

# Course Profile

## **Music**

Grade 9

Open

• *for teachers by teachers*

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## Unit # 1

**Title:** Listening

**Time:** 25 Hours

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### Unit Description

This unit involves listening to live and/or recorded performances to understand the language of music, its historical and cultural context, and how effectively its composers and performers communicate to their audience. The music analyzed will be drawn from a range of cultures and the Catholic faith tradition. This unit is intended to develop in students an understanding and appreciation of music through practical skills including interval, melodic and rhythmic exercises through creative work.

### Strands & Expectations

**Ontario Catholic School Graduate Expectations:** 2a,b,c,e; 3b,e; 4b,e,f,g; 5b,c,e,g,h; 7f,g  
**Strands:** Analysis, Creation, Theory  
**Overall Expectations:** MAV.01X, 02X, 03X, 04X, 05X, MCV.01X, 02X, 04X, MTV.02X, 03X  
**Specific Expectations:** MAI.01X, 02X, 03X, 04X, 05X, 06X, 07X, MA2.02X, 03X, 04X, 05X, 07X, MC1.01X, 02X, 08X, 11X, MC2.02X, 03X, MT1.01X, 05X, 09X, 11X

### Activity Titles (Time and Sequence)

Activity 1	Jazzing It Up - New Orleans Dixieland to the Chicago Style	180 min
Activity 2	Musical Textures	300 min
Activity 3	Let's Talk Music	240 min
Activity 4	Clapping is the Way	180 min
Activity 5	Train Those Ears To Listen	180 min
Activity 6	Another Look At Intervals	180 min
Activity 7	Computer Music Applications	240 min

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## **Unit Planning Notes**

A sound system, television and VCR in the classroom are vital audio-visual aids. Texts such as theory books, sight reading and ear-training materials and examples of appropriate repertoire are necessary. Equipment such as computers, MIDI and Internet access keeps students abreast with the changing advancements and requirements in modern technology.

## **Prior Knowledge Required**

Students must demonstrate an understanding of the basic elements of music through listening, performing and creating activities. It is important that students be well-versed in playing instruments and singing with expression and proper technique; use the musical terminology associated with the specific expectations for grade eight correctly; read, write, and perform musical notation accurately and fluently; communicate their understanding and knowledge of music in appropriate ways; and, identify and perform music of a variety of cultures and historical periods.

## **Teaching/Learning Strategies**

The teaching and learning strategies will consist of brainstorming, conferencing, group work and listening activities. Students will engage in critical analysis and reflective learning activities. Through group discussions, teachers will identify the effectiveness of activity design and encourage students to modify and improve activity development.

## **Assessment/Evaluation**

Students will engage in formative and summative assessments in order to ensure that overall, specific and Catholic expectations are being met. Assessment strategies will consist of the following methods: personal communication through journals, logs, conferences and self-assessment; paper and pencil tests in the form of quizzes, mid-term and final exams; and formal and informal observation. Students will be assessed through performance and theoretical applications. Assessment tools will include checklists and anecdotal comments to students.

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## Activity #1

### Title: Jazzing It Up - New Orleans Dixieland to the Chicago Style

**Time:** 180 minutes

### Description

Through the examination of historical events and the study of jazz music, students will gain understanding and insight into the significance of jazz music in society. The students will gain deeper understanding through listening to recorded examples of Dixieland music and the study of the people who helped to shape and influence one of the most popular musical styles of the 20th century. The analysis of the musical style and structure of the era will enable students to further distinguish between the New Orleans and Chicago style of Dixieland music.

### Strands and Expectations

#### Ontario Catholic School Graduate Expectations:

The graduate:

- Achieves excellence, originality, and integrity in one's own work and supports these in the work of others. (5g)
- Respects and understands the history, cultural heritage and pluralism of today's contemporary society. (7g)

**Strands:** Analysis, Creation

#### Overall Expectations:

At the end of Grade 9, students will:

- demonstrate an understanding of music history and its cultural context. (MAV.01X)
- demonstrate the ability to listen attentively and with discernment to live and recorded music, using the stages of critical analysis (initial reaction, description, analysis, interpretation, and judgement). (MAV.02X)
- demonstrate an understanding of the effects of music education on themselves and their peers. (MAV.03X)
- demonstrate an understanding of the function of music in society. (MAV.04X)
- identify connections between music education and various careers. (MAV.05X)
- make artistic decisions that affect the stylistic accuracy of their playing or singing (e.g. articulation, phrasing, posture, dynamics, tone quality, intonation, rhythm, balance, blend, etc.) (MCV.02X)
- demonstrate an understanding of a broad overview of the historical and stylistic context of music (MTV.03X)

#### Specific Expectations:

Students will:

- identify and describe, orally and in writing, how the elements of music work together to establish historical style and cultural context in a variety of music, dealt with chronologically, conceptually, thematically, and/or by genre. (e.g., *chronologically*: Baroque, Classical, Romantic, contemporary, development of jazz, evolution of popular music, etc.; *conceptually*: rhythmically-oriented music, melodically-oriented music, loud or quiet music, music of a specific texture, etc.; *thematically*: music for celebration, music for dance, music for film, music for rituals, music that tell stories, patriotic music, etc.; *by genre*: impressionism, ragtime, big band, jazz, rock' n' roll, Kodo, Ghanaian drumming, aboriginal songs, Canadian maritime music, etc.) (MAI.02X) ✚
- analyse the quality of their own and their peers' performances, using appropriate music vocabulary to suggest ways of improving those performances. (e.g., "style/groove", "intonation", "tone quality", "dynamics", "articulation", "phrasing", "rhythm", "balance and blend", "overall effect") (MAI.04X) ✚
- accurately play or sing notated or stylistically correct articulations (MC1.01X)

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- play or sing with an understanding of musical phrase structure: notated, improvised, or stylistically correct (MC1.02X)
  - use appropriate terminology to describe how repetition and contrast of musical elements are used to organize sound (MT1.11X) ❖

## Planning Notes

- A sound system and recordings will be required for the listening portion of the activity.
- Students will need to have journal or log books for self-reflection activities.

## Prior Knowledge Required

1. Students will need to have an understanding of the characteristics of different historical periods in order to draw comparisons between the structure and style of Dixieland and Western European music.
2. A brief understanding and definition of the key features and elements of jazz is also required.

## Teaching/Learning Strategies

1. Students will listen to an example of New Orleans jazz. (e.g., “Mississippi Mud”, “Bill Bailey”)
2. Students will identify and reflect upon the kind of music they are hearing. They will comment about what they are hearing by writing it in their journals.
3. Students will then engage in a discussion about what they have just heard using the following points:
  - What is the style of music that you are hearing? Where does it originate?
  - What pictures are you seeing in your mind as you listen?
  - What instruments are being used in the performance? (including vocals)
  - How would you describe the structure (sections) of the song? e.g. introduction, head, solos, etc.
  - Define improvisation. (Compare with Catholic Jazz Rap, “Kumbya” - Fr. Stan Fortuna, Macedonian Improvisation, “Ergenski Dance” - Ivo Papasov and his orchestra)
  - How did this type of music shape the future of music?
4. Repeat steps above with examples of Chicago-style Dixieland. Note differences between the two styles.
5. Why did the Dixieland music style move north?
6. Discuss the parallel piano styles occurring in New Orleans Ragtime and Chicago Boogie-Woogie.
7. Students will learn to perform a period music work (e.g., “The Saints”).
8. Assign a Dixieland work to student groups of four or five - They will analyze, perform and present their work with the following considerations: Style (New Orleans or Chicago); Sections of the work (introduction, head, solos (improvisation), return to head, ending etc.); Instrumentation; Unique features.  
“Al Hinna” (Improvised - Egyptian folk-singing tradition)  
N.B. Diagnostic assessment of students’ abilities is necessary.

## Accommodations for the Activity

1. Provide audio taped samples for reference and study purposes.
2. Pair or group students for presentations.
3. Provide alternatives to formal written assignments. (e.g., collage, picture essay, taped audio presentation)

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## Assessment/Evaluation

1. Reflections - reading response journals, probing questions and statements. (MAV.01X, 02X, 04X)
2. Observation - formal teacher observation, informal teacher observation. (MAV.03X)
3. Performance Assessments - demonstration of performance of repertoire in solos and ensembles, diagnostic assessment of abilities, demonstration of jazz techniques, presentations of period work, essays and reports. (MAI.04X) (MC1.02X)
4. Paper and Pencil Tests - teacher-created. (MAI.02X)

## Resources

1. CD: Balkanology - “Ergenski Dance”: Ivo Papasov and his Orchestra - Rykodisc, 1991.
2. Listening Guides for Jazz - Sharon J. Camblin and Bruce A. Camblin, J. Weston Walch Publisher.
3. The Making of Jazz, - James Lincoln Collier, Dell Publishing Co., 1979.
4. Jazz Anyone? Play and Learn Book I and II, (with CD), Belwin Mills Publishing Corporation, 1996.
5. CD: Fr. Stan Fortuna CFR: Sacro Song - “Kumbya” - Francesco Productions, 1998.
6. Music: The Art of Listening (with Cassettes) Jean Ferris, Wm. C. Brown Publ., 2nd Ed.1988, p.298-305.
7. Dixieland Ensemble Paks - Hal Leonard, 1986.
8. “Al Hinna”, Simon Shaheen - The Music of Mohamed Abdel Wahab, Mango Records, 1990.

## Activity #2

### Title: Musical Textures

**Time:** 300 minutes

### Description

Through the examination of various listening examples of music representing the Renaissance, Baroque and Classical Musical Eras, students will gain an understanding of monophonic, homophonic and polyphonic styles of music.

### Strands and Expectations

#### Ontario Catholic School Graduate Expectations:

The graduate :

- Respects and affirms the diversity and interdependence of the world’s peoples and cultures. (7f)
- Respects and understands the history, cultural heritage and pluralism of today’s contemporary society. (7g)

**Strands:** Analysis, Creation, Theory

#### Overall Expectations:

At the end of Grade 9, students will:

- demonstrate an understanding of music history and its cultural context. (MAV.01X) ❖
- demonstrate the ability to listen attentively and with discernment to live and recorded music, using the stages of critical analysis (initial reaction, description, analysis, interpretation and judgement). (MAV.02X) ❖
- demonstrate an understanding of the effects of music education on themselves and their peers. (MAV.03X) ❖

- demonstrate an understanding of the function of music in society. (MAV.04X) ❖
- identify connections between music education and various careers. (MAV.05X) ❖
- make artistic decisions that affect the stylistic accuracy of their playing or singing (MCV.02X)
- demonstrate an understanding of a broad overview of the historical and stylistic context of music (MTV.02X)

### Specific Expectations:

Students will:

- identify and describe, orally and in writing, how the elements of music work together to establish historical style and cultural context in a variety of music, dealt with chronologically, conceptually, thematically, and/or by genre. (e.g., *chronologically*: Baroque, Classical, Romantic, contemporary, development of jazz, evolution of popular music, etc.; *conceptually*: rhythmically-oriented music, melodically-oriented music, loud or quiet music, music of a specific texture, etc.; *thematically*: music for celebration, music for dance, music for film, music for rituals, music that tells stories, patriotic music, etc.; *by genre*: impressionism, ragtime, big band, jazz, rock' n' roll, Kodo, Ghanaian drumming, aboriginal songs, Canadian maritime music, etc.). (MAI.02X) ❖
- play or sing with accurate intonation both melodically and harmonically (MCI.08X)
- define and describe musical textures (MTI.09X)

## Planning Notes

- Three main recordings representing the Renaissance, Baroque and Classical will be studied: “Gaudeamus Omnes”, “Fugue in G”, and “Marriage of Figaro”. Particular emphasis will be given to Gregorian Chant, the Fugue, and the Orchestra to help students understand the contrasting musical textures, the characteristics of each musical style and forms that predominated each era.
- Display a timeline exhibiting composers, musicians and main musical eras.
- Three separate columns will be drawn on chart paper to represent era, form and textural characteristics.
- Students will be invited to submit information after each listening example is played.
- Teacher will review the meaning of such words as texture, theme, counter melody, exposition, development, recapitulation, opera, fugue, Gregorian Chant or plainsong and voicing.
- Plainchant styles will be discussed referring to syllabic and melismatic styles.
- Examples of the 17<sup>th</sup> century modal system that gave way to our scale system today will be exhibited.

## Prior Knowledge Required

1. Musical eras and general characteristics.
2. Elements of music.
3. Definition of Texture.
4. Conducting patterns.

## Teaching/Learning Strategies

The teacher will play “Gaudeamus Omnes”, “Little Fugue in G Minor” and the “Marriage of Figaro”.

1. Students graph the voicing in blank boxes using coloured pencils to represent the different voices, then sing or play music to represent monophonic, polyphonic and homophonic textural styles e.g., “Pange-lingua” CBW II, “Cast Thy Burden Upon The Lord” - Benjamin Harlem, “Agnus Dei” - Sherry Porterfield, rounds, fugues.
2. By brainstorming, teacher lists the characteristics of each of the recordings in separate columns on the blackboard. Students identify voicing, instrumentation, texture, texts, dynamics, rhythm, sacred or secular. Students record in journals.

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3. Teacher discusses the difference between syllabic and melismatic voicing found in plainsong. Students are given a line of poetry and are to make up their own short phrases representing both styles (project).
  4. Teacher introduces the term “mode” and discusses the relation of Church modes to our scale system. Students create their own short examples of plainsong using different modal keys.
  5. Teacher shows excerpts from the video, “Marriage of Figaro”. Students analyze according to initial reaction, description, interpretation and judgement. A comparison may also be drawn between an opera and an oratorio.
  6. Teacher plays a recording of “Marriage of Figaro”. Students sing using a variety of nonsense syllables in the style of scat singing.
  7. Teacher demonstrates conducting patterns. On second playing of “Marriage of Figaro” students try their hand at conducting.
  8. Students will create their own listening logs representing the three styles and present to the class anecdotal summaries of their findings.

### **Accommodations for the Activity**

1. Provide glossary of terms.
2. Provide visual and audio aids.
3. Pair or group students for presentations.
4. Modify format for presentations.

### **Assessment/Evaluation**

1. Projects - (MAV.01X)
2. Teacher Observation - (MAV.02X)
3. Self Assessment - (MAV.04X)
4. Presentations - (MAV.05X)
5. Demonstrations - (MAV.03X)
6. Rubrics - (MAI.02X) (See Appendix A)

### **Resources**

1. Experiencing Music - Recordings, Wingell - Alfred Publishing.
2. Music: The Art of Listening - Jean Ferris - Wm. Brown Publishers.
3. The Enjoyment of Music, “Gaudeamus Omnes” - Joseph Machlis - Norton and Company, 1984.
4. An Overview of Gregorian Chant - Dom Eugene Cardone - Abbaye Saint - Pierre de Solesmes.
5. Gregorian Chant - The Monks and Their Music -Multi Media Communicators.
6. Musical Growth - A Process of Involvement - Natalie Kuzmich.
7. For Young Musicians - Bray, Snell, Peters, Waterloo.
8. Catholic Book of Worship Book II - Canadian Conference of Catholic Bishops and Gordon V. Thompson, 1980.
9. “Cast Thy Burden Upon The Lord” - Harold Flammer - 1989.
10. “Agnus Dei” - Sherri Porterfield - Alfred Publications.
11. “The Marriage of Figaro” - W. A. Mozart.
12. “Little Fugue in G Minor” - J. S. Bach - The Norton Recordings, Volume I, 1995, 7<sup>th</sup> ed.

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## Appendix:

### Appendix A: Achievement Chart - Activity #2 - Musical Textures

<b>CATEGORIES</b>	<b>50 - 59 %</b> (Level 1) <b>The student:</b>	<b>60 - 69%</b> (Level 2)	<b>70 - 79%</b> (Level 3)	<b>80 - 100%</b> (Level 4)
-knowledge of facts and terms	-demonstrates limited knowledge of textural styles	-demonstrates some knowledge of textural styles	-demonstrates considerable knowledge of textural styles	-demonstrates thorough knowledge of textural styles
-understanding of concepts, elements, principles and theories	-demonstrates limited understanding of syllabic and melismatic voicing found in plainsong	-demonstrates some understanding of syllabic and melismatic voicing found in plainsong	-demonstrates considerable understanding of syllabic and melismatic voicing found in plainsong	-demonstrates thorough and insightful understanding of syllabic and melismatic voicing found in plainsong
-understanding of relationships between concepts	-demonstrates limited understanding of the relationship between church modes and our scale system	-demonstrates some understanding of the relationship between church modes and our scale system	-demonstrates considerable understanding of the relationship between church modes and our scale system	-demonstrates thorough and insightful understanding of the relationship between church modes and our scale system

## Activity #3

**Title: Let's Talk Music**

**Time:** 240 minutes

### Description

Through the use of music vocabulary and terminology, students will acquire the skills to listen, analyze, and critique recordings and performances of different styles.

### Strands and Expectations

#### Ontario Catholic School Graduate Expectations:

The graduate:

- Thinks reflectively and creatively to evaluate situation and solve problems. (3c)
- Achieves excellence, originality, and integrity in one's own work and supports these in the work of others. (5g)

**Strand:** Analysis

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### Overall Expectations:

At the end of Grade 9, students will:

- demonstrate the ability to listen attentively and with discernment to live and recorded music, using the stages of critical analysis (initial reaction, description, analysis, interpretation, and judgement). (MAV.02X) ❖
- demonstrate an understanding of the effects of music education on themselves and their peers. (MAV.03X)
- demonstrate an understanding of the function of music in society. (MAV.04X)
- identify connections between music education and various careers. (MAV.05X)

### Specific Expectations

Students will:

- analyse, orally and in writing, the quality and impact of a variety of live and/or recorded performances, using appropriate music vocabulary. (MAI.03X) ❖
- analyse the quality of their own and their peers' performances, using appropriate music vocabulary to suggest ways of improving those performances (e.g., "style/groove", "intonation", "tone quality", "dynamics", "articulation", "phrasing", "rhythm", "balance and blend", "overall effect"). (MAI.04X) ❖
- reflect on learning by maintaining a journal and/or practice log to record progress. (MA2.03X) ❖

### Planning Notes

- A CD/tape player will be required.
- A field trip to a live music performance would be appropriate for this lesson.

### Prior Knowledge Required

Use the musical terminology associated with the specific expectations for grade eight correctly.

### Teaching/Learning Strategies

1. Students will be given a listening guide handout with music vocabulary terms consisting of:

A. Rhythm/Pulse	E. Dynamics	I. Phrasing	M. Texture/Timbre
B. Style/Groove	F. Balance and Blend	J. Harmony	N. Form
C. Intonation	G. Melody/Pitch	K. Style/Mood	O. Overall Effect
D. Tempo/Metre	H. Articulation	L. Tone Colour	
2. The teacher will lead the class in a discussion of each music vocabulary term to ensure full understanding. The teacher may use recorded examples of music to describe particular terms (e.g., "O Come, O Come Emmanuel" (Melody/Pitch), "Gloria" (Balance/Blend), "God Bless The Child" (Style/Mood), "God So Loved" - Jaci Velasquez).
3. The students will be encouraged to suggest other examples of music to describe these terms.
4. The teacher will play a recording for the students and the students will analyze the performance using the handout on music vocabulary terms.

### Accommodations for the Activity

1. Provide modifications to listening guide. (See Appendix B below)

### Assessment/Evaluation

1. Quiz on music vocabulary terms - match the column or fill in the blanks. (Paper & pencil) (MAI.03X)
2. Oral assessment to be done by the teacher. (MAI.03X)
3. Journal entry by student to assess their personal growth and development during this activity. (MAI.04X) (MA2.03X)

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4. Performance - formal written assignment. (MAV.02X) (MAI.03X, 04X)

## Resources

1. Experiencing Music - Richard Wingell, Alfred Publishing Recordings
2. Questions About Music - Roger Sessions.
3. "O Come, O Come Emmanuel" #440 - Catholic Book of Worship II - Canadian Conference of Catholic Bishops and Gordon V. Thompson, 1980.
4. CD "Gloria" - Gregorian Chants - Laser Light Digital, Delta Music Inc, 1984.
5. "God Bless The Child" - Shania Twain - PolyGram Records Inc. 1995.
6. CD "God So Loved" - Jaci Velasquez, Fun Attic Productions, 1997. Website: [www.myrrh.com](http://www.myrrh.com)

## Appendix:

### Appendix B: Let's Talk Music

The terms of the listening guide have been listed in order of increasing difficulty. The level of difficulty should be individualized according to each student's I.E.P. The definition of terms should employ vocabulary compatible with individual student's level of comprehension.

#### MUSIC VOCABULARY TERMS

- |                 |                      |                    |
|-----------------|----------------------|--------------------|
| 1. Melody/Pitch | 6. Balance and Blend | 11. Overall Effect |
| 2. Tempo/Metre  | 7. Articulation      | 12. Intonation     |
| 3. Rhythm/Pulse | 8. Style/Groove      | 13. Form           |
| 4. Dynamics     | 9. Phrasing          | 14. Tone Colour    |
| 5. Harmony      | 10. Style/Mood       | 15. Texture/Timbre |

## Activity #4

**Title:** Clapping is the Way

**Time:** 180 minutes

### Description

Students will gain insight and expertise in reading rhythms and will be able to adapt easily to reading musical rhythms with respect to various types of ensemble music. Through various rhythmic activities, students will discover rhythms in two-measure segments.

### Strands and Expectations

#### Ontario Catholic School Graduate Expectations:

The graduate:

- Thinks reflectively and creatively to evaluate situations and solve problems. (3c)
- Thinks critically about the meaning and purpose of work. (5b)
- Achieves excellence, originality, and integrity in one's own work and supports these in the work of others. (5g)

**Strands:** Analysis, Creation, Theory

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## Overall Expectations

At the end of Grade 9, students will:

- demonstrate the ability to listen attentively and with discernment to live and recorded music using the stages of critical analysis (initial reaction, description, analysis, interpretation and judgement). (MAV.02X) ❖
- play or sing technical exercises and diverse repertoire that reflect the theory expectations (MCV.01X)
- demonstrate the ability to read and understand music notation (MTV.02X)

## Specific Expectations

Students will:

- clap back, aurally identify and notate given rhythms up to two measures in 4/4, 3/4, 2/4, using eighth through whole notes and rests, including dotted values. (MAI.05X) ❖
- analyse the quality of their own and their peers' performances, using appropriate music vocabulary to suggest ways of improving those performances. (e.g., "style/groove", "intonation", "tone quality", "dynamics", "articulation", "phrasing", "rhythm", "balance and blend", "overall effect") (MAI.04X) ❖
- reflect on learning by maintaining a journal and/or practice log to record progress. (MA2.03X) ❖
- accurately play or sing notated or improvised rhythms (MCV.11X)
- define and identify basic musical indicators of the duration (MTI.01X)

## Planning Notes

- a careful approach from easy to difficult, one to two measure rhythms is suggested.
- it is important to note that wherever possible, recorded music that the students can relate to is valuable for these activities.
- a CD/Tape player will be required.

## Prior Knowledge Required

The students will need to have a knowledge of basic music notation.

## Teaching/Learning Strategies

1. Students will listen to the teacher clap a one measure rhythm in 4/4 time. They will in return clap it back, keeping a steady beat. The teacher will then do several examples of one measure rhythms with the students clapping back in response.
2. Students will be encouraged to make up their own one-measure rhythms perhaps in group work and their peers will respond by clapping back. Students will listen to the teacher clap a two measure rhythm in 4/4 time. (Refer to #1) (Same as #2 except for a two-measure rhythm).
3. Combine #1 and 2 but make up rhythms in 3/4 and 2/4 time. Give comparisons to the time signatures with recorded music examples - e.g. 4/4 - ("Flood" - Jars of Clay, "Heaven and the Real World" - Steven Curtis Chapman); 3/4 - waltz and/or use pop music example ("Open Arms" - Journey; "Iris" - Goo Goo Dolls; "Arms of an Angel" - Sarah McLaughlin; "Eye Has Not Seen" - Marty Haugen); 2/4 - marches ("Colonel Bogey" - K. Alford, "Washington Post" - J. P. Sousa). Students to engage in oral evaluations for #1 to 3.
4. Students will be introduced to notation - whole, half, quarter, eighth notes and dotted notes with comparative rest values through board examples, flash cards and written work from appropriate text.
5. Students will be introduced to a system of counting to be said orally and notated underneath any given examples of written rhythms. Teachers can make up or use commercially prepared rhythm sheets.
6. Written evaluation will follow regarding note names, values and system of counting.
7. Teacher will clap two measure rhythms in 4/4, 3/4, and 2/4, and students will respond by clapping back while maintaining a steady tempo. (Teachers need not restrict themselves to two

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measure rhythms if the students show ability to handle longer phrases.) Students will also make up their own rhythms and notation.

8. Teacher will put on recorded examples and the students will clap their rhythms along with the music, (e.g., “Bolero” - Ravel, for 3/4; marches for 2/4; and “Dance Mix” (most have a steady quarter note predominate beat) for 4/4. This will be background accompaniment when students are performing rhythms individually and/or collectively (assessment #3 below).

### **Accommodations for the Activity**

1. Provide both kinesthetic activities when teaching rhythm (e.g., hand-over-hand, marching, tapping on a partner’s back).
2. Provide audio taped samples for reference and study purposes.

### **Assessment/Evaluation**

1. Reflections of their clapping experiences with the popular music will be made by students in their response journals. These will be checked for completion but not assessed. (MA2.03X)
2. Observation - informal teacher assessment as well as student observation. (MAI.05X)
3. Performance Assessments - orally both individual and collective (link to ensemble performance). (MAV.03X; MAI.05X, MA2.02X, MA2.04X)
4. Teacher created or commercial tests - paper and pencil. (MAI.05X, MAV.02X)

### **Resources**

1. Rhythm Vocabulary Charts For Effective Rhythmic Development - Ed Sueta , Book 1, Charts 1-10.
2. Essentials of Music Theory - Andrew Surmani, Karen Farnum Surmani, Morton Manus Units 1, 6-9, 10-12, 15-17.
3. Practical Theory Complete - Lessons 5-7, 11-16.
4. Rhythm Workshop - Clark A. Chaffee.
5. Rhythm Flashcards (made up by the teacher or commercially prepared).
6. “Eye Has Not Seen” - Marty Haugen - Gather - GIA Publications, 1988.
7. “Washington Post” - J. P. Sousa - Sousa: The Stars and Stripes Forever - Nimbus Records Ltd. 1988.
8. CD - City of Angels - “Iris”; “Angel” - Warner Brothers, 1998.
9. CD - Songs for Life - Lift Your Spirit - “Flood” and “Heaven In The Real World” EMI-Capitol, 1998.

### **Activity #5**

**Title: Train Those Ears To Listen**

**Time:** 180 minutes

### **Description**

Through practice with rhythmic and melodic dictations, students will gain an understanding of tonal direction and learn the skill of reproducing music on a staff. Listening activities will focus on simple two bar melodies within the octave in 3/4 and 4/4 time. Application of this listening skill will utilize

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various recordings whereby the student listens and plays along then reproduces the short melodies on the staff.

## Strands and Expectations

### Ontario Catholic School Graduate Expectations:

The graduate:

- Thinks reflectively and creatively to evaluate situation and solve problems. (3c)
- Examines and reflects on one's personal values, abilities and aspirations influencing life's choices and opportunities. (4g)
- Applies skills for employability, self-employment and entrepreneurship relative to Christian vocation. (4e)

**Strands:** Analysis, Creation, Theory

### Overall Expectations:

At the end of Grade 9, students will:

- Demonstrate the ability to listen attentively and with discernment to live and recorded music, using the stages of critical analysis. (initial reaction, description, analysis, interpretation, and judgement). (MAV.02X) ✦
- demonstrate an understanding of the effects of music education on themselves and their peers. (MAV.03X)
- demonstrate an understanding of the function of music in society. (MAV.04X)
- identify connections between music education and various careers. (MAV.05X) ✦
- demonstrate an understanding of musical literacy, at a level appropriate for the grade (MCV.04X)

### Specific Expectations:

Students will:

- reproduce, aurally identify and notate given intervals in a major scale. (i.e. P1, +2, +3, P4, P5, +6, +7) (MAI.06X) ✦
- reproduce and notate simple melodies up to two measures in 4/4 and 3/4, using eighth through whole notes and rests, including dotted values, within an octave. (MAI.07X) ✦
- reflect on learning by maintaining a journal and/or practice log to record progress. (MA2.03X) ✦
- demonstrate an understanding of transposition (e.g. adapting an existing melody for their own performance medium) (MC2.03X)

## Planning Notes

- Beginning stages of ear-training exercises will focus on the inclusion of simple melodic dictations which encompass the first three to five notes of the major scale.
- Progressively, dictations will include notes within the major scale up to an octave.
- Rhythmic dictations will successively incorporate eighth through whole notes and rests, including dotted values.
- Easy melodic recordings will be used for transcribing purposes.

## Prior Knowledge Required

1. Elements of music - (rhythmic values, notation, counting technique, etc.)
2. Recognition of intervals within the major scale.
3. Ability to write music notation.
4. Music Time - Passport (Macintosh Software).
5. Sol-fa syllables.

---

## Teaching/Learning Strategies

1. Teacher will prepare a variety of rhythmic/melodic dictation exercises and dictate each rhythm three times.
2. Students will make up rhythms using whole, half, quarter and eighth notes. Count and clap.
3. Teacher will write or play recordings of short melodic exercises (e.g., Malaguena),
4. Students listen, write and edit. Write counting and sol-fa syllables below each.
5. Teacher plays a recording. Students play along with recording and practise matching a melodic line both in pitch and rhythm. (e.g., "Isaiah 49" - Carey Landry, "Prayer of St. Francis" - Sebastian Temple)
6. Students write notes on staff as they identify pitches, choose their own recording and practise the technique of transcribing, and perform their transcriptions for the class.
7. Students will use Music Time or other music notation program software to write melodies (see appendix).

## Accommodations for the Activity

1. Pair students for activities (assistance with reading, writing and preparing performance). (see Appendix C)
2. Arrange for a "study buddy" to provide extra practice.

## Assessment/Evaluation

1. Teacher made test - Paper and Pencil. (MAV.02X)
2. Peer evaluation - Reflection. (MAV.03X) (See Appendix)
3. Check list - Conference. (MA1.06X)
4. Assessment of performance by teacher. (MA1.07X)
5. Journal entries. (MA2.03X, MAV.03X, 04X, 05X) Sample Questions: "When I listen to music, I understand.... Transcribing will help me for my audition at... I can identify simple melodies/rhythms..."

## Resources

1. Essential Musicianship - Emily Crocker, Janice Killain, Linda Rans. - Hal Leonard.
2. Ear Training and Sight Singing - Maurice Lieberman.
3. Music Time - Passport (Macintosh).
4. "Isaiah 49" - Carey Landry and "Prayer of St. Francis" - Sebastian Temple, Keyboard Accompaniment - North American Liturgy Resources, 1988.
5. CD "Malaguena" - Espana Pops Concert - MTL Vancouver, B.C. 1996.
6. "Malaguena" - Pak 14 Easy Jazz Ensemble Series - Hal Leonard, 1986.
7. CD - Royal Conservatory Graded Ear Training.

## Appendix:

### Appendix C: Music Time Melodies Peer Evaluation Checklist

- |                          |                    |                         |
|--------------------------|--------------------|-------------------------|
| 1. Single staff lines    | 5. Stem directions | 9. Note range           |
| 2. Four measures         | 6. Tempo           | 10. Beats per measure   |
| 3. Treble/Bass Clef      | 7. Dynamics        | 11. Writes the counting |
| 4. Meter (4/4, 3/4, 2/4) | 8. Notation        | 12. Identify Solfege    |

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## Activity #6

### Title: Another Look At Intervals

**Time:** 180 minutes

### Description

Through the use of commonly known recordings of music repertoire, students will be able to quickly identify the intervals of a major scale. Popular songs will be suggested in order to enhance the efficiency of interval recognition thereby helping to develop the ear training of the student. Students will then be able to apply their newly acquired skill to other facets of music listening activities.

### Strands and Expectations

#### Ontario Catholic School Graduate Expectations:

The graduate:

- Thinks reflectively and creatively to evaluate situation and solve problems. (3c)
- Sets appropriate goals and priorities in school, work and personal life. (4e)
- Examines and reflects on one's personal values, abilities and aspirations influencing life's choices and opportunities. (4g)

**Strands:** Analysis, Theory

#### Overall Expectations:

At the end of Grade 9, students will:

- demonstrate the ability to listen attentively and with discernment to live and recorded music, using the stages of critical analysis (initial reaction, description, analysis, interpretation, and judgement). (MAV.02X) ❖
- demonstrate an understanding of the function of music in society. (MAV.04X) ❖
- identify connections between music education and various careers. (MAV.05X)

#### Specific Expectations

Students will:

- reproduce, aurally identify, and notate given intervals in a major scale (i.e., P1, +2, +3, P4, P5, +6, +7, P8). (MA1.06X) ❖
- reflect on learning by maintaining a journal and/or practice log to record progress. (MA2.03X) ❖
- identify and describe their own strengths and needs at various points in the course and work towards improving themselves in identified areas. (MA2.02X) ❖
- solve and notate the intervals within a major scale. (MT1.05X) ❖

### Planning Notes

- The use of a piano or other instrument would be useful for the performance of intervals.
- A chalkboard or overhead projector would aid the written representation of interval examples.
- The use of recordings and sound system to identify well-known intervals in the media would greatly enhance the lesson.
- Students will require manuscript paper for the notation portion of the lesson.

### Prior Knowledge Required

1. Knowledge of the construction of a major scale is a necessary prerequisite. Students will have to learn the intervals of a major scale in a lesson prior to this one.

- 
2. Musical terminology (e.g., "perfect" and "major") must be understood.
  3. The knowledge of the reading and writing of musical notation is required.

### **Teaching/Learning Strategies**

1. Review definition of scales, intervals. Have students put examples on board.
2. Review the intervals of a major scale.
3. Teacher will play or sing examples of intervals. Teach students to internally sing up the scale to find the interval (use solfege).
4. After short quizzes pertaining to part 3, teacher and students will brainstorm to identify popular songs which begin with the notes of the specific intervals (e.g., +6 - "Entertaining Angels", P4 - "Because You Loved Me", P5 "Uninvited" - Alanis Morissette, +2 - "All That We Have" from Glory and Praise Vol. II.)
5. Have students declare their own examples of interval songs. Each should make up their own list to be kept in their portfolio or journal.
6. Students will be assigned to bring from home examples of all intervals for next class. Encourage the use of musical examples from a variety of different cultures including the Catholic faith tradition.
7. From their homework examples, students will make up their own quiz games and test each other in a follow-up lesson.

### **Accommodations for the Activity**

1. Provide a glossary of terms.
2. Arrange for a "study-buddy".
3. Provide teacher-created tests.

### **Assessment/Evaluation**

1. Complete an individual listening log containing samples of intervals derived from various cultural styles of music as presented by classmates. (MA2.03X)
2. Create short quizzes about the intervals of a major scale as found in music in the media and through performance by the teacher in the classroom. (MA1.06X) (MT1.05X)
3. Monitor student progress on an on-going basis. Progress charts, checklists, anecdotal observations. (MA2.02X)
4. Wrap-up activities - Student designed tests and peer evaluation. (MAV.02X)
5. Evaluate student examples of intervals through music in the media. (MAV.04X)

### **Resources**

1. For Young Musicians, Volume I, Kenneth Bray, Bruce Snell, Waterloo Music Co., Ltd. p. 89-111.
2. Ready-To-Use Music Activities Kit, Audrey Adair, Parker Publishing Co., Inc. 161-178.
3. CD - "Because You Loved Me" - Celine Dion, Columbia Records, 1996.
4. CD - "Uninvited" - Alanis Morissette, City of Angels - Warner Brothers, 1998.
5. CD - "Entertaining Angels" - Newsboys - Wow 1999, EMI Christian Music Group Inc., 1998
6. Preliminary Rudiments, James Lawless, p. 90-94.
7. Practical Theory - A Self Instruction Music Theory Course with Software Vol II - Disk II, Sandy Feldstein, Alfred Publishing Co., Inc. p. 51-54.
8. "All That We Have" - Gary Ault - Glory and Praise, Vol. II, North American Liturgy Resources, 1980.
9. CD - Royal Conservatory Graded Ear Training.

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## Activity #7

### Title: Computer Music Applications

**Time:** 240 minutes

### Description

Students will gain an understanding of the music publishing business in today's world through the writing and notation of music. Insight will be gained in the use of technology including insight into computer applications and music software. Students will use music notation via computer technology and understand its importance in the music industry. This is a culmination of previous activities.

### Strands and Expectations

#### Ontario Catholic School Graduate Expectations:

The graduate:

- Reads, understands and uses written materials effectively. (2b)
- Examines and reflects on one's personal values, abilities and aspirations influencing life's choices and opportunities. (4g)
- Applies skills for employability, self-employment and entrepreneurship relative to Christian vocation. (5h)

**Strands:** Analysis, Creation

#### Overall Expectations:

At the end of Grade 9, students will:

- demonstrate an understanding of music history and its cultural context. (MAV.01X)
- demonstrate the ability to listen attentively and with discernment to live and recorded music, using the stages of critical analysis (initial reaction, description, analysis, interpretation, and judgement). (MAV.02X) ✚
- demonstrate an understanding of the effects of music education on themselves and their peers. (MAV.03X)
- demonstrate an understanding of the function of music in society. (MAV.04X) ✚
- identify connections between music education and various careers. (MAV.05X) ✚
- demonstrate an understanding of music literacy (MCV.04X)

#### Specific Expectations

Students will:

- reproduce and notate simple melodies up to two measures in 4/4 and 3/4, using eighth through whole notes and rests, including dotted values, within an octave. (MAI.07X) ✚
- identify how skills developed in music relate to various music-related careers. (MA2.07X) ✚
- use the elements of melody, rhythm and form in a variety of media to create a simple composition (MC2.01X)

### Planning Notes

- Students will need manuscript paper for the first portion of the unit.
- The second phase of this activity will require a computer, printer and appropriate software for music publishing.

### Prior Knowledge Required

1. Students need to have a working knowledge of the preliminary rudiments of music.
2. Basic theory skills will be required along with computer experience.

- 
3. Students will need to be taught how to use the computer software for music notation.

### **Teaching/Learning Strategies**

1. Students will be asked to compose a short two measure melody for their instrument.
2. Students will be challenged to write more complex examples for any combination of instruments.
3. The song can be a new composition or an arrangement of a pre-existing tune such as “You Are Mine” (psalm response for a school liturgy) by David Haas.
4. Students will notate the music using appropriate notation and dynamic markings with a pencil and manuscript paper.
5. The work will then be transferred to a music software program and printed for use.
6. The final product should include title, name of arranger/composer, tempo markings, text, musical notation, name of publishing company, and other pertinent information as outlined in the software program.
7. A performance of the work by the class members would conclude the activity.
8. Students will survey musicians in the field for practicality of computer use in the music industry.

### **Accommodations for the Activity**

1. Provide reference notes.
2. Pair or group students for activities (compositions, notation, computer work and performance).

### **Assessment/Evaluation**

1. Project - assess computer competency via publishing assignment. (MA2.07X)
2. Checklists - for required elements of assignment. (MAI.07X)
3. Performance Evaluation - Anecdotal comments. (MAV.02X)
4. Surveys - generated by students. (MAV.04X, 05X) (See Appendix D)

### **Resources**

Computer Software Notation Programs:

1. Passport Encore, Passport Designs Inc.
2. MiBAC Music Lessons, MiBAC Music Software Inc.
3. Band-In-A-Box, PG Music Inc.
4. Allegro by Finale, Coda Music Software.
5. Finale, Coda Music Software.
6. Music Prose, Coda Music Software.
7. Cubase - Saved by Technology.
8. CD - You Are Mine - David Haas - GIA Publication 1995.

### **Appendix:**

#### **Appendix D: Music Industry Computer Survey**

1. Classify your music occupation (e.g., writer, arranger, composer, musician, manager, sound engineer)
2. Do you own a computer, what kind and which software programs do you use?
3. Do you use a computer for your job and what do you use it for? (e.g., sheet music, advertising, business cards, e-mail, billing)
4. How has the computer affected the music industry, your company and yourself?
5. What are the most popular computers and programs that are being used today?
6. What kind of computer training is required today and what advice would you give to a young person who is interested in this field?

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## Unit # 2

**Title:** Theory

**Time:** 20 hours

### Unit Developers

Michael Seguin Windsor-Essex Catholic District School Board  
Rose Jobin  
Gabe Gagnon  
Beth Dykeman  
Luigi Di Fazio  
Ann Wilkie

**Development Date:** April 7, 1999

### Unit Description

Theory involves learning the symbols, concepts and conventions used in music. By completing the expectations, students will be able to converse and express themselves using appropriate musical terminology.

### Strands & Expectations

**Ontario Catholic School Graduate Expectations:** 2a,b,c,e; 3b,c,e; 4b,e,g; 5b; 7f,g

**Strands:** Theory, Creation, Analysis

**Overall Expectations:** MTV. 01X, 02X, 03X, 04X, MCV.01X, 04X

**Specific Expectations:** MTI.01X, 02X, 04X, 05X, 07X, 09X, 10X, 15X, 16X, 17X, 18X,  
MA2.03X, MC1.04X, 07X, MC2.01X, 03X, 04X, 05X

### Activity Titles (Time and Sequence)

Activity 1	Music To Our Ears	300 min
Activity 2	Balance and Blend	120 min
Activity 3	Dynamics	240 min
Activity 4	The Organization of Sound	240 min
Activity 5	Mind Over MIDI	300 min

### Unit Planning Notes

A sound system, television and VCR in the classroom are vital audio-visual aids. Texts such as theory books, sight reading and ear-training materials and examples of appropriate repertoire are necessary. Equipment such as computers, MIDI and Internet access keeps students abreast with the changing advancements and requirements in modern technology.

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## **Prior Knowledge Required**

Students will demonstrate an understanding of the basic elements of music through listening to, performing and creating music; playing instruments and singing with expression and proper technique; using correctly, the musical terminology associated with the specific expectations for grade eight; reading, writing and performing from musical notation accurately and fluently; communicating their understanding and knowledge of music in appropriate ways; and, identifying and performing music of a variety of cultures and historical periods.

## **Teaching/Learning Strategies**

The teaching and learning strategies will consist of brainstorming, conferencing, group work and listening activities (e.g., recordings, solo/ensemble/community performances). Performance activities (singing, playing) may be combined with the teaching and learning strategies. Music technology (computers, MIDI) will be incorporated in the teaching of concepts and creation of music. Students will engage in critical analysis and reflective learning activities. Opportunities will be given to apply learning through work experience activities.

## **Assessment/Evaluation**

Students will be assessed using both formative and summative formats in order to ensure that overall, specific, and Catholic expectations are being met. Assessment strategies will consist of the following methods: personal communication through journals; logs, conferences and self-assessment; paper and pencil tests in the form of quizzes; mid term and final exams; formal and informal observation. Students will be assessed through performance and theoretical applications. Assessment tools will include checklists and anecdotal comments to students.

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## Activity #1

**Title:** Music To Our Ears

**Time:** 300 minutes

### Description

Through the use of written materials and class performance, the students will explore the evolution of musical notation, the duration of musical sounds and the relationship of tempo to the duration of notes and rests. The student will be introduced to a system of counting to further heighten the musical experience of learning to read music. Through the use of tempo terminology and performance, the student will explore the correlation of tempo to note/rest/duration.

### Strands and Expectations

#### Ontario Catholic School Graduate Expectations:

The graduate:

- Adopts a holistic approach to life by integrating learning from various subject areas and experience. (3e)
- Thinks critically about the meaning and purpose of work. (5b)

**Strands:** Theory, Analysis, Creation

#### Overall Expectations:

At the end of this course, students will:

- demonstrate the ability to read and understand music notation (MTV.02X) ✚

#### Specific Expectations:

Students will:

- explain the evolution of musical notation. (MTI.15X) ✚
- define and identify basic musical indicators of the duration (e.g., sixteenth notes and rests through to whole notes and rests, including dotted values). (MTI.01X) ✚
- identify and describe basic musical indicators of speed and changes in speed (e.g., andante, moderato, allegro, ritardando, rallentando, accelerando). (MTI.02X) ✚
- reflect on learning by maintaining a journal and/or practice log to record progress. (MA2.03X) ✚
- make simple and effective creative choices in performance within musical parameters (e.g., use call and response: ornament existing melodies: improvise a melody: add dynamics, articulation, and tempi to existing music) (MC2.03X) ✚

### Planning Notes

- All attempts must be made to ensure that the students are performing throughout all these activities either by vocalizing or playing an instrument of some kind.
- The use of recordings is always an asset.
- A CD/tape player may be required if the teacher chooses to use recorded examples.

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## Prior Knowledge Required

1. Read, write, and perform musical notation accurately and fluently.
2. Have a working knowledge of note names in both treble and bass clefs.

## Teaching/Learning Strategies

1. The teacher will discuss the evolution of music notation highlighting:
  - A. The teaching of songs to others by singing (rote teaching). Monks taught music by rote. As changes occurred in the music, a system of writing music was needed. Emphasize that the progression towards music notation began in the cathedrals and monasteries of the Roman Catholic Church in the 9<sup>th</sup> century.
  - B. By the end of the 9<sup>th</sup> century - dots, dashes, squiggles were written over words in service books. These signs were called **neumes**.
2. Before the teacher shows a visual example of neumes, the students will sing a simple melody such as “Mary Had a Little Lamb” or “Twinkle, Twinkle Little Star” (or other easy examples). They will write down the words and add their own notation indicating the direction the notes will take during the singing.  
(Liturgical example; Kyrie - Stephen Somerville, CBW II) (“Kehna Hi Kya” - A. R. Rahman)

EX.

— — — — —  
— — — — —  
— — — — —  
Ma - ry had a lit - tle lamb  
— — — — —  
— — — — —  
— — — — —  
Lit - tle lamb, lit - tle lamb

- The students will be encouraged to show their notational system to their peers and explain how their system shows the direction of the melody. The teacher will show the students an example of neumes from an appropriate text as comparison to what the students have produced.
3. The teacher will engage the students in a discussion about their creations including how to indicate pitch direction and length (duration of the note). The teacher will show the students the four main shapes of note values that developed during the ninth and tenth centuries: double long, long, breve and semibreve.
  4. The teacher can then ask the students for suggestions on how to indicate pitch above their words. Then introduce the concept that occurred around A.D. 900: a horizontal red line was used to indicate the location of the note F. The neumes were placed above or below showing how high or low. Eventually a yellow or green line was drawn to indicate the middle C which was placed above the F line. The teacher can show printed examples of each of these.
  5. At this point, the teacher will give handouts indicating the Ars Nova (q.v.) 14<sup>th</sup> century notation that our present notational system is based on including: maxima, longa, brevis, semibrevis, minima, semiminima, fusa and semifusa. Hold a short discussion on comparison to present day notation.
  6. The next discussion will involve clefs, barlines, time signatures, changes in the notes (i.e. square and diamond notes had become round) and the invention of the staff. Guido D’Arezzo is probably the most familiar name associated with the staff however if the teacher so chooses, they can mention other composers through further research. The ancient chants of the Catholic Church were written on a four-line staff which was accredited to Guido D’Arezzo. As always, make comparisons to present day notation. The teacher can play

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- musical examples of Gregorian Chant and/or other chants. Students could try to read and/or sing Gregorian Chant (e.g., “Pange Lingua” # 68 CBW III - St. Thomas Aquinas)
  7. The evolution of musical notation will lead into a discussion of the duration of notes/rests. Using the students’ prior knowledge, have the students either individually or collectively in groups map out a Note Value Chart including dotted notes and rests. Refer to “Ready-To-Use Music Activities Kit” Audrey J. Adair, Section IV Figuring Duration.
  8. The teacher will then introduce a system of counting to be used consistently throughout the course and subsequent years. The teacher chooses the system, making sure to have appropriate text for reference.
  9. Again, using prior student knowledge, embark on a discussion concerning tempo. Distribute handouts with definitions and metronomic markings of the following indicators of speed: andante, moderato, allegro, ritardando, rallentando and accelerando. If possible, play musical recordings demonstrating some of these indicators.
  10. Have the students break into groups (own choice or teacher chosen) and create an eight measure melody/rhythm combining all types of notes/rests as discussed. The performance medium will be determined by the teacher and program. The composition must also indicate a tempo and include either a ritardando and/or accelerando in their composition. Group performance will follow with the other members of the class evaluating each performance. (See Appendix E)

### **Accommodations for the Activity**

1. Provide reference notes including note names from both treble and bass clefs, basic music indicators of duration and descriptions of basic musical indicators of tempo and changes of tempo.
2. Provide sample musical recordings to describe tempo variations.

### **Assessment/Evaluation**

1. Students will keep track of their progress and reflections in their journals. These will be checked for completion and assessed. (MA2.03X)
2. Pencil & Paper tests on music notation, duration and speed indicators. (MTV.02X, MTL.01X, 02X, 15X)
3. Performance - student and teacher assessed through the use of evaluation sheets. (MTI.01X, 02X) (MC2.03X)

### **Resources**

1. Catholic Book of Worship II (CBW II) - Canadian Conference of Catholic Bishops and Gordon V. Thompson, 1980.
2. Catholic Book of Worship III (CBW III) - Canadian Conference of Catholic Bishops, 1994.
3. Music Theory & History Workbook - C. Elledge, J. Yarbrough & Bruce Pearson 4H; 5T; 8T; 10T; 15T; 17T.
4. Ready-To-Use Music Activities Kit - Audrey J. Adair , Sections IV, VIII.
5. Alfred’s Essentials of Music Theory Book 1 - A. Surmani, K.F. Surmani, M. Manus - Unit 1 p. 8; Unit 2. Lesson 6, 8, 9, p. 14, 15; Unit 4 Lesson 15, 16, 17; Unit 5 Lesson 19.
6. Practical Theory Complete - S. Feldstein Lessons 5, 7, 11, 15, 21 22, 43, 45, 46, 47.
7. The Lawless Theory Course - Preliminary Rudiments - J. Lawless p. 16-30.
8. Alfred’s Basic Adult Theory Piano Book Level One - W. A. Palmer, M. Manus, A. V. Lethco - p. 10, 17, 22, 39, 40.
9. The New Book of Knowledge Vol. 12 - pp. 522-527.
10. The Oxford Companion to Music (10<sup>th</sup> Ed) - Percy A. Scholes - pp. 687-692.

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11. Rehearsal Handbook for Band and Orchestra Students - Robert Garofalo - Unit 1 - Notation, Time Signatures and Counting Method.
  12. Elementary Rudiments of Music - Barbara Wharram Chapter 1 pp. 5-9.
  13. Cassette - Bombay (Movie) - "Kehna Hi Kya", A. R. Rahman, Polygram India Ltd., 1994.

## Appendices

### Appendix E: Checklist for Assessing Performance

#### PERFORMANCE EVALUATION CHECKLIST

Name of Evaluator: \_\_\_\_\_ Date: \_\_\_\_\_

Performers:

Title of  
Composition: \_\_\_\_\_

<b>Element Checklist:</b>	YES	NO
1. Length (8 measures)	___	___
2. Note variety (whole, half, quarter, eighth)	___	___
3. Rest variety	___	___
4. Tempo indication	___	___
5. Ritardando and/or accelerando indication	___	___

#### Performance Factor Checklist:

1. Begin together	___	___
2. End together	___	___
3. Ensemble articulation	___	___
4. Phrase together	___	___
5. Proper and consistent breathing	___	___

(One point for each yes answer) Total: \_\_\_\_\_  
10

**Personal Impressions:** (not included in overall mark)

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## Activity #2

### Title: Balance and Blend

**Time:** 120 minutes

### Description

Through a variety of listening and playing examples, students will gain an understanding of what to do, what to listen for and how to achieve “Balance and Blend”. Progressive ear training exercises will be used to train the ear so that a sensitive awareness is achieved.

### Strands and Expectations

#### Ontario Catholic School Graduate Expectations:

The graduate:

- Reads, understands and uses written materials effectively. (2b)
- Respects and understands the history, cultural heritage and pluralism of today’s contemporary society. (7g)

**Strands:** Theory, Creation

#### Overall Expectations:

By the end of this course, students will:

- identify and define in simple terms the elements of music. (i.e. rhythm, melody, timbre, dynamics, harmony, texture, and form.) (MTV.01X) ❖
- demonstrate the ability to read and understand musical notation. (MTV.02X) ❖
- demonstrate an understanding of a broad overview of the historical and stylistic context of music. (MTV.03X) ❖

#### Specific Expectations

Students will:

- define and describe musical textures (i.e., monophonic, homophonic and polyphonic). (MTI.09X) ❖
- describe concepts of “Balance and Blend” related to monophonic, homophonic and polyphonic styles. (MTI.10X) ❖
- control notated or stylistically correct dynamics while maintaining good tone quality. (MC1.04X)
- reflect on learning by maintaining a journal and/or practice log to record progress. (MA2.03X) ❖

### Planning Notes

- Teacher will play a variety of listening materials based on monophonic, homophonic and polyphonic styles which represent contrasting “Balance and Blend” requirements.
- A sound system and piano will be used as demonstration tools.
- The definition of the “Balance and Blend” concept will be researched and described through a co-operative effort.
- The most important aspect regarding this concept is the fact that “Balance and Blend” is a learned concept. Students must be aware of this fact and learn how to acknowledge, realize and apply this concept.
- Students will be given the opportunity to measure the concept of “Balance and Blend” through solo performances, live community performance field trips, guest musicians and school band/choir concerts.

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## Prior Knowledge Required

1. Awareness of styles of music - monophonic, polyphonic, homophonic.
2. Knowledge of how to achieve “Balance and Blend” to suit various styles and periods.
3. Knowledge of how to listen critically.
4. Understand the basic elements of music.
5. Sing and play instruments with proper technique.
6. Compare the characteristics of music of different historical periods.
7. Identify and perform music of a variety of cultures and historical periods.

## Teaching/Learning Strategies

1. Teacher will play a variety of piano pieces from “Famous Piano Classics” representing monophonic, homophonic and polyphonic styles to help describe the concept of “Balance and Blend”. Students will write ideas in writing folders and share descriptive thoughts. Students will contribute such statements as: “give and take idea”; “take care not to leave any notes out”; “bring out the melody”; “keep the accompaniment below”; “each part has an individual life of its own”.
2. Teacher will play a variety of listening recordings representing contrasting styles e.g., “Jubilate Deo Universa Terra” - (monophonic); “Just Before I Close My Eyes” - Larry Neeck (homophonic); “March - 1941” - John Williams (polyphonic); “Sing We and Chant It” - Thomas Morley (polyphonic-fugal). Students will describe orally the concepts of “Balance and Blend” by answering the following questions:
  - Is the melody always audible?
  - Is the accompaniment overpowering?
  - Where is the melody in comparison to the accompaniment?
  - Can all parts be heard?
  - Is each section balanced in itself and as a whole?
  - Can each line be heard?
  - Does one voice dominate the other?
  - Are the chords full sounding?
3. Teacher will arrange opportunities for students to study the concept of “Balance and Blend” through solo performances, live community performance field trips, guest musicians and school band/choir concerts. Students will fill out a listening sheet evaluation form. Students will perform in small group settings and critique the “Balance and Blend” concept found in their live performances of various styles of music. This activity is on-going throughout the course. “Dodi Li” - Doreen Rao (see Appendix F “Listening Guide”)
4. Teacher will help to make students aware of the fact that certain styles of music require different “Balance and Blend” considerations. Students will list monophonic, polyphonic and homophonic styles in chart form in their writing folders and describe the necessary balance considerations in the following musical forms: the Ballad, the Fugue, the Orchestra, Folk Song, Jazz (e.g., “Marsh Blues” - Ingrid Jensen), Chant.

## Accommodations for the Activity

1. Pair or group students for written activities.
2. Provide reference notes including a description of the concepts monophonic, polyphonic, homophonic, “bring out the melody” and “keep the accompaniment below”.

## Assessment/Evaluation

1. Probe Questions (see #2 in teaching/learning strategies above). (MTV.03X)
2. Peer/Self assessment/Reflection. (MTV.02X)

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3. Written Assignments/Listening Sheets/Anecdotal Notes. (MTV.01X)
  4. Formal written assignments/Listening sheet. (MTV.01X)
  5. Student Observation/Conferencing/Observation. (MTV.01X)
  6. Writing folders/Performance Assessments. (MA2.03X) (MTI.09X, 10X)

## Resources

1. "Just Before I Close My Eyes" - Larry Neeck - (Jazz Band Ballad).
2. "March 1941" - John Williams, Jenson Publications, 1994.
3. "Sing We And Chant It" - Thomas Morley - The A Cappella Singer - H. Clough- Leighter.
4. Interpretation for the Piano Student - Joan Last - Oxford Press (P.48).
5. Music Fest Canada - Concert Band Evaluation Criteria.
6. Popular Classics for Piano - R. Benedict, Waterloo Pub.
7. "Jubilate Deo" - Universa Terra - Experiencing Music - Richard Wingall, Alfred Publ., 1981.
8. "Marsh Blues" - Vernal Blues - Ingrid Jensen, ENJA Records, 1995.
9. "Dodi Li" - Doreen Rao, Boosey and Hawkes, 1992.

## Appendix

### Appendix F: Listening Guide

**Title:** \_\_\_\_\_

**Composer:** \_\_\_\_\_

**Era:** \_\_\_\_\_

**Meter:** \_\_\_\_\_

**Style:** \_\_\_\_\_

**Instruments:** \_\_\_\_\_

**Mood/Feeling:** \_\_\_\_\_

**Tempo: (Italian Term)** \_\_\_\_\_ **Definition** \_\_\_\_\_

**Form:** \_\_\_\_\_

**Conducting Pattern:**

**Sketch Conducting Pattern**



**Personal Impressions:** \_\_\_\_\_

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## Activity #3

### Title: Dynamics

Time: 240 minutes

### Description

Through the use of listening, writing and performance activities students will be able to identify and describe basic indicators of dynamics.

### Strands and Expectations

#### Ontario Catholic School Graduate Expectations:

The graduate:

- Respects and affirms the diversity and interdependence of the world's peoples and cultures. (7f)
- Respects and understands the history, cultural heritage and pluralism of today's contemporary society. (7g)

**Strands:** Theory, Creation

#### Overall Expectations

At the end of Grade 9, students will:

- identify and define in simple terms the elements of music (i.e. rhythm, melody, timbre, dynamics, harmony, texture and form). (MTV.01X, 04X) ✚
- demonstrate the ability to read and understand music notation; (MTV.01X, 02X) ✚
- demonstrate an understanding of a broad overview of the historical and stylistic context of music. (MTV.02X, 03X) ✚
- explain methods of production and editing of musical recording (e.g., analog and MIDI) (MTV.04X) ✚
- play or sing technical exercises and diverse repertoire (including their own creations when appropriate) that reflect the theory expectations (MCV.01X)

#### Specific Expectations

Students will:

- identify and describe basic musical indicators of dynamics (i.e. pianissimo through fortissimo, including crescendo and decrescendo). (MTI.07X) ✚
- control notated or stylistically correct dynamics while maintaining good tone quality. (MCI.04X)

### Planning Notes

- Teacher draws a dynamic chart on blackboard which includes all ranges from ppp to fff.
- Teacher prepares applications for the dynamic concept worksheets from Practical Theory and Essentials of Music Theory.
- Teacher finds listening examples of music which represent dynamic differences as a result of changes in texture, instrumentation and intensity.

### Prior Knowledge Required

1. Demonstrate an understanding of the basic elements of music.

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2. Sing or play instruments with expression and proper technique (e.g. with correct breathing or fingering).
  3. Use correctly the musical terminology (e.g., large ensemble and small ensemble).
  4. Read, write and perform musical notation accurately and fluently.
  5. Communicate an understanding and knowledge of music in appropriate ways (e.g. compare the characteristics of music from different historical periods).

### Teaching/Learning Strategies

1. Students will sing a note to the syllable “lah” or perform a “comfortable” note on a wind instrument. It will be sung/played as softly as possible then as loudly as possible. The teacher will indicate with a pointer at what end of the dynamic spectrum the students are performing. Students will then play/sing as softly as possible at the triple pianissimo level and build in intensity until a triple fortissimo sound is achieved while maintaining a good sound quality. Teacher will, at all times, indicate with the pointer, the level of intensity that is being achieved. Students will describe the physical effort and control that is exerted in the production of loud to soft and soft to loud sound when producing a crescendo over a count of eight measures.
2. Teacher uses Practical Theory (pp. 23-26) and Essentials of Music Theory (pp. 43-46) as worksheet applications to represent the “Dynamic” concept. Students submit worksheets for evaluation.
3. Teacher uses the piano/instrument/voice and demonstrates the wide range in dynamics produced by playing with variations in intensity. Teacher plays a variety of short selections from Famous Piano Classics employing varying uses of dynamics. Students listen and chart dynamic variations in workbooks.
4. Teacher plays recordings representing the Renaissance, Baroque and Romantic eras. Students make anecdotal notes regarding the use of instrumentation/intensity or texture to create dynamics. The terms ripieno (small ensemble) and concertino (large ensemble) are defined and compared to our modern day concerto. “Sing We and Chant It” - Thomas Morley (Madrigal - forte vs. piano, intensity) “Brandenburg Concerto #5” - J. S. Bach, “Music for The Royal Fireworks” - Handel (ripieno vs concertino, instrumentation/texture) “Hungarian Rhapsodies” - Franz Liszt (expressive homophony, intensity), represent contrasting historical musical styles which vary dynamics by the use of intensity, instrumentation or texture.
5. Teacher presents a new piece of music to challenge dynamic interpretation. Students perform music and follow the dynamics, playing/singing as expressively as possible. (“We Will Rise Again” - Gather, (vocal), “Chorale #2” Belwin Warm-ups, (Instrumental) “Siyahamba” (African-Zulu), “Nukapianguaq” (Inuit))
6. Students compose/graph an eight bar song based on a poem or appropriate theme and write in the appropriate dynamics. Students arrange a composition on MIDI using Performer, MusicTime or other available music software.
7. Students draw their own progressive dynamic chart in their notebooks and mark in all dynamic ranges.
8. Students pair up, create a chant verse and perform for each other using specific dynamics. On the second performance students play using the opposite dynamics. Students will discuss and compare effects.
9. Students bring to class a recording of their favourite artist. Every student plays a short excerpt of the song and explains the use of dynamics.

### Accommodations for the Activity

1. Pair students for written activities (assist with reading and writing).
2. Provide a copy of the dynamic chart.

## Assessment/Evaluation

1. Informal teacher observation.(MTV.01X, 04X)
2. Formal Written Assignments - Essentials of Music Theory - (p. 28, 29)/ Practical Theory - (p. 43-46) (MTV.01X, 02X)
3. Chart graphs of sound intensity.
4. Observation. (MTV.02X, 03X)
5. Anecdotal comments. (MTV.03X)
6. Presentations. (MTV.03X)
7. Peer and Teacher Evaluations. (MTV.01X, 02X, 03X) (see Appendix G)

## Resources

1. Musical Growth - Natalie Kuzmich, Gordon V. Thompson.
2. Experiencing Music/Recordings - Richard Wingell, Alfred Pub.
3. Essential Repertoire - Janice Killian, Michael O’Heern, Linda Rann, Emily Crocker, Hal Leonard.
4. Essentials of Music Theory - Andrew Surmani, Karen Farnum Surmani, Morton Manus/Alfred. P28,29.
5. “We Will Rise Again” #350 - Gather - North American Liturgy Resources, GIA Publ. 1988.
6. Computer Software - (Midi) Performer /Music Time - Passport (Macintosh).
7. CD - "Mad About Baroque" - "Music for the Royal Fireworks" - G. F. Handel - "La Rejouissance" - Deutsche Grammophon, 1993.
8. Belwin Band Warm-ups- “Choral #2” Belwin, Leonard B. Smith and Jack Bullock - Belwin Mills.1990.
9. “Siyahamba” (African - Zulu) - Doreen Rao, Boosey and Hawkes, 1991.
10. “Nukapianguaq” (Inuit) - Stephen Hatfield, Boosey and Hawkes, 1993.

## Appendix:

### Appendix G: Sample Rubrics

<b>CATEGORIES</b>	<b>50 - 59%</b> (Level 1) <b>The student:</b>	<b>60 - 69%</b> (Level 2)	<b>70 - 79%</b> (Level 3)	<b>80 - 100%</b> (Level 4)
<b>Theory (Knowledge/ Understanding)</b>				
-knowledge of facts and terms	-demonstrates limited knowledge of dynamics	-demonstrates some knowledge of dynamics	-demonstrates considerable knowledge of dynamics	-demonstrates thorough and insightful knowledge of dynamics
-understanding of concepts, elements, principles and theories	-demonstrates limited understanding of the use of instrumentation, intensity or texture to create dynamics	-demonstrates some understanding of the use of instrumentation, intensity or texture to create dynamics	-demonstrates considerable understanding of the use of instrumentation, intensity or texture to create dynamics	-demonstrates thorough and insightful understanding of the use of instrumentation, intensity or texture to create dynamics
-understanding of relationships between concepts	-demonstrates limited understanding of the use of dynamics in a performance situation	-demonstrates some understanding of the use of dynamics in a performance situation	-demonstrates considerable understanding of the use of dynamics in a performance situation	-demonstrates thorough and insightful understanding of the use of dynamics in a performance situation

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## Activity #4

### Title: The Organization of Sounds

**Time:** 240 minutes

### Description

Through the examination and analysis of musical form and structure, students will gain understanding and insight into the techniques of writing music. Students will understand how to use the repetition and contrast of musical elements to organize sound. The students will further understand and investigate musical structure through the study and performance of musical forms from a variety of cultures and the Catholic faith tradition and apply them to both written and recorded examples. The activities will enable the student to demonstrate an understanding of a broad overview of the historical and stylistic context of music.

### Strands and Expectations

#### Ontario Catholic School Graduate Expectations:

The graduate:

- Uses and integrates the Catholic faith tradition, in the critical analysis of the arts, media, technology and information systems to enhance the quality of life. (2e)
- Thinks reflectively and creatively to evaluate situation and solve problems. (3c)
- Demonstrates flexibility and adaptability. (4b)

**Strands:** Theory, Creation

#### Overall Expectations

At the end of Grade 9, students will:

- identify and define in simple terms the elements of music (i.e., rhythm, melody, timbre, dynamics, harmony, texture, and form). (MTV.01X) ❖
- demonstrate the ability to read and understand music notation. (MTV.02X) ❖
- demonstrate an understanding of a broad overview of the historical and stylistic context of music. (MTV.03X) ❖
- explain methods of production and editing of musical recording. (e.g., analog and MIDI) (MTV.04X) ❖
- play or sing technical exercises and diverse repertoire that reflect the theory and expectations (MCV.01X)

#### Specific Expectations

Students will:

- use appropriate terminology to describe how repetition and contrast of musical elements are used to organize sound (e.g., phrase structure, motif and theme, imitation, verse and chorus, bridge). (MTI.11X) ❖
- demonstrate an understanding of the following simple musical forms: binary, ternary, popular song, and two other simple performance forms related to a specific cultural context (e.g., Native drum song, Scottish pipe song). (MTI.12X) ❖
- explain the influence of music in a variety of historical and cultural contexts (e.g., Indonesian gamelon, 2500 B.C.E. Turkish war cymbals). (MTI.13X) ❖
- explain the evolution of their performance medium. (MTI.14X) ❖
- play or sing with accurate pitch (MC1.07X)

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## Planning Notes

- Students will require manuscript paper and pencils. The learning environment should contain an adequate sound system.
- For performance related approaches to these activities, students should bring their instruments with them.
- The teacher should have appropriate percussion instruments available for the lesson.
- Should the final recital option be included in the delivery of these activities, an appropriate performance venue should be secured.

## Prior Knowledge Required

1. Students must have a clear understanding of the elements of music.
2. Previous knowledge should include experience with basic form structures such as rondo form (ABACA) and theme-and-variations (A,A1,A2, etc.).
3. Students should have a basic knowledge of music notation.

## Teaching/Learning Strategies

### Part I

1. Introduce to students the basic rhythmic pattern of a Spanish style called “bolero” by tapping the rhythmic pattern on a small hand drum or other appropriate instrument.(e.g., “Bolero Certo Danza D’Castille”)
2. Have the students echo by repeating the basic percussion pattern and transfer it to music notation.
3. Discuss the countries of the world that would be most likely to use this rhythmic element (Latin countries).
4. Identify the historical connections between these countries.
5. Teacher will compose a short melody to accompany the rhythm.
6. Students will be asked to compose and perform, on their instrument, a short (four to eight measures) melody in a simple key (concert pitch) that is appropriate for the types of instruments being used.
7. The teacher will select from the student examples excerpts to be played by the students along with the teacher-generated original rhythm.
8. Select a few melodies and overlap them simultaneously. Do they appear to go together?
9. Introduce the concept of a “round”. Perform these new melodies (2 or 3) as a round.
10. Discuss “round” as a type of musical form. (e.g., “Blessing” #722 - Joe Dailey, CBW II)
11. Play a recording of Ravel’s Bolero and have students identify similarities with their newly constructed music. (e.g., “Bolero” - Maurice Ravel)
12. Have students identify the rhythm, instrumentation, and sections of music in a simple way (repetition, dynamics, crescendo, texture—from very thin to very full and complex, motifs used, themes, imitation).

### Part II

1. Apply the concept now to a modern rhythm such as rap or a basic rock pattern and create a piece to be performed in the same manner as in Part I.
2. Introduce other forms such as theme and variations, rondo (“Rondeau” - Mouret), sonata, canon (“Canon in D” - Pachelbel), binary, and popular song (introduction, verse, chorus, solos, verse, chorus, coda or ending -“Awesome God” - Rich Mullins, “Entertaining Angels” - Newsboys, “Besame Mucho” - arr. Kirby Shaw) by playing simple recordings of works with these types of forms.

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3. Compare early historical musical forms to modern forms by using the same terminology as in Part I and include A,B,C schematic formatting. Draw parallels between yesterday's and today's music.
  4. Students will write their own compositions using one of the forms from Part II section 1 or 2 in any appropriate ensemble (e.g., percussion ensemble) which can culminate in a concluding activity where all classmates can analyze each other's work. A final recital performance can be included where appropriate including recording of performance by peers.

### **Accommodations for the Activity**

1. Review the elements of music and music notation.
2. Provide chart format for historical musical forms.
3. Provide alternatives for writing compositions (pre-recorded music accompanied by pictures, examples of music videos).
4. Provide alternative to final recital.

### **Assessment/Evaluation**

1. Informal teacher observation. (MTV.03X, MTI.11X)
2. Roving conference. (MTV.04X, MTI.13X)
3. Probe Questions. (MTV.01X, 02X, MTI.12X)
4. Presentations, performances. (MTI.14X)
5. Recording Project.(MTV.04X)

### **Resources**

1. Experiencing Music - Richard Wingell, Alfred Publ. (Includes recordings).
2. Oxford Companion to Music - Percy. A. Scholes.
3. Musical Growth - Natalie Kuzmich, Thompson Publ.
4. The Enjoyment of Music - Machlis, Norton Publ.
5. "Blessing" - Joe Dailey - Catholic Book of Worship II - Canadian Conference of Catholic Bishops and Gordon V. Thompson, 1980.
6. "Besame Mucho" (SATB) - Arranged by Kirby Shaw, Promotora Americana.
7. CD - Espana Pops Concert - "Bolero Certo Danza D'Castille", CVD Manufacturing Inc., 1996.
8. CD - Best Of the Classics - "Bolero" - Madacy Music Group Inc., 1993.
9. CD - Mad About Baroque - Pachelbel: "Canon in D", "Rondeau" - Mouret - Deutsche Grammophon, 1993.
10. CD - "Winds Of Heaven", "Stuff of Earth" - "Awesome God" - Reunion Records, 1988.
11. CD - WoW 1999 - "Entertaining Angels" - Newsboys, EMI Christian Music Group Inc., 1998. Website: [www.wow99.com](http://www.wow99.com)

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## Activity #5

**Title:** Mind Over MIDI

**Time:** 300 minutes

### Description

Students will enhance their own understanding of MIDI recording and create their own glossary of terms through composition exercises. The following terms and MIDI techniques will be addressed: MIDI, Sequencer, On-board sequencer, Stand-alone, Computer software sequencer, Controllers, Tone generators, Multi-timbral, Sampler, Music Interface, Step Time Recording, Real Time Programming and Quantizing. This activity will be a culmination of previous activities in this unit.

### Strands and Expectations

#### Ontario Catholic School Graduate Expectations:

The graduate:

- Uses and integrates the Catholic faith tradition, in the critical analysis of the arts, media, technology and information systems to enhance the quality of life. (2e)
- Respects and understands the history, cultural heritage and pluralism of today's contemporary society. (7g)

**Strands:** Theory, Analysis

#### Overall Expectations:

At the end of Grade 9, students will:

- identify and define in simple terms the elements of music (i.e., rhythm, melody, timbre, dynamics, harmony, texture, and form). (MTV.01X) ✚
- explain methods of production and editing of musical recording (e.g., analog and MIDI). (MTV.04X) ✚
- demonstrate the effective use of analog and digital technology in music applications. (MCV.04X) ✚

#### Specific Expectations:

Students will:

- demonstrate an understanding of the procedure of making an analog recording of a student performance (e.g., adjustment of levels) (MTI.16X) ✚
- describe the uses of various functions found in recording equipment and sequencers; (MTI.17X) ✚
- identify and describe MIDI-specific terms as they relate to MIDI recording (e.g., real-time). (MTV.18X) ✚
- use the elements of melody, rhythm, and form in a variety of media (e.g., pencil and paper, acoustic instruments, recording equipment, MIDI technology, music soft-ware) to create a simple composition. (MC2.01X) ✚
- use analog and digital recording technology to demonstrate an understanding of the basic processes involved. (MC2.05X) ✚
- reflect on learning by maintaining a journal and/or practice log to record progress (MA2.03X)
- use the elements of melody, rhythm, and form in a variety of media (e.g. pencil and paper, acoustic instruments, recording equipment, MIDI technology, music software) to create a simple composition. (MC2.01X)
- demonstrate an understanding of transposition (e.g. adapt an existing melody for their own performance medium) (MC2.02X)
- make artistic decisions about aspects of performance in individual and group situations (MC2.04X)

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## Planning Notes

- Computer software such as Cakewalk, Finale, Power Tracks Pro, Band in the Box.
- Access to a keyboard sequencer (ex. Korg 01W, 01 or X3) or keyboard slave.
- Cassette Tape recorder with microphone and CD burner.

## Prior Knowledge Required

Students should be able to create a musical composition that makes use of the elements of music.

## Teaching/Learning Strategies

1. Students will be asked to define MIDI recording terminology as it appears during the recording process. They will keep a journal containing definitions of newly acquired MIDI language terms.
2. Instead of providing a prepared terminology sheet, a “Learn as you go” approach will enable students to experience MIDI-specific terms at their own pace while recording a composition using a multi-timbral synthesizer or tone generator and a multi-track sequencer.
3. Pairs of students working at a computer workstation can brainstorm the MIDI Recording terminology amongst themselves.
4. Through individual conferencing, teachers can earmark certain terms as they come up for discussion and then initiate a class discussion about the terms.
5. By utilizing a mind map (brainstorming) with the whole class, a comprehensive picture of MIDI Recording Terminology can be identified.
6. Some listening materials as examples would be a good preparatory activity (i.e., song files created by the teacher in real-time recording versus step-time recording files).
7. Students listen for the differences between the rigid step-time recording versus the natural sounding real-time recording.
8. Students will explore a variety of sounds and organize them in a chosen form.
9. The composition must include some form of suspense and release through variation in volume, pitch and texture.
10. Students will then critique each other’s work and make constructive suggestions for improvement.
11. Once their composition is complete, students will make an analog recording of their work experimenting with the recording levels as needed.
12. As more compositions are created during the year, the work will be saved onto floppy disk, cassette or CD.
13. Students will be encouraged to explore work experience opportunities (e.g. Co-operative education).

## Accommodations for the Activity

1. Modify assessment techniques (refer to individual I.E.P.’s).
2. Provide terminology sheets to be used for study purposes.
3. Arrange for a “study buddy”.

## Assessment/Evaluation

1. Peer-assessment–rating scales, rubrics, anecdotal comments. (MTV.01X)
2. Self-assessment–rating scales, rubrics, probe questions. (MA2.03X)
3. Student observation–checklists. (MA2.03X)
4. Student-Teacher conferencing–teacher logs. (MTI.16X,17X,18X)

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5. Peer conferencing–anecdotal notes. (MTI.16X,17X,18X)
  6. Roving conferencing–probe questions. (MTV.04X)
  7. Performances–rating scales, peer assessments, audio taping. (MC2.04X)
  8. Demonstrations. (MC2.05X)
  9. Portfolios. (MC2.01X)

## Resources

1. Cakewalk–Twelve Tone Systems Inc.
2. Band in the Box–PG music Inc.
3. Power Tracks Pro–PG music Inc.
4. Finale–Coda Music Software.
5. What’s MIDI? Making Musical Instruments Work Together - by Jon F. Eiche.
6. What’s a Sampler? - by Freff.
7. What’s a Sequencer? A Basic Guide to Their Features and Use - by Greg R. Starr.
8. What’s a Synthesizer? Simple Answers to Common Questions About the New Musical Technology by Jon F. Eiche.
9. Electronic Musician’s Tech Terms - A Practical Dictionary for Audio and Music Production - from Electronic Musician Magazine - by George Petersen & Steve Oppenheimer
10. Eric’s Catholic MIDI Website (Eric Giguere), 1995, <http://www.csgrs6k1.uwaterloo.ca:80/~giguere/music/>.
11. Cubase Program - Saved by Technology.