music Education Administrator
Music Librarian
Music Instrument Manufacturer
Music Publisher
Music Retailer
Music Software Developer
Music Therapist
Opera Singer
Piano Tuner and Technician
Popular Musician
Private Music Instructor
Secondary School Music Educator
Symphony Musician
Sound Engineer
Studio Musician.

SPECIFIC LEARNER EXPECTATIONS

The student will:

- demonstrate an understanding of current training required, salary ranges, job prospects and opportunities for advancement for at least seventeen music careers. Up to five of these careers may come from one area. Of the twelve remaining careers to be researched, at least one choice must be selected from each of the six major areas listed
- demonstrate an understanding of how the various careers affect lifestyle.

Arts Administrator

The student will:

- demonstrate an awareness of the following:
  - financial management
  - function of governments in relation to the arts
  - marketing and promotion
  - music administration and programming
  - personnel management
  - public relations
  - volunteer coordination.

Booking Agent

The student will:

- demonstrate an awareness of contractual negotiations, terms and riders, etc.
- demonstrate knowledge of such terms as commission, showcasing, trade paper, compensation, reimbursement, artist warranties, exclusivity, term, advisement.

Instrument Repair Technician

The student will:

- understand the apprenticeship programs that are available
- demonstrate an awareness of modern technology in the trade
- identify the relationship between the business side and the performer/educator side of the profession.

Music Instrument Manufacturer

The student will:

- identify processes in the music instrument manufacturing industry, such as producing, testing, promoting, selling.

Music Publisher

The student will:

- identify the customers of a music publisher
- identify several marketing techniques for introducing new materials and/or products
- demonstrate awareness of the term copyright and its implications
- identify the relationship between the business side and the performer/educator side of the profession
- identify the main points contained in a songwriter royalty contract.

Music Retailer

The student will:

- identify the relationship between the business side and the performer/educator side of the profession
- differentiate among "full line", "institutional" and "combo" music stores, and give an example of each
- understand the variety of "speciality" music stores that exist and the consumers they target
- demonstrate an understanding of the term franchise and its implications
- identify the kinds of support provided to educators through such events as festivals, clinics, conferences
- gather information on local "instrument rental" programs
- demonstrate an understanding of the terms inventory and profit margin
- recognize the National Association of Musical Merchandisers (NAMM) organization and the services it provides.

Piano Tuner and Technician

The student will:

- understand the process of piano tuning
- demonstrate knowledge of such terms as A440, tuning hammer, beats.

The Musician as a Creator

Advertisement and Jingle Composer

The student will:

- demonstrate an understanding of the classic "doughnut" form for commercial spots; i.e., front, bed, tag
- demonstrate knowledge of such terms as music house, jingle house, creative fee, voice-over.

Composer

The student will:

- demonstrate knowledge of the terms commissioned work and copyright
- identify some of the moods that are created in various compositions, and discuss how they are created
- demonstrate knowledge of the term programmatic
- identify some major technologies that aid composers.

Motion Picture Score Composer

The student will:

- demonstrate an awareness of the changes that have occurred in the motion picture field since its beginnings
- identify the various functions of music in films
- identify the various techniques used in synchronizing music to a film.

Music Software Developer

The student will:

- demonstrate knowledge of such terms as licence agreement, upgrade, programming, computer languages.

The Musician as an Educator

College or University Music Professor

The student will:

- differentiate among the various classifications of music educators
- convey, through presentation, a musical concept with which he or she is familiar
- demonstrate an awareness of such terms as theory, harmony, counterpoint, musicology
- demonstrate knowledge of such terms as professional, professional development, inservicing, scheduling, code of ethics, sabbatical, tenure.

Elementary School Music Educator

The student will:

- differentiate among the various classifications of music educators
- convey, through presentation, a musical concept with which he or she is familiar
- design an outline of the major musical activities that will go on throughout a school year
- identify the four groupings of orchestral instruments, and classify all of the common instruments
- demonstrate knowledge of such terms as solfeggio, Orff approach, choir, Kodaly method, Suzuki method, Dalcroze
- demonstrate an understanding of the term curriculum
- demonstrate knowledge of such terms as professional, professional development, inservicing, scheduling, code of ethics, sabbatical.

Music Education Administrator

The student will:

- demonstrate knowledge of such terms as inservice, curriculum, personnel, budget process, staff support.

Private Music Instructor

The student will:

- differentiate among the various classifications of private music instructors
- convey, through presentation, a musical knowledge, skill or concept with which he or she is familiar
- identify the purpose of examinations and music festivals.

Secondary School Music Educator

The student will:

- differentiate among the various classifications of music educators
- convey, through presentation, a musical concept with which he or she is familiar
- demonstrate an understanding of the term curriculum
- design a basic outline of the school's annual performances and festivals
- demonstrate knowledge of such terms as professional, professional development, inservicing, scheduling, code of ethics, sabbatical.

The Musician as a Listener

Music Adjudicator

The student will:

- identify the elements of music upon which adjudicators base their judgments.

Music Critic

The student will:

- identify the elements of music upon which music critics base their judgments
- demonstrate an awareness of the tasks of an arts editor and a stringer.

The Musician as a Performer

Accompanist

The student will:

- understand the variety of settings in which accompanists work
- demonstrate knowledge of such terms as festival, recital, audition.

Church Musician

The student will:

- demonstrate knowledge of such terms as choir, handbell choir, organ, liturgy.

Concert Soloist

The student will:

- demonstrate knowledge of such terms as technique, repertoire.

Conductor

The student will:

- identify and demonstrate several methods of communication used by conductors
- demonstrate knowledge of such terms as score analysis, podium, baton.

Freelance Musician—Classical and Club

The student will:

- differentiate the role of a freelance classical musician from that of a club musician
- understand the auditioning process
- demonstrate knowledge of such terms as doubling, union, self-employment, lounge, cruise line, nightclub, casuals, pickup band.

Military Musician

The student will:

- identify the process through which musicians enter the military
- identify the variety of musical groups that are represented in the military
- demonstrate knowledge of such terms as discipline, enlistment, branch of service, basic training.

Opera Singer

The student will:

- demonstrate knowledge of such terms as audition, casting, stage manager, director, choreographer, designer, wardrobe, make-up artist, chorus and professional organizations; e.g., Actors Equity.

Popular Musician

The student will:

- understand the variety of settings in which pop musicians work
- demonstrate knowledge of such terms as demo tape, headline act, house band, back-up band, gig, royalties, residuals.

Studio Musician

The student will:

- identify the variety of settings in which studio musicians can be found
- differentiate between such positions as contractor, leader, sideman
- demonstrate knowledge of such terms as copyist, orchestrator, dubbing fees.

Symphony Musician

The student will:

- differentiate the roles of concertmaster, assistant concertmaster, principal and section players
- understand the hiring/auditioning process for symphony musicians
- demonstrate knowledge of such terms as union scale, player's association, service, concert dress, overtime, repertoire, excerpts, dress rehearsal, technical rehearsal, royalties.

Related Music Careers

Music Commentator for Radio or Television

The student will:

- demonstrate an understanding of the role of the Canadian Radio-television and Telecommunications Commission (CRTC)
- identify several of the more abundant radio formats; e.g., middle of the road (MOR), country and western (CW)
- demonstrate knowledge of such terms as playlist, sweeps, charts
- demonstrate awareness of music video channels and their impact on society
- demonstrate knowledge of such terms and professions as VJ, DJ.

Music Librarian

The student will:

- demonstrate an understanding of such terms as discography, Canadian Music Centre.

Music Therapist

The student will:

- research and identify Canadian institutions offering music therapy diplomas and/or degrees.

Sound Engineer

The student will:

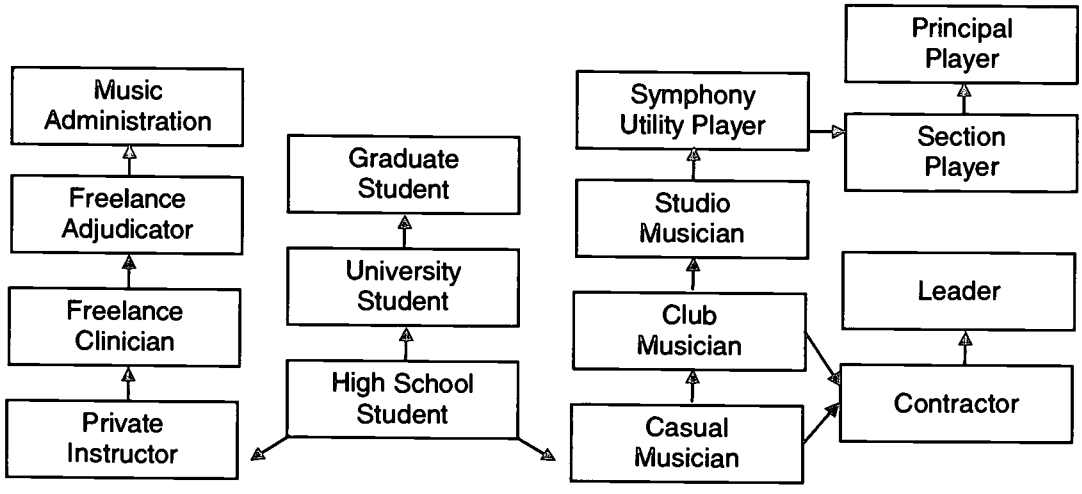
- demonstrate an understanding of such terms as multitrack recording, ping-ponging, balance, fade, effects, mixing down
- understand the use of such equipment as microphones, booms, acoustic baffles, isolation booths, sound processing units
- demonstrate knowledge of the differences between analog and digital recording.

SUGGESTED ACTIVITIES

- Attend a symphony concert, an ensemble concert, a jazz concert, a rock concert, or a military ceremony or tattoo.
- Interview a musician in your own community.
- View a motion picture to discover the role of music in the film.
- Have a guest speaker from a college or university tell the class about music studies at the post-secondary level.
- Visit a music store and interview the manager.
- Visit an instrument repair shop and interview the technician.
- Have your school's piano tuned during class as a demonstration.
- Have professional musicians visit the classroom to speak about their vocations.
- Visit a recording studio.

The following graphic shows examples of mobility and networking that are possible in the music industry. Have students design their own "bubble" chart through interviews of individuals in the music industry.

CHART SAMPLE



OBJECTIVE

Students:

- demonstrate an understanding of the role of each career studied, and of the knowledge and skills required.

MATERIALS

- television
- videotape recorder
- tape of an orchestral performance
- periodicals; e.g., *Instrumentalist*, *Music Educator's Journal*

PROCEDURE

Explain to the students that they are about to watch a video of an actual concert, paying particular attention to the conductor.

Have the class view a segment of a videotaped symphony concert.

Following the viewing, discuss the video with the students.

Discuss the art of conducting as it relates to the videotape viewed.

Have students discuss ways to communicate without using the voice, such as mime.

Have students actively participate in conducting, using hands, facial expressions and other gestures.

Assign articles about famous conductors from available periodicals.

Have the class plan a field trip to attend a local symphony concert, or arrange to have a guest speaker talk about the role of a conductor and how he or she became active in the field of conducting.

Summarize the role and skills of an orchestral conductor.

EVALUATION

Formative

Assess the students' levels of understanding and skills throughout the discussion segment of the class and as they actively participate in conducting.

Summative

Have students demonstrate a basic knowledge of the skills required by a conductor.

OBJECTIVE

For objectives, see the specific learner expectations for this module as outlined in the program of studies.

EVALUATION

Summative

Have students create a portfolio for each of the careers studied in this module.

Portfolios might contain:

- periodical articles
- newspaper clippings
- videotapes
- audiotapes
- interview sessions
- written reports.

JAZZ APPRECIATION

OVERVIEW

Jazz is indigenous to the North American continent and has now become a music that is created worldwide. Through a systematic study of the history of jazz, the student becomes aware of how the North American experience gave birth to a new and distinct musical art form. Through a study of jazz improvisation, the student develops additional avenues of self-expression and performance.

This module explores the various styles of jazz, including a study of its origins. Through critical listening and analysis the student explores the historical and stylistic periods of jazz, with an emphasis on researching, creating and performing jazz music.

SPECIFIC LEARNER EXPECTATIONS

Elements and Roots of Jazz

The student will:

- define and discuss the following basic elements and structures of jazz:
  - blues
  - form
  - improvisation
  - swing
- analyze the fusion of music and cultures that collided to give birth to the jazz idiom:
  - African music
  - African-American music in the historical past, to the 1990s
  - rural blues
  - pre-jazz brass bands, such as Buddy Bolden, Bunk Johnson
  - ragtime, with emphasis on Scott Joplin.

Stylistic Categories

- *The student will* identify characteristics of the following stylistic categories, and identify aurally selected listening examples:
  - early jazz
  - blues
  - boogie woogie
  - swing
  - bebop
  - cool school
  - hard bop
  - free jazz
  - fusion.

Early Jazz

The student will identify the contributions of at least three of the following artists or groups:

- Austin High Gang
- Bix Beiderbecke
- Jelly Roll Morton
- Louis Armstrong
- New Orleans Rhythm Kings
- Original Dixieland Jazz Band.

Blues, Boogie, Early Big Bands

The student will identify the contributions of one artist or group from each of the following categories:

- Classic Blues
  - Ma Rainey
  - Bessie Smith
- Boogie Woogie
  - Fats Waller
- Early Big Bands
  - Duke Ellington
  - Fletcher Henderson.

Swing Era

The student will identify the contributions of at least three of the following artists or groups:

- Count Basie
- Coleman Hawkins
- Major Big Bands
- Transitional Figures
  - Jimmy Blanton
  - Charlie Christian
  - Roy Eldridge
  - Lester Young.

Bebop

The student will identify the contributions of at least two of the following artists:

- Dizzy Gillespie
- Charlie Parker
- Bud Powell.

Cool School, Hard Bop, Post-bebop

The student will identify the contributions of at least one artist or group from each of the following categories:

- Cool School
  - Miles Davis
  - Stan Getz
  - Lee Konitz/Lennie Tristano
- Hard Bop
  - Art Blakey
  - Max Roach/Clifford Brown
  - Horace Silver
- Post-bebop (modal and soul)
  - Cannonball Adderly
  - John Coltrane
  - Miles Davis.

Free Jazz, Fusion and Beyond

The student will summarize the contributions of, and identify aurally, compositions performed by a representative sample chosen from each of the following groups:

- Free Jazz
  - Ornette Coleman
  - John Coltrane
  - Cecil Taylor
- Fusion
  - Miles Davis
  - Herbie Hancock
  - Weather Report
- Current Trends
  - Dave Holland
  - Wynton Marsalis
  - David Murray
  - Steps Ahead.

Piano Stylists, Singers, Post-bebop

The student will identify the contributions of at least two artists or groups from each of the following categories:

- Piano Stylists
  - Nat King Cole
  - Bill Evans
  - Thelonious Monk
  - Oscar Peterson
  - Art Tatum
- Solo Vocalists
  - Louis Armstrong
  - Tony Bennett
  - Betty Carter
  - Ella Fitzgerald
  - Jon Hendricks
  - Carmen McCrae
  - Jimmy Rushing
  - Frank Sinatra
  - Mel Torme
  - Sarah Vaughan
- Vocal Groups
  - Boswell Sisters
  - Lambert, Hendricks, Ross
  - Manhattan Transfer
  - Mills Brothers.

- Attend a live performance of a jazz concert.
- Have a jazz performer give a class presentation.
- Improvise over a 12 bar blues piece; have a professional performance given of the piece.
- Collect a listening bank of jazz pieces from a variety of styles and historical periods.

OBJECTIVE

Students:

- identify the musical contributions of Louis Armstrong.

MATERIALS

- Smithsonian Collection of Classic Jazz
- *Louis Armstrong: The "Gentle Giant of Jazz"* (video)
- *Jazz: A Listener's Guide*, James McCalla (book)
- *Trumpet Kings*, Wynton Marsalis (video)

PROCEDURE

Play a recorded example of a Louis Armstrong trumpet solo, from his most innovative period (1920s); e.g., *West End Blues.*

Illustrate the musical development of Louis Armstrong through discussions/lectures/videotapes of his life history and its significant milestones. Compare a Louis Armstrong performance with other trumpet performances of his era through recorded examples; e.g., King Oliver, Paul Mares, Bix Beiderbecke.

Provide the students with recorded examples of other Louis Armstrong performances with specific reference to the following elements and structures:

- advanced improvisational concepts
- expanded rhythmic vocabulary
- virtuoso's trumpet technique and range, half values, glissandos
- development of the "break" and scat singing.

Play another recorded example of Louis Armstrong and, using student input, analyze the fundamental elements of his style and how this led to a change in the direction of jazz music.

EVALUATION

Formative

Have the students compare Louis Armstrong to other performers of the day, discussing significant style characteristics that Louis Armstrong introduced.

Summative

Have the students prepare a report on the style characteristics of Louis Armstrong as demonstrated in a particular recorded performance.

Note: This paper and pencil test is a summative evaluation to be completed at the end of the lesson on Louis Armstrong.

OBJECTIVE

Students:

- identify the contributions of a jazz artist or group.

EVALUATION

- List and discuss three major contributions to jazz by Louis Armstrong. Refer to recorded examples to illustrate these contributions.
- Name two musical ensembles that Armstrong performed with during his career.
- Who was a major influence in Armstrong's early musical life and how did this figure influence him?
- As well as trumpet, Armstrong also influenced what musical genre and how?
- List two important recordings by Louis Armstrong.

POPULAR MUSIC

OVERVIEW

In order to better understand themselves and the world in which they live, it is vital for students to study art forms that are a reflection of their society. Popular music is often an indicator of young people's attitudes toward society and established social mores. The study of such music, including an examination of its historical, cultural and social perspectives, as well as its musical values, gives students a greater insight into the role of music in society, a critical understanding of all kinds of music, and a critical appreciation of the music they choose as consumers.

This module traces the development of popular music from its European and African roots to the present day. It examines the historical and cultural development of popular music with a focus on its influence on society. For the purpose of this module, popular music is defined as the music that students are listening to today. It may include music of any style or category regardless of its historical period. Popular music may be further delineated to include music that has developed concurrently with electronic technology and media; i.e., radio and television.

SPECIFIC LEARNER EXPECTATIONS

The student will:

- demonstrate an understanding of critical listening skills as applied to recorded examples of popular music
- demonstrate a historical understanding of the development of popular music
- distinguish, aurally, among a broad range of popular music genres
- identify and analyze, through critical listening and/or other forms of study, four styles of popular music, with specific reference to musical elements and structures
- demonstrate an understanding of how popular music reflects and affects society through the exploration of historical perspectives, cultural responses, social implications, and its relationship to other aspects of living
- examine, discuss and evaluate aesthetic responses to popular music.

SUGGESTIONS FOR CLASS DISCUSSION AND ANALYSIS

The following suggestions for class discussion and analysis will help to integrate the elements and structures outlined in the theory modules.

Melody	Recognition of modes and scales used in: ◦ folk music, such as Dorian mode ◦ pop music, such as *I Feel Fine* by the Beatles in G major mode ◦ the blues. Recognition of riffs, which are short melodies or chords repeated throughout a piece.
Harmony	Recognition of chord progressions, such as 12 bar blues progression.
Rhythm	Identification of basic rhythm patterns and/or changes in rhythmic patterns specific to rap music.
Timbre	Discussion of the reasons why an artist chooses particular instruments for a recording.
Form	Identification of structures in music by analyzing cadences, phrases and sections of a piece.
Texture	Discussion of why homophonic melody and accompaniment is the most common texture in pop music.
Dynamics	Analysis of the variety of volumes in a song brought to class by a student.
Style	Discussion of the stylistic influence of Caribbean music on popular music today.
Instrumentation	Analysis of the following instrument groups and their use in a specific piece of popular music; e.g., Beatles' *Abbey Road* album: ◦ acoustic ◦ electronic ◦ ethnic instruments.
Special Effects	Discussion of the following special effects and their use in pop music: ◦ experimental sounds ◦ sound distortion ◦ synthesizers.

The Popular Music module can be organized in a variety of ways. The following three outlines include suggested strategies, timelines and content groupings.

SUGGESTED OUTLINE A

- Historical Roots (1900–1950) — 5 hours
  - Black American Music
  - White Folk Music
- Rock and Roll (1950–today) — 5 hours
  - The Black influence, such as Gospel, Motown
  - The Folk Movement, such as protest, country and western
  - The British Invasion
  - The Rock Movement
- Recent Popular Music (within last five years) — 5 hours
- Optional Topics—choose one or more of the following: — 5 hours
  - Music from television, movies and musicals
  - New Age, Alternative and Experimental Music
  - The Video Revolution
- Individual Study (students choose a topic of personal interest for research and class presentation) — 5 hours

SUGGESTED OUTLINE B

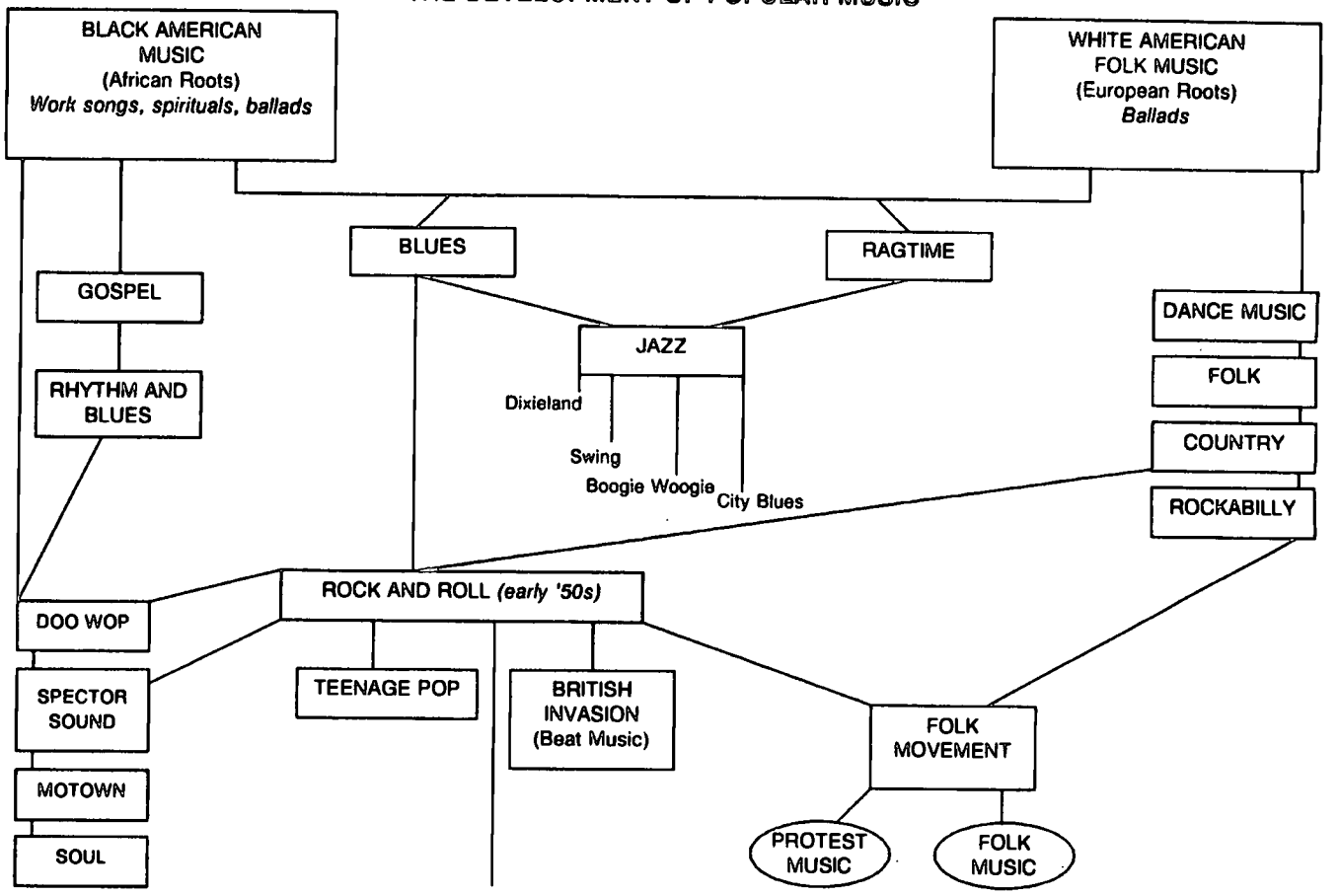
- Black American Music — 5 hours
  - Historical Roots
  - From Rock and Roll to Rap
- White Folk Music — 5 hours
  - Historical Roots
  - From Rock and Roll to New Wave
- Optional Studies — 5 hours
  - Music from television, movies and musicals
  - New Age, Alternative and Experimental Music
  - The Video Revolution
- Recent Popular Music (within last five years) — 5 hours
- Individual Study (can be optional or combined with other areas) — 5 hours

SUGGESTED OUTLINE C

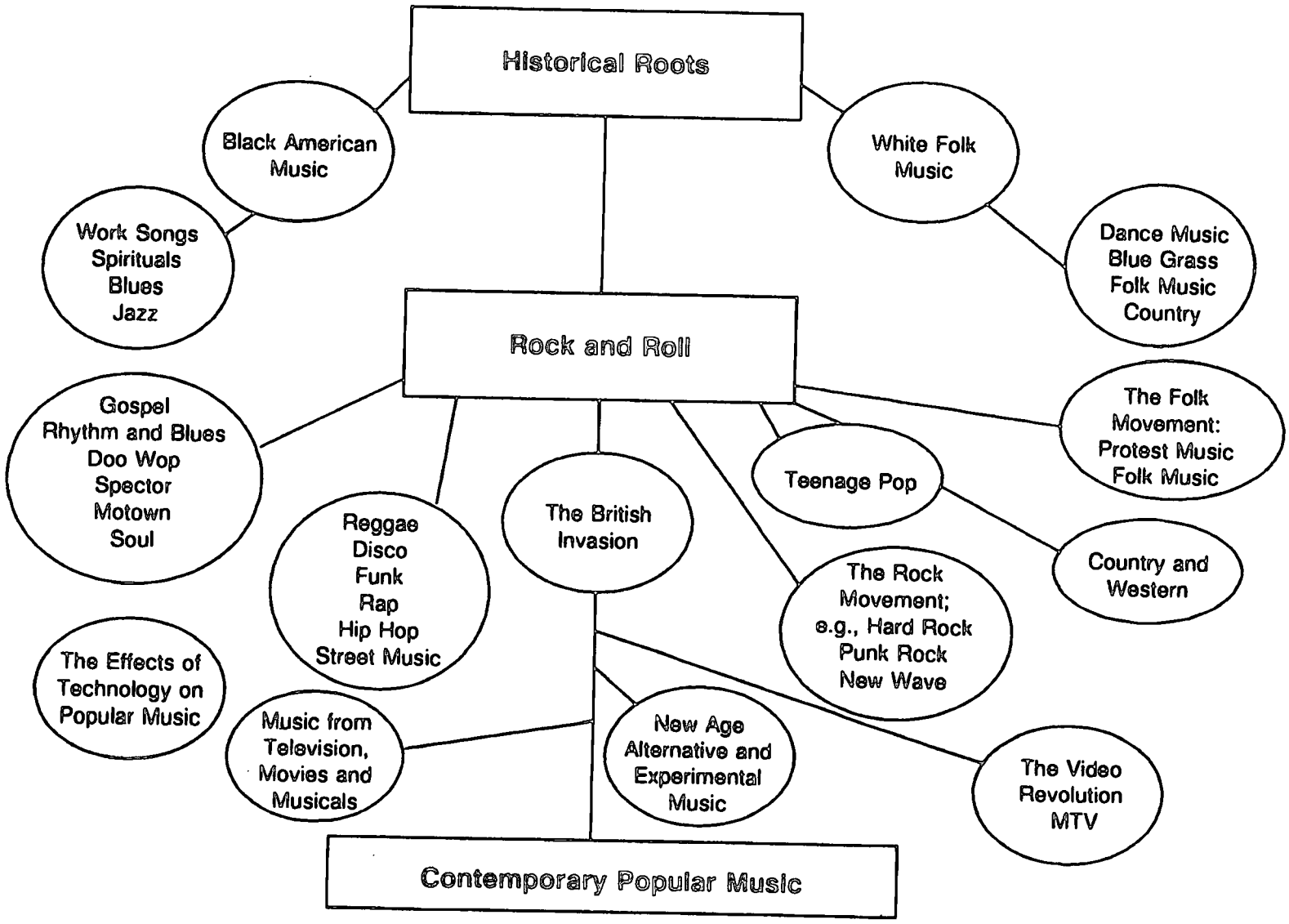
Stylistic Period	Time Period	Styles/Artists Performers
◦ Black American Music	1900—1950	
– influences from the slavery period		– work songs, spirituals, ballads
– styles developed from black influence		– blues, gospel, rhythm and blues, soul, jazz
◦ White American Folk Music	1900—1950	
– British and European influences		– ballads, country, bluegrass, dance music
◦ Rock and Roll	1954—present	
– combined influence of black music (blues) and white music (country)		– Elvis Presley, Chuck Berry, Bill Haley, Little Richard, Muddy Waters
◦ The British Invasion	1960–1970	– Beatles, Rolling Stones, The Who, Elton John, Hollies, Cream, Dave Clark V
◦ Music of Today		
– Blues		– Colin James, Jeff Healy, Bonnie Raitt, B. B. King
– Gospel		– Patti Labelle
– Christian Rock		– Amy Grant
– Rhythm and Blues		– Stevie Ray Vaughn, Robert Cray
– Soul		– Aretha Franklin
– Jazz		– Kenny G., Branford Marsalis, Tommy Banks
– Country		– Dwight Yoakum, k.d. lang
– Folk		– Paul Simon
– Rock and Roll		– Elton John, Bryan Adams
– Rap		– M. C. Hammer
– Hip Hop		– Beat Street
– Ballad		– Celine Dion
– Alternative		– Feeding Like Butterflies
– Keltic		– Lorena McKennitt, Sarah McLaughlin

Stylistic Period	Time Period	Styles/Artists Performers
◦ Other		
– California Sound		– Beach Boys, Jan and Dean
– Folk Movement		– Joan Baez, Bob Dylan, The New Christie Minstrels, The Mamas and Papas
– Motown		– Diana Ross, The Ronettes, Martha and the Vandellas, Marvin Gaye, Otis Redding, Stevie Wonder
– "Atlantic" Soul		– Wilson Pickett, James Brown, Aretha Franklin
– Disco		– Donna Summers, Village People
– Acid Rock		– Quicksilver Messenger Service, Grateful Dead, Jefferson Airplane
– Hard Rock		– Iron Butterfly, Grand Funk Railroad
– Punk Rock		– Sex Pistols
– Reggae		– Bob Marley
– Progressive Rock		– Pink Floyd, Jethro Tull
– music from television, movies and musicals		– *Lara's Theme,* from *Dr. Zhivago, Grease*
– Alternative and Experimental music		– The Art of Noise, Mannheim Steam Roller
– Funk		– James Brown; Kool and the Gang; Funkadelic; Earth, Wind and Fire; Chaka Khan
– Soft Rock		– ABBA

THE DEVELOPMENT OF POPULAR MUSIC



SOME POSSIBLE STUDY GROUPINGS



The Music of Today

OBJECTIVE

Students:

- critically listen to and analyze a representative sample of popular music
- identify and analyze musical elements and structures found in a specified example of popular music
- demonstrate an understanding of musical styles found in popular music.

MATERIALS

- recordings of a representative sample of 12 bar blues music, such as Bessie Smith (1920s), Robert Johnson (1930s), Elvis Presley (1950s), Muddy Waters (1940–'70s), and such contemporary artists as Bonnie Raitt, Colin James, Jeff Healy
- tape deck
- blackboard or chart paper
- melody and/or harmony instruments, such as piano, glockenspiel, guitar

PROCEDURE

Play several 12 bar blues selections for the students.

Use the following questions to determine, through discussion, the present level of student understanding.

- What does all of this music have in common; e.g., lyrical, melodic components?
- What is this type of music called? (Answer: the blues)

More specifically? (Answer: the 12 bar blues)

- From where does this music originate? (Answer: from African slave music and European folk music, which produced spirituals and work songs)
- What are some of the lyrical characteristics of this style of music? (Answer: full of emotion, usually about feeling low, or about hopes and fears)

Present the following framework (in chart or handout form, or on the board) as a basis for discussion of blues music.

- Melody – the blues scale
- Harmony – the three, 4 bar phrases and chord progressions (within a 12 bar blues pattern)
- Rhythm – the 12 bar blues pattern
- Form – blues riffs, the alternating text and instrumental breaks (in blues music)
- Texture – instrumentation
- Lyrical Content – the AAB text pattern

Modeling Lyrical Content

Write down the lyrics of one of the blues songs selected and point out the AAB text pattern (refer to chart); e.g., Elvis—*Hound Dog.*

Line 1: A You ain't nothin' but a hound dog, cryin' all the time.
Line 2: A You ain't nothin' but a hound dog, cryin' all the time.
Line 3: B You ain't never caught a rabbit and you ain't no friend of mine.

Have the students, independently, write down the lyrics to another blues selection and identify the AAB test pattern.

Modelling Form

Tell the students that blues music usually consists of three, 4 bar phrases.

Guided Practice

Have the students listen to a blues selection to discover the 4 bar measures found in this form.

4	////	////	////	////
4	////	////	////	////
	////	////	////	////

Modelling Form

Demonstrate for the students that the standard blues form is made up of three chords (I, IV and V), which are usually played in a set order.

4	////	////	////	////
4	C(I)	C(I)	C(I)	C(I)
	////	////	////	////
	F(IV)	F(IV)	C(I)	C(I)
	////	////	////	////
	G(V)	G(V)	C(I)	C(I)

or G/F

Instruct students on how to perform the I, IV and V chords in the key of C. Students practise on an appropriate instrument; e.g., piano, guitar, bells.

Modelling Melody

The teacher:

- discusses the blues scale
  It is like a minor scale or like a major diatonic scale in which the 3rd and 7th steps are sung below pitch or 'bent' to give them a specific sound.
- discusses how the blues scale gives the blues a special flavour.

Blues notes sometimes clash with the chords being played.

Guided Practice

Play a blues selection and ask the students to indicate when they hear a blues note or evidence of a blues scale.

Modelling Form, Texture

Discuss the listening selections in relation to:

Form – Identify the alternating text and instrumental sections in this music and discuss why this might be a specific stylistic trait of blues music.

Texture – How does early blues instrumentation; e.g., Muddy Waters, compare to that of today's contemporary blues bands, such as Colin James.

CLOSURE

Play several songs with the word "blue" in the title, and have students identify whether or not they are blues songs; e.g., some that are not, include *Blue Moon* and *Blue Velvet*.

EVALUATION

Have students compose a 12 bar sequence using:

- Melody – blues scale
- Harmony – chord progressions
- Rhythm – four beat measures
- Form – three, 4 bar phrases
- Lyrics – AAB form

SAMPLE EVALUATION

OBJECTIVE

Students:

- demonstrate a historical understanding of the development of popular music.

EVALUATION

- Students make a taped "music collage", which shows the historical development of:
  - one particular popular music style, such as soul, blues or folk, OR
  - one particular pop artist, such as Aretha Franklin, Elton John, Tina Turner.

- Students create a picture collage or map, which traces:
  - the development of popular music from its earliest roots
  - the development of one style of popular music from its earliest roots; e.g., rock and roll.

- Students compose a short piece of music that conforms to a particular musical style, such as the blues.

A GENERAL COMPARISON OF THE THEORY REQUIREMENTS IN GENERAL MUSIC 10–20–30 WITH THOSE OF THREE MUSIC CONSERVATORIES

Expectation	General Music			Royal Conservatory			Mount Royal			Conservatory Canada		
	10	20	30	Rudiments	Gr. 1	Gr. 2	Rudiments	Gr. 1	Gr. 2	Gr. 1	Gr. 2	Gr. 3
Pitch												
Treble Clef	☆			☆			☆			☆		
Bass Clef	☆			☆			☆			☆		
Alto Clef						☆			☆			☆
Tenor Clef						☆			☆			☆
Rhythm												
Simple Time	☆			☆			☆			☆		
time values	☆			☆			☆			☆		
rests	☆			☆			☆			☆		
time signatures	☆			☆			☆			☆		
Compound Time		☆			☆			☆			☆	
Scales												
Major Scales	☆			☆			☆			☆		
Minor Scales			☆	☆			☆			☆		
harmonic			☆	☆			☆			☆		
melodic			☆	☆			☆			☆		
natural	☆											
Modes (dorian/ phrygian/mixolydian)		☆										
Intervals												
Above a Given Note	☆			☆			☆			☆		
Below a Given Note		☆			☆			☆			☆	
Terms												
Expressional: basic		☆		☆			☆			☆		
Expressional: extended				☆			☆			☆		

A New Frontier☆

by Charles R. Hoffer☆☆

Many in our society believe that the arts are the exclusive domain of the academic elite or the gifted student. The idea of the arts as a basic component of education was advocated twenty-five hundred years ago, but it is still a debated issue in our society today. It is clear that we must address this issue if we are to truly educate our youth.

I am convinced that it is essential for *all* students to participate in a discipline-based arts curriculum. One reason, based on the ideals of American education, is that it is important for students to appreciate the historical and cultural perspective of their past. A more practical reason is that the arts promote critical thinking, problem solving, and creativity, which are basic in our technological society.

The academic bureaucracy contends that arts education for all of our youth is too expensive, that it is not relevant, and that it is inappropriate for minority and disadvantaged students. As principal of a small rural high school, removed from cultural centers, I can attest that the arts can thrive and students can excel in them.

The key to excellence in the arts is a partnership between the school and the community. As a principal, I urge administrators to be the leaders in advocating arts education for all students.

Norman E. Higgins, Principal,
Piscataquis Community High School
Guilford, Maine

Editor's note: Norman Higgins was one of seven secondary school principals whom the National Association of Secondary School Principals and the John F. Kennedy Center for the Performing Arts, Washington, DC, recently recognized for unusual commitment and support for excellence in arts education at the senior high school level.

What is the experience of most students with the music program during their high school years? It is tempting to answer the question by saying, "Not much." Only one student in three takes a music course during those four years, and the proportion for any one year is only about one in seven.[1] True, almost all students hear the band occasionally at an athletic event, and once in a while they hear a music group in a school convocation or concert. The school may not have an outstanding band or choir. In either case, the music program doesn't affect most students very much.

☆☆ Charles R. Hoffer is a professor of music and coordinator of music education at the University of Florida, Gainesville, and is currently president of MENC.

1 National Center for Educational Statistics. *Course Offerings and Enrollments in the Arts and Humanities at the Secondary School Level.* Washington, DC: U.S. Government Printing Office, 1984, p. 63.

Causes of the Situation

Why isn't a larger proportion of students involved in high school music programs? There are several reasons. One stems from the fact that in most schools the only music courses offered are performing groups such as bands and choirs. These groups are a necessary component of any school music program, and they seem to be especially valuable for those students who have above-average interest and ability.

A majority of students, however, lack either the desire or capabilities needed to be members of most high school performing organizations. The purchase of an instrument, years of practice, and perhaps private instruction simply require more commitment than many students wish to make in order to be active in music, even if they could achieve a level of competence that would permit them to continue. The student's choice usually seems to be: Either make a sizable commitment to performing music, or don't continue music study and activity.

A second reason for the small proportion of high school students in music courses is the lack of concern that music teachers (with a few notable exceptions) have about the many less musically motivated and able high school students. Teaching such students has not generally been seen as a way of achieving recognition in the profession. Leading performing groups and earning high ratings at festivals are the more usual means for earning status. Classes that do not perform publicly also lack the visibility that performing groups enjoy, so the applause of an audience and its motivation is lacking.

Music teachers are no different from other teachers: If they had their choice, they would prefer to teach the more able and interested students and leave the others to someone else. There are two dangers in this somewhat exclusive view of music education. First, it relegates music to a "special" status that is not in the mainstream of the school curriculum. Second, it results in a majority of students completing high school with a woefully underdeveloped understanding of music.

A third reason why music does not currently involve a majority of the students in America's high schools is the simple fact that it is not required for graduation. English, mathematics, science, and social science are required for every student, often for two or more years. No problems of small enrollment exist when a course is required. Until recent years neither music nor the fine arts was mentioned in the graduation requirements of most states, which was a major oversight. Between 1979 and 1987, however, the number of states mandating some type of fine arts study for graduation has grown from two to twenty-six.[2] Fortunately, the efforts to improve education during those years have included the fine arts, so that now the previous oversight has been at least partly corrected.

The Opportunity

The addition of a fine arts requirement for high school graduation in a majority of the states provides music educators with an exceptional opportunity to move music much further into the mainstream of the curriculum. It has opened up a new "educational frontier." It is the kind of situation that comes along only once in a professional lifetime if, indeed, it occurs even that often.

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2 Council of Chief State School Officers. *Arts Education and the States*. Washington, DC: 1985. Reproduced in *MENC Soundpost*, Spring 1988, pp. 8–9.

To seize this opportunity, music educators are going to have to make some changes and try some different approaches. For one, different methods of teaching music to nonperforming students between the ages of fourteen and eighteen need to be devised. These students cannot be effectively taught using approaches developed for twelve-year-olds, as Michael Jothen and Timothy Gerber point out in their articles. The middle school exploratory approach is not suitable for a high school course. Courses at this level should be goal oriented, not a series of exploratory experiences. High school classes usually meet daily for a semester or a year, and students are awarded academic credit for them. On the other hand, the scholarly approach of many college music appreciation courses does not meet the needs of high school students.

Materials need to be developed and published. MENC has brought out *Music in the High School: Current Approaches to Secondary School General Music* and is in the process of developing a book on model general music programs at the high school level, but no textbooks or other materials are currently available. In the "Idea Bank" in this issue, several teachers share ideas and strategies that have worked for them.

Most important, teachers need to be found, or more probably recruited and trained, to teach students in nonperformance classes. One of the purposes of this special section of *MEJ* [Music Educators' Journal] is to encourage more interest and knowledge on the part of music educators about how to teach such students. Few schools will have sufficient enrollment in such music courses, at least initially, to warrant employing a specially trained teacher in high school general music. Therefore, many choral and instrumental directors will need to teach one or two sections of such a course as a part of their teaching assignment.

More important than particular teaching strategies, however, is a positive attitude on the part of the teacher toward possible accomplishments by students who are not performers. A motivated teacher can often overcome limitations of experience and knowledge *if* he or she is willing to make the effort. On the other hand, a negative attitude and its resulting lack of motivation usually doom any teacher's effort regardless of his or her knowledge and training.

Because of the wide variety of schools and circumstances in which music courses need to be taught to high school students, probably no one course or approach is best for all situations. It seems more likely, as the "Idea Bank" demonstrates, that the teaching of music through different approaches is feasible. Sometimes these differing approaches will be the result of teacher abilities and preferences, and sometimes they will stem from the needs of particular situations.

No greater opportunity for advancing music exists in schools today than bringing into the music curriculum the 1.5 million students who never study music during their four years in high school. If music educators truly believe in the value of music for all persons, then they must move across the new frontier by developing music courses and activities for these students.

Reaching All Students: The Ultimate Challenge* by Timothy Gerber

According to composer and performer Frank Zappa, high school is neither a time nor a place, but a state of mind. At least that's how Zappa once a member of his California high school band, described this common denominator of adolescence. He was referring, of course, to what is known as the "high school mentality," a phrase that is not usually considered a compliment.

In his book, *Is There Life after High School?* Ralph Keyes reminded readers that many people never escape their high school mentalities. Indeed, the tendencies to compare and ogle physiques, judge social status, and brag about competitive conquests are adolescent traits that frequently last well into adulthood. For millions of Americans, high school experiences remain among the most memorable in the life span. As a result, Keyes claimed that our society is "shaped fundamentally by high school."[1]

If high school has such influence, then new graduation requirements in the arts will provide rich opportunities to refine the musical judgments of a generation. In many states, it has become possible to reach large groups of students whose public school music education regrettably had ended as early as sixth or seventh grade. Teaching this diverse population, however, will require a true egalitarian approach. As Charles Fowler has asserted, the music teaching profession has focused primarily on developing new generations of musicians and music teachers, leaving the education of the masses largely to chance. Music education, particularly at the secondary level, has been elitist. By and large, music teachers have not reached the general high school student, nor have they wanted to.[2]

Fowler pointed out that if it ever is to be considered basic, music instruction must be viewed as important for all students, not just a select few. Diane Ravitch offered a similar observation about the reform of high school curricula in general:

What the various task forces and national commissions are now saying is that our educational systems must take on the job of making all young people literate, and their definition includes both cultural and scientific literacy. No one knows whether it can be done, because we have never tried to do it on a mass scale.[3]

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1 Ralph Keyes. *Is There Life after High School?* New York, NY: Warner Books, 1977, p. 10.

2 Charles Fowler. "Music for Every Child Every Child for Music," *Musical America*, May 1986, p. 10.

3 Diane Ravitch. *The Schools We Deserve: Reflections on the Educational Crisis of Our Time.* New York, NY: Basic Books, 1985, p. 74.

To be sure, we have not tried music education on a mass scale in modern American high schools. Perhaps Mortimer Adler could have been referring to high school music programs when he observed that: Everyone is willing to agree that at least some portion of our school population can be given the high quality of basic schooling that we recommend. It is only when the recommendation is extended from some to all that anyone becomes skeptical and demurs on the grounds that we are going beyond the bounds of the possible.[4]

Many in our profession have demurred from teaching the total school population because they are too busy identifying and teaching the talented—or because their primary concern is preparing to defeat others in music contests. Some have resisted because they have no interest in teaching dull, unmotivated students enrolled in unglamorous classroom music courses. Others believe that developing a high school general music course is an unrewarding, Herculean task, currently complicated by the dearth of published course materials. Regardless of state requirements, these are weak excuses for not trying to reach everyone.

Teaching all students means relating to those who are average and below—those who occupy the bottom levels of class rank and ability. But what do we really know about the kids who never would darken the bandroom door? First, we know that most will enroll because doing so is a forced choice: They must elect something to satisfy their arts requirements. This fact alone will irk many students.

Second, we know that these students share a nearly universal penchant for listening to some sort of popular music. They normally do not engage in traditional cultural pursuits such as attending the symphony or ballet, but they do love music. Students' affinity for arts and entertainment, fed by an adulation for all types of performers, frequently leads to dreams of employment in these fields. Especially for students who would choose to be elsewhere, capitalizing on and expanding these established musical interests should offer a distinct advantage in launching new courses.

Leisure and Work

Demographic research gives us a helpful profile of the average high school student. We know, for example, that teenagers watch inordinate amounts of television. According to one study, the average graduating high school senior will have spent roughly eighteen thousand hours glued to the tube, but only twelve thousand hours in the classroom.[5] Another investigation of more than four hundred predominantly white, middle class, fifteen- to sixteen-year-old boys revealed an average of 3.1 hours of daily television viewing. The researchers claimed the boys' well-being correspond to the relative amounts of television watching: Light television viewers were found to be more physically fit, outgoing, imaginative, and intelligent than were heavy television viewers.[6]

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4 Mortimer J. Adler. *Paideia Problems and Possibilities.* New York, NY: Macmillan, 1983.

5 Robert Benenson and Sandra Stencel. "Pressures on Youth," *in Education Report Card: Schools on the Line.* Washington, DC: *Congressional Quarterly*, 1986, p. 152.

6 Larry A. Tucker. "Television, Teenagers, and Health," *Journal of Youth and Adolescence,* Volume 16, Number 5, 1987, pp. 415–425.

The average American child also watches nearly twenty thousand television commercials each year. That amounts to approximately 250,000 commercials by the time most teenagers are juniors or seniors in high school. These strong consumer influences are more profound than we'd like to admit because even before they reach high school, adolescents demonstrate an intense concern for having money in their pockets.

Making money actually occupies tremendous amounts of teenagers' time. Sure, some hold jobs to save for college expenses. At the other extreme, some kids must work so they can help to pay family bills. However, for most high school students, a job provides the cash to buy clothes, cars, music, audio gear, and entertainment.

In some high schools, more than half the junior and senior classes leave school early for work. Rather than elect additional courses, many students diligently look for ways to shorten their academic schedules so they can increase their time at work. Unlike the makeup of our traditional performing ensembles, general music courses will include many who leave school immediately after fifth period. It probably is fair to claim that these students will not view their required music courses as high priorities in their lives. As some high school students bluntly have observed, taking a music course won't help them get a job.

Study Time

If American high school students spend too much time working and watching television, they certainly spend too little time studying—a fact reflected in the illiteracy rates and generally low levels of common knowledge. Of course, dropout figures are best understood when linked to individual schools, but the fact remains that millions of American teenagers never graduate from high school!

In their attempts to keep kids in school, many educators have watered down curricula to the point that students receive scant intellectual stimulation. For example, in case studies of "American high schools, Philip Cusick has described "an endless search for elective subjects to attract and interest students. 'Girl talk,' 'what's happening,' 'personal relations,' 'man-to-man,' and 'troubleshooter' were some of the electives that people created in English and social studies."[7] Unfortunately, similarly thin courses are offered in some music curricula.

We frequently read that one goal of music in general education is to help students become more intelligent "consumers" of music. Aside from its simplistic nature, however, the major problem with a consumerist philosophy is that it can lead to curricular softness. Ravitch has criticized the tendency as follows:

7 Philip A. Cusick. *The Egalitarian Ideal and the American High School.* New York, NY: Longman, 1983, p. 69.

The guiding principle, it seemed, was to give students what they wanted; in this way, they would stay in school longer, have higher motivation to learn, and cause less trouble while there, while adults could compliment themselves for having met the needs of their students without using coercion.[8]

In spite of all the catchy courses and varied elective options, the idea of treating students as consumers has failed to accomplish music of lasting educational value. In fact, the great majority of senior high school students do not seem motivated to pursue any topic beyond minimal requirements. What really captivates them in school? Apparently, there is little learning they really like. For example, Robert Hampel reported that "most students cared primarily about friendships, sports, sex, television, and music. When asked by Goodlad's staff in 1977 what they liked best about high school, students chose 'nothing' ahead of either 'teachers' or 'classes I'm taking.'"[9]

Curriculum Guidelines

Although discouraging, these are fair characterizations of many students in today's high schools. Such descriptions underscore the fact that teaching adolescents is not easy in any required class. Indeed, most general music teachers know how tough it is when youngsters deliberately show their indifference toward classwork. The point is that designing general music courses will require the best thinking of every high school music staff. Although there are no easy answers to the curriculum development problem, we can derive from research several guidelines that may assist our efforts.

First, it is often helpful to remember that students filter virtually everything that happens in the classroom through an individual teacher's personality. In fact, some adolescents may find that the way teachers treat them is more important than the subject matter itself. As Haim Ginott has observed, "I am the decisive element in the classroom. It is my personal approach that creates the climate. It is my daily mood that makes the weather. As a teacher I possess tremendous power to make a child's life miserable or joyous."[10] In effect, "the medium is the message" in today's classroom: students often are unable to distinguish between the teacher and the content.

Considering the wealth of aesthetically powerful music available for use in general music courses, it is reasonable to conclude that the music itself is less of a problem than the teachers and their methods of presentation. Yes, we need to be knowledgeable about students' musical passions, but other than some variant of a pop-rock-soul survey, what kind of music course would both appeal to and benefit the total high school population? To avoid watered-down courses that cater to the common musical interests for the average student, we need to feature music that students are not likely to hear in casual settings. It is crucial to determine what a music course uniquely can offer that is not available on the street.

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8 Ravitch, p. 69.

9 Robert L. Hampel. *The Last Little Citadel: American High Schools Since 1940.* Boston, MA: Houghton Mifflin, 1986, p. 151.

10 Haim G. Ginott. *Teacher and Child.* New York, NY: Macmillan, 1972, p. 13.

Second, if the ultimate trick of teaching high school is to challenge and interest everyone enrolled, then teachers themselves must be equally challenged and interested in the courses they teach. Most high school teachers are vitally committed to their performing groups. This level of professional interest stands out as one feature that characterizes effective teachers in all disciplines: Motivated teachers are more likely to arouse the curiosity of their students. When this happens, students often invest more effort in their classes. There is no good reason why teaching music in non-ensemble settings cannot be just as challenging or rewarding as teaching performing groups.

Third, if students learn what they do, then we need to ascertain if listening to teachers talk is what we want them to learn. There is plenty of evidence to suggest that even at the high school level, students respond most favorably to learning situations that provide concrete, activity-oriented experiences. Moreover, students often prefer courses that develop tangible musical and analytic skills. Courses featuring active learning (such as guitar, songwriting, music and computers, and keyboarding) produce greater enthusiasm among adolescents that do relatively passive courses (such as survey of jazz, musical theater survey, and introduction to opera).

When planning for instruction, it would be helpful to consider the research with high school students that indicates that "intrinsic motivation is relatively high in informal activities like group work and discussions. This is also when students are most happy and active. Passive activities like listening to the teacher or to other students are much less pleasant."[11] Students might benefit most from courses that require them to solve interesting musical problems in the context of small-group rehearsals and discussions. The drab formality of most college lectures, still a vivid memory for many teachers, is hardly a model for reaching today's high school students!

Finally, we need to push students to ask and answer questions that seek more than factual information. When we test students by asking them to cite musical facts, we are evaluating little more than the ability to memorize. Since music involves so much more than knowledge and comprehension—the two lowest levels on Bloom's taxonomy of educational objectives for the cognitive domain[12]—we must have the courage and creativity to ask students to think critically, to analyze, to synthesize, and to make reasoned judgments for which they may be held accountable.

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11 Read Larsen and Mihalyi Caikazentmihalyi. *Being Adolescent: Conflict and Growth in the Teenage Years.* New York, NY: Basic Books, 1984, p. 206.

12 B.S. Bloom et al., (eds). *Taxonomy of Educational Objectives: The Classification of Educational Goals.* Handbook 1 Cognitive Domain. New York, NY: David McKay, 1986.

The Challenge

The challenge of teaching everyone in today's high schools may prove to be more taxing than we imagine. We will encounter some pretty tough customers: More than a few will come to us with teacher resistant attitudes and a deaf ear to anything other than "heavy metal" heroes. Many will admit they love music but can see no good reason for music study. Yet, we must remember that general music instruction remains unique because its primary purpose is to refine the aural perceptions and musical curiosity of all students. We should make every effort to cultivate their tastes while broadening their understanding of musical culture at large. Since no other course in the curriculum does this, general music should be viewed as a key component of high school education.

Ultimately, we need to help high school students acquire well-developed tonal memories so that they can perceive what is actually happening in the music they hear. We must enable them to explore and discuss what music conveys and how it has done so throughout history. Moreover, if we want to encourage students to open their minds to new and unfamiliar music without prejudging it, we need to stimulate individual musical imaginations. By doing that, general music courses may become less generally disliked and more personally meaningful.

The Band Director in a New Role☆

by John C. Carmichael☆☆

In the first article of this special focus section, MENC President Charles Hoffer states that until enrollment in high school nonperformance classes is large enough to warrant employing specially trained teachers, directors of high school performance groups will be needed to teach nonperformance music classes. Because of this need, performance teachers in many parts of the country are reexamining music education goals and philosophy. They have rediscovered that performance teachers and nonperformance teachers share several goals. Both try to help students develop musical understanding and aesthetic sensitivity. They know that all high school students, regardless of the classes, deserve the right to a comprehensive music education. Many school music programs, however, do not live up to this expectation.

A Satisfying Job

Band directors usually derive great enjoyment from producing a successful marching band show or a sensitive performance of significant band literature. Such enjoyment is one of the important payoffs of band directing. As a result, some high school programs become product oriented, especially when directors fail to consider the broad musical needs of their students. When, for whatever reason, excessive emphasis is placed on overly strict performance demands, directors reinforce an elitist view that implies that it is the responsibility of the music department to serve the needs of only those students who qualify for membership in the school's performing ensembles. Teachers in these programs may overlook students who want to learn more about music but cannot qualify or do not wish to specialize in performance.

If the only way to teach music to high school students were through performance, it would be reasonable to expect a consistently healthy enrollment in music programs that have competent music instructors. This is not always the case, however: Current instrumental music instruction involves only a small portion of the student population. Even when students have the option of taking noninstrumental music in the form of chorus, the majority of students in most high schools must still participate in performance groups if they want access to music instruction. Nonperformance courses are seldom offered.

For whom is music education intended? As a band director, I believe that there should be appropriate music courses available for *all* students. I also believe that band directors share the responsibility to see that such courses are offered. Furthermore, if no specially trained teacher is available to teach the nonperformance class, the band director should teach it.

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The band director or other instrumental music teacher who teaches classes in nonperformance music can receive many benefits. By teaching nonperformers in the classroom, instrumental music teachers can broaden their contact with the school population they are employed to serve. There may even be some recruitment value for performance, although this should not be a priority. The greatest benefit to instructional music teachers, however, may come from the knowledge and enjoyment gleaned from teaching music in a new situation and the satisfaction derived from bringing to the students an expertise and opportunity that would otherwise not be available.

Adapting Expertise

While learning to teach this new class, instrumental music teachers will find that they have many skills and areas of expertise that can be adapted to teaching a general music course. Numerous general music activities that involve listening, creating, and performing are suitable for nonperformance classes. Here are some specific competencies of instrumental music teachers and suggestions of ways they can be put to work in nonperformance music classes:

1. The instrumental music teacher knows about instruments and instrumental performance and can offer students a hands-on introduction to band and orchestra instruments. Additionally, the teacher can demonstrate basic instrumental techniques and perform simple melodies. With guidance, some students may learn to play simple songs on selected instruments. The real benefit to students, however, may be in the transfer of this learning to listening skills.
2. The teacher can teach (or learn to teach) a unit in recorder or guitar or both.
3. The teacher can lead the class in a hands-on exploration of percussion instruments and can help students to play simple percussion works they have written for their classroom ensembles. Such a unit of instruction can include study of basic rhythm notation and musical forms. The use of standard concert percussion for these activities would be more appealing to high school students than would the use of classroom percussion. The motivation afforded by using standard percussion instruments can be a plus for the teacher and for the course itself.
4. The teacher can introduce several marching maneuvers, choreographed to recordings such as "Stars and Stripes Forever." The coordination of movement to music is a proven method of teaching numerous concepts, including form, pulse, subdivision, tension and release, counterpoint, and dynamics. Only the imagination of the instructor limits the possibilities. Students might enjoy viewing their achievement on videotape. This activity may result in greater student appreciation of the marching skills that the members of the marching band have learned.
5. The teacher should be aware of popular music trends and should be prepared to use popular music to introduce a study of musical elements. Instrumental teachers may be especially well qualified for this endeavor if they happen to conduct stage band or some other group with a popular orientation. This could be an effective way to transfer appreciation to formal art music. Studies suggest that instrumental selections that are fast and loud are especially attractive to most students and facilitate the desired transfer of appreciation.

6. Like other music teachers, the instrumental teacher is skilled in score study and can teach students to follow simple music notation. Students can follow a notated line or motive while listening to a recording of a famous masterwork. The potential for aiding students' perception of musical sound through visual means is significant. In addition, students can benefit from seeing an actual or videotaped performance of the music they have studied.
7. The teacher can use various school performance ensembles to present selected musical concepts. Such occasions can also provide opportunities for members of the general music class to develop appreciation for the performance skills of their peers. Instrumental music teachers . . . have many skills and areas of expertise that can be adapted to teaching general music.
8. The instructional teacher who arranges music for half-time shows of the marching band using computer, synthesizer, drum machine, sequencer, and MIDI interface can develop a unit to introduce this technology to the general music class. Many students are fascinated with electronic music and will jump at the opportunity to learn about synthesizers and computers. (A separate electronic music class would be an appropriate nonperformance offering.)
9. The teacher can use pre-existing lesson plans, such as those found in the Florida Department of Education's course guide, *Introduction to Music Performance*.[1] These plans can be adjusted to fit individual situations.

Getting Involved

While working with the writing team that produced the Florida course guide, I became convinced of the need for more nonperformance music courses for high school students, and I was also convinced that instrumental music teachers should become more involved in guiding high school educators and administrators toward using a music curriculum that educates inclusively, rather than exclusively.

In the process of philosophical re-examination of the goals of performance and nonperformance music instruction, the instrumental music teacher may also come to adjust the goals of performance-oriented groups to include a broader base of study. Music educators should use a comprehensive approach to performance groups and include nonperformance music courses in the curriculum. Both of these types of courses should stress the development of aesthetic sensitivity. With these efforts, music education will stand a better chance of producing the musically educated public that has long been the goal of our profession. Such a goal deserves the support of all music educators.

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1 For a copy of this publication, contact June Hinckley, Florida Department of Education, Knott Building, Tallahassee, Florida 32399, USA.

High School General Music in Action☆

Idea Bank

Music criticism

When it comes to classifying and expressing opinions about musical styles, there is probably no group of people more vocal than high school students. This has become more apparent to me while teaching a high school general music class. Naturally, we would like our students to be fair and responsible when discussing all types of music, but they often tend to criticize without foundation or understanding. One of my goals as a teacher is to give the students the language they need to make value judgments about the music they listen to as well as the music that others may prefer. I set a high priority on instilling toleration for others and their choices in music.

My first step in approaching this task was to make an excerpt tape to play in class. I selected twenty compositions from styles that included rock, pop, jazz, classical, and country. I chose some selections that were current popular tunes and some that were as obscure as possible to these young people. I recorded about fifteen to twenty seconds of each selection, arranged the excerpts "back to back," with no time lapses, and alternated periods, tempi, styles, and media (between vocal and instrumental works). The resulting tape is a musical montage that is both entertaining and challenging to the students.

As the tape is played in class, I ask the students to write the name of the selection and the composer or performer if they can. In addition, I ask them to include a few comments to describe their reactions to the music. I do not coach the students on what to write; instead, I let each person use his or her own words. The reactions are usually predictable, but there are a few surprises now and then.

This exercise serves as a point of departure for subsequent lessons in the language of criticism. In their comments on the taped montage of examples, many students may indicate a preference for jazz but know very little about its form. Perhaps the opening theme of John Williams' "Star Wars" is powerful and familiar to them, but they are unaware of the theme and variations technique the composer has used in structuring his composition.

The next section of discussion centres around slightly longer music examples of two to three minutes. It is important to understand that, even at the high school level, students' attention spans are limited. I have found that their interests begin to wander after more than three minutes of listening to music. It would be absurd for a teacher to sit in the office, leaving the class to listen to a recording of Beethoven's *Symphony No. 5.*

For this second listening experience, the students must write short essays about the selections played. At this point I *do* coach the students by telling them they must support their criticisms with "believable" remarks. They are not allowed to write things like "that's dumb" or "that's boring" (even if it is!); they must explain *why* it is boring. The usual result is evidence that students lack skill in handling the language of music criticism. This exercise serves as a pretest, providing a point of departure from which the teacher can launch into a study of form, texture, or numerous other music concepts and better equipping the teacher to help the students become more intelligent performers and consumers of music—*Brian N. Lanier, choral director and general music teacher, West Orange High School, Winter Garden, Florida.*

Developing Listening Skills

Young people *hear* music constantly in their cars or in their homes, while they jog or while they shop, but they rarely *listen* to music. Listening is an active process that involves both the ear for reception of sound and the brain for organization and interpretation of sound. As music teachers, we must help students develop listening skills and challenge them to engage their minds as well as their ears for successful listening.

With this goal in mind, I created four modules to help high school general music students develop listening skills. Each module consists of an instruction booklet, a cassette tape, and pretests and posttests to measure learning gains.

The materials are intended for students who have not previously had the opportunity to learn about formal design in music. The first module serves as an introduction to unity and variety in music and includes aural comparison of phrases and melodies. The remaining modules give students the opportunity to learn about the discriminate aurally between theme and variation, ternary, and rondo forms.

Choosing appropriate music was crucial in making the coordinated listening tapes palatable for high school general music students. I chose examples from the standard classical repertoire, representing a variety of styles, primarily from the Romantic and contemporary periods. I included compositions written for pipe organ, piano, choir, and various orchestral sections, but the majority of the selections were scored for full orchestra. I selected compositions that were clear and unambiguous representatives of the forms that we studied.

The tempi for most selections range from moderately fast to fast (♪ = 100 to 160). I used brief examples, often excerpting sections to ensure that young listeners would not become impatient or bored. All of the excerpts were extensive enough to firmly establish the form of the example, stopping only after a cadence.

To provide for the wide variety of abilities often found among general music students, I designed the modules for individual use rather than for a large group. Instructional time was flexible, allowing for different reading rates as well as for the need for additional review. Students had the option of rewinding the tape to listen to musical examples again.

I tested each module and revised the materials according to student performance, basing changes on improving aspects of instruction such as length, clarity, style of language and coordination between tape and booklet. After adjusting the materials, I used them in a field trial with twenty high school students.

When asked to express their feelings about studying the materials, most students responded that they "enjoyed" or "really enjoyed" the experience. A few reported that "it was okay," and only one student stated that he "disliked it." These responses, as well as the level of student performance and my own observations about students' promptness and perseverance in their work, seemed to indicate that the individualized modules are a pleasant and effective way for students to develop skills in aural discrimination of selected musical forms.

I have used these materials successfully with novice listeners in large-group settings as well as in the individualized format. I will be glad to share my materials with other teachers and help in adapting them to specific settings.—*Barbara Brinson, assistant professor of music education, Southern Methodist University, Dallas.*

Performing in Small Groups

Teaching performing arts to the general student can be very exciting, and it can also be quite challenging. Small-group activities must be provided to accommodate the various skill and ability levels of the students in the class. Regardless of the unit of study, there are some students who learn on their own and quickly meet criteria and other students who need individual attention and more time.

During a performance unit on soprano recorder, I arranged the entire class into groups of three to five students. My first thought was to group students according to their ability level. This procedure posed problems, however, because the slower group needed constant attention, the fast group became bored after playing the songs correctly one or two times, and the group in the middle attained performance skills unevenly.

My revision of the group structure proved to be much more successful and rewarding, as measured by the students' performance and their eagerness to remain in small groups. First, I placed one of the faster learners in each group to act as role model, leader, and group motivator. Next, I paired that student with a slower student who needed constant help, encouragement, and sometimes even social reinforcement. The remainder of each group consisted of students with moderate ability. At this point I gave each group time for members to talk with one another. Students in this class did not know one another, so this time was useful for establishing group rapport and reducing performance anxiety. The social interaction among group members also turned out to be a powerful motivation tool.

There were several benefits from this type of grouping: (1) I obtained an expanded amount of music appropriate to the groups, because I could choose among the many available two- and three-part selections that contain parts of varying difficulty. The quicker learners were responsible for learning all three lines, the slower learners could choose to learn any one line, and the others could choose any two lines. (2) All students grew toward musical independence because individual needs were dealt with and members were not "lost in the crowd." (3) The fast learners were challenged musically as role models and were given a sense of responsibility as group leaders and motivators. (4) The slower learners were able to receive help and encouragement from the group leaders as well as from other students. (5) Students seemed to transfer their enjoyment in participation in the group to enjoyment of the class and of music.

The most rewarding experiences for me came when I watched and listened to rehearsals of each group, saw group members acting responsibly, and observed growth in the students—both musical and social growth. I was able to spend the time needed with each group and with individuals. Students displayed pride as they developed confidence in playing their selections. Their enjoyment of small-group work opened an avenue of teaching that can be transferred to other units of study.—*Frederick A. Williams, general music teacher, Lincoln High School, graduate student, Florida State University, Tallahassee.*

Finding the Money

Teachers and music supervisors sometimes think they can relax when they have overcome the hurdle of convincing their administration that a high school general music class is just the course to round out their music curriculum and to meet the needs of students who are not "turned on" by large performance ensembles. Imagine their dismay when they discover that there are no books, no music, and no equipment available to teach this class properly. Sometimes such a blow makes all concerned question whether general music is really worth the effort. Others summon their creativity and find interesting solutions to the budgetary problem.

One of the most imaginative ways I have heard of to purchase piano lab equipment for general music instruction was developed by a teacher whose school was used as an adult community education center at night. She convinced the principal of the night school to split the cost of purchasing the lab with her principal. The adult school initiated a piano course for adults that was highly successful, and the cost, when spread out over several years, was about $25 to $30 per student. Because the night school principal had a little extra money in his textbook budget, the teacher convinced him to buy needed materials for both the night class and for her general music class. The fees paid by the community school students covered the cost of all repairs. Both the community school and the high school benefited from her creativity.

A teacher in another school sent home information before Christmas about a sale that a discount store was having on lap-sized electronic pianos. Most of this teacher's students, along with millions of other youngsters, received their own electronic pianos as Christmas gifts last year. This group used the pianos in their general music classes and really learned to play their instruments. The principal supplemented the classes with a few additional pianos so that no student would be left out. Another teacher convinced the band director in his school to let the general music class use

the percussion equipment after marching season. His students were thrilled to be using "real" instruments.

Some music teachers regularly add to their music libraries by keeping tabs on how much money the principal has left in the textbook account. These enterprising souls always have a list of low-cost items that can be purchased with these funds. Over time, these teachers have significantly supplemented their general music classes, seemingly with little official support. These creative teachers have eventually been able to overcome their "stepchild" status and have avoided the need to scrounge for materials. Most important, they did not resort to candy or candle sales to equip their music programs: They used the schools' resources creatively and worked with the administration and other teachers.

Finally, some teachers have gone outside their schools and solicited grants. School districts often have in-house grants to sponsor creative projects that teachers develop. Funds are available under chapter 2 of the Education Consolidation and Improvement Act of 1981 "to provide initial funding to enable state and local agencies to implement promising educational programs that can be supported by state and local sources of funding after such programs are demonstrated to be effective." The authors of the 1988 reauthorization of that act focused especially on the performing and creative arts as "programs designed to enhance personal excellence of students and student achievement."

Seek and ye shall find. Money is available to enhance and expand the general music curriculum: You just have to look for it.—*June Hinckly, music consultant, Florida Department of Education, Tallahassee.*

One State's Answer

A number of high schools in Indiana have begun to address the need to provide effective music and arts courses for students who are not in performance classes. This action is a reaction to the state's increased graduation requirements and an effort to ensure that every graduating student has completed course offerings in the arts. Several school districts have developed a policy statement indicating that arts education plays an important role in the education of all students, and these districts have local graduation requirements beyond those required by the state.

Teachers have introduced courses in beginning keyboard instruction that focus on electronic keyboards and synthesizers. In some schools that offer these courses, there are not enough instructional periods or keyboards to keep up with enrollment. The faculties of several high schools have adopted new humanities courses that focus on music and the arts. These courses are taught by teams made up of music, art, language arts, and social studies teachers.

One high school in Indianapolis has implemented a music careers course. The course is designed to provide students with an overview of the many career opportunities available in music as well as beginning instruction in keyboard, composition with synthesizers, and recording techniques. Guest speakers and professional artists make frequent visits to the class. The Indiana Department of Education is currently completing an assessment of ideas like these that will be presented to the State Board of Education, the Indiana Music Educators Association, and other arts organizations and agencies.—*Jeffrey H. Patchen, music and arts consultant, Indiana Department of Education, Indianapolis.*

Variation and Improvisation

Helping students understand the concepts of both improvisation and variation can be a challenging experience. Often, it is very difficult to get across the idea that musicians, those working in the jazz idiom as well as composers of classical music, can take a melody and form new music from it. Here is one plan to help demonstrate this concept even for students with minimal background in music.

1. Point to the correspondence between improvisation and theme and variation. Using examples such as *Paganini's Twenty-Four Caprices* for violin, the Andantino from Schubert's "Trout" quintet, or Gershwin's *"I Got Rhythm" Variations*, point out the development of new versions of the original theme as they occur. Explore all the characteristics that can be found in the variations studied.
2. Explain that jazz players commonly use this same approach during their solos. Using several works, such as the rendition "Camptown Races" on the album *Dave Brubeck's Greatest Hits* (Columbia CS 9285) or "Button Up Your Overcoat" from *Peter Nero in Person* (RCA LSP-2710), help the students realize that this same concept of theme and variation is also used in jazz. The students will probably enjoy being given a chance to identify the new versions of the original theme.
3. After listening to the compositions, ask the students how those cast in classical theme-and-variation form differ from the jazz solos and explore the ways in which they seem similar. Be sure to point out that the jazz players did not necessarily completely think out their solos before performing.
4. Finally, ask the students to find examples of improvisations and theme and variation and bring them to class. You can play their examples, which can be from any genre, in class and discuss how well they fit the two categories being studied.

This focus on the characteristics of contemporary improvisation and classical theme and variation can achieve a great deal for your class. You can find some ideas for continuing this development in Ivan Olson's *Developing Musical Awareness* (St. Paul Minnesota: G-L Arts Production, 1988). In addition to helping your students develop an appreciation for and knowledge of some important musical works, you can use this technique to stimulate their interest in the connections that exist between the music of the past and that of the present.—*James W. Coons, graduate assistant, Texas Christian University, Fort Worth.*

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