

Catholic District School Board Writing Partnership

Course Profile

Music

Grade 9

Open

• for teachers by teachers

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Acknowledgments

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Unit 3: Performance

Time: 30 hours

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Unit Description

This unit involves the practical application of performance skills and knowledge of theory as they relate to the performance medium. Students sing or play, individually and in ensembles (e.g., using voice, band instruments, string instruments, guitar, keyboards, or other performance media).

Strand(s) and Expectations

Ontario Catholic School Graduate Expectations: 2a, b, 3c, 4b, h, 5b, g, h, 7g.

Strand(s): Analysis, Creation, Theory

Overall Expectations: MAV.01X, .02X, .03X, .04X, .05X, MTV.01X, .02X, .03X, MCV.01X, .02X, .04X, MTV.01X, .02X, .03X, .04X.

Specific Expectations: MA1.01X, .03X, .04X, .05X, .07X, MA2.01X, .02X, .03X, .04X, .05X, .06X, .07X, MC1.02X, .03X, .04X, .05X, .07X, .09X, .13X, MC2.01X, .04X, MT1.04X, .05X, .06X, 10X, .13X, .14X.

Activity Titles (Time and Sequence)

Activity 1	Breathing and Posture	120 minutes
Activity 2	Music in Various Cultures	300 minutes
Activity 3	Developing Performance Skills in Small Ensembles	240 minutes
Activity 4	Live Performance Analysis	300 minutes
Activity 5	Technique Lessons - Scales and Intervals	180 minutes
Activity 6	Testing 1, 2, 3!	180 minutes
Activity 7	An Introduction to Early Canadian Folk Music	480 minutes

Unit Planning Notes

A sound system, television, and VCR in the classroom are vital audio-visual aids. Texts such as theory and sight-reading books, ear-training materials, and examples of appropriate repertoire are necessary.

Equipment such as computers, MIDI, and Internet access involves students in 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 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. Successful completion of Grade 8 music as prescribed by *The Ontario Curriculum, Grades 1-8, 1998* is recommended.

Teaching/Learning Strategies

The teaching and learning strategies consist of researching, conferencing, discussion, brainstorming, interpreting, critiquing, listening activities, and cross-curricular approaches. Performing and composing activities (singing, playing) are combined with the teaching and learning strategies. Music technology (computers, MIDI) and the use of media such as sound recordings, film, and television are incorporated in the teaching concepts and creating of music. Students engage in critical analysis and reflective learning activities. Students apply their learning through performance at community activities, field trips, class visits by artists, and attendance at live concerts.

Assessment/Evaluation

Students are assessed using both formative and summative formats in order to ensure that overall, specific, and Catholic expectations are met. Assessment strategies consist of the following methods: projects, presentations, demonstrations, teacher/student observations, performances, self/peer assessment, checklists, rubrics, charts, student/teacher/peer conferencing, formal written assignments, response journals, probe questions, paper/pencil tests, and multiple choice tests. Students are assessed through performance and theoretical applications.

Resources

The use of periodicals, books, newspapers, magazines, videotapes, audio tapes, compact disc recordings, CD-ROMs, computer software, Internet, radio, television, newsletters, studio guest artists, and business partnerships can enhance the teacher's preparation for the activities outlined in this document. Other valuable resources include universities, colleges, workshops, libraries, the school resource centre, provincial subject associations, The Ontario Music Educator's Association, the Canadian Music Centre, The Ontario Arts Council and various arts associations. Specific resources are outlined within each activity.

Activity 1: Breathing and Posture

Time: 120 minutes

Description

The concepts of correct breathing and posture are two very important aspects of being an efficient musician. The basics of good breath support and proper posture while playing and singing are essential elements in tone production. By focusing on breathing techniques and posture, students develop proper habits in the development of performance skills.

Strand(s) and Expectations

Ontario Catholic School Graduate Expectations:

The graduate:

- demonstrates flexibility and adaptability; (4b)
- achieves excellence, originality, and integrity in one's own work and supports these qualities in the work of others. (5g)

Strand(s): Creation, Analysis

Overall Expectations:

- 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). (MCV.02X)

Specific Expectations:

- demonstrate consistently correct body posture; (MC1.03X)
- play or sing with tone quality appropriate to the repertoire being performed; (MC1.05X)
- explain the effects of physical fitness and health habits on music performance skills; (MA2.01X) ✚
- identify and describe their own strengths and needs at various points in the course work towards improving themselves in identified areas; (MA2.02X)
- reflect on learning by maintaining a journal and/or practice log to record progress. (MA2.03X) ✚

Planning Notes

- It is preferable to have a carpeted floor where students may lie down.
- A CD/Tape player is required.
- Charts/diagrams of correct posture and pictures of a larynx are required.

Prior Knowledge Required

- Students should be able to demonstrate an understanding of the basic elements of music specified for Grade 8 through listening to, performing, and creating music.
- Students should be able to sing and play instruments with expression and proper technique (e.g., with correct breathing or fingering).
- Students should be able to use correctly the musical terminology associated with the specific expectations for Grade 8.

Teaching/Learning Strategies

1. The teacher demonstrates proper posture while standing and sitting. The teacher emphasizes the direct link between posture and fitness.
2. Students are expected to use proper breathing techniques and posture when practicing or performing.
3. Students put their instruments on their chairs or in a safe position on the floor. The students lie down, face up, on the carpeted floor. The lights are turned down (or off) with relaxing music on the CD/Tape player. Explain to the students that they are to close their eyes and relax. In this relaxed state, explain that they are now breathing properly for singing and playing. Students place a textbook on their abdomen. Students then breathe, moving the book as they inhale and exhale. Also, have student take a breath, hold it, sip in more air, hold it, take another sip, and exhale on cue. (You will no doubt experience much laughter through all of this but be patient. They will respond once they settle down.) Try exhaling very slowly. It is important to make sure that the setting is very relaxed so that students can focus on their breathing.

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4. Once students are back in their seats, show them pictures of the human body, in particular the abdominal area. Explain how the abdomen moves in and out during the breathing process. Mention that their belt or pant/skirt waistline should move when they take a breath. If students raise their shoulders, then correct them using the milk bottle analogy - the bottom part fills up first.
 5. Divide the class into groups of two or three. Practise the textbook breathing exercise while peers evaluate each other. Take small pieces of paper and attempt to keep them on the wall by blowing on the paper. Have students time each other in a friendly competition.
 6. Various breathing exercises can be used in small portions at the beginning of each performance class in warm ups. Daily reminders are a must.

Accommodations

- If students have prohibitive physical disabilities determine instrumental or vocal suitability on a one-to-one basis.

Assessment/Evaluation

1. Students keep track of their progress in their personal journals/logs. (MA2.03X)
2. Demonstration/Observation - use Rubric (Appendix H). (MA2.01X)
3. Peer Conferencing - students assess each other during group work. (MCV.02X)

Resources

Kenney, James. *Becoming a Singer Performer*. Dubuque: William C. Brown Publishers, 1987.

Randel, Don, ed. *The New Harvard Dictionary of Music*. London: The Belknap Press, 1986.

Schmidt, Jan. *Basics of Singing*. New York: Schirmer Books, 1984.

Appendix H: Rubric for Assessing Breathing and Posture

RUBRIC FOR ASSESSING BREATHING AND POSTURE			
Level 1 (50-59%)	Level 2 (60-69%)	Level 3 (70-79%)	Level 4 (80-100%)
Student shows limited knowledge of standing posture for correct playing/singing position.	Student shows some knowledge of standing posture for correct playing/singing position.	Student shows more extensive knowledge of standing posture for correct playing/singing position.	Student shows thorough knowledge of standing posture for correct playing/singing position.
Student possesses limited knowledge of sitting posture for correct playing/singing position.	Student possesses some knowledge of sitting posture for correct playing/singing position.	Student possesses more extensive knowledge of sitting posture for correct playing/singing position.	Student possesses thorough knowledge of sitting posture for correct playing/singing position.
Student demonstrates limited knowledge of diaphragmatic breathing for playing/singing.	Student demonstrates some knowledge of diaphragmatic breathing for playing/singing.	Student demonstrates more extensive knowledge of diaphragmatic breathing for playing/singing.	Student demonstrates thorough knowledge of diaphragmatic breathing for playing/singing.

Activity 2: Music in Various Cultures

Time: 300 minutes

Description

Through the examination of historical events and the study of music from different historical periods, students demonstrate their understanding and insight into the significance of the cultural context of music. By listening to recorded examples and through the insight gained in other activities, students define and critique, with skill, the music of their performance medium.

Strand(s) and Expectations

Ontario Catholic School Graduate Expectations:

The graduate:

- reads, understands, and uses written materials effectively; (2b)
- thinks critically about the meaning and purpose of work. (5b)

Strand(s): Theory, Creation, Analysis

Overall Expectations:

- 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) ✚
- demonstrate an understanding of music history and its cultural context; (MAV.01X) ✚
- demonstrate an understanding of the function of music in society. (MAV.04X) ✚

Specific Expectations:

- 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) ✚
- control notated or stylistically correct dynamics while maintaining good tone quality; (MC1.04X) ✚
- play or sing with tone quality appropriate to the repertoire being performed. (MC1.05X) ✚

Planning Notes

- Provide Recordings of music (e.g., *1812 Overture*) to enhance the effectiveness of the lesson.
- Provide music and history texts for lesson planning, pictures.
- Provide appropriate music history software.
- Provide published music for performance-oriented lessons.

Prior Knowledge Required

- Students require a basic knowledge of the history of music.
- Students should have become acquainted with some aspects of the historical context of music by being able to identify some major political events, social or philosophical movements, and architectural or painting styles.
- Students require knowledge of the elements of music.

Teaching/Learning Strategies

Part I

1. Play live or recorded examples of bugle/trumpet calls.
2. Ask students to identify the meaning that is associated with them (e.g., *Reveille*, *Taps*, *The Last Post*, *William Tell* trumpet fanfare excerpt, call of the horses at a raceway, etc.).
3. Have students draw up a list of music for various other instruments that contain a special meaning similar to that of the bugle calls.
4. Generate a discussion about how music has historically been an influence on culture. Some examples could include national anthems (people respond by standing), nationalistic symphonic music (*Rule Britannia* and the rituals associated with it), the use of music in movies and television to influence certain desired effects (*Star Wars/The Ring Cycle* - the use of motif).

Part II

5. Students provide similar examples (Part I, strategy 3) from their heritage.
6. Students perform or demonstrate the new sounds on their instruments.
7. The class discusses how the examples have had an influence on different cultures.
8. In a performance-based course, repertoire could be chosen to highlight the topics discussed in this activity (e.g., *1812 Overture* - French-Russian history, national themes, the overlaying of these themes to imitate battle).
9. The teacher may use examples for the class considering their demographic make-up to discuss how the particular performance medium (e.g., steel drums course) has evolved in our country. (Use Appendix I for assessment.)

Part III

10. Students write in journals about their favourite music using Appendix J - Music Around The World Research Guideline as a guide. Themes for the writing could include their impressions of:
 - A. Who are the artists and where did they originate?
 - B. Describe the instrumentation and style of the music.
 - C. How has the music influenced the culture it originated from?
 - D. How has the music influenced our/their own culture?
 - E. Analyse and describe the cultural connections of that particular style of music.
11. Use the elements of music as a focal point for a discussion of the music being analysed.

Accommodations

- Arrange for peer assistance for journaling.
- Use tape recorder as a journal in Part III.

Assessment/Evaluation

1. Projects/seminars - for Part II of Activity (use Appendix I - Rubrics, for assessment); (MT1.13X)
2. Performance tests; (MTV.02X, 03X) (MC1.04X, 05X)
3. Journals - Part III of Activity (Appendix J - Music Around The World Research Guideline); (MT1.13X, 14X) (MTV.01X)
4. Observation/conferencing/informal discussion. (MAV.01X, 04X)

Resources

Apel, Willi. *Harvard Dictionary of Music*. Cambridge, Massachusetts: The Belknap Press of Harvard University Press, 1972.

Bray, Kenneth I., D. Bruch Snell, and Ralph M Peters. *For Young Musicians Volume I, II*. Waterloo: Waterloo Music Company Limited, 1967.

Cooper, Martin, ed. *The Concise Encyclopedia of Music and Musicians*. New York: Sony Music Entertainment Inc., 1968.

Grout, Donald J. and Claude V. Palisca. *A History of Western Music*. New York: W.W. Norton and Company Inc., 1988.

Hancock, Herbie (host). *Rock School, Volume III*, “Funk, Reggae and New Music.” Oakville: Lorimar Home Video Canada, Ltd., 1987. 80 min.

Hughes, David H. *A History of European Music*. New York: McGraw-Hill Book Company, 1974.

Lent, Chris, ed. *Rock School, Volume I, II*. Port Chester, NY: Cherry Lane Music Co., 1984. (Text for Herbie Hancock Video listed above)

Machlis, Joseph. *The Enjoyment of Music*. New York: W.W. Norton and Company Inc., 1984.

Marsalis, Wynton. *Marsalis on Music: Sousa To Satchmo*. New York: Sony Music Entertainment Inc., 1995. 55 min.

Marsalis, Wynton. *Marsalis on Music: Why Toes Tap*. New York: Sony Music Entertainment Inc., 1995. 53 min.

Appendix I: Rubric for understanding connections between music and culture

MUSIC AND CULTURE RUBRICS				
Categories	Level 1 (50-59%)	Level 2 (60-69%)	Level 3 (70-79%)	Level 4 (80-100%)
Thinking/Inquiry	The student:			
<ul style="list-style-type: none"> critical analysis (e.g., analysing aesthetic components) 	<ul style="list-style-type: none"> analyses music of cultures with limited clarity and effectiveness 	<ul style="list-style-type: none"> analyses music of cultures with moderate clarity and effectiveness 	<ul style="list-style-type: none"> analyses music of cultures with considerable clarity and effectiveness 	<ul style="list-style-type: none"> analyses music of cultures with a high degree of clarity and effectiveness
<ul style="list-style-type: none"> creative thinking skills (e.g., fluency, flexibility, divergent thinking) 	<ul style="list-style-type: none"> uses creative thinking skills with limited effectiveness 	<ul style="list-style-type: none"> uses creative thinking skills with moderate effectiveness 	<ul style="list-style-type: none"> uses creative thinking skills with considerable effectiveness 	<ul style="list-style-type: none"> uses creative thinking skills with a high degree of effectiveness
<ul style="list-style-type: none"> making connections (e.g., between the arts and personal experiences, among the arts, and between the arts and the world outside the school) 	<ul style="list-style-type: none"> demonstrates limited understanding of connections between music and culture 	<ul style="list-style-type: none"> demonstrates some understanding of connections between music and culture 	<ul style="list-style-type: none"> demonstrates considerable understanding of connections between music and culture 	<ul style="list-style-type: none"> demonstrates thorough and insightful understanding of connections between music and culture

Appendix J: Music Around The World Research Guideline

<ol style="list-style-type: none"> Choose a country that interests you. Research background information (<i>location, climate, culture, geography, industries</i>). Listen to music from that country and describe the style. What accompaniment instruments are used and what do they look like What role does music play in everyday life here? For what occasions do people use music? What is the national anthem? How do people keep their culture alive? What is the cultural dress? In your opinion, what is the most valued heritage factor in this country?
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Activity 3: Developing Performance Skills in Small Ensembles

Time: 240 Minutes

Description

Using the voice or traditional western instruments, students develop performance skills useful in small ensemble performances. Teacher and peers listen, describe, judge, interpret and analyse the performance in both orally and written form. Evaluation criteria are based upon pre-determined checklists and guidelines.

Strand(s) and Expectations

Ontario Catholic School Graduate Expectations:

The graduate:

- demonstrates flexibility and adaptability; (4b)
- thinks critically about the meaning and purpose of work; (5b)
- achieves excellence, originality, and integrity in one's own work and supports these qualities in the work of others. (5g)

Strand(s): Theory, Analysis, Creation

Overall Expectations:

- 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) ✚
- 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) ✚
- play or sing technical exercises and diverse repertoire (including their own creations when appropriate) that reflect the theory expectations; (MCV.01X) ✚
- 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). (MCV.02X) ✚

Specific Expectations:

- 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; (MA1.04X) ✚
- analyse orally and in writing, the quality and impact of a variety of live and/or recorded performances, using appropriate music vocabulary; (MA1.03X)
- make artistic decisions about aspects of performance in individual and group situations; (MC2.04X) ✚
- create a simple composition using the elements of melody, rhythm, and form and a variety of media (e.g., pencil and paper, acoustic instruments, recording equipment, MIDI technology, music software). (MC2.01X)

Planning Notes

- Prepare listening examples of music performed by large ensembles (orchestra/chorus) and small ensembles (instrumental/vocal chamber groups).
- Prepare overheads of a vocal and band conductor score. Design a chart to categorize instruments/voices according to Soprano/Alto/Tenor and Bass ranges.

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- Design a chart to categorize classroom instruments/voices according to Soprano/Alto/Tenor/Bass ranges.
 - Prepare copies of Chorale #2 from *Belwin “Warm-ups” For Symphonic Band* or *Jubilate Deo* by Jerry Estes, for distribution purposes.
 - Purchase commercial chamber music for performance purposes suitable to the level of the class.
 - Manuscript paper for transposition purposes.

Prior Knowledge Required

- Definition of orchestra, concert band, chamber music, combo, quintet, quartet, trio, duet
- Names and performance ranges of the instruments of the orchestra
- Possible voice groupings of a choir: S, SA, SSA, SAB, SATB
- Grouping of the instruments of the orchestra: woodwinds, brass, percussion and strings
- Performance evaluation criteria (style, tone quality, articulation, rhythm, balance/blend, and overall effect)
- Ability to interpret/compare/classify/describe and evaluate

Teaching/Learning Strategies

1. Teacher presents listening examples of large ensembles. One of the following examples may be useful in this exercise. (For example, *Africa, Ceremony, Song* and *Ritual* by Robert W. Smith; *Britannia* by Elliot Del Borgo; *Fantasia on Greensleeves* by Vaughan Williams; *Tales of the Vienna Woods* by Johann Strauss; Roumania, *On Popular Roumanian Themes* by Jean Absil; *Indian Suite* by Edward Mac Dowell; *Divertissement* by Peter Tchaikovsky; *Song of Good News, #561*, (CBW); “Sabbath Prayer” from *Fiddler on the Roof*; “Hallelujah Chorus” from *Messiah*). Students listen and categorize instruments/voices according to the correct range classification column on the prepared chart (e.g., Soprano, Alto, Tenor or Bass Range) and identify/relate instruments to the melodic or harmonic function.
2. Teacher presents listening examples of small ensemble styles. These include: the combo, chamber music, quintets, quartets or trios. *All You Need Is Love* by the Canadian Brass and any jazz choir recording by the Magnetics from Mayfield Secondary School, Brampton, Ontario, would demonstrate small ensemble and combo styles. Students listen and categorize instruments/voices according to the correct voice classification on the prepared chart (e.g., Soprano, Alto, Tenor or Bass Range) and identify/relate instruments/voices to the melodic or harmonic function. Teacher and students discuss difference between large and small ensembles.
3. Each student identifies his/her instrument/voice according to Soprano, Alto, Tenor or Bass voicing and recognizes the melodic or harmonic function.
4. Teacher distributes copies of *Chorale #2* by J.S. Bach or *Kyrie* by Jerry Estes. Students select the voice that best represents their instrument/voice and transposes the music on manuscript paper using the correct key signature. Students play together as a large ensemble and experiment with a variety of chamber group combinations. Performance criteria are based on Appendix K - Chamber Performance Evaluation. Students participate in the evaluation process by filling out Appendix L - Peer Evaluation of Chamber Performance.
5. From the class, students make up their own chamber groups, decide on the melodic and harmonic roles, compose a 16-measure song, and perform using the Performance Evaluation Criteria (style, tone quality, articulation, rhythm, balance/blend, and overall effect).
6. Students choose their own chamber groups and arrange a song of their choice. Evaluation is based on Appendix L - Peer Evaluation of Chamber Performance.

Accommodations

- Provide alternative to ensemble performance, such as solo/duet performance.

Assessment/Evaluation

1. Chamber Performance Assessment - Appendix K; (MCV.01X) (MA1.03X, .04X)(MTV.02X)
2. Peer Assessment - Appendix L; (MC2.04X) (MCV.02X) (MAV.02X) (MA2.02X)
3. Projects; (MAV.01X) (MC2.01X)
4. Teacher Observation; (MAV.02X)
5. Presentations/demonstrations (Appendix K); (MTV.01X) (MA1.03X)
6. Checklist (Appendix L); (MAV.02X)
7. Discussion/conference; (MAV.01X) (MAV.04X) (MAV.03X) (MCV.02X)
8. Writing folder/notebooks; (MA2.03X)
9. Composition. (MCV.01X)

Resources

- Barnes, Walter H. *Book of Beginning Quintets*. Toronto: Gordon V. Thompson Music, 1984.
- The Best of Strauss*. Holland: Point Productions, 1988.
- The Canadian Brass. *All You Need Is Love*. Toronto: RCA Victor, 1997.
- Estes, Jerry. *Three Contemporary Latin Settings*. Delaware Water Gap: Shawnee Press. 1993.
- Ferris, Jean. *Music: The Art of Listening*. New York: William C. Brown Publishers, 1988.
- James, O.J. *Twenty-One Christmas Carols for Woodwind Trio*. Pennsylvania: Shawnee Press, 1991.
- Kuzmich, Natalie. *Musical Growth. A Process of Involvement*. Toronto: Gordon V. Thompson Publ., 1986.
- Laszlo, Csopor. *Konnyu fuvolatriok: Easy Trios for Flutes: Leichte Florentrios*. Budapest: Editio Musica, 1983.
- MacDowell, Edward. Smart Ready-To-Use Listening Tapes “Indian Suite” by Gwen Hotchkiss. New York: Parker Publishing Co., 1990.
- Machlis, William. *The Enjoyment of Music*. New York: W.W. Norton and Company Inc., 1984.
- Miles, R. *Teaching Music Through Performance in Band, Vol. 1 & 2*. Chicago: GIA Publications, 1998.
- Rice, Tim and Andrew Lloyd Webber. *Fiddler On The Roof*, “Sabbath Prayer”. New York: Times Square Music Publications, 1967.
- Smith, Leonard B. and Jack Bullock. *Belwin “Warm-ups” For Symphonic Band*. Miami: Belwin Mills, 1990.
- Tchaikovsky, Peter. “Divertissement.” *The Nutcracker Highlights*. Los Angeles: Delta Music Inc., 1989.
- Voxman, H. and R.P. Block. *First Book of Saxophone Quartets*. San Antonio: Southern Music Co., 1986.

Appendix K: Chamber Performance Evaluation

CHAMBER PERFORMANCE EVALUATION	
Student Name: _____	Date: _____
Instrument/Voices: _____	
Title of Piece: _____	
Arranger/Composer: _____	

Performance Criteria		Achievement		
		The performance is assessed using the following descriptions:		
		(NI) Needs Improvement	(S) Satisfactory	(G) Good
1.	Articulation			
2.	Phrasing			
3.	Posture			
4.	Dynamics			
5.	Tone quality			
6.	Intonation			
7.	Rhythm			
8.	Balance/blend			
9.	Style/groove			
10.	Appropriate range			
11.	Constant tempo			
12.	Meter 2/4, 3/4, 4/4, 6/8			
13.	Overall effect.			

Appendix L: Peer Evaluation of Chamber Performance

PEER EVALUATION OF CHAMBER PERFORMANCE	
A Critical Analysis	
Student Name: _____	Date: _____
Instrument: _____	
Title of Solo: _____	
Arranger: _____	
Peer Evaluator's Name: _____	

While listening to the chamber performance, analyse using the following criteria:

Initial Reaction (As you listen to the performance, what are your first impressions?)
Description (Through listening, describe the general format of the song.) Refer to Appendix F - Listening Guideline (Title, Composer, Era, Meter, Style, Instruments, Mood/Feeling, Tempo, Form, Conducting Pattern).
Analysis (Use Chamber Performance Evaluation Criteria - Appendix J, in reviewing criteria, analysing performance). (Articulation, Phrasing, Posture, Dynamics, Tone Quality, Intonation, Rhythm, Balance/Blend, Style/Groove, Appropriate Range, Constant tempo, Meter, Overall effect.)
Interpretation (Does the performer interpret the performance with the correct stylistic accuracy intended by the composer? Explain why or why not.)
Final Reflections (What is your personal feeling regarding the performance?) Circle a), b), or c) and explain: a) needs improvement b) successful c) superior

Activity 4: Live Performance Analysis

Time: 300 minutes

Description

Students attend and critique the performances of musical ensembles at school and in their community. They learn to evaluate and produce critiques about the music they have heard. They compare their critiques with examples from the media. A structured format for the analysis process is introduced to them.

Strand(s) and Expectations

Ontario Catholic School Graduate Expectations:

The graduate:

- thinks reflectively and creatively to evaluate situations and solve problems; (3c)
- achieves excellence, originality, and integrity in one's own work and supports these qualities in the work of others; (5g)
- respects and understands the history, cultural heritage, and pluralism of today's contemporary society. (7g)

Strand(s): Analysis, Creation, Theory

Overall Expectations:

- identify and define in simple terms the elements of music (i.e., rhythm, melody, timbre, dynamics, harmony, texture, and form); (MTV.01X) ✚
- 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) ✚

Specific Expectations:

- analyse the quality of their own and their peer's performances, using appropriate music vocabulary to suggest ways of improving those performance (e.g., "style" groove", "intonation", "tone quality", "dynamics", articulation", "phrasing", "rhythm", "balance and blend", "overall effect"); (MA1.04X) ✚
- make artistic decisions about aspects of performance in individual and group situations. (MC2.04X) ✚

Planning Notes

- Pre-arrange field trips for this activity. Visits to a local symphony, choir, or band would be appropriate examples of these field studies.
- Students prepare musical ensembles that are evaluated by their peers.
- Provide class sets of the entertainment section of local newspapers for art critique.

Prior Knowledge Required

- Students must be familiar with music terminology, specifically the elements of music in order to critique at the appropriate level.
- Students must have met the Grade 8 expectations.
- Students view, listen to, and read *Rock School* videos and text for knowledge about the formation and make-up of different types of ensembles. This prior knowledge will help form a basis for the understanding of how groups are put together and how the different sections of an ensemble function as a whole.

Teaching/Learning Strategies

Part I

1. Students define and review the elements of music.
2. Play recordings of live performances. (e.g., Live at the Boston Pops, TV Ontario, Winnipeg Ballet, Riverdance, Stomp, Montreal Jazz Festival, Diana Krall).
3. Define the term critique. Students then critique the example.
4. Students make a template of suitable critiquing elements such as “phrasing, dynamics, tone quality, sound, ensemble/individual balance, technique, accuracy, individual contribution of the members, levels of difficulty, program design,” where appropriate.
5. Have class develop a number and rating scale that includes anecdotal comments.
6. Select performance repertoire and rehearse.
7. Peer adjudication and critique take place for in-class/school ensembles.

Part II

8. Students attend a live performance.
9. Students do their own critique of the performance.
10. Students bring in newspaper examples of music critique articles.
11. Students compare their critiques with the newspaper version.
12. Comparisons (style, elements of music used in critique, method of describing observations, personal opinions articulated) are made with their work in Part I and Part II of this activity.
13. Follow with a discussion.

Accommodations

- Provide “study buddy” for use of Appendix M.

Assessment/Evaluation

1. Formal written assignments - critique of live professional and peer performances; (MC2.04X) MA1.04X) (MA1.04X) (MAV.02X)
2. Teacher assessment - Appendix M; (MTV.01X) (MAV.02X)
3. Response Journals; (MAV.05X)
4. Generate informal discussion about a career in arts criticism. (MAV.04X)

Resources

- Ferris, Jean. *Music: The Art of Listening*. New York: William C. Brown Pub., 1988.
- Hancock, Herbie (host). *Rock School, Volume I*, “Elementary Equipment and Basic Technique.” Oakville: Lorimar Home Video Canada, Ltd., 1987. 80 min.
- Hancock, Herbie (host). *Rock School, Volume II*, “Blues To Heavy Metal.” Oakville: Lorimar Home Video Canada Ltd., 1987. 55 min.
- Hancock, Herbie (host). *Rock School, Volume IV*, “Arrangements - Putting It Together.” Oakville: Lorimar Home Video Canada, Ltd., 1987. 80 min.
- Kuzmich, Natalie. *Musical Growth: A Process of Involvement*. Toronto: Gordon V. Thompson Publications, 1986.
- Lent, Chris, ed. *Rock School, Volume I, II*. Port Chester, NY: Cherry Lane Music Co., 1984. (Text for Herbie Hancock Video, listed above)
- Lisk, E. *Intangibles of Music Performance*. Florida: Meredith Music Publications, 1996.
- Marsalis, Wynton. *Marsalis on Music: Tackling The Monster*. New York: Sony Music Entertainment Inc., 1995. 54 min.
- McBeth, W.F. *Effective Performance of Band Music*. Texas: Southern Music Co., 1972.
- Miles, R. *Teaching Music Through Performance in Band, Volume I, II*. Chicago: GIA Publications, 1998.
- Wingell, Richard. *Experiencing Music*. Sherman Oaks, CA: Alfred Music Presentations, 1983.

Appendix M: Rubric: Grade 9 Secondary School Ensemble Adjudication Form

GRADE 9 SECONDARY SCHOOL ENSEMBLE ADJUDICATION FORM				
Course Code : _____		Name of Ensemble: _____		
Date: _____		Adjudicator: (Teacher's Name) _____		
Student Names: _____				
Performance Criteria	Level I	Level II	Level III	Level IV
Communication Phrasing and Dynamics	- seldom plays with accurate phrasing and attention to dynamic markings	- sometimes plays with accurate phrasing and attention to dynamic markings	- most often plays with accurate phrasing and attention to dynamic markings	- consistently plays with accurate phrasing and attention to dynamic markings
Tone Quality and Sound	- seldom plays with full sound, supported with air	- sometimes plays with full sound, supported with air	- most often plays with full sound, supported with air	- consistently plays with full sound, supported with air
Ensemble Balance	- seldom plays with attention to balance of the ensemble	- sometimes plays with attention to balance of the ensemble	- most often plays with attention to balance of the ensemble	- consistently plays with attention to balance of the ensemble
Technique and Accuracy	- seldom plays accurate pitches and note values at the required speed	- sometimes plays accurate pitches and note values at the required speed	- most often plays accurate pitches and note values at the required speed	- consistently plays accurate pitches and note values at the required speed

Activity 5: Technique Lessons - Scales and Intervals

Time: 180 minutes

Description

Learning to sing and/or play a musical instrument is a very rewarding experience. Through the use of various activities, the students play and notate major scales up to and including four sharps and flats as well as the major scale intervals (P1, M2, M3, P4, P5, M6, M7, P8).

Strand(s) and Expectations

Ontario Catholic School Graduate Expectations:

The graduate:

- reads, understands, and uses written materials effectively; (2b)
- participates in leisure and fitness activities for a balanced and healthy lifestyle. (4h)

Strand(s): Analysis, Creation

Overall Expectations:

- demonstrate the ability to read and understand musical notation; (MTV.02X)
- play or sing technical exercises and diverse repertoire (including their own creations when appropriate) that reflect the theory expectations. (MCV.02X)

Specific Expectations:

- identify and notate major key signatures and scales, up to and including a minimum of four sharps and four flats; (MT1.04X)
- solve and notate the intervals within a major scale; (MT1.05X)
- demonstrate consistently correct body posture; (MC1.03X)
- play or sing with tone quality appropriate to the repertoire being performed; (MC1.05X)
- play or sing with accurate pitch; (MC1.07X)
- play or sing maintaining a consistent tempo; (MC1.09X)
- play or sing a sixteen-bar melody, using correct technique; (MC1.13X)
- reproduce, aurally identify, and notate given intervals in a major scale (i.e., P1, M2, M3, P4, P5, M6, M7, P8); (MA1.05X)
- make artistic decisions about aspects of performance in individual and group situations; (MC2.04X)
- identify and describe their own strengths and needs at various points in the course and work towards improving themselves in identified areas; (MA2.02X)
- reflect on learning by maintaining a journal and/or practice log to record progress; (MA2.03X)
- demonstrate an understanding of rehearsal, performance, and audience etiquette (appropriate to the cultural context); (MA2.04X)
- describe the distinctive nature of participating in the various roles associated with music activities (e.g., soloist and accompanist, ensemble member, or leader); (MA2.05X)
- 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. (MA1.07X)

Planning Notes

The teacher needs:

- flash cards with key signatures and intervals;
- staff paper and pencils;
- instruments (if an instrumental class).

Prior Knowledge Required

The student should know:

- key signature and major scales up to three sharps and three flats;
- how to notate simple melodies using eighth through whole notes and rests;
- major scale intervals - from previous activities.

Teaching/Learning Strategies

1. Provide a handout on the order of Sharps and Flats (see Resources).
2. Students memorize the acronym, (FCGDAEB) “**F**ather **C**harles **G**oes **D**own **A**nd **E**nds **B**attle” for the sharps and (BEADGCF) “**B**attle **E**nds **A**nd **D**own **G**oes **C**harles **F**ather” for the flats.
3. The teacher defines the order of tones and semitones in a major scale. Use a keyboard to illustrate M2 and M2. Introduce each key signature starting with C+, G+, D+, A+, E+, F+, B=+, E=+, and A=+. Relate each key sign to the Order of Sharps and Flats.
4. There are many ways to remember each key signature. Determine the best method for your students (see Resources).
5. Teacher and students review the major scale intervals using the piano for reference. The teacher and students discuss the various songs associated with the intervals for fast and easy recognition.
6. These scales and intervals can now be used in technique exercises for both instrumental and vocal students. They can be incorporated as part of a warm-up activity and should be ongoing. There are many method books available that involve these elements.
7. Divide the class into nine groups. Assign each group a key and an interval from the major scale. Students compose a sixteen-bar melody in their key using eighth through whole notes and rests, and must use their given intervals at least four times. Students perform these melodies for the class and their peers evaluate them using the checklist provided (Appendix N).

Accommodations

- Arrange for a “study buddy” to help prepare for paper/pencil tests.

Assessment/Evaluation

1. Pencil and paper tests (MTV.02X, MT1.04X, MT1.05X, MA1.05X, MA1.07X)
2. Teacher/Peer evaluation (MTV.02X, MCV.02X, MC1.03X, MC1.05X, MC1.07X, MC1.09X, MC1.13X, MC2.04X, MA2.04X, MA2.05X)
3. Journal entries (MA2.02X, MA2.03X)

Resources

Adair, Audrey J. *Ready-To-Use Music Activities Kit*. New York: Parker Publishing Company, Inc. 1984.
Elledge/Yarbrough/Pearson. *Standard of Excellence - Book 1 “Music Theory & History Workbook.”* California: Neil A. Kjos Music Company, Publisher, 1993.

Garofalo, Robert. *Rehearsal Handbook for Band and Orchestra Students*. New York: Meredith Music Publications, 1983.

Lawless, James. *Preliminary Rudiments*. Waterloo Music Company, Ltd., 1975.

Peters/Yoder. *Master Theory Book 2*. Lessons 31-36, 44-52. Neil A. Kjos Company, 1964.

Wharram, Barbara. *Theory for Beginners*. Toronto: Frederick Harris Music, 1974.

Appendix N: Group Checklist For Assessing Scale/Interval Composition Performance

GROUP CHECKLIST FOR ASSESSING SCALE/INTERVAL COMPOSITION PERFORMANCE			
		YES	NO
1.	Was the composition sixteen bars in length?		
2.	Did the group vary the rhythm using eighth through whole notes/rests?		
3.	Did the words match the scale and interval (if required)?		
4.	Was the group's interval used four times? <i>Circle one:</i> 1 2 3 4		
5.	Did the group use correct body posture?		
6.	Was the group leader effective?		
7.	Did the ensemble members carry out their parts/roles?		
8.	Was the audience showing proper performance etiquette?		
9.	Did the group maintain a consistent tempo?		
10.	Did the group maintain accurate pitch?		
Comments: 			

Activity 6: Testing 1, 2, 3!

Time: 180 minutes

Description

Students learn to use and handle P.A. equipment while understanding the basics of sound reproduction through an amplified system.

Strand(s) and Expectations

Ontario Catholic School Graduate Expectations:

The graduate:

- thinks critically about the meaning and purpose of work; (5b)
- applies skills for employability, self-employment, and entrepreneurship relative to Christian vocation. (5h)

Strand(s): Theory, Analysis

Overall Expectations:

- demonstrate an understanding of the function of music in society; (MAV.04X)
- identify connections between music education and various careers. (MAV.05X)

Specific Expectations:

- define and describe characteristics of sound and categories of sound (e.g., instrumental, vocal, high, low, bright, dark); (MT1.06X)
- describe concepts of “balance and blend”; (MT1.10X)
- identify and describe their own strengths and needs at various points in the course and work towards improving themselves in identified areas; (MA2.02X)
- reflect on learning by maintaining a journal and/or practice log to record progress; (MA2.03X)
- demonstrate an understanding of the relationship of the audience and performer (e.g., attend a live performance and respond to it orally or in writing, using terminology appropriate for the grade); MA2.06X
- identify how skills developed in music are applied in various music-related careers. (MA2.07X)

Planning Notes

- This activity requires a Public Address system comprised of a four or more channel powered mixing board, a speaker for the left and right sides, two 1/4 speaker wires 25 feet or more in length, one or more microphones, one or more XLR low impedance microphone cable, or high impedance 1/4 microphone cable, one or more microphone stands with a boom (optional) and microphone clip.

Prior Knowledge Required

No prior knowledge required.

Teaching/Learning Strategies

1. Teacher demonstrates all parts of P.A. system by physically plugging in all parts and commenting while demonstrating a P.A. system set-up.
2. Students write notes about the various terms used in describing a P.A. system such as: squeals, XLR cables, 1/4 jacks, line out, line in, channel, level, peaking, treble, high, mid high, mid low, bass, equalizer, volume faders, sum, monitor, gain, phantom power, effects out, and effects in. Most of these terms can be found in the mixer’s manual.
Step 1 - Shut off all volume knobs or faders.

-
- Step 2 - Plug in mixer board.
Step 3 - Plug speakers into mixer board.
Step 4 - Plug in microphone XLR or 1/4 inch cable.
Step 5 - Plug cable into microphone.
Step 6 - Turn master volume up.
Step 7 - Adjust levels according to needs.
3. Teacher explains how to troubleshoot for problems, e.g., squeal, distortion, and lack of sound (usually one of the previous steps was missed or not properly executed).
 4. Teacher explains that a microphone only projects what is input into it. Students quickly realize it does not make a singer sing any better than he/she would sound unamplified.
 5. Teacher explains differences with microphones such as: condenser microphones are used to amplify from far away - good for amplifying a choir - also need a battery or phantom power; omnidirectional microphones are all-purpose; unidirectional microphones used when amplifying an instrument.
 6. Students make observations that male voices sound darker, therefore need more highs, and female voices sound brighter, therefore need more lows.
 7. Teacher can set up a tour of a recording studio in order to show students how a person can make a living setting sound, e.g., recording engineer.
 8. Teacher gives students a journal topic such as How do you think P.A. systems have affected the music industry?

Accommodations

- Provide definitions of terms describing P.A. systems.
- Arrange for a peer helper to assist with the setting up of the P.A. system.

Assessment/Evaluation

1. Self-assessments (Reflection) (MA2.02X)
2. Checklist (Conferencing) (MT1.06X, 10X)
3. Students keep track of their progress and reflections in their journals. These will be checked for completion but not assessed. (MA2.03X)
4. Paper and pencil tests (MA2.06X)
5. Student/teacher conferencing (MA2.07X)

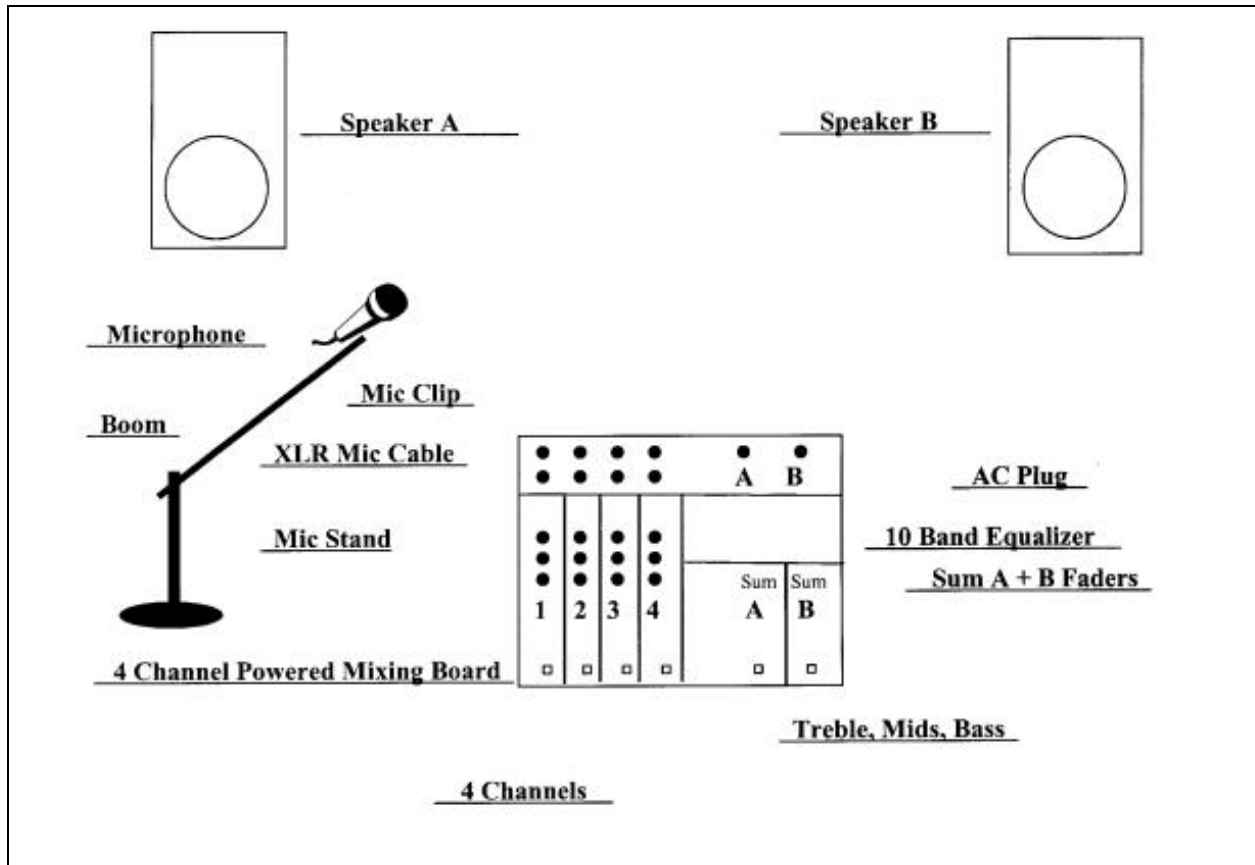
Resources

Mixing board - manual

Kenney, James. *Becoming a Singing Performer: A Text for Voice Classes*, Chapter 16 “Microphones and Amplification” pp. 58-61. Dubuque: William C. Brown Publishers, 1987.

Schmidt, Jan. *Basics of Singing*, Chapter 6 “The Theatrics of Singing” pp. 31-35. New York: Schirmer Books, 1984.

Appendix O: P.A. System Schematic Handout



Note: All underlined words should not appear in the students' handout of Appendix O. As teacher demonstrates a P.A. system set up, students fill in the blanks. Students draw all connecting patch chords, microphone cable, AC plug, microphone clip, and arrows indicating where the boom, microphone stand, 4-channels, treble, mids, bass, sum A and sum B faders, and 10 Band Equalizer are located.

Activity 7: An Introduction to Early Canadian Folk Music

Time: 480 minutes

Description

Through a study of the geographical, cultural, and historical settlements in Canada, students gain an understanding of the varied origins of Canadian Folk Music. They discover the characteristics of the Folk Song, become familiar with the tunes of specific examples of Canadian Folk Songs and gain an appreciation of Canada's varied treasury of folk songs. They express and describe their own Canadian heritage by composing examples of folk tunes.

Strand(s) and Expectations

Ontario Catholic School Graduate Expectations:

The graduate:

- reads and understands and uses written materials effectively; (2b)
- demonstrates flexibility and adaptability; (4b)
- thinks critically about the meaning and purpose of work; (5b)
- respects and understands the history, cultural heritage, and pluralism of today's contemporary society. (7g)

Strand(s): Analysis, Theory, Creation

Overall Expectations:

- 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 the broad overview of the historical and stylistic context of music; (MTV.03X) ✚
- explain methods of production and editing of musical recording (e.g., analog or MIDI); (MTV.04X) ✚
- play or sing technical exercises and diverse repertoire (including their own creations when appropriate) that reflect the theory expectations; (MCV.01X) ✚
- demonstrate an understanding of music literacy, at a level appropriate for the grade, using the creative process (perception, production, and reflection); (MCV.04X) ✚
- 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) ✚

Specific Expectations:

- play or sing with an understanding of musical phrase structure (e.g., notated, improvised, or stylistically correct); (MC1.02X) ✚
- play or sing a sixteen-bar melody, using correct technique; (MC1.13X) ✚
- create a simple composition using the elements of melody, rhythm, and form and a variety of media (e.g., pencil and paper, acoustic instruments, recording equipment, MIDI technology music software); (MC2.01X) ✚
- make artistic decisions about aspects of performance in individual and group situations; (MC2.04X) ✚

-
- identify and describe, orally and in writing, the elements of music (rhythm, melody, timbre, dynamics, harmony, texture, and form) from a variety of live and recorded examples; (MA1.01X) ✚
 - reflect on learning by maintaining a journal and/or practice log to record progress. (MA2.03X) ✚

Planning Notes

- Scores and recordings representing a variety of Canadian Folk songs are used for demonstration purposes.
- A large map of Canada indicating provincial boundaries and geographical conditions is displayed in front of the class.
- Each student is given a handout of the map of Canada.
- Students need pencils and manuscript paper for composition purposes.
- A sound system, piano, organ and portable instruments (e. g., drum, violin, viol, flute, recorder, guitar) would be appropriate items in the learning environment.
- Confer with Geography/History/Art teachers regarding the possibility of cross-curricular activities and introductory lessons explaining the physical features, boundaries of Canada, the settlement location and characteristics of the first Canadian Inhabitants.
- Confer with the Visual Arts teacher to present an introductory lesson on the Elements of Design.
- Have students bring in one landscape picture depicting any part of Canada (e.g., *The West Wind* (1917) by Tom Thomson or *Blue Mountain* by Lawren Harris). Use school library.
- Book an appropriate video that emphasizes the varied geographical, industrial, and climatic conditions of early Canada.

Prior Knowledge Required

- Being familiar with the elements of music.
- Knowing the provinces of Canada: physical conditions, industries, climate, and boundaries would be an asset.
- Knowing the history of the first settler: the settlement areas in Canada, customs, work, and pleasure activities.
- Being able to play an instrument and being willing to sing.

Teaching/Learning Strategies

1. The Geography teacher or music teacher presents an introductory lesson of Canada to discuss and review: the provinces and boundaries; the physical land features; and the climate conditions that promote the major Canadian industries. Appropriate information is marked on the map handouts.
2. The History teacher or Music teacher presents an introductory lesson of Canada focusing on: the first inhabitants, the major Canadian early settlement areas, job descriptions of the new settlers, and leisure time and entertainment activities. Students colour-code the map handout by labelling the various inhabitants, the major settlement areas, and the job descriptions and leisure time activities.
3. Students play, examine, and listen to early Canadian folk songs. Choice of material is based on imported songs, songs that originated in Canada, early settlement locations songs, and work songs. Students discuss characteristics and fill in Appendix P.
4. Students select one Canadian folk song as a basis from which to arrange an original folk song. Students employ the Elements of Music Criteria Checklist - Appendix R, when writing and refer to the Characteristics of the Canadian Folk Song Multiple Choice Checklist - Appendix P, as a guideline. Guidelines For Composing A Song - Appendix Q, will greatly aid in the writing format.

5. Where possible, students use a computer program to formally arrange a folk song composition. Students employ the elements of music as a guideline and sing or play the original composition for the class. Class evaluates each composition according to the Elements of Music Criteria Checklist - Appendix R, and the Characteristics of the Canadian Folk Song Multiple Choice Checklist - Appendix P.
6. The Visual Arts teacher presents an introductory lesson incorporating the Elements of Design. Students sketch a Canadian Landscape picture, possibly from the Group of Seven, in the Visual Arts room environment. Students incorporate the Elements of Design (line, colour, shape, texture, value) and evaluate sketches orally. While sketching, students listen to contemporary Canadian folk singers.
7. Students compose inspirational music to represent the Canadian landscape incorporating Appendix R and Appendix P as references. Students play or sing individual selections for the class on their selected instruments.
8. Where possible, invite a guest artist to the classroom to demonstrate the construction and symbolism of a Dream Catcher. Each student is given the materials for construction. As a follow-up activity, students will analyse and perform the Band selection "The Dream Catcher" by Francis McRose. (See Appendix M - Grade 9 Secondary School Ensemble Adjudication Form.)
9. Students visit a museum to examine the art of the early Canadian Settlers. They construct Aboriginal or First Nation craft models using clay or plaster.
10. Students analyse and sight read (melody line only) a Canadian folk song arrangement.
11. Students view a film of the first Canadian settlers. Discuss geographical, historical, cultural, industrial, and folk song significances (e.g., *The Last Spike* by Pierre Burton).

Accommodations

- Modify "Multiple Choice Checklist" according to individual IEP.
- Arrange for peer assistance with reading and composing.

Assessment/Evaluation

1. Assess skills in arranging original compositions using computer technology where applicable. (MCV.01X, 03X)
2. Multiple Choice Checklists - for required performance analysis, original composition, artistic designs, stylistic context. (MTV.01X, 03X, 04X) (MAV.01X) (Appendices P, Q and R)
3. Performance Evaluation - (MCV.02X) (Appendix R)
4. Projects - (MC1.13X) (Appendix P)
5. Journal/practice logs to record daily listening activity of contemporary Canadian folk singers. (MA2.03X)

Resources

- Bray, K., N. Telfer, and G. Wensch. *Reflections of Canada*. Vol. 1, Oakville: Frederick Harris, 1985.
- Bray, K., N. Telfer, and G. Wensch. *Reflections of Canada*. Vol. 2, Oakville: Frederick Harris, 1986.
- Fowke, E. and R. Johnston. *Folk Songs of Canada*. Waterloo: Waterloo Music, 1954.
- Frece, Robert De. *Canada: Its Music*. Don Mills: Collier MacMillan Canada, 1989.
- Great Big Sea*. Scarborough: Warner Music Canada, Scarborough, 1995.
- Kallmann, H., G. Potvin, and K. Winters. *Encyclopedia of Music in Canada*. University of Toronto Press, 1981. pp. 336 346
- Leahy. "Cape Breton Medley." Canada: Virgin Enterprises Ltd., 1996.
- MacIsaac, Ashley. *Fine Thank You Very Much*. Ancient Music Ltd., 1996.

MacMaster, Natalie. "Fiddle and Bow." Scarborough: MacMaster Music, 1996.

McDermott, John. "Daughter of Mine." Canada: EMI Music, 1999.

McGee, T. *The Music of Canada*. New York: Norton and Co., 1985.

McRose, Francis. *Dream Catcher*. Southern Music Co., 1997.

Melhuish, Martin. *Oh What A Feeling: A Vital History of Canadian Music*. Kingston: Quarry Press, 1996.

Music Time - Passport (Macintosh)

The Rankin Family. *Endless Seasons*. Canada: EMI Music, 1995.

Rogers, Stan. "Home Halifax." Fogarty's Cove & Cole Harbour Music Ltd., 1982.

Wright, D. *Youthful Voices*. Toronto: Gordon V. Thompson, 1959.

Appendix P: Multiple Choice Checklist for Assessing Canadian Folk Song Characteristics

CHARACTERISTICS OF THE CANADIAN FOLK SONG

1. Canadian Folk Song Title: _____

2. Resource: _____

3. Arranger: _____

Multiple Choice Checklist. Circle the appropriate answer with a pencil.

4. Meter:	5. Tempo:	6. Origin:	7. Language:
2/4	a) slow	a) Aboriginal	a) French
3/4	b) fast	b) Inuit	b) English
4/4	c) moderate	c) European	c) other
6/8	d) alternates		
9/8	e) other		
12/8			

8. Style of Music:	9. Texture:	10. Level of Difficulty:
a) sacred	a) monophonic	a) easy to perform
b) secular	b) homophonic	b) difficult to perform
	c) polyphonic	

11. Purpose of the song:

a) describe an emotion	e) explain an event
b) poke fun	f) express a prayer
c) tell a story	g) describe work
d) describe the environment	h) other

12. Variation:	13. Form:	14. Vocal Arrangement:
a) multiple text for one melody	a) AABA	a) S
b) multiple melodies for one text	b) ABBA	b) SA
	c) ABCB	c) SSA
	d) other	d) SAB
		e) SATB
		f) i) Refrain sung by group
		ii) Verse sung by soloist
		i) yes ii) no

15. Instruments found in accompaniment:

a) drum	e) woodwind
b) fiddle	f) rattle
c) fife	g) other
d) whistle	

Appendix Q: Guidelines for Composing a Song

GUIDELINES FOR COMPOSING A SONG	
The following guidelines are suggestions for the music composer:	
<ol style="list-style-type: none"> 1. Arrange composition in four, 4-measure phrases. 2. Include a key signature of your choice after the clef sign on each staff. 3. Draw a bar line at the beginning of each staff (double bar line at end). 4. Write the time signature after the key signature on the first line only. 5. Think of a musical theme or motif. How can it be used throughout? 6. Choose the form structure before composing the song (e.g., ABAA, ABBA) 7. Include a question and answer musical idea between phrase one and phrase two. (Phrase one ends on the dominant chord, while phrase two ends on the tonic. Phrase one sounds incomplete and phrase two sounds finished.) 8. Vary rhythmic choices. Use whole, half, quarter, and eighth notes. 9. Create a balance. Too many musical ideas frustrate the listener or performer. 10. Re-edit constantly. Put song away when tired and begin to compose again when refreshed. 11. Check note stem directions. (Notes below third line, stems are drawn go up; notes above, stems are drawn down.) 12. Line up bar lines on the staff to achieve a balanced look. 13. Draw legible large notes. Stems are attached to appropriate note values. Use MIDI computer program if possible. 14. Check intervals throughout song. If you can sing the melody, easily, the interval is perfect. If you cannot hear the leap, interval is too large. 15. Decide whether or not to write the rhythm or the melody first, then proceed. Song ideas may originate from written texts, pictures, stories, poems, or friendships. 16. Play often while creating. Re-edit if song is not pleasing. 	

Appendix R: Elements of Music Criteria Checklist

ELEMENTS OF MUSIC CRITERIA CHECKLIST			
The <i>Elements of Music</i> will be considered in the following manner, as student arrange original Folk Songs. This checklist is to be used as a guide for composition.			
		YES	NO
1.	Rhythms correspond to time signature.		
2.	Melody moves in a step-wise direction.		
3.	Instrument/vocal combinations are balanced.		
4.	Dynamic markings are present.		
5.	Chordal accompaniment sounds accurate.		
6.	Arrangement matches the song style and mood.		
7.	Song consists of four, 4-measure phrases.		

Unit 4: Developing Personal Connections To Music

Time: 15 hours

Unit Developer(s)

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

Development Date: June 23, 1999

Unit Description

This unit is intended to develop in students an understanding and appreciation of music through practical skills and creative work. Students demonstrate an understanding of rehearsal, performance, and audience etiquette appropriate to various cultures and the Catholic faith tradition. Students explore the various roles associated with music activities to develop an understanding of the relationship between the audience and the performer. Emphasis is placed on identifying musicians who have been inspired to write music for environmental issues.

Strand(s) and Expectations

Ontario Catholic School Graduate Expectations: 2a, 3c, e, 5b, e, g, h, 7f.

Strand(s): Analysis, Creation, Theory

Overall Expectations: MTV.01X, .02X, .03X, .05X, MCV.01X, .04X, MAV.01X, .02X, .03X, .04X, .05X.

Specific Expectations: MT1.05X, .06X, .08X, MC1.02X, MC2.01X, .03X, .04X, MA1.01X, .03X, .04X, MA2.02X, .03X, .04X, .05X, .06X, .07X.

Activity Titles (Time and Sequence)

Activity 1	Canadian Music	120 minutes
Activity 2	Quality and Impact of Live and/or Recorded Music	120 minutes
Activity 3	Tension and Texture	240 minutes
Activity 4	A Day at the Symphony	120 minutes
Activity 5	Sounds In The Environment	300 minutes

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 involves students with the changing advancements and requirements in modern technology.

Prior Knowledge Required

Students should 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 proper technique; use the musical terminology associated with the specific expectations for Grade 8 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. Successful completion of Grade 8 music as prescribed by *The Ontario Curriculum, Grades 1-8, 1998* is recommended.

Teaching/Learning Strategies

The teaching and learning strategies consist of conferencing, brainstorming, essay writing, oral presentations, demonstrations, composing, creating, and reviewing. Performance activities (singing, playing) are combined with the teaching and learning strategies. Music technology (computers, MIDI) and the use of media such as sound recordings, film, and television is incorporated in the teaching concepts and creation of music. Students engage in critical analysis, listening, and reflective learning activities and apply their learning through attendance at live concerts.

Assessment/Evaluation

Students are assessed using both formative and summative formats in order to ensure that overall, specific, and Catholic expectations are being met. Assessment strategies consist of the following methods: response journals, anecdotal comments, learning logs, teacher logs for day-to-day work, journal reflections, formal/informal teacher observations, checklists, peer conferencing, probe questions, rating scales, surveys, presentations, performances, rubrics, charts, video/audio taping, peer assessments, written assignments, projects, essays, reports, oral presentations, and charting.

Resources

The use of periodicals, books, newspapers, magazines, videotapes, audio tapes, compact disc recordings, CD ROMs, computer software, Internet, radio, television, newsletters, studio guest artists, and business partnerships can enhance the teacher's preparation for the activities outlined in this document. Other valuable resources include universities, colleges, workshops, libraries, the school resource centre, and provincial subject associations, The Ontario Music Educator's Association, the Canadian Music Centre, The Ontario Arts Council and various arts associations. Specific resources are outlined within each activity.

Activity 1: Canadian Music

Time: 120 minutes

Description

Through listening, analysing, and critiquing Canadian music recordings, students learn to recognize differences among various Canadian musical styles and gain a deeper understanding of the important influence of Canada in today's music world.

Strand(s) and Expectations

Ontario Catholic School Graduate Expectations:

The graduate:

- listens actively and critically to understand and learn in light of gospel values; (2a)
- respects the rights, responsibilities, and contributions of self and others; (5e)
- respects and affirms the diversity and interdependence of the world's peoples and cultures. (7f)

Strand(s): Analysis, Theory

Overall Expectations:

- 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. (MTV.05X)

Specific Expectations:

- identify and describe, orally and in writing, the elements of music (rhythm, melody, timbre, dynamics, harmony, texture, and form), from a variety of live and/or recorded examples; (MA1.01X)
- analyse, orally and in writing, the quality and impact of a variety of live and/or recorded performances, using appropriate music vocabulary. (MAI.03X)

Planning Notes

- Materials needed - CD player, cassette player, recorded player, VCR, TV, Internet, concert halls.
- Various Canadian music recordings can be used in this activity, such as:
 - country music (e.g., Shania Twain, Anne Murray, Prairie Oyster, George Fox);
 - folk music (e.g., Neil Young, Bruce Cockburn, Gordon Lightfoot);
 - rock music (e.g., Bachman Turner Overdrive, Tea Party, Rush, Brian Adams, Tragically Hip);
 - jazz music (e.g., Oscar Peterson, Diana Krall, Rob McConnell, Oliver Jones);
 - pop music (e.g., Blue Rodeo, Sarah McLachlan, Jan Arden, David Foster, Barenaked Ladies);
 - sacred music (e.g., Jules Gouin).

Prior Knowledge Required

- Students require a working knowledge of the elements of music.

Teaching/Learning Strategies

1. Students listen to various recordings of Canadian music.

-
2. Through an open discussion, students compare various styles of Canadian music (music of Canadian artists, writers, producers, musicians).
 3. Students are encouraged to use the elements of music and musical terms when analysing recordings.
 4. Students participate in a field trip to the Canadian Music Centre.
 5. In lieu of field trip, students visit the Canadian Music Centre by way of the Internet.
 6. Students use resource centre to investigate additional Canadian artists through the Internet, books, magazines, and newspapers.
 7. Students maintain a log or journal reflecting upon newly discovered Canadian artists.

Accommodations

- Use tape recorder for log or journal.

Assessment/Evaluation

1. Response journals, learning logs, journal reflections. (MA1.03X)
2. Informal teacher observation - teacher logs for day-to-day work. (MAV.02X)
3. Formal teacher observation - informal discussion. (MA1.01X)
4. Student/teacher conferencing. (MAV.05X)
5. Peer conferencing - probe questions. (MAV.03X, 04X)
6. Listening assignments. (Appendix S)

Resources

Tapes, CD's, and videos used for presentation

Canadian Music Centre

School library/resource centre

Handouts on facts about Canadian composers and their music

Magazines, journals, newspapers, Internet, radio broadcasts, etc.

Melhuish, Martin. *Oh What A Feeling: A Vital History of Canadian Music*. Kingston: Quarry Press, 1996.

Gouin, Jules. *His Call*. Windsor: 1995. 48 min.

Gouin, Jules. *His Will*. Windsor: 1996. 49 min.

<http://www.julesonline.com>

Appendix S: Canadian Music Listening Chart

CANADIAN MUSIC LISTENING CHART	
TITLE: _____ ARTIST: _____	
	<i>(Circle the letter that best matches the song)</i>
STYLE	a) Country b) Folk c) Rock d) Jazz e) Pop f) Sacred
INSTRUMENTS	a) electric b) acoustic c) wind d) string e) percussive f) brass
DYNAMICS	a) loud b) soft c) mixture of both
RHYTHM	a) 2/4 b) 3/4 c) 4/4 d) 5/4 e) 6/8 f) 12/8
TEMPO	a) fast b) moderate c) slow
TEXTURE	a) thin b) thick c) varied
TONALITY	a) major b) minor c) other
LYRICS	a) happy b) sad c) melancholy d) hopeful e) comedic
IMPACT ON SELF	a) liked it b) loved it c) tolerated it d) enjoyed it
COMMENTS: (Include reason why you believe the music is Canadian, e.g., music of Canadian artists, producers, writers, or musicians.)	

Activity 2: Quality and Impact of Live and/or Recorded Music

Time: 120 minutes

Description

Through examination and exploration of various live and/or recorded music, students develop effective listening and appreciation skills. Students use appropriate music vocabulary while describing the quality and impact this music has on their daily lives. Students are guided to discover the power and beauty of music and how it relates to specific events both religious and secular.

Strand(s) and Expectations

Ontario Catholic School Graduate Expectations:

The graduate:

- listens actively and critically to understand and learn in light of gospel values; (2a)
- applies skills for employability, self-employment, and entrepreneurship relative to Christian vocation. (5h)

Strand(s): Analysis, Theory, Creation

Overall Expectations:

- 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 a broad overview of the historical and stylistic context of music; (MTV.03X) ✚
- demonstrate an understanding of music literacy, at a level appropriate for the grade, using the creative process (perception, production, and reflection). (MCV.04X) ✚

Specific Expectations:

- analyse, orally and in writing, the quality and impact of a variety of live and/or recorded performances using appropriate music vocabulary; (MA1.03X) ✚
- identify and describe their own strengths and needs at various points in the course and work towards improving themselves in identified areas; (MA2.02X) ✚
- reflect on learning by maintaining a journal and/or practice log to record progress; (MA2.03X) ✚
- demonstrate an understanding of rehearsal, performance, and audience etiquette (appropriate to the cultural context); (MA2.04X) ✚
- describe the distinctive nature of participating in the various roles associated with music activities (e.g., soloist and accompanist, ensemble member or leader); (MA2.05X) ✚
- demonstrate an understanding of the relationship of the audience and performer; (e.g., attend a live performance and respond to it orally or in writing, using terminology appropriate for the grade. (MA2.06X) ✚

Planning Notes

- Live music performances should be utilized as much as possible.
- Live recorded music will provide an alternative.
- Recorded music may be used as a comparison study to the live recordings/performances.
- A CD/Tape player will be required.

Prior Knowledge Required

The students should be able to:

- describe some aspects of the historical context of music that they sing, play, or listen to (e.g., identify major political events, social or philosophical movements, architectural or painting styles, religious events and ceremonies).
- communicate their thoughts and feelings about the music they hear, using language and a variety of art forms and media (e.g., videotape, improvisation, water colour paintings).
- describe their response to a musical performance in their community.

Teaching/Learning Strategies

1. The students attend a live concert or recital. If this is not possible, they listen to a live recording.
2. Following the standard format of short essay writing, students write a report based on the following criteria of the live performance or recording:
 - A. Name of concert/recording;
 - B. Type of group/ensemble/soloist;
 - C. Type of instrumentation;
 - D. Number of performers;
 - E. Type of music;
 - F. Specific event or reason for performance;
 - G. Mood;
 - H. Impact on self;
 - I. Reaction of the audience;
 - J. Impact on performers;
 - K. Quality of the performance.
3. The students prepare an oral presentation for the class on one song/composition from the concert or live recording following an outline based on the following criteria:
 - A. Group/Artist
 - B. Song Title
 - C. Length of piece
 - D. Instrumentation
 - E. If a synthesizer is used, what sounds/instruments are being replicated and/or new unique sounds are being created?
 - F. Overall mood and how is it created
 - G. Main message of the song/composition. Is there a spiritual connection?
 - H. Why did the songwriter choose specific words or phrases?
 - I. What is the form of your song/composition?
 - J. Impact of this song/composition on self, audience and performers
 - K. Quality of the performance

Accommodations

- Provide glossary of terms.
- Provide modified report template.
- Pair or group students for presentations.
- Class presentation may take the form of a pre-taped presentation, a poster, a drawing, or magazine illustration.

Assessment/Evaluation

1. Teacher assesses reports based on criteria checklist, which includes organization, clarity of presentation, and impact/quality. (MA1.03X)
2. Teacher and peers to assess student presentations through the use of a checklist with the following criteria: (MA2.04X) (MA2.05X) (MA2.06X) (MAV.02X, 05X) (MTV.03X) (MCV.04X)
 - Organization - did they cover all components of the criteria required for the presentation?
 - Clarity of presentation.
 - Impact and Quality of the music - did they present these aspects effectively?
3. Students reflect in their journals based on personal growth of their experiences with live or recorded music. (MA2.02X) (MA2.03X)

Resources

Adair, Audrey. *Ready-To-Use Music Activities Kit*. New York: Parker Publishing Co., 1984.

Wingell, Richard. *Experiencing Music*. Sherman Oaks, CA: Alfred Publications, 1983.

Appendix T: Checklist for Assessing Student Presentation

CHECKLIST FOR ASSESSING STUDENT PRESENTATION				
Criteria	Limited	Some	Most	Thorough
Organization				
Clarity of Presentation				
Impact/Quality				

Activity 3: Tension and Texture

Time: 240 minutes

Description

Through a comparison of the sounds of the Romantic and 20th century musical styles, students have a greater understanding of the way sounds are put together and the way composers manipulate pitches to create tension and release. Recognition of tonal versus atonal sounds is examined through listening and creative activities. The major scale, intervals, and chords that create textured sounds are compared to intervals in the scale that create tension. Students describe the sounds and musical effects and create their own songs.

Strand(s) and Expectations

Ontario Catholic School Graduate Expectations:

The graduate:

- listens actively and critically to understand in light of gospel values; (2a)
- adopts a holistic approach to life by integrating learning from various subject areas and experiences. (3e)

Strand(s): Analysis, Creation, Theory

Overall Expectations:

- 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 and understand a broad overview of the historical and stylistic context of music; (MTV.03X) ✚
- play or sing technical exercises and diverse repertoire (including their own creations when appropriate) that reflect the theory expectations; (MCV.01X) ✚
- demonstrate an understanding of music literacy, at a level appropriate for the grade, using the creative process (perception, production, and reflection); (MCV.04X)
- 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)

Specific Expectations:

- describe the difference between consonance and dissonance in various contexts; (MT1.08X) ✚
- create a simple composition using the elements of melody, rhythm, and form and a variety of media (e.g., pencil and paper, acoustic instruments, recording equipment, MIDI technology, music software); (MC2.01X) ✚
- 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) ✚
- make artistic decisions about aspects of performance individual and group situations; (MC2.04X) ✚
- play or sing with an understanding of musical phrase structure (i.e., notated, improvised, or stylistically correct); (MC1.02X)
- solve and notate the intervals within a major scale; (MT1.05X) ✚

- define and describe characteristics of sound and categories of sound (e.g., instrumental, vocal, high, low, bright, dark). (MT1.06X) †

Planning Notes

- Teacher creates ear-training exercises that incorporate consonant and dissonant intervals. Teacher writes these intervals on the board and plays them on the piano.
- Teacher designs a chart to compile and describe or categorize sounds found in the classroom, the home, and the environment.
- A comprehensive list of descriptive words is compiled so that students can describe the sounds that are heard when various recordings are played.
- Teacher prepares listening examples that provide a variety with regards to musical style, genre, musical era, and consonant/dissonant styles.
- The piano/keyboard is used for demonstration purposes and the sound system is used for listening purposes.
- Cassette recorder and cassette tapes should be made available for the students.

Prior Knowledge Required

- Recognize the difference between tonal and atonal music. (Atonality moves away from the tonal centre.)
- Demonstrate an understanding of the basic elements of music.
- Use the musical terminology pertaining to the study correctly; atonal/tonal, abstract, twelve tone row, transposition, call and answer, ornaments, dynamics, improvisations, articulation, and speed variations (augmentation and diminution).
- Read, write, and perform from musical notation.
- Communicate an understanding and knowledge of music of different historical periods.

Teaching/Learning Strategies

1. Teacher and students brainstorm and devise a comprehensive list of words that describe the sounds that are heard when various recordings are played. Sounds are categorized to represent tension, relief, or texture (e.g., flowing, lush colours, traditional harmonies, lyrical sounds, expressive vs. tension, unrest, needs resolution, shifting meters, non melodic, vocals, abrupt, mixture of chord sounds, strange, complex pounding rhythms, polyrhythms, polytonality, and non-harmonic are some suggestions). Students draw charts in notebooks and fill in answers.
2. Prepare listening samples that provide a sample of musical style, genre, musical era and consonant/dissonant style [e.g., *Ode to Joy* - Beethoven (Chorus/Orchestra), *Romeo and Juliet Overture* - Tchaikovsky (Symphonic Poem), *Polonaise in A =* - Frederic Chopin (Piano), *Erlkonig* - Schubert (Romantic Song) versus *Ancient Voices of Children* - George Crumb (atonal voices/instruments), *Rite of Spring* - Stravinsky (primitivism/orchestra), *Quintet for Winds* - Arnold Schoenberg (twelve-tone system), *Epitaph for Moonlight* - Murray Schafer (atonal/voices), *I Found a Treasure* - St. Louis Jesuits (consonant/piano/guitar), *Ave Maria* - Charlotte Church (vocalist)]. Students listen to excerpts, refer to descriptive word list and fill in Appendix U - Listening and Categorizing Sound.
3. Divide class into three groups. In the first exercise, group one is given the pitch F, Group 1 sings and sustains the tone, breathing when necessary. Group 2 sings F< and Group 3 enters singing the G. Students gain an understanding of a consonant harmonic chord by singing this example. Further application of interval identification can be found in teacher-made, student-made and interval exercises from commercial theory books.

-
4. Students bring recordings of their favorite group to class. Teacher plays portions from each song without announcing title or name of group. Students try to recognize group name along with consonant and dissonant effects.
 5. Students compose their own 20th century compositions by creating a 16 measure, twelve tone row, using appropriate rhythms and notes in a set order. In the musical creations, students use different musical parameters (e.g., call and answer, ornaments, dynamics, articulation and speed variations). Students play or sing creations and class evaluates according to Appendix V - Creating a Twelve Tone Row.
 6. Students create a two-minute story using abstract sounds to represent events. Story and sound affects are taped using a cassette tape recorder or MIDI system. During class presentation, presenters point to a large illustrated conductor score while tape recorder/computer plays the recorded abstract sounds.

Accommodations

- Arrange for a “study buddy”.

Assessment/Evaluation

1. Teacher made tests (pencil and paper) (MTV.01X)
2. Informal teacher observation (observation) (MTV. 01X)
3. Self/peer-assessment. (reflection) (MCI.13X) (MT1.03X, 05X,.06X) (Appendix V - Creating a Twelve Tone Row)
4. Commercial-made test “Practical Theory” Papers - Sandy Fieldstein.
5. Demonstrations /observations (performance assessment). (MTV.02X, .03X) (MTI.06X, .08X) (MCI.02X, 05X, .07X) (MCV.01X, .04X)
6. Checklist (conferencing) Appendix U - Listening and Categorizing Sound.
7. Brainstorm. (MTV.01X)
8. Written answers in workbooks or on chart paper. (MA2.03X)
9. Projects - (MC2.01X) (MC2.02X, .03X, .04X) (MCV.01X, .04X)

Resources

Wingell, Richard. *Experiencing Music & Recordings*. Van Nuys: Alfred Publishing Co., 1983.

Feldstein, Sandy. *Practical Theory*. Van Nuys: Alfred Publishing Co. Inc., 1988.

St. Louis Jesuits. *Steadfast Love*. North American Liturgy Resources, Mississauga: Epoch Universal Pub., 1985.

Salzman, Eric. *Twentieth-Century Music: An Introduction*. New York: Prentice Hall Inc, 1967.

Kuzmich, Natalie. *Musical Growth*. Toronto: Gordon V. Thompson, 1986.

Church, Charlotte. *Voice of an Angel*. Sony Music Entertainment, 1998.

MIDI - *The Performer* - Microsoft, Mark of the Unicorn, Cambridge, Ont.

Appendix U: Listening and Categorizing Sound

LISTENING AND CATEGORIZING SOUND						
Selection	Composer	Musical Style	Genre	Musical Era	Consonant	Dissonant
Ode To Joy						
Romeo and Juliet						
Polonaise in A=						
Erlkonig						
Ancient Voices of Children						
Rite of Spring						
Quintet for Winds						
Epitaph for Moonlight						
I Found a Treasure						

Appendix V: Creating a Twelve Tone Row Song

CREATING A TWELVE TONE ROW SONG	
Checklist	✓
• Begin writing song on any note of the chromatic scale.	
• Include all notes of the chromatic scale in a sequence.	
• Do not repeat any notes unless all notes of the scale have been played once.	
• Use retrograde inversion of the main melody (start from the end and repeat backwards).	
• Use a variation of rhythmic values (half, quarter, eighth, sixteenth notes and rests).	
• Use call and answer technique between right and left hand or two instruments/voices.	
• Embellish by using ornamentation on notes (trills, falls, vocals).	
• Use appropriate dynamics.	
• Articulate by using accents.	
• Vary the tempo.	

Activity 4: A Day At The Symphony

Time: 120 minutes (performance time of concert)

Description

Listening to music is one of the most popular hobbies of people all over the world. Music has the power to inspire and move the inner soul both spiritually and emotionally. In this activity, the students discover the techniques of developing good listening habits. By attending a local symphony concert, the students assess the performance using a listening guide, and learn audience etiquette and the various roles associated with a symphony orchestra.

Strand(s) and Expectations

Ontario Catholic School Graduate Expectations:

The graduate:

- listens actively and critically to understand and learn in light of gospel values; (2a)
- thinks reflectively and creatively to evaluate situations and solve problems; (3c)
- adopts a holistic approach to life by integrating learning from various subject areas and experience. (3e)

Strand: Creation

Overall Expectations:

- make artistic decisions about aspects of performance in individual and group situations; (MC2.04X) ✚
- 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 music literacy, at a level appropriate for the grade, using the creative process (perception, production, and reflection). (MCV.04X) ✚

Specific Expectations:

- analyse, orally and in writing, the quality and impact of a variety of live and/or recorded performances using appropriate music vocabulary; (MA1.03X) ✚
- reflect on learning by maintaining a journal and/or practice log to record progress; (MA2.03X)
- demonstrate an understanding of rehearsal, performance and audience etiquette (appropriate to the cultural context); (MA2.04X) ✚
- describe the distinctive nature of participating in the various roles associated with music activities (e.g., soloist and accompanist, ensemble member, or leader); (MA2.05X) ✚
- demonstrate an understanding of the relationship of the audience and performer (e.g., attend a live performance and respond to it orally or in writing, using terminology appropriate for the grade); (MA2.06X) ✚
- identify how skills developed in music are applied in various music-related careers. (MA2.07X) ✚

Planning Notes

- Select a local concert to attend and contact the symphony office to arrange for an informal “chat” before or after the concert with the conductor, concertmaster, or musicians.
- Make all arrangements.
- Students should bring a notepad with them to write down ideas during the performance.
- If the teacher was able to arrange to have members of the symphony speak to the students, the students should have questions prepared in advance;

-
- Have pictures/posters of the musical instruments in a symphony orchestra available.

Prior Knowledge Required

The students should be able to:

- describe some aspects of the historical context of music that they sing, play, or listen to (e.g., identify political events, social or philosophical movements, architectural or painting styles, religious events, and ceremonies);
- communicate thoughts and feelings about the music they hear, using language and a variety of art forms and media (e.g., videotape, improvisation, water colour paintings);
- describe their response to a musical performance in their community.

Teaching/Learning Strategies

1. The teacher is to guide the students through four listening exercises based on “Section 10, Learning to Listen” of the *Ready-to-Use Music Activities Kit* by Audrey J. Adair. These include: “Your Opinion, Please” (Identifying listening skills), “How Do You Listen?” Examining listening skills), “Broaden Your Appreciation” (answering thought questions on music appreciation) and “What’s Your Attitude?” (evaluating types of listening). **Note:** These are reproducible activity sheets. If this resource is not available, the teacher makes up listening exercises based on those titles.
2. The teacher reviews/discusses the names and types of instruments that are used in a symphony orchestra. Any specialty instrument that might be used in the performance should be included.
3. Guide the students through an informal discussion of audience etiquette and what-to-wear to a symphony performance. If there is a selection during the concert with movements, the students need to be informed to applaud when the entire piece is finished.
4. Discussion continues with references to the various roles associated with the orchestra: conductor, concertmaster, section leader(s), section players, personnel manager, announcer (if any), etc.
5. Distribute listening guide (see Appendix W) at this time. Students have this with them at the concert so they can write down any comments during the performance. Any concerns or questions can be dealt with during a discussion of this guide which can be revised at any time to accommodate the specifics of any performance. The intent is that this guide is to be generic for any concert.
6. Students hand in this guide at the next music class for evaluation by the teacher.

Accommodations

- Provide a review sheet of names and types of instruments used in a symphony orchestra.

Assessment/Evaluation

1. Reflection in journals checked for completion but not assessed. (MA2.03X)
2. Listening guide evaluation by teacher. (MC2.04X, MAV.02X, MCV.04X, MA1.03X, MA2.06X)
3. Peer/teacher conferencing - audience etiquette, musical roles. (MA2.04X, MA2.05X, MA2.06X, MA2.07X)

Resources

Adair, Audrey J. *Ready-to-Use Music Activities Kit*. New York: Parker Publishing Co., 1984.

Camblin, Sharon J. and Bruce A. Camblin. *Listening Guides for Concert Music*. New York: J. Weston Walch Pub., 1978.

Stycos, Roland. *Listening Guides for Band Musicians*. New York: J. Weston Walch Pub., 1991.

Appendix W: Listening Guide

A DAY AT THE SYMPHONY - LISTENING GUIDE	
<ul style="list-style-type: none"> • Concert Details: <ul style="list-style-type: none"> A. Name of Concert _____ B. Name of Orchestra _____ C. Name of Soloists _____ D. Location of Concert _____ E. Length of Program _____ 	
<ul style="list-style-type: none"> • Style of the music (<i>Classical, Baroque, Romantic or Contemporary</i>) _____ 	
<ul style="list-style-type: none"> • Define the expression “musical climax” _____ • How does a composer guide a musical climax? _____ • At what point in the music was there a musical climax (beginning, middle, end). _____ • What instruments were involved in the musical climax? _____ 	
<ul style="list-style-type: none"> • Percussion/Woodwinds/Brass/Strings - How does each section add colour and excitement to the music? <ul style="list-style-type: none"> A. percussion _____ B. woodwinds _____ C. brass _____ D. strings _____ 	
<ul style="list-style-type: none"> • What element of music is the most prominent feature of the concert? _____ 	
<ul style="list-style-type: none"> • Explain the use of dynamics. _____ 	
<ul style="list-style-type: none"> • If there are any changes, why does the composer change keys? _____ 	
<ul style="list-style-type: none"> • Define “musical conversation” and give an example from the performance. _____ _____ 	
<ul style="list-style-type: none"> • Describe the following reactions to the music: <ul style="list-style-type: none"> A. Do you like the music? _____ B. How did it make you feel (excited, bored, want to cry, upset, anxious, other)? _____ _____ C. How did the audience react to the music? _____ D. How did the musicians react to performing the music? _____ E. Describe how the conductor contributed to the performance of the music? _____ 	
<ul style="list-style-type: none"> • If you could become the composer, the conductor, the concertmaster, or musician, what would you do differently in the performance of the music? (Choose one of the above people.) _____ _____ 	
<ul style="list-style-type: none"> • Additional comments: _____ _____ 	

Activity 5: Sounds In The Environment

Time: 300 minutes

Description

Using the elements of music as a basis for study, students listen to sounds in the school environment, outdoors, and home environment. The sounds are recorded and classified as either human or nature-created, and under which music element it can be categorized. The end result of the study is for students to gain a stronger awareness of the sounds in their environment and to make critical evaluations about the musical or non-musical nature of the sounds. Students create a final composition using their new information about sounds and have the composition performed by their peers. Traditional or non-traditional music notation is used. A final discussion includes the aspect that while certain sounds are considered musical to some, others regard these sounds as noise.

Strand(s) and Expectations

Ontario Catholic School Graduate Expectations:

The graduate:

- thinks critically about the meaning and purpose of work; (5b)
- achieves excellence, originality, and integrity in one's own work and supports these qualities in the work of others. (5g)

Strand(s): Theory, Creation, Analysis

Overall Expectations:

- demonstrate an understanding of music literacy, at a level appropriate for the grade, using the creative process (perception, production, and reflection); (MCV.04X)
- demonstrate the ability to listen attentively and with discernment to live and recorded music, using stages of critical analysis (initial reactions, description, analysis, interpretation, and judgement); (MAV.02X) ✚
- demonstrate an understanding of the function of music in society; (MAV.04X) ✚
- 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)

Specific Expectations:

- identify and describe, orally and in writing, the elements of music from a variety of live and/or recorded examples; (MA1.01X) ✚
- 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) ✚
- make artistic decisions about aspects of performance in individual and group situations; (MC2.04X) ✚
- analyse the quality of their own and their peer's performances, using appropriate music vocabulary to suggest ways of improving those performance (e.g., style' groove, intonation, tone quality, dynamics, articulation, phrasing, rhythm, balance and blend, overall effect. (MA1.04X) ✚

Planning Notes

- Pre-arrange field trips to outdoor sites (a field, a factory) for this activity.
- Pre-arrange student ensembles.
- Provide examples of non-traditional music notation for a pre-activity lesson.

Prior Knowledge Required

- Students are to be familiar with music terminology such as the elements of music in order to discriminate between musical and non-musical sounds.
- Students are to have met the Grade 8 expectations.

Teaching/Learning Strategies

Part I - Internal Environment (school)

1. Collect sounds by criteria: 1) Human-made, 2) Nature-made. (Listen for 15 minutes eyes open and 15 minutes eyes closed.)
2. List under which element of music each sound falls (see Appendix X).

Part II - External Environment (outdoors)

3. Collect sounds by criteria: 1) Human-made, 2) Nature-made. (Listen for 15 minutes eyes open and 15 minutes eyes closed.)
4. List under which element of music each sound falls (see Appendix X).

Part III - Home Environment (homework)

5. Collect sounds by criteria: 1) Human-made, 2) Nature-made. (Listen for 15 minutes eyes open and 15 minutes eyes closed.)
6. List under which element of music each sound falls (see Appendix X).

Part IV - Discussion

7. Discuss different interpretation of:
 - A. which sound is musical and which is not musical;
 - B. which sound is human-made, which is nature-made;
 - C. comparison of sounds from different environments.Discuss the point that certain sounds are musical to some and not to others.

Note: All sounds contain potential musical elements. The purpose of this discussion is to answer the question “What is music?” and then determine through exploration, whether the criteria are met.

Part V - Composition and Performance

8. Create a four-measure composition in common time using human-made and/or nature sounds. Refer to the elements of music (see Appendix X) as a basis for the composition.
9. Perform each composition in solo or small groups.
10. Create music notation for the composition. The notation can either be traditional or a newly designed contemporary notation. Teacher gives examples of non-musical notation.

Accommodations

- Arrange for a “study buddy” to assist with homework, composition, and performance activities.

Assessment/Evaluation

1. Probe questions in practical and discussion phase. (MCV.04X) (MAV.04X)
2. Rating scales - Appendix X. (MAV.02X)
3. Journals - Student’s reactions to the alternate way of perceiving their environment. (MTV.01X) (MAV.01X)
4. Performance of Music - Part V of the activity. (MC2.03X, 04X) (MA1.04X)

Resources

Adair, Audrey. *Ready-To-Use Music Activities Kit* - Chapter “Learning To Listen” pp. 213-218. New York: Parker Publishing Company Inc., 1984.

Bray, Kenneth I., D. Bruce Snell, and Ralph M. Peters. *For Young Musicians* Volume 1, II. Waterloo: Waterloo Music Company Limited, 1967.

Copland, Aaron. *What To Listen For in Music*. New York: McGraw-Hill Book Company Inc., 1957.

Ferris, Jean. *Music: The Art of Listening*, 2nd Ed. New York: William C. Brown Publishers, 1988.

Ford, Clifford. *Canada's Music: A Historical Survey*. Agincourt, Ontario: GLC Publishers Ltd., 1985.

Kuzmich, Natalie. *Musical Growth*. Toronto: Gordon V. Thompson Publications, 1986.

Marsalis, Wynton. *Marsalis on Music: Listening For Clues*. New York: Sony Music Entertainment Inc., 1995. (54 min.)

Appendix X: A Sample Sound Classification Comparison Chart

SAMPLE: SOUND CLASSIFICATION COMPARISON CHART			
Student Name: <u>Shafer, R. Murray</u>		Class: <u>AMU10</u>	
Instructions: Classify each sound you hear using the categories below.			
Element	Human-made	Nature	Musical Element(s)
INTERNAL SOUNDS	walking in hall		rhythm
	teacher talking		tone
	furnace pulsating		rhythm
EXTERNAL SOUNDS		birds chirping	pitch
	truck braking		—
		woodpecker pecking	rhythm
HOME SOUNDS	washer		—
	stereo		melody/harmony
		snoring	—

Unit 5: Creating

Time: 20 hours

Unit Developer(s)

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

Development Date: June 23, 1999

Unit Description

Creating is the innovative application of performance skills and knowledge of theory as they relate to the performance medium. Students engage in arranging and composing activities. Students improvise, interpret, and compose music, using a variety of media including computers.

Strand(s) and Expectations

Ontario Catholic School Graduate Expectations: 2e, 3c, 4b, c, g, 5g, h, 7g.

Strand(s): Theory, Creation, Analysis

Overall Expectations: MAV.01X, .02X, .03X, .04X, .05X, MCV.01X, .02X, .03X, .04X, MTV.01X, .02X, .04X.

Specific Expectations: MA1.03X, .04X, .07X, MA2.02X, .03X, .07X, MT1.02X, .07X, .15X, .16X, .17X, .18X, MC1.01X, .11X, .12X, MC2.01X, .02X, .04X, .05X.

Activity Titles (Time and Sequence)

Activity 1	Picture This and Listen	360 minutes
Activity 2	Liturgy and the Melodic Element	360 minutes
Activity 3	Computer Music Applications	240 minutes
Activity 4	“It’s A Take” - Music Jingles	240 minutes

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 involves students with the changing advancements and requirements in modern technology.

Prior Knowledge Required

Students are to 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 proper technique; use the musical terminology associated with the specific expectations for grade eight correctly; read, write, and perform music 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. Successful completion of Grade 8 music as prescribed by *The Ontario Curriculum, Grades 1-8, 1998* is recommended.

Teaching/Learning Strategies

The teaching and learning strategies consist of teacher demonstrations, student writing, note taking, computer and music software applications, sight reading exercises, the selection of liturgical music, discussing, brainstorming, self-reflection, composing, analysis, transposing of music, instrument designing, defining, identifying, comparing, and group activities. Performance activities (singing, playing, recording) are combined with the teaching and learning strategies. Music technology (computers, MIDI) and the use of media such as sound recordings, film, television, and Internet will be incorporated in the teaching concepts and creation of music. Students engage in critical analysis, listening, and reflective learning activities. Students are given opportunities to apply their learning through cross-curricular and technological activities.

Assessment/Evaluation

Students are assessed using both formative and summative formats in order to ensure that overall, specific, and Catholic expectations are being met. Assessment strategies consist of the following methods: projects, peer/self assessment, self/peer evaluation, charts, handouts, rubrics, charts, presentations, discussions, probe questions, rating scales, brainstorming, checklists, portfolios, peer/student/teacher conferencing, teacher logs, response journals, anecdotal note-taking, audio taping, formal teacher observation, and demonstrations.

Resources

The use of periodicals, books, newspapers, magazines, videotapes, audio tapes, compact disc recordings, CD ROMs, computer software, Internet, radio, television, newsletters, studio guest artists, and business partnerships can enhance the teacher's preparation for the activities outlined in this document. Other valuable resources include universities, colleges, workshops, libraries, the school resource centre, and provincial subject associations, The Ontario Musical Educator's Association, the Canadian Music Centre, The Ontario Arts Council and various arts associations. Specific resources are outlined within each activity.

Activity 1: Picture This and Listen

Time: 360 minutes

Description

Students choose a theme, such as Earth Day; take pictures of animals or nature scenes, and start to formulate a musical score or soundscape of the images they have found. They evaluate and make judgements about the work they have created by comparing their work to professional examples from the media.

Strand(s) 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)
- takes initiative and demonstrates Christian leadership; (4c)
- achieves excellence, originality, and integrity in one's own work and supports these qualities in the work of others. (5g)

Strand(s): Creation, Theory, Analysis

Overall Expectations:

- 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); (MCV.02X)
- explain methods of production and editing of musical recording (e.g., analog and MIDI); (MTV.04X)
- demonstrate the effective use of analog and/or digital technology in music applications; (MCV.03X)
- demonstrate an understanding of music literacy, at a level appropriate for the grade, using the creative process (perception, production, and reflection); (MCV.04X)
- explain methods of production and editing of musical recording (e.g., analog or MIDI); (MTV.04X)
- identify connections between music education and various careers. (MAV.05X)

Specific Expectations:

- demonstrate an understanding of the procedure of making an analog recording of a student performance (e.g., adjustment of levels); (MT1.16X) ✚
- describe the uses of various functions found in recording equipment and sequencers; (MT1.17X) ✚
- identify and describe MIDI-specific terms as they relate to MIDI recording (e.g., real-time); (MT1.18X) ✚
- create a simple composition using 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); (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) ✚
- use analog and digital recording technology to demonstrate an understanding of the basic processes involved; (MC2.05X) ✚
- identify and describe their own strengths and needs at various points in the course and work towards improving themselves in identified areas; (MA2.02X)
- reflect on learning by maintaining a journal and/or practice log to record progress; (MA2.03X) ✚
- identify how skills developed in music are applied in various music-related careers. (MA2.07X) ✚

Planning Notes

- Provide still photographs, pictures from a magazine, clip art, Stations of the Cross, etc.
- Arrange field trip to local art galleries.
- Bring in guest Canadian composers and/or Canadian photographers.
- Co-ordinate with the Visual Arts, Drama, Technology, and Music teachers to work together in a cross-curricular activity (optional).
- Provide a VCR and cassette tape recorder with microphone.

Prior Knowledge Required

- Students are to be able to create a musical composition that makes use of the elements of music studied in Grade 8.

Teaching/Learning Strategies

1. In this activity, the teacher guides the students on an information gathering expedition. Students pair up and work as a team. Choose a theme (e.g., Earth Day - promoting care for the environment). Students collect twelve images and begin to formulate musical ideas or motifs. These twelve images can be from a magazine, newspaper, clip art, paintings, Stations of the Cross, books, etc. A sample question could be Is there a recurring theme or picture that can be used to tie the images together? At this point the teacher may wish to play instrumentally, or electronically via a keyboard with on-board sounds. Any sound that reflects the picture can be used. Allow the students to create their own sound track to these pictures to enhance their creativity. Once the students have finished the creation, there are many ways of evaluating their material:
 - through a performance, students perform their creation in front the class;
 - record their sound track on cassette;
 - put pictures and sound track onto VHS format;
 - keep a log of the events that led to the finished product;
 - record their sound track on a digital recorder or DAT tape;
 - record the sound track as a sequence on a multi-track recording keyboard.
2. Teachers may wish to involve other classes in a cross-curricular activity: the visual arts student could draw or paint the pictures, the English student could write a script for the pictures, the music student creates a sound track, the drama student recites the script into a microphone, and the media arts student puts the pictures, the sound track, and the vocal track, onto VHS format.

Accommodations

- Provide a peer helper for this entire activity.

Assessment/Evaluation

1. Self-assessment – rating scales, rubrics, probe questions; (MA2.02X)
2. Student observation – checklists; (MA2.03X, .07X)
3. Student-Teacher conferencing – teacher logs; (MTI.16X, 17X, .18X)
4. Peer conferencing – anecdotal notes; (MTI.16X, .17X, .18X)
5. Roving conferencing – probe questions; (MTV.04X)
6. Performances – rating scales, peer assessments, audio taping; (MC2.04X)
7. Demonstrations; (MC2.05X)
8. Portfolios. (MC2.01X)

Resources

Douglas Wood. *Old Turtle*. West Michigan Duluth, MN: Pfeifer-Hamilton Publishers, 1993.

Machlis, Joseph. *The Enjoyment of Music*. New York: W.W. Norton and Company Inc., 1984.

Schimmel, Schim. *Children of the Earth... Remember*. Minnetonka: Cowles Creative Publishing, 1997.

Activity 2: Liturgy and the Melodic Element

Time: 360 minutes

Description

Through the examination and analysis of melodic and textual phrases of songs, students identify, label, and sing harmonic and melodic intervals. Students gain an understanding of how the intervals of the major scale give structure and shape to the melody line. After studying a variety of songs, students categorize

liturgical songs according to the Church year and its use in liturgy celebrations. Using the creative process, students produce lyrical melodies with appropriate texts that are centered around the liturgical year of the Catholic Church. By sharing and teaching the original songs, students develop a better understanding of the role of the music educator and of the importance and function of music in their lives, their peers, the congregation, and society.

Strand(s) 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)
- demonstrates flexibility and adaptability. (4b)

Strand(s): Creating, Theory, Analysis

Overall Expectations

- 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) gain an understanding of how the intervals of the major scale give structure and shape to the melody line; (MAV.02X) ✚
- demonstrate an understanding of the function of music in society; (MAV.04X) ✚
- identify connections between music education and various careers; (MAV.05X) ✚
- play or sing technical exercises and diverse repertoire (including their own creations when appropriate) that reflect the theory expectations;(MCV.01X) ✚
- 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); (MCV.02X) ✚
- demonstrate an understanding of music literacy, at a level appropriate for the grade, using the creative process (perception, production and reflection); (MCV.04X) ✚
- identify and define in simple items 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) ✚
- explain methods of production and editing of musical recording. (MTV.04X)

Specific Expectations:

- identify and describe their own strengths and needs at various points in the course and work toward improving themselves in identified areas; (MA2.02X) ✚
- accurately play or sing notated or stylistically correct articulations (e.g., accent, staccato, slur); (MC1.01X) ✚
- play or sing with an understanding of musical phrase structure (i.e., notated, improvised, or stylistically correct);
- play or sing in simple or compound metres (e.g., 4/4, 3/4, 2/4, 6/8); (MC1.10X) ✚
- play or sing with sensitivity to balance and blend; (MC1.12X) ✚
- create a simple composition using the elements of melody, rhythm, and form and a variety of media (e.g., pencil and paper, acoustic instruments, recording equipment, MIDI technology, music software); (MC2.01X) ✚
- make artistic decisions about aspects of performance in individual and group situations; (MC2.04X) ✚
- reflect on learning by maintaining a journal and/or practice log to record progress. (MA2.03X) ✚

Planning Notes

- Teacher uses the piano, CD/Cassette player or any instrument as a demonstration tool.
- Give students copies of manuscript paper, a diagram of the piano keyboard, and Kodaly Hand Signs.
- Teacher gathers various liturgical books, song sheets, and cassette disks for listening, study, and demonstration purposes.
- Prepare the computer lab and install the ear-training program, “Listen”/Performer Program for individual evaluations and composition/arranging purposes.
- Organize class copies of *Catholic Book of Worship II*, *Voices United*, and *Gather* for distribution purposes.
- Make a list of songs representing the liturgical seasons of the Church Calendar Year (e.g., Advent, Christmas, Lent, and Easter) and distribute to students.

Prior Knowledge Required

- The major scale
- Interval names of the major scale (i.e., P1, +2, +3, P4, P, +6, +7, P8)
- Definitions: interval, text, melody, melodic/harmonic interval, phrase, form, motif, theme, verse, chorus, bridge
- Sol-fa syllables and the Kodaly hand signs
- Elements of music (rhythm, melody, timbre, dynamics, harmony, texture, and form)
- Familiar liturgical songs from *Catholic Book of Worship II*, *Voices United*, *Glory and Praise*, and *Gather*
- Manuscript page set-up for composition purposes. Appendix Q - Guidelines for Composing a Song
- Singing parts of the Mass (Processional, Lord Have Mercy, Gloria, Responsorial Psalm, Gospel Acclamation, Offertory, Holy Holy Holy, Great Amen, Memorial Acclamation, Lamb of God, Communion, Recessional)
- Liturgical seasons of the Church Calendar Year (Advent, Christmas, Lent, Easter, Pentecost)
- Transposition writing techniques related to band instruments

Teaching/Learning Strategies

1. Teacher plays Liturgical/Christian music from a variety of recordings. Choice of music could be based on Liturgical music related to the Church Season (Advent, Christmas, Lent or Easter). By examining the elements of music, students listen and try to realize the effect/meaning/message that liturgical music has on themselves, their peers, the congregation, and society. Through discussion, students describe their feelings in notebook. Students and teacher discuss the importance of Liturgical music in everyday life based on the compiled list of words. Students apply these answers when filling out Appendix Y - The Effects of Liturgical Music.
2. Teacher distributes a copy of “God Created Earth and Heaven” #625 from CBW or a suitable work. Students analyse the interval structure and melodic line in both treble and bass clefs. The melodic line of the first phrase is sung using solfage and Kodaly hand signs. Certain questions are answered before transposing or performing.
 - Does the melody line flow smoothly throughout?
 - What is the form of the melody line, if the first four measures are identified as “A”?
 - What are the highest and lowest notes of the melody lines?
 - Read the text. Do you see/hear examples of word painting?
 - In what liturgical season could this song be sung?

-
3. Students play or sing using the arrangement that best suits the class (vocal [SA, SAB, SATAB] or band). Students evaluate performance by using Appendix K - Chamber Performance Evaluation.
 4. Students create their own songs for a Mass or a Liturgical Celebration. They choose the liturgical season, theme or part of a Mass, write texts and create a melody based on the Elements of Music. Students edit and arrange the final product and make a recording. Refer to Appendix Q - Guidelines for Composing a Song, and Appendix Z - Liturgical Composition.

Accommodations

- Provide a peer helper for written activities, computer activities, and sight reading.

Assessment/Evaluation

Project - (MCV.01X, .04X) (MT1.01X, .10X, .11X, .12X, .19X)

Peer-assessment - (MAV.02X) (MAV.O3X) (MAV.04X) (MA2.03X)

Chart handout - (MAV.02X) (MAV.O3X) (MAV.04X) (MA2. 03X)

Presentations - (MAV.02X) (MCV.02X)

Discussions/brainstorming - (MAV.02X, .03X, .04X)

Charts - Appendix Y: The Effect of Liturgical Music (MAV.02X), (MAV.03X) (MAV.04X) (MA2.03X);

Appendix Z: Liturgical Composition (MCV.01X, .04X) (MC1.01X, .09X, .19X, .12X, .13X)

Notebooks - (MA2.03X)

Resources

“The Best of David Haas.” Chicago: GIA Pub., 1995.

Canadian Conference of Catholic Bishops. *Catholic Book of Worship II*. Ottawa: Gordon V. Thompson, 1980.

Church, Charlot. *Voice of an Angel*. Sony Music Entertainment, 1998.

Glory and Praise. Arizona: North American Liturgy Resources, 1987.

Grant, Amy. *Songs From The Loft*. Word Music, 1993.

Jalbert, Greg. *Listen: Exploring Musicianship ... on the Macintosh*. Albany: Imaja, 1991.

Mullins, Rick. *Winds of Heaven, Stuff of Earth*. Vancouver: Reunion Records

North American Liturgy Resources. *Gather - Books 1& 2*. Chicago: GIA Publication Inc., 1988.

Sleeth, Natalie. “Laudamus: Opus 50.” Hinshaw Music. Inc., 1980.

Smith, Michael W. “Kentucky Rose”. Vancouver: Nelson/Word, 1993.

This Is The Day. Star Song Publications, 1993.

Voices United. The United Church of Canada. Etobicoke: United Church Publishing House, 1996.

Wharram, Barbara. *Elementary Rudiments of Music*. Mississauga: Frederick Harris Music Co., 1969.

Appendix Y: The Effects of Liturgical Music

THE EFFECTS OF LITURGICAL MUSIC			
LISTEN AND DESCRIBE the <i>Effect/Meaning/Message</i> that Liturgical/Christian Songs have on <i>You, Your Peers, the Congregation</i> and <i>Society</i> .			
LITURGICAL SONG LIST from CD's	EFFECT on You, Peers, Congregation, and Society	MEANING for You, Peers, Congregation, and Society	MESSAGE to You, Peers, Congregation, and Society
"Kentucky Rose"- Michael W. Smith			
"Joy"- Amy Grant, <i>Songs from the Loft</i>			
"Panis Angelicus" - Charlotte Church			
"This is the Day" - Worship Alive Series			
"You Are Mine" - David Haas, <i>You Are Mine</i>			

Appendix Z: Liturgical Composition

LITURGICAL COMPOSITION	
Create your own liturgical music by selecting the:	
1. Liturgical Church Season; 2. Theme or part of the Mass; 3. Texts.	
Refer to the following guidelines when making choices:	
1.	Write a sixteen-bar liturgical melody.
2.	Decide on the indicators of duration (sixteenth notes/rests to whole notes/rests and dotted values).
3.	Include basic musical indicators of tempo (e.g., andante, moderato, allegro, ritardando, rallentando, accelerando).
4.	Use leger lines, and accidentals (sharp, flat, natural signs).
5.	Choose a key signature up to four flats or sharps.
6.	Identify melodic and harmonic intervals.
7.	Use transposition technique for band class and vocal arrangements for vocal class.
8.	Describe and define characteristics of sound (e.g., instrumental, vocal, high, low, bright, dark).
9.	Use indicators of dynamics (e.g., pianissimo through to fortissimo, including crescendo and decrescendo).
10.	Check for smooth voice leading between the notes as they occur in the song.
11.	Be aware of the concepts of “balance and blend” when describing voicing or instrumentation.
12.	Make use of repetition and contrast to organize sound (e.g., phrase structure, motif and theme, imitation, verse and chorus, bridge).
13.	Demonstrate an understanding of binary and ternary form, the popular song, and songs related to a specific cultural context.
14.	Use correct articulations (e.g., accent, staccato, slur).
15.	Indicate a consistent tempo.
16.	Use simple or compound tempo (e.g., 4/4, 3/4, 2/4, 6/8).

Activity 3: Computer Music Applications

Time: 240 minutes

Description

Students study the evolution of music notation. Activities include the study of Gregorian writing, hand-written manuscript style, and computer generated music software publishing. Performance of the composition concludes the activity.

Strand(s) 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)
- demonstrates flexibility and adaptability; (4b)
- 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)
- respects and understands the history, cultural heritage, and pluralism of today's contemporary society. (7g)

Strand(s): Analysis, Theory, Creation

Overall Expectations:

- 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) ✚

Specific Expectations:

- 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; (MA1.07X) ✚
- identify how skills developed in music are applied in various music-related careers; (MA2.07X)
- identify and describe basic musical indicators of speed and changes in speed (e.g., andante, moderato, allegro, ritardando, rallentando, accerlando); (MT1.02X) ✚
- identify and describe basic musical indicators of dynamics (e.g., pianissimo through fortissimo, including crescendo and decrescendo); (MT1.07X) ✚
- accurately play or sing notated or improvised rhythms (e.g., sixteenth through whole notes and rests, including dotted values); (MC1.11X) ✚
- explain the evolution of music notation. (MT1.15X) ✚

Planning Notes

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

Prior Knowledge Required

- Students need a working knowledge of the preliminary rudiments of music.
- Basic theory skills are required along with computer experience.
- Students are to be taught how to use the computer software for music notation, if necessary.

Teaching/Learning Strategies

1. Ask students to identify the elements of music and define them.
2. Follow the above activity with recordings that represent examples of the elements of music that are discussed.
3. Introduce the “evolution of music notation” (e.g., Gregorian Chant - neumes).
4. Using the elements of music as a basis, students copy music with a pencil and musical manuscript paper. The music can be a single line melody of a new composition or arrangement of an existing tune.
5. Have students transfer the work onto a music software publishing program, then print for use.
6. The final product includes title, name or arranger/composer, tempo markings, text, musical notation, name of publishing company, and other pertinent information as outlined in the software program.
7. Students compare the three types of notation (Gregorian, hand-written, and computer notation) from a historical perspective.
8. A performance of the work by the class members concludes the activity.

Accommodations

- Provide reference notes (elements of music).
- Pair or group students for notation, computer, performance, and critical analysis activities.

Assessment/Evaluation

1. Checklist - to ensure that all proper headings and elements of a composition are present on the final music notation copy. (MAV.04X) (MT1.02X) (MT1.07)
2. Portfolio - collection of student compositions/arrangements. (MA1.07X)
3. Performance - of final music composition/arrangement. (MAV.04X) (MC1.11X)
4. Peer Conferencing - critical analysis of each other’s final product. (MAV.02X)
5. Conference - teacher directed discussion of comparison of three notation styles as outlined in the Teaching/Learning Strategies 8. (MT1.15X)

Resources

Rudolph, T. *Teaching Music With Technology*. GIA Publications, 1996.

Band-In-a-Box, PG Music Inc.

Allegro by Finale, Coda Music Software.

Cubase Program, Saved By Technology.

Music Time, Passport.

Performer, Passport.

Passport Encore, PG Music Inc.

Music Prose, Coda Music Software.

Wharram, Barbara. *Elementary Rudiments of Music*. Toronto: Frederic Harris Music, 1996.

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Activity 4: “It’s A Take” - Music Jingles

Time: 240 minutes

Description

Students learn about careers in the music industry. Through the study of commercial jingles they learn how to compose musical jingles. Activities include analysis of TV commercials, radio, and Internet advertisements.

Strand(s) and Expectations

Ontario Catholic School Graduate Expectations:

The graduate:

- uses and integrates the Catholic faith tradition, in the arts, media, technology and information systems to enhance the quality of life; (2e)
- thinks reflectively and creatively to evaluate situations and solve problems; (3c)
- examines and reflects on one’s personal values, abilities, and aspirations influencing life’s choices and opportunities; (4g)
- achieves excellence, originality, and integrity in one’s own work and supports these qualities in the work of others. (5g)

Strand(s): Analysis, Creation

Overall Expectations:

- explain methods of production and editing of musical recording (e.g., analog or MIDI); (MTV.04X)
- demonstrate the effective use of analog and/or digital technology in music applications; (MCV.03X)
- demonstrate an understanding of music literacy, at a level appropriate for the grade using the creative process (perception, production, and reflection); (MCV.04X)
- 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:

- create a simple composition using the elements of melody, rhythm, and a variety of media (e.g., pencil and paper, acoustic instruments, recording equipment, MIDI technology, music software); (MC2.01X)
- use analog and/or digital recording technology to demonstrate an understanding of the basic processes involved; (MC2.05X)

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- demonstrate an understanding of the procedure of making an analog recording of a student performance (e.g., adjustment of levels); (MT1.16X)
 - analyse, orally and in writing, the quality and impact of a variety of live and/or recorded performances, using appropriate music vocabulary; (MA1.03X)
 - analyse the quality of their own and their peer's 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); (MA1.04X)
 - identify and describe their own strengths and needs at various points in the course and work towards improving themselves in identified areas; (MA2.02X)
 - identify how skills developed in music are applied in various music-related careers. (MA2.07X)

Planning Notes

- Materials needed - cassette recorder, VCR, TV, camcorder, Internet, radio, digital recorder, microphone, cassette tape, VHS tape

Prior Knowledge Required

- Students are to have met Grade 8 expectations.
- Students require knowledge of research skills.

Teaching/Learning Strategies

1. Teacher provides music soundtrack samples of commercial advertisements from radio, television, and Internet. While commercials are viewed the students take notes of what type of music jingles help to sell certain products. Teacher leads discussion about the moral and ethical issues surrounding media influences in advertising.
2. Students pair up for the following assignment. Create a soundtrack for a commercial that only has images instead of words spoken by a person. By choosing a simple commercial they can easily add a soundtrack by lowering the volume of the television and replacing it with a creation that was made on a cassette recorder.
3. Alternately student may choose to videotape their own fictitious product and create a soundtrack to accompany their product.
4. Students may use any instrument or human-made instrument to create the soundtrack.
5. Record the soundtrack either on analog tape or digital recorder.
6. Students are asked to provide in writing the reasons they think a soundtrack can help sell a product.
7. Students fill in a self-evaluation sheet.
8. Students fill in an evaluation of another group's presentation sheet.
9. Students research the commercial jingle business to find out how a person can have a career creating jingles.
10. Have students answer the following question in their journal. "Must you be a musician to create jingles?"

Accommodations

- Arrange for a "study buddy" to assist with homework and creation activity.

Assessment/Evaluation

1. Self-assessment - Appendix AA. (MA1.04X)
2. Peer-assessment - Appendix BB. (MA1.04X)
3. Formal teacher observation. (MT1.16X)
4. Presentations. (MTV.04X) (MCV.03X)
5. Peer conferencing. (MAV.03X, .04X) (MA1.03X)
6. Response journal. (MAV.03X, .04X) (MA1.03X)

Resources

Television

Radio

Internet

Appendix AA: Self-Evaluation Sheet

SELF-EVALUATION SHEET		
Name: _____ Date: _____		
<i>Choose the more accurate rating for each statement.</i>	Often	Rarely
• I try to stay on task.		
• I share my ideas with others.		
• I let others help me.		
• I help other members of my group.		
• I praise members in my group.		
Areas that I need to improve:		

Appendix BB: Evaluation of Another Group's Presentation

EVALUATION OF ANOTHER GROUP'S PRESENTATION
Group: _____ Date: _____
1. List three things you learned in the presentation.
2. How did the group demonstrate creativity?
3. What change(s) would you suggest to the group for improvement?
4. What else would you like to learn about the topic?