
Public and Catholic District School Board Writing Partnerships

The Arts

Course Profile

Music

Grade 12

University/College Preparation

AMU4M

• for teachers by teachers

This sample course of study was prepared for teachers to use in meeting local classroom needs, as appropriate. This is not a mandated approach to the teaching of the course. It may be used in its entirety, in part, or adapted.

Course Profiles are professional development materials designed to help teachers implement the new Grade 12 secondary school curriculum. These materials were created by writing partnerships of school boards and subject associations. The development of these resources was funded by the Ontario Ministry of Education. This document reflects the views of the developers and not necessarily those of the Ministry. Permission is given to reproduce these materials for any purpose except profit. Teachers are also encouraged to amend, revise, edit, cut, paste, and otherwise adapt this material for educational purposes.

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Acknowledgments

Public and Catholic District School Board Writing Teams – Grade 12, Music

Catholic District School Board of Eastern Ontario
Ottawa Carleton Catholic School Board
Upper Canada District School Board

Lead Boards

Catholic District School Board of Eastern Ontario
Jennifer Perkin - Project Manager
Upper Canada District School Board
Dorothy Stewart – Project Manager

Course Profile Writing Team

Bev MacKillop-Langevin OCCSB – Lead Writer
Neil Bateman OCCSB
Murray McNeely CDSBEO
Jim Palmer UCDSB
Brad Mills UCDSB

Lead Reviewer

Lee Willingham OISE University of Toronto

Reviewers

John Phillips YDSB
Caroline Spearing TDSB
Bernard Smyth CDSBEO

Central Catholic Curriculum Cooperative
Institute for Catholic Education

Course Overview

Music, AMU4M, Grade 12, University/College Preparation

Policy Document: *The Ontario Curriculum, Grades 11 and 12, The Arts, 2000.*

Prerequisite: Grade 11 Music, University/College or Open

Course Description

This course emphasizes the appreciation, analysis, and performance of music from the romantic period and the twentieth century, including art music, jazz, popular music, and Canadian and non-Western music. Students will concentrate on developing interpretive skills and the ability to work independently. They will also complete complex creative projects.

This course is designed to broaden students' knowledge and skills in performance, composing and arranging, listening and analysis, music in society, and music and technology. Students concentrate on developing their skills through the performance of complex technical exercises and repertoire, composition and arrangement of their own music, listening and analysis of live and recorded music, and complex creative projects completed through the use of technology, as well as conventional methods. This course is performance-based, and although performance is a specific unit, it is expected that performance be infused in all units of study at this grade level, wherever possible. Teachers are encouraged to select activities from any unit in any order they deem appropriate.

How This Course Supports the Ontario Catholic School Graduate Expectations

Catholic students are encouraged by the community to cultivate their intellectual and aesthetic potential. Music students continue to develop their God-given potential by making a meaningful contribution to the course through achieving excellence, originality, and integrity in one's own work and by supporting these qualities in the work of others. Music is more than just an artistic form. It can be a conduit of religious feelings, imagination, and understanding. As music students work with and experience this artistic form, they are encouraged to develop self-discipline, to work effectively as interdependent team members, and to listen actively and critically to understand and learn in light of gospel values. The Grade 12 music course helps students develop their Christian leadership potential in the achievement of individual and group goals through the rehearsing and directing of small and large ensembles.

Course Notes

This course is designed to enhance and extend the performance skills of all students, through the acquisition of an advanced theoretical and practical musical education. Grade 12 students have the opportunity to accomplish the knowledge and skills necessary for acceptance into a postsecondary music program at a university or college.

This profile provides teachers with two viable Grade 12 music units based on *The Ontario Curriculum, Grades 11 and 12, The Arts, 2000*. The music units chosen are Composition and Arranging and Music and Technology. Although both of these units are designed as classroom-ready, they also serve as a basis from which to build a more personalized unit.

Considerations for planning and effective implementation must include the availability of computer MIDI workstations. Although technology appears in this profile as a separate unit, each of the activities in this unit relate directly to the other four units and technology should therefore be appropriately utilized as a reinforcement activity and/or tool in the individual units. Some of the students in this course have Grade 11 Open as their prerequisite course. Additional theory and performance lessons may have to be taught before students can attempt the composition and arranging expectations for this course. The number of hours

indicated for the performance unit constitutes classroom hours. Due to the nature of the Grade 12 Music course, students are expected to practise instrument-specific studies and pieces independently, using classroom hours for teacher consultation and assessment, as well as ensemble performance rehearsal.

Students in this course continue to gain experience working independently as well as in a group, respecting the rights, responsibilities, and contributions of self and others. This course enables students to become self-directed learners of music who can participate actively in, and make a contribution to, a musically literate society.

Units: Titles and Time

| | | |
|----------|-------------------------|----------|
| Unit 1 | Performance | 45 hours |
| * Unit 2 | Composing and Arranging | 20 hours |
| Unit 3 | Listening and Analysis | 15 hours |
| Unit 4 | Music in Society | 10 hours |
| * Unit 5 | Music and Technology | 20 hours |

* These units are fully developed in this Course Profile.

Unit Overviews

Unit 1: Performance

Time: 45 hours

Unit Description

Expectations representing the three strands (Theory, Creation, and Analysis) related to the study of performance skills are clustered to form this unit. Students have varied opportunities to demonstrate their ability to meet the overall and specific expectations through performance. The activities are designed to challenge students' performance abilities on their instruments through improvisation, sight-reading, studies, and orchestral excerpts, with material containing a high level of technical and musical complexity and variety of styles. The four areas of focus are warm up, ensemble skill development, musical leadership, and repertoire. Activity 1 focuses on completing the technical requirements related to their chosen instrument including the memorization of all scales and arpeggios as well as the performance of studies particularly designed for their chosen instruments. In Activity 2, students focus on their roles as performing members of large and small ensembles. Activity 3 allows students to develop their musical leadership by rehearsing and directing student ensembles. In Activity 4, students are actively involved in the planning, rehearsing, and execution of a major performance activity. Concepts explored in the other units form the basis of this performance unit. A variety of musical styles and idioms are performed including Canadian music and romantic music as well as music from other eras and cultures. None of these activities are designed to be taught in isolation of the other units.

Unit Overview Chart

| Activity | Learning Expectations | Assessment Categories | Task | Teaching/Learning Strategies |
|----------|---|--|--|--|
| 1 | CRV.01, CRV.02, CR1.02, CR1.03, CR1.06, CR1.09 CGE3c, 4a, 4e, 5a, 5c, 5g, 7b | Knowledge/ Understanding Thinking/ Inquiry Communication | Warm ups (breathing, posture, physical and mental preparation, scales, rhythm) | - Learning log - Peer teaching - Independent study - Teacher-directed learning |

| Activity | Learning Expectations | Assessment Categories | Task | Teaching/Learning Strategies |
|----------|---|--|--|---|
| 2 | CRV.01, CRV.02, CR1.01, CR1.02, CRV.03, CR1.04, CR1.08, CR1.09, CR2.03, ANV.01, ANV.02, AN1.01, AN1.02, AN1.03, AN1.04 CGE3c, 4a, 4b, 4d, 4e, 5a, 5c, 5e, 5f, 5g, 7b, 7j | Knowledge/ Understanding Thinking/ Inquiry Communication | Ensemble Development (balance/blend, sight-reading, intonation, technique, and scales) | - Case study - Collaborative learning - Peer teaching - Response journal - Teacher-directed learning - Rehearsal/ repetition/ practice |
| 3 | THV.03, TH2.04, CRV.02, CR1.05, CR1.10 CGE2a, 2c, 3b, 3d, 4a, 4f, 5a, 5e, 5f, 7b, 7j | Knowledge/ Understanding Thinking/ Inquiry Communication | Musical Leadership (conducting, critiquing, listening) | - Learning log - Independent study - Teacher-directed learning - Guided reading - Conferencing, discussion |
| 4 | CRV.01, CRV.02, CR1.01, CR1.02, CR1.03, CR1.05, CR1.09, CR1.10, ANV.01, AN1.03, AN1.04 CGE2c, 3c, 4a, 4f, 5a, 5e, 5g, 7b, 7j | Knowledge/ Understanding Thinking/ Inquiry Communication | Major Performance Culminating Task (planning/ organizing, advertising, performance, post-performance evaluation) | - Advance organizer - Anticipation guide - Collaborative learning - Independent research - Learning contract |

Unit 2: Composing and Arranging

Time: 20 hours

Unit Description

Expectations representing the three strands (Theory, Creation, and Analysis) related to the study of composing and arranging skills are clustered to form this unit. Students have the opportunity to create and perform their original compositions and arrangements for an ensemble of available instruments. In preparation for this culminating activity, students review and develop their understanding of theoretical concepts of music including scales, intervals, chords, and cadences as well as transposition, compositional technique, instrumentation, melody, harmony, rhythm, dynamics timbre, and texture. Students continue to develop and refine their ear training skills to facilitate their compositional abilities. A look at musical styles and form assists students in the creative process. The culminating activity includes a performance of their compositions and/or arrangements.

Unit Overview Chart

| Activity | Learning Expectations | Assessment Categories | Task | Teaching/Learning Strategies |
|----------|--|--|---|--|
| 1 | THV.01, THV.02, ANV.02, TH1.01, TH1.02, TH1.03, AN1.02 | Knowledge/ Understanding Thinking/ Inquiry Communication | Advanced elements of music (e.g., melody and harmony) | - Class discussion - Group work/exploration - Listening - Peer tutoring - Student reflection |

| Activity | Learning Expectations | Assessment Categories | Task | Teaching/Learning Strategies |
|-----------------|--|---|---|---|
| 2 | THV.02, CRV.02, TH1.02, TH1.03, TH1.04, CR1.07, CR1.08 | Knowledge/ Understanding Thinking/Inquiry Communication | Harmonize given melodies Creating melodies over given harmony | - Aural dictation - Independent research - Listening - Research - Student discovery - Student reflection |
| 3 | THV.01, CRV.01, CRV.03, ANV.01, ANV.02, ANV.04, TH1.05, TH2.02, CR2.03, AN1.01, AN1.04, AN1.07 | Knowledge/ Understanding Thinking/Inquiry Communication | Writing in different styles and/or forms from Romantic and 20th Century | - Class discussion - Group work/exploration - Listening - Peer tutoring |
| 4 | THV.03, CRV.03, CRV.04, TH1.01, TH2.01, CR2.01 | Knowledge/ Understanding Thinking/Inquiry Communication | Arranging and scoring in style of students' decision | - Class discussion - Group work/exploration - Listening - Peer tutoring |
| 5 | CRV.03, CRV.04, ANV.02, ANV.03, ANV.04, CR2.04, AN1.01, AN1.03, AN1.04, AN1.06 | Knowledge/ Understanding Thinking/Inquiry Communication | Write, rehearse, and present their original compositions | - Class performance - Group/individual presentation - Listening - Practice - Peer tutoring - Student discovery |
| 6 | THV.01, CRV.03, CRV.04, ANV.02, ANV.03, ANV.04, TH2.01, CR2.02, AN1.01, AN1.03, AN1.04 | Knowledge/ Understanding Thinking/ Inquiry Communication | Students write an atonal theme over a passacaglia bass, using 12-tone technique | - Class performance - Group/individual presentation - Listening - Practice - Peer tutoring - Student discovery - Student reflection |
| 7 | THV.01, THV.03, CRV.03, CRV.04 | Knowledge/ Understanding Thinking/ Inquiry Communication | Through the examination of performances by Canadian artists, students explore improvisational technique | - Class performance - Group/individual presentation - Listening - Practice - Peer tutoring - Student discovery - Student reflection |
| 8 | THV.01, CRV.01, CRV.02, CRV.03, ANV.01, ANV.02, ANV.03, TH1.01, CR2.01, CR2.04, AN1.02 | Knowledge/ Understanding Thinking/ Inquiry Communication | Students compose, arrange, and perform an original piece in four parts, in simple homophonic style | - Class performance - Group/individual presentation - Listening - Practice - Peer tutoring - Student discovery - Student reflection |

Unit 3: Listening and Analysis

Time: 15 hours

Unit Description

Students are offered interesting and varied ways to explore music of the romantic period and the 20th century, including the music of Berlioz, Wagner, Debussy, and Stravinsky. Expectations representing the three strands (Theory, Creation, and Analysis) are clustered to form this unit. Students have the opportunity to apply their composing and arranging knowledge to the analysis of selected musical scores in order to understand the stylistic idiosyncrasies of that era. In Activity 1, students study musical word painting as used by Schubert in his composition entitled *The Erlking*. Activity 2 allows students to analyse program music and thematic development through *Symphonie Fantastique* by Berlioz. Activity 3 focuses on thematic development and leitmotif through a section of music taken from *The Ring Cycle* by Wagner. In Activity 4, students investigate the use of the whole tone scale in Debussy's *Prélude à l'après-midi d'un faune*. Activity 5 provides students with an analysis of the 12-tone technique of Schoenberg and Berg. Students investigate 20th century techniques as used by Stravinsky in *Le sacre du printemps* in Activity 6. 20th century popular music such as jazz, pop, and musical theatre is the focus of Activity 7.

Unit Overview Chart

| Activity | Learning Expectations | Assessment Categories | Task | Teaching/Learning Strategies |
|----------|---|--|---------------------------------------|---|
| 1 | THV.01, TH1.02, TH1.03, TH1.05, CRV.02, CR1.05, CR1.07, CR1.08, ANV.01, ANV.02, ANV.03, ANV.04, AN1.01, AN1.02, AN1.04, AN1.05, AN1.06, AN2.01 CGE2a, 2b, 2c, 5b, 7b | Knowledge/ Understanding Thinking/ Inquiry Communication | Musical Word Painting (Schubert Lied) | <ul style="list-style-type: none"> - Advance organizer - Case study - Collaborative study - Computer assisted learning - Discussion - Guided listening - Independent study - Research - Learning log |
| 2 | THV.01, TH1.02, TH1.03, TH1.05, CRV.02, CR1.05, CR1.07, CR1.08, ANV.01, ANV.02, ANV.03, ANV.04, AN1.01, AN1.02, AN1.04, AN1.05, AN1.06, AN2.01 CGE2a, 2b, 2c, 5b, 7b | Knowledge/ Understanding Thinking/ Inquiry Communication | Program Music (Berlioz, idée fixe) | <ul style="list-style-type: none"> - Advance organizer - Collaborative study - Computer assisted learning - Discussion - Guided listening - Independent study - Research - Original composition |
| 3 | THV.01, TH1.02, TH1.03, TH1.05, CRV.02, CR1.05, CR1.07, CR1.08, ANV.01, ANV.02, ANV.03, ANV.04, AN1.01, AN1.02, AN1.04, AN1.05, AN1.06, AN2.01 CGE2a, 2b, 2c, 5b, 7b | Knowledge/ Understanding Thinking/ Inquiry Communication | Leitmotif (Wagner, The Ring Cycle) | <ul style="list-style-type: none"> - Advance organizer - Case study - Collaborative study - Computer assisted learning - Discussion - Guided listening - Independent study - Research - Application |

| Activity | Learning Expectations | Assessment Categories | Task | Teaching/Learning Strategies |
|-----------------|---|--|---|---|
| 4 | THV.01, TH1.02, TH1.03, TH1.05, CRV.02, CR1.05, CR1.07, CR1.08, ANV.01, ANV.02, ANV.03, ANV.04, AN1.01, AN1.02, AN1.04, AN1.05, AN1.06, AN2.01 CGE2a, 2b, 2c, 5b, 7b | Knowledge/ Understanding Thinking/ Inquiry Communication | Techniques of Impressionism (Debussy, whole tone scales, extended chords) on tonality | <ul style="list-style-type: none"> - Advance organizer - Case study - Collaborative study - Computer assisted learning - Discussion - Guided listening - Independent study - Research - Original composition - Reflection log |
| 5 | THV.01, TH1.02, TH1.03, TH1.05, CRV.02, CR1.05, CR1.07, CR1.08, ANV.01, ANV.02, ANV.03, ANV.04, AN1.01, AN1.02, AN1.04, AN1.05, AN1.06, AN2.01 CGE2a, 2b, 2c, 5b, 7b | Knowledge/ Understanding Thinking/ Inquiry Communication | 12-Tone Technique (Shoenberg, Berg) | <ul style="list-style-type: none"> - Advance organizer - Case study - Collaborative study - Computer-assisted learning - Discussion - Guided listening - Original composition - Research - Learning/reflection log |
| 6 | THV.01, TH1.02, TH1.03, TH1.05, CRV.02, CR1.05, CR1.07, CR1.08, ANV.01, ANV.02, ANV.03, ANV.04, AN1.01, AN1.02, AN1.04, AN1.05, AN1.06, AN2.01 CGE2a, 2b, 2c, 5b, 7b | Knowledge/ Understanding Thinking/ Inquiry Communication | 20th Century Composition Technique (Stravinsky, Stockhausen, Cage) | <ul style="list-style-type: none"> - Advance organizer - Case study - Collaborative study - Computer assisted learning - Discussion - Guided listening - Original composition - Performance - Learning/reflection log |
| 7 | THV.01, TH1.02, TH1.03, TH1.05, CRV.02, CR1.05, CR1.07, CR1.08, ANV.01, ANV.02, ANV.03, ANV.04, AN1.01, AN1.02, AN1.04, AN1.05, AN1.06, AN2.01 CGE2a, 2b, 2c, 5b, 7b | Knowledge/ Understanding Thinking/ Inquiry Communication | 20th Century Popular Music (jazz, pop, musical theatre) | <ul style="list-style-type: none"> - Advance organizer - Case study - Collaborative study - Computer assisted learning - Discussion - Guided listening - Performance - Research - Learning/reflection log |

Unit 4: Music in Society

Time: 10 hours

Unit Description

Expectations representing the three strands (Theory, Creation and Analysis) related to the study of music in society are clustered to form this unit. The areas of focus include inquiry and analysis activities in the areas of non-Western music, e.g., Inuit throat singing, raga, with reference to its cultural context as well as an analysis of the relationship between a specific 19th century or 20th century work and its time period.

Academic development and career preparation is addressed in Activity 3 with Activity 4 focusing on the skills required in a range of music-related professions as well as their correlation to college and university programs. The impact of music on the local economy, including the production and distribution of music, is also addressed.

Unit Overview Chart

| Activity | Learning Expectations | Assessment Categories | Task | Teaching/Learning Strategies |
|----------|---|--|---|---|
| 1 | THV.01, THV.02, THV.03, TH1.02, TH1.03, TH1.05, ANV.01, ANV.02, ANV.03, ANV.04, AN1.01, AN1.02, AN1.07, AN1.08, AN2.01 CGE1d, 1h, 2a, 2b, 3b, 3e, 5a, 7b, 7f, 7g | Knowledge/ Understanding Thinking/ Inquiry Communication | Non-Western Music and its Cultural Context | - Independent research - Written assignment - Directed reading |
| 2 | THV.01, THV.02, THV.03, TH1.02, TH1.03, TH1.05, ANV.01, ANV.02, ANV.03, ANV.04, AN1.01, AN1.02, AN1.07, AN1.08, AN2.01 CGE1d, 1h, 2a, 2b, 3b, 3e, 5a, 7b, 7f, 7g | Knowledge/ Understanding Thinking/ Inquiry Communication | 19th/20th Century Music in its Cultural Context | - Independent research - Written assignment - Directed reading |
| 3 | ANV.04, ANV.05, ANV.09, AN2.01, AN2.02, AN2.03 CGE2a, 2b, 3e, 4g, 5b, 7b | Knowledge/ Understanding Thinking/ Inquiry Communication | Academic Development and Career Preparation | - Guest speaker - Independent research - Written assignment - Directed reading |
| 4 | ANV.04, ANV.05, ANV.09, AN2.01, AN2.02, AN2.03 CGE2a, 2b, 3e, 4g, 5b, 7b | Knowledge/ Understanding Thinking/ Inquiry Communication | Music Careers and Postsecondary Opportunities | - Guest speaker - Independent research - Written assignment - Directed reading |
| 5 | ANV.04, ANV.09, AN2.01, AN2.02, AN2.03 CGE2a, 2b, 3b, 3e, 5b, 5e | Knowledge/ Understanding Thinking/ Inquiry Communication | Music and the Economy | - Guest speaker - Independent research - Written assignment - Directed reading |

Unit 5: Music and Technology

Time: 20 hours

Unit Description

Expectations representing the three strands (Theory, Creation, Analysis) related to the study of music and technology are clustered to form this unit. Students gain further understanding of advanced concepts of sequencing, notation software, analog, and/or digital recording, and the use of the Internet. Students have the opportunity to apply their knowledge to composition, arranging, listening and analysis, and improvisation activities. The impact of new technologies in music creation and distribution in society is also addressed. This unit involves five activities including performance, composing and arranging, listening and analysis, music in society, and a culminating activity. An overall theme can be developed for the culminating webpage/slideshow/interactive CD that can help focus students while they develop the product.

Unit Overview Chart

| Activity | Learning Expectations | Assessment Categories | Focus | Teaching/Learning Strategies |
|----------|---|---------------------------------------|-------------------------|--|
| 1 | THV.02, THV.03, TH2.01, TH2.02, CRV.03, CRV.04, CR2.01, CR2.02, CR2.04 CGE4f, 5e, 5g | Knowledge/ Understanding | Composing/ Arranging | - Group work - Student reflection - Teacher-directed learning |
| 2 | THV.03, TH2.03, TH2.04, ANV.04, ANV.05, AN1.08, AN1.09 CGE3c, 4b, 5a, 5g | Thinking/ Inquiry Communication | Listening Analysis | - Listening - Aural dictation - Class performance |
| 3 | THV.02, THV.03, TH2.01, TH2.02, CRV.03, CRV.04, CR2.01, CR2.02, CR2.04 CGE4e, 4f, 7b | Thinking/ Inquiry Communication | Music in Society | - Independent research - Class discussion - Group/independent presentation - Practice |
| 4 | THV.03, TH2.01, TH2.02, CRV.04, CR2.01, CR2.03 CGE2c, 3c, 4b, 5e, 5g | Application Communication | Performance | - Class/student performance - Group/individual presentation - Practice |
| 5 | THV.03, TH2.01, TH2.02, TH2.03, TH2.04, CRV.03, CRV.04, CR2.01, CR2.04, CR2.05, ANV.04, ANV.05, AN1.08, AN1.09 CGE2a, 3c, 4b, 4f, 5g | Thinking/ Inquiry Communication | Culminating Activity | - Student reflection - Student performance - Independent research |

Teaching/Learning Strategies

It is important to develop well-balanced, appropriate activities which use a variety of teaching and learning strategies that aid in the development of students' cognitive skills, psychomotor skills, and the affective domain. The following is a list of strategies that should be considered:

- Aural dictation
- Class discussion
- Class performance
- Group work/exploration
- Listening
- Peer tutoring
- Practice
- Student discovery

-
- Group/individual presentation
 - Independent inquiry and research
 - Discussion
 - Checklist
 - Teacher feedback
 - Classroom presentation
 - Student performance
 - Learning log/response journal
 - Reflection
 - Student/teacher conferencing
 - Observation
 - Case study

Assessment & Evaluation of Student Achievement

- Anecdotal
- Checklists
- Journal entries
- Performance evaluation
- Portfolio
- Peer and self-assessment
- Class catalogue
- Quiz
- Rubrics
- Short assignments
- Student/teacher conference
- Classroom presentation
- Observation
- Teacher feedback

Seventy per cent of the grade will be based on assessments and evaluations conducted throughout the course. Thirty per cent of the grade will be based on a final evaluation in the form of an examination, performance, essay, and/or other method of evaluation.

Accommodations

The music program must allow for the integration of exceptional students and therefore accommodations may be necessary. Exceptionalities are defined in the Education Act as being behavioural, communicational, physical, intellectual, and multiple. Individualized Educational Plans (IEPs) outline accommodations to meet the needs of exceptional students. Activities, teaching and learning strategies, as well as assessment and evaluation techniques, should be adapted when necessary to accommodate special needs students. Teachers may need to adapt safety procedures to accommodate exceptional students. ESL students may require adaptation of instruction and assessment. Adaptation of some activities may be necessary to fully engage gifted students.

- Teachers should consult individual student IEPs for specific accommodations for individuals.
- Students may work with a partner, perhaps pairing a strong music student with a strong technology student.
- Students with advanced skills in music technology could produce a CD with side-by-side excerpts from the MIDI and acoustic performances.
- Students with limited experience/knowledge could be paired with a more experienced student.
- Checklists can be used as a tracking tool.
- Allow additional time as required.
- Use of on-line and software “Help” is available.
- Where technology is available, students can record and edit their composition.
- Students can notate their compositions using available software.
- Students, with sufficient background, can use inversions for better voice leading in the harmonization exercises, as well as accented non-chord tones and properly prepared and resolved suspensions in the melodic writing exercises.
- Sophisticated techniques of vocal resonance and use of overtones can be explored and demonstrated in students’ composition and performance
- For purposes of enrichment, students can write and harmonize an eight bar melody which exemplifies ideal practices listed above.

Resources

The URLs for the websites were verified by the writers prior to publication. Given the frequency with which these designations change, teachers should always verify the websites prior to assigning them for student use.

Units in this Course Profile make reference to the use of specific texts, magazines, films, videos, and websites. Teachers need to consult their board policies regarding use of any copyright materials. Before reproducing materials for student use from printed publications, teachers need to confirm that their board has a Cancopy license and that this license covers the resources they wish to use. Before screening videos/films with their students, teachers need to ensure that their board/school has obtained the appropriate public performance videocassette license form an authorized distributor, e.g., Audio Cine Films Inc. Teachers are reminded that much of the material on the Internet is protected by copyright. The copyright is usually owned by the person or organization that created the work. Reproduction of any work or substantial part of any work on the Internet is not allowed without the permission of the owner.

General

Local Heritage and Community Cultural Centres

Public Library

School library/resource centre

The Internet

Yoder, M. Daniel. *Beginning Jazz Improvisation*. Upper Saddle River, New Jersey: Prentice Hall, 1996. ISBN 0135146542 (multimedia)

Print

Abersold, Jamey. *Blues in All Keys for All Instruments/Book and CD*. 1988

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Cultural Human Resources Council. *Now Hear This – Careers in Music and Sound Recording*. Ottawa, Ontario: CHRC, 1998.

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Klein, Naomi. *No Logo*. Toronto: Random House of Canada Ltd, 2000.

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- Straus, Joseph Nathan. *Introduction to Post-tonal Theory*, 2nd ed. Upper Saddle River, New Jersey: Prentice Hall, 2000. ISBN 0130143316
- Swope, Carole, M. *Activities in Musical Composition*. Portland, Maine: J. Weston Walch, 1983.
- Weir, Michele. *Vocal Improvisation/ Book and CD*. Advance Music, 2001. ISBN 89221-062-4
- Wharram, Barbara. *Elementary Rudiments of Music*. Mississauga, Ontario: The Frederick Harris Music Co. Ltd., 1969.
- Whittal, Arnold. *Musical Composition in the 20th Century*. New York: Oxford University Press, 1999. ISBN 0198166834
- Wiggins, Jackie. *Teaching for Musical Understanding*. Toronto: McGraw Hill, 2001.
- Wright-McLeod, Brian. *Encyclopedia of Native Music*. Kingston, Ontario: Quarry Music Books, 2000. ISBN 1550822705

Websites

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|---|---|
| Recording of Inuit Throat Singing | – http://www.stuff.co.uk/media/polar-relay/inuit.html |
| General Information | – http://chantdegorge.com/ |
| Aboriginal Legends Website | – www.schoolnet.ca/aboriginal/kenora |
| Halloween Ghost Stories Website | – www.halloweenghoststories.com |
| Mythology and Folklore | – www.pitt.edu/~dash/folktexts.html |
| Folk and Mythology Electronic Texts | – http://netguide.aust.com/guides/myths_guides.html |
| Education Network of Ontario (Basic Technical Setup) | – http://www.enoreo.on.ca/musiccyberfest/suppor.htm#GT |
| The MIDI Ring | – http://nav.webring.yahoo.com/hub?ring=midi&list |
| Music Education Online | – http://www.musiceducationonline.org/links/linxtech.html |
| Composers in Electronic Residence | – http://www.edu.yorku.ca/CIERmain.html |
| Finale Notepad Freeware Notator | – http://www.codamusic.com/coda/np.asp |
| Cool Edit Freeware Recorder | – http://www.cooledit.com |
| The Association of Professional Recording Services | – http://www.aprs.co.uk/ |
| Audio Engineering Society | – http://www.aes.org/ |
| The Music Producers Guild | – http://www.mpg.org.uk/ |
| Sound Engineers Guild | – http://www.695.com |
| Audiomedia Web magazine dealing with sound and recording | – http://www.audiomedia.com/ |
| Classical Music Guide | – http://www.classicalarchives.ca |
| Recording of Inuit Throat Singing | – http://www.stuff.co.uk/media/polar-relay/inuit.html |
| General Information | – http://chantdegorge.com/ |
| Ear training | – http://www.earpower.com |
| Ear training | – http://www.whitsquad.com/smm/programs/eartraining |
| Education Network of Ontario: Recording | – http://www.enoreo.on.ca/musiccyberfest/suppor.htm#ST |
| Tips and Guides | |
| Windows Recorder/Mixer Tips | – http://www.cakewalk.com/Support/Lessons/WindowsMixer . |
| Website Design Basics | – http://www.sentex.net/~sfinlay/e3web/basics.html |
| Web Design Tutorial | – http://www.dreamink.com |
| Education Network of Ontario | – http://www.enoreo.on.ca/musiccyberfest |
| Norton Scores Website | – http://www.wwnorton.com/classical/covers/62759.htm |

OSS Considerations

This Course Profile was designed to assist in the implementation of *The Ontario Curriculum, Grades 11 and 12, The Arts, 2000*. The profile supports the implementation of:

- *Ontario Secondary Schools, Grades 9 to 12, Program and Diploma Requirements, 1999 (OSS), Sections 4, 5, 6, and 7;*
- *Choices into Action, Guidance and Career Education Program Policy for Ontario Elementary and Secondary Schools, 1999;*
- *The Ontario Curriculum, Grades 9 to 12 Program Planning Assessment, 2000;*
- *Educating the Soul: Writing for Catholic Secondary Schools, 1998;*
- *Creating Catholic Curriculum A Resource for Catholic Teachers, 2001.*

Coded Expectations, Music, Grade 12, University/College Preparation, AMU4M

Theory

Overall Expectations

- THV.01** · demonstrate an understanding of the elements of music in relation to music of the romantic period and the twentieth century, including art music, jazz, popular music, and Canadian and non-Western music;
- THV.02** · demonstrate the ability to notate complex rhythmic patterns, melodies, and chords accurately through listening;
- THV.03** · describe the use of technology in music research, in performance and composition, and in the distribution of music.

Specific Expectations

Musical Literacy

- TH1.01** – identify, using correct terminology, and notate accurately the following: the seven standard diatonic modes; major, minor, diminished, and augmented triads in root position and all inversions; dominant, diminished, and major and minor seventh chords in root position and all inversions; perfect, plagal, imperfect, and deceptive cadences; and a variety of standard chord progressions;
- TH1.02** – notate accurately, through listening, complex rhythmic patterns of up to eight measures in simple and compound metres;
- TH1.03** – notate accurately, through listening, complex melodies (e.g., melodies with dissonant intervals) of up to four measures in simple and compound metres;
- TH1.04** – identify and notate accurately, through listening, all triads, seventh chords, and cadences listed above, in root position only;
- TH1.05** – describe aspects of the elements of music (i.e., melody, harmony, rhythm, dynamics, timbre, texture, form) in music studied in the course, using appropriate terminology.

Understanding of Technological Concepts

- TH2.01** – explain the use of advanced editing techniques in sequencing and notation;
- TH2.02** – explain the use of the Internet in music research and composition;
- TH2.03** – demonstrate knowledge of the different methods of music distribution (e.g., use of a web page, compact discs and tapes, e-mail files);
- TH2.04** – demonstrate an understanding of legal aspects of playing, recording, and taping music, and of photocopying musical material.

Creation

Overall Expectations

- CRV.01** · perform music appropriate for the course with accuracy, fluency, and sensitivity to the musical style;
- CRV.02** · demonstrate mastery of technical skills appropriate for the course;
- CRV.03** · compose and/or arrange musical works, showing an understanding of the creative process;
- CRV.04** · use music technologies appropriately in composing, editing, and performing, and in distributing their creative work.

Specific Expectations

Performing

- CR1.01** – perform musical works proficiently in a variety of styles for a solo performer and for various ensembles;
- CR1.02** – demonstrate a high level of competence in technical skills (e.g., skills in handling articulation, phrasing, intonation, dynamics, tempi, rhythms, balance, blend) through the performance of complex studies (e.g., solo studies, studies for small or large ensembles) and course repertoire;
- CR1.03** – demonstrate the ability to listen to themselves and others, and to make appropriate adjustments (e.g., in tempo, in balance), while performing;
- CR1.04** – perform accurately, at sight, music that is appropriate for the course;
- CR1.05** – use basic conducting patterns (e.g., patterns for simple metres) and techniques (e.g., cueing) correctly, and read scores accurately;
- CR1.06** – perform accurately from memory all major, melodic minor, and chromatic scales, all major and minor arpeggios, and all seven diatonic modes covering two or three octaves, as appropriate for the instrument or voice;
- CR1.07** – reproduce accurately, by clapping, playing, or singing, complex rhythmic patterns of up to four measures in simple and compound metres;
- CR1.08** – reproduce accurately complex melodies (e.g., melodies with dissonant intervals and/or large leaps) of up to four measures in simple and compound metres, using technology where appropriate;
- CR1.09** – demonstrate problem-solving skills in a variety of musical contexts (e.g., identify the need for an alternative fingering and decide on a fingering; deal appropriately with a difficult rhythmic pattern in a work);
- CR1.10** – demonstrate an understanding of various interpersonal skills, attitudes, and aspects of behaviour that are essential for the effective functioning of a musical ensemble (e.g., the ability to listen actively, the appropriate use of body language, leadership skills, cooperativeness, organizational skills, skills in delegation of responsibilities, willingness to take responsibility).

Composing and Arranging

- CR2.01** – compose and/or arrange simple homophonic compositions in four or more parts, using technology where appropriate (e.g., write a composition using non-chord tones in the melody and chord progressions that include dominant sevenths; arrange existing music for an ensemble of available instruments or voices, transposing where appropriate);
- CR2.02** – compose a simple piece in a twentieth-century style (e.g., expressionist, impressionist, minimalist, jazz, blues, popular, aleatoric, musique concrète), using appropriate techniques (e.g., serial, improvisatory) and appropriate technology (e.g., tapes, synthesizers);
- CR2.03** – improvise melodies within given parameters (e.g., a melody twelve measures long, with a MIDI accompaniment in G minor using i, iv, and V chords);
- CR2.04** – demonstrate an understanding of all stages of the creative process in producing compositions and/or arrangements (i.e., generate ideas, develop a plan, compose or arrange a first version, revise the work, produce the final version);
- CR2.05** – promote and distribute student compositions and/or arrangements, using appropriate technology.

Analysis

Overall Expectations

- ANV.01** · analyse and evaluate music from the romantic period and the twentieth century, including art music, jazz, popular music, and Canadian and non-Western music;
- ANV.02** · identify, analyse, and evaluate musical works through listening;
- ANV.03** · analyse musical works and performances of works, demonstrating an understanding of the process of critical analysis;
- ANV.04** · analyse the relationship between music and its cultural context;

ANV.05 · demonstrate an understanding of possibilities for postsecondary studies and for careers in music.

Specific Expectations

Music Appreciation

- AN1.01** – analyse music from the romantic period and the twentieth century (including art music, jazz, popular music, and Canadian and non-Western music), explaining how the various elements of music work together in the particular style, and evaluate the effectiveness of the use of the elements;
- AN1.02** – analyse live and/or recorded performances of music (e.g., performances by themselves, their peers, professional musicians), following standard procedures in critical analysis (e.g., describe their initial reaction, analyse the performance using appropriate terminology, and evaluate the performer’s interpretation of the work);
- AN1.03** – demonstrate an understanding of the structure of some major forms of music in the romantic period (e.g., symphony, opera, nocturne, Lied) and twentieth-century music (e.g., impressionist tone poem, serial work, *musique concrète* work);
- AN1.04** – identify and describe stylistic characteristics of music from the romantic period and the twentieth century (e.g., use of thematic transformation in romantic music; use of complex harmonies in nineteenth- and twentieth-century music, including tone clusters; use of improvisation in jazz, Arabic music, and the music of India);
- AN1.05** – analyse works by some major composers of the romantic period and the twentieth century (e.g., Schubert, Berlioz, Chopin, Schumann, Wagner, Verdi, Brahms, Schoenberg, Debussy, Stravinsky, Bartók, Varèse, Ives, Berio, Coulthard), and describe the significance of their contributions;
- AN1.06** – analyse the relationship between a musical work from the nineteenth or twentieth century (e.g., Chopin’s “Revolutionary” Etude, a jazz piece, a raga) and the period in which it was created;
- AN1.07** – describe, through research and listening, a distinctive aspect of a non-Western musical tradition (e.g., throat singing in Inuit culture);
- AN1.08** – explain how current social, economic, and technological factors affect the performance, composition, and production and distribution of music;
- AN1.09** – analyse the impact of the arts, especially of music, on the local economy, the Ontario economy, and the Canadian economy.

Academic Development and Career Preparation

- AN2.01** – demonstrate an ability to do independent research on a specific topic, to organize their research in written form, to follow accepted scholarly procedures (e.g., acknowledgement of sources), and to give a presentation on a topic;
- AN2.02** – analyse skills acquired in the study of music, and explain how they can be applied in a variety of other contexts;
- AN2.03** – describe differences and similarities between university and college programs in music, between various careers in music, and between careers in fields related to music.

Ontario Catholic School Graduate Expectations

The graduate is expected to be:

A Discerning Believer Formed in the Catholic Faith Community who

- CGE1a -illustrates a basic understanding of the **saving story** of our Christian faith;
- CGE1b -participates in the **sacramental life** of the church and demonstrates an understanding of the centrality of the Eucharist to our Catholic story;
- CGE1c -actively reflects on **God’s Word** as communicated through the Hebrew and Christian scriptures;
- CGE1d -develops attitudes and values founded on Catholic **social teaching** and acts to promote social responsibility, human solidarity and the common good;
- CGE1e -speaks the **language of life**... “recognizing that life is an unearned gift and that a person entrusted with life does not own it but that one is called to protect and cherish it.” (Witnesses to Faith)
- CGE1f -seeks intimacy with God and celebrates **communion** with God, others and creation through prayer and worship;
- CGE1g -understands that one’s purpose or **call in life** comes from God and strives to discern and live out this call throughout life’s journey;
- CGE1h -respects the **faith traditions**, world religions and the life-journeys **of all people of good will**;
- CGE1i -integrates faith with life;
- CGE1j -recognizes that “sin, human weakness, conflict and forgiveness are part of the human journey” and that the cross, the ultimate sign of forgiveness is at the heart of **redemption**. (Witnesses to Faith)

An Effective Communicator who

- CGE2a -listens actively and critically to understand and learn in light of gospel values;
- CGE2b -reads, understands and uses written materials effectively;
- CGE2c -presents information and ideas clearly and honestly and with sensitivity to others;
- CGE2d -writes and speaks fluently one or both of Canada’s official languages;
- CGE2e -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.

A Reflective and Creative Thinker who

- CGE3a -recognizes there is more grace in our world than sin and that hope is essential in facing all challenges;
- CGE3b -creates, adapts, evaluates new ideas in light of the common good;
- CGE3c -thinks reflectively and creatively to evaluate situations and solve problems;
- CGE3d -makes decisions in light of gospel values with an informed moral conscience;
- CGE3e -adopts a holistic approach to life by integrating learning from various subject areas and experience;
- CGE3f -examines, evaluates and applies knowledge of interdependent systems (physical, political, ethical, socio-economic and ecological) for the development of a just and compassionate society.

A Self-Directed, Responsible, Life Long Learner who

- CGE4a -demonstrates a confident and positive sense of self and respect for the dignity and welfare of others;
- CGE4b -demonstrates flexibility and adaptability;
- CGE4c -takes initiative and demonstrates Christian leadership;
- CGE4d -responds to, manages and constructively influences change in a discerning manner;
- CGE4e -sets appropriate goals and priorities in school, work and personal life;

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- CGE4f** -applies effective communication, decision-making, problem-solving, time and resource management skills;
 - CGE4g** -examines and reflects on one's personal values, abilities and aspirations influencing life's choices and opportunities;
 - CGE4h** -participates in leisure and fitness activities for a balanced and healthy lifestyle.

A Collaborative Contributor who

- CGE5a** -works effectively as an interdependent team member;
- CGE5b** -thinks critically about the meaning and purpose of work;
- CGE5c** -develops one's God-given potential and makes a meaningful contribution to society;
- CGE5d** -finds meaning, dignity, fulfillment and vocation in work which contributes to the common good;
- CGE5e** -respects the rights, responsibilities and contributions of self and others;
- CGE5f** -exercises Christian leadership in the achievement of individual and group goals;
- CGE5g** -achieves excellence, originality, and integrity in one's own work and supports these qualities in the work of others;
- CGE5h** -applies skills for employability, self-employment and entrepreneurship relative to Christian vocation.

A Caring Family Member who

- CGE6a** -relates to family members in a loving, compassionate and respectful manner;
- CGE6b** -recognizes human intimacy and sexuality as God given gifts, to be used as the creator intended;
- CGE6c** -values and honours the important role of the family in society;
- CGE6d** -values and nurtures opportunities for family prayer;
- CGE6e** -ministers to the family, school, parish, and wider community through service.

A Responsible Citizen who

- CGE7a** -acts morally and legally as a person formed in Catholic traditions;
- CGE7b** -accepts accountability for one's own actions;
- CGE7c** -seeks and grants forgiveness;
- CGE7d** -promotes the sacredness of life;
- CGE7e** -witnesses Catholic social teaching by promoting equality, democracy, and solidarity for a just, peaceful and compassionate society;
- CGE7f** -respects and affirms the diversity and interdependence of the world's peoples and cultures;
- CGE7g** -respects and understands the history, cultural heritage and pluralism of today's contemporary society;
- CGE7h** -exercises the rights and responsibilities of Canadian citizenship;
- CGE7i** -respects the environment and uses resources wisely;
- CGE7j** -contributes to the common good.

Unit 2: Composing and Arranging

Time: 20 hours

Unit Description

Expectations representing the three strands (Theory, Creation, and Analysis) related to the study of composing and arranging skills are clustered to form this unit. Students have the opportunity to create and perform their original compositions and arrangements for an ensemble of available instruments. In preparation for this culminating activity, students review and develop their understanding of theoretical concepts of music including scales, intervals, chords, and cadences as well as transposition, compositional technique, instrumentation, melody, harmony, rhythm, dynamics, timbre, and texture. Students continue to develop and refine their ear training skills to facilitate their compositional abilities. A look at musical styles and form assists the students in creative process. The culminating activity includes a performance of their compositions and/or arrangements.

Unit Synopsis Chart

| Activity | Learning Expectations | Assessment Categories | Tasks |
|--|--|--|--|
| 1. Elements of Music in Composition 3 hours | THV.01, TH1.01, AN1.01, AN1.02, ANV.01, ANV.03 | Knowledge/ Understanding Thinking/Inquiry Communication | Students review elements of music related to composition. |
| 2. Opening the Ears 1 hour | THV.02, TH1.02, TH1.03, TH1.04, CRV.02, CR1.07, CR1.08 | Knowledge/ Understanding Thinking/Inquiry Communication | Students identify, notate, and reproduce complex melodies and harmonies. |
| 3. Opening the Mind and Stimulating the Creative Juices 1 hour | THV.01, CRV.01, CRV.03, ANV.01, ANV.02, ANV.04, TH1.05, TH2.02, CR2.03, AN1.01, AN1.04, AN1.07 | Knowledge/ Understanding Thinking/Inquiry Communication | Students explore the elements of music through vocalization activities in the style of Inuit throat singing. |
| 4. Creating Melody and Harmony 2 hours | CRV.01, CRV.03, TH1.01, TH2.01, CR1.01, CR2.01, THV.01 | Knowledge/ Understanding Thinking/Inquiry Communication | Students compose a melody over a given harmony and harmonize a given melody. |
| 5. Thematic Development 3 hours | CRV.03, CRV.04, ANV.02, ANV.03, ANV.04, CR2.04, AN1.01, AN1.03, AN1.04, AN1.06 | Knowledge/ Understanding Thinking/Inquiry Communication | Students depict through music, the characters, and/or events from a short legend, vignette, or story by composing and developing motifs. |
| 6. Exploring Atonal Technique 2 hours | THV.01, CRV.03, CRV.04, ANV.02, ANV.03, ANV.04, TH2.01, CR2.02, AN1.01, AN1.03, AN1.04 | Knowledge/ Understanding Thinking/Inquiry Communication | Students write an atonal theme over a passacaglia bass, using 12-tone technique. |

| Activity | Learning Expectations | Assessment Categories | Tasks |
|---|--|---|--|
| 7. Canadian Music in Jazz/Blues Idiom 3 hours | ANV.02, ANV.03, AN1.01, AN1.04, CR2.02, CR2.03, TH1.05, THV.01, THV.03, CRV.03, CRV.04 | Knowledge/ Understanding Thinking/Inquiry Communication | Through the examination of performances by Canadian artists, students explore improvisational technique. |
| 8. Culminating Activity 5 hours | THV.01, CRV.01, CRV.02, CRV.03, CRV.04, ANV.01, ANV.02, ANV.03, TH1.01, CR2.01, CR2.04, AN1.02 | Knowledge/ Understanding Thinking/Inquiry Communication Application | Students compose, arrange, and perform an original piece in four parts, in simple homophonic style. |

Activity 1: Elements of Music in Composition

Time: 3 hours

Description

Students review elements of music related to composition, e.g., melody, harmony, rhythm, form, dynamics, timbre, texture, and tempo.

Strand(s) & Learning Expectations

Strand(s): Theory, Analysis

Overall Expectations

THV.01 - demonstrate an understanding of the elements of music in relation to music of the romantic period and the 20th century, including art music, jazz, popular music, and Canadian and non-Western music;

ANV.01 - analyse and evaluate music from the romantic period and the 20th century, including art music, jazz, popular music, and Canadian and non-Western music;

ANV.03 - analyse musical works and performances of works, demonstrating an understanding of the process of critical analysis.

Specific Expectations

TH1.01 - identify, using correct terminology, and notate accurately the following: the seven standard diatonic modes; major, minor, diminished, and augmented triads in root position and all inversions; dominant, diminished, and major and minor seventh chords in root position and all inversions; perfect, plagal, imperfect, and deceptive cadences; and a variety of standard chord progressions;

AN1.01 - analyse music from the romantic period and the 20th century, explaining how the various elements of music work together in the particular style, and evaluate the effectiveness of the use of the elements;

AN1.02 - analyse live and/or recorded performance, following standard procedures in critical analysis.

Prior Knowledge & Skills

- Students should have a basic knowledge of scales, key signatures, intervals, major and minor triads, and rhythmic and melodic notation.

Planning Notes

- The teacher prepares a diagnostic quiz.
- The teacher prepares a review of rudimentary theory necessary for compositional activities including scales, key signatures, intervals, major and minor triads, dominant sevenths, rhythmic and melodic notation, cadences, and notation. Note: Students from the Grade 11 Open course may not have an applied theory background, and may require additional instruction in this area.
- The teacher presents examples of the elements of music (e.g., melody, harmony, rhythm, form, dynamics, timbre, and texture) through music students have previously performed or studied (e.g., simple 16-bar melodies showing good melodic contour, harmony using chords I, II, IV, V, V7, VI, simple rhythms, basic melodic form using repetition and imitation.)
- Examples should include music in minor keys.
- Proper treatment and harmonic resolution of dominant sevenths may not have been covered in Grade 11, thus requiring additional instruction in this area.

Teaching/Learning Strategies

1. To determine students' level of understanding, the teacher reviews theory basics and administers a diagnostic assessment (Appendix 2A – Sample Diagnostic Quiz). This assessment is based on the expectations found in the curriculum for AMU3M.
2. The teacher prepares and administers additional exercises to address any deficiencies.
3. Using both written and recorded examples of familiar music, students examine each element of music separately.
4. Students analyse a simple tune, identifying the key, modulation (if applicable), chord names, and their inversions.

Assessment & Evaluation of Student Achievement

- Diagnostic assessment

Accommodations

- Students with expertise in this area are encouraged to help students who are having difficulty.
- Students can write and harmonize an eight-bar melody which exemplifies ideal practices listed above.
- Students who demonstrate advanced analysis skills may be provided with a Bach Chorale for their analysis assignment.

Resources

Forney, Kristne and Joseph Machlis. *The Enjoyment of Music*, 8th ed. New York: W.W. Norton and Co., 1995.

Hume, M. Carlyle. *The Musician's Handbook*. Upper Saddle River, New Jersey: Prentice Hall, 1998. ISBN 0138567093

Lawless, James. *Writing Music – Book 1*. Waterloo, Ontario: Waterloo Music Co. Ltd., 1987. ISBN 0-88909-044-0

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

<http://www.classicalarchives.ca>

Appendix

Appendix 2A – Sample Diagnostic Quiz

Activity 2: Opening the Ears

Time: 1 hour

Description

Students identify, notate, and reproduce complex rhythms, melodies, and harmonies accurately through listening.

Strand(s) & Learning Expectations

Strand(s): Theory, Creation

Overall Expectations

THV.02 - demonstrate the ability to notate complex rhythmic patterns, melodies, and chords accurately through listening;

CRV.02 - demonstrate mastery of technical skills appropriate for the course.

Specific Expectations

TH1.02 - notate accurately, through listening, complex rhythmic patterns of up to eight measures in simple and compound metres;

TH1.03 - notate accurately, through listening, complex melodies of up to four measures in simple and compound metres;

TH1.04 - identify and notate accurately, through listening, all triads, seventh chords, and cadences listed above, in root position only;

CR1.07 - reproduce accurately, by clapping, playing, or singing, complex rhythmic patterns of up to four measures in simple and compound metres;

CR1.08 - reproduce accurately, complex melodies of up to four measures in simple and compound metres, using technology where appropriate.

Prior Knowledge & Skills

- Previous regular exposure to basic melodic, rhythmic, and harmonic exercises is a necessary step when dealing with examples at a more complex level. Accurate notation can only be developed over time with consistent effort.

Planning Notes

- The teacher should include interval training (melodic and harmonic) as a basis for melodic dictation.
- The teacher should prepare a sequential set of melodic dictations in simple and compound time of up to four measures in length and a set of rhythmic dictations in compound and simple time of up to eight measures in length, gradually increasing the complexity (Appendix 2B – Opening the Ears Worksheet).
- Students may require extensive additional assistance in this area. Teachers could provide worksheets, containing a choice of answers for students from which they can choose the correct answer, e.g., the teacher provides 4 rhythms from which students choose the rhythm the teacher is playing.
- The teacher will prepare a sequential set of harmonic examples including: all major, minor, diminished, and augmented triads; diminished, major, and minor sevenths; perfect, plagal, imperfect, and deceptive cadences (Appendix 2B – Opening the Ears Worksheet).
- This activity is a starting point for ongoing, regular skill building. The teacher should start at a comfortable level to build confidence in students.

Teaching/Learning Strategies

1. The teacher distributes Appendix 2B – Opening the Ears Worksheet to students.
2. The teacher or student administers the rhythmic, intervallic, melodic, and harmonic set of dictations to students.
3. The teacher should have Appendix 2B – Opening the Ears Worksheet on the board, overhead, or LCD projector to speed up the correction process.

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4. Students reproduce (write, clap, sing, or play) an eight-measure rhythm played by the teacher. This may best be done in a small group format.
 5. Students reproduce (write, play, or sing) a four-measure melody after the teacher has established a key and has had students play or sing the scale in this key. This may best be done in small group format over several days.
 6. Students may write their own rhythm dictations and perform them for their peers, who can then play the rhythms back.

Assessment & Evaluation of Student Achievement

- Self-Assessment
- Teacher Assessment/Evaluation

Accommodations

- Examples may have to be played additional times.
- Students may be permitted to sing/play the interval indicated.
- Students may be permitted to work from an answer sheet designed to provide several choices from which the student can choose the correct answer.
- Students can be paired to practise clapping rhythms and playing/singing melodies to one another.
- Students can be directed to practise on their own with computer ear training programs.
- The teacher may provide one note per bar before the melodic dictations begin, for students who require assistance.

Resources

Band-in-a-Box

Alfred's Essentials of Music Theory (CD-ROM)

<http://www.earpower.com>

<http://www.hitsquad.com/smm/programs/Eartraining/>

Appendix

Appendix 2B – Opening the Ears Worksheet

Activity 3: Opening the Mind and Stimulating the Creative Juices

Time: 1 hour

Description

Students explore the elements of pitch, duration, intensity, timbre, and texture through vocalization activities in the style of Inuit throat singing and a variety of other non-Western music styles.

Strand(s) & Learning Expectations

Strand(s): Creation, Theory, Analysis

Overall Expectations

THV.01 - demonstrate an understanding of the elements of music in relation to music of the romantic period and the 20th century, including art music, jazz, popular music, and Canadian and non-Western music;

CRV.01 - perform music appropriate for the course with accuracy, fluency, and sensitivity to the musical style;

CRV.03 - compose and/or arrange musical works, showing an understanding of the creative process;

ANV.01 - analyse and evaluate music from the romantic period and the 20th century, including art music, jazz, popular music, and Canadian and non-Western music;

ANV.02 - identify, analyse, and evaluate musical works through listening;
ANV.04 - analyse the relationship between music and its cultural context.

Specific Expectations

TH1.05 - describe aspects of the elements of music in music studied in the course, using appropriate terminology;

TH2.02 - explain the use of the Internet in music research and composition;

CR2.03 - improvise melodies within given parameters;

AN1.01 - analyse music from the romantic period and the 20th century, explaining how the various elements of music work together in the particular style, and evaluate the effectiveness of the use of the elements;

AN1.04 - identify and describe stylistic characteristics of music from the romantic period and the 20th century;

AN1.07 - describe, through research and listening, a distinctive aspect of a non-Western musical tradition (e.g., throat singing in Inuit culture).

Prior Knowledge & Skills

- Students should have a working knowledge of the elements of music.

Planning Notes

- The teacher can go to the websites listed in the resources and download the example of Inuit throat singing.
- The teacher should provide background information about Inuit throat singing. It is a well-known form of Inuit music that is usually performed by two women standing face-to-face alternating sounds and pitches in a fast rhythm. The low-pitches represents sounds made by different birds and animals. Sometimes, throat singing can be a contest to see who can sing the longest. The first step in learning to do Inuit throat singing is to make a sound deep in your throat without making noise from your mouth. Make the sound as you exhale, then inhale quickly without making a sound. The sounds can be long or short, with each singer vocalizing one pitch or sound alternately in a fast rhythm.
- The Inuit throat singing is only one example of non-Western music. This whole group activity leads students on an exploration of various non-Western musical styles, as described in the teaching/learning strategies.
- The teachers must ensure that computers are available for student use. Some of the research work may have to be completed on students' own time.

Teaching/Learning Strategies

1. The teacher reviews the elements of music (melody, harmony, rhythm, dynamics, timbre, texture, form) in a quick oral question and answer format.
2. The teacher plays the example of Inuit throat singing (from the website listed in the resource section), describing the cultural context of this type of music.
3. Students stand with a partner.
4. The teacher distributes one copy of Appendix 2C1 – Inuit Throat Singing: Elements Guide, to each pair of students.
5. Students discuss the elements of music with their partners and complete the checklist after the teacher replays the example.
6. The teacher guides a brief, whole-group discussion regarding the elements of music found in the recording.
7. The teacher leads students in some vocalizations approximating the sound of Inuit throat singing, referring in the process to elements of music (higher/lower pitch; shorter/longer duration; strong/weak intensity; harsh/weak/nasal/guttural timbre; one voice/two voice texture).

-
8. In pairs, students compose a 15-second vocalization in the style of Inuit throat singing, using no more than four pitches. The recorded example uses tonic, supertonic, mediant, and subdominant. The teacher may want to refer to the transcribed version of the recording in Appendix 2C2 – Inuit Throat Singing Example.
 9. Students are given the opportunity to perform their vocalization.
 10. Students are provided with Appendix 2C3 – Ethnomusicology Websites.
 11. The teacher takes students to a computer lab.
 12. Students, with their partners, choose a website that interests them.
 13. Students access the chosen website, completing a synopsis about the characteristics of the chosen musical style.
 14. Students prepare a chart similar to Appendix 2C1 – Inuit Throat Singing Elements Guide, that they can complete for their chosen musical style.
 15. Students must present a musical example of the chosen style, along with the completed chart Appendix 2C1, and their synopsis, to the teacher for assessment.

Assessment & Evaluation of Student Achievement

- Discussion
- Reflection
- Checklist
- Performance (Voluntary)
- Research

Accommodations

- Sophisticated techniques of vocal resonance and use of overtones can be explored and demonstrated in students' composition and performance.

Resources

Recording of Inuit Throat Singing – <http://wwwstuff.co.uk/media/polar-relay/inuit.html>
General Information – <http://chantdegorge.com/>

Wright-McLeod, Brian. *Encyclopedia of Native Music*. Kingston, Ontario: Quarry Music Books, 2000. ISBN 1550822705

Appendices

Appendix 2C1 – Inuit Throat Singing Elements Guide
Appendix 2C2 – Inuit Throat Singing Example
Appendix 2C3 – Ethnomusicology Websites

Activity 4: Creating Melody and Harmony

Time: 2 hours

Description

Students compose a melody over a given harmony and harmonize a given melody.

Strand(s) & Learning Expectations

Strand(s): Theory, Creation

Overall Expectation

THV.01 - demonstrate an understanding of the elements of music in relation to music of the romantic period and the 20th century, including art music, jazz, popular music, and Canadian and non-Western music;

CRV.01 - perform music appropriate for the course with accuracy, fluency, and sensitivity to the musical style;

CRV.03 - compose and/or arrange musical works, showing an understanding of the creative process.

Specific Expectations

TH1.01 - identify, using correct terminology, and notate accurately the following: the seven standard diatonic modes; major, minor, diminished, and augmented triads in root position and all inversions; dominant, diminished, and major and minor seventh chords in root position and all inversions; perfect, plagal, imperfect, and deceptive cadences; and a variety of standard chord progressions;

TH2.01 - explain the use of advanced editing techniques in sequencing and notation;

CR1.01 - perform musical works proficiently in a variety of styles for a solo performer and for various ensembles;

CR2.01 - compose and/or arrange simple homophonic compositions in four or more parts, using technology where appropriate.

Prior Knowledge & Skills

- Students should be able to spell major, minor, and dominant 7th chords.

Planning Notes

- Duplicate Appendix 2D – Composing a Melody, and Appendix 2E – Composing a Harmony, for distribution to class.

Teaching/Learning Strategies

1. The students receive Appendix 2D – Composing a Melody, for review.
2. Upon completion, students work in pairs to perform each other's work.
3. Students receive Appendix 2E – How Harmony Works, for completion.
4. Students work in pairs and perform each other's work. Students may have to transpose the part for their own instrument.
5. Self-assessment and peer assessment of the composition are noted and implemented.
6. Students perform their melodies for the teacher for compositional assessment.

Assessment & Evaluation of Student Achievement

- Student/Teacher Conferencing
- Teacher Feedback
- Observation
- Optional Classroom Presentation

Accommodations

- Students use inversions for better voice leading in the harmonization exercises, as well as accented non-chord tones and properly prepared and resolved suspensions in the melodic writing exercises.
- Students with strengths in this activity are encouraged to help their peers.
- The teacher can help students experiencing difficulties by partially completing exercises with prompts.
- Students can input their compositions into a software program for editing and playback.

Resources

Lawless, James. *Writing Music – Book 1*. Waterloo, Ontario: Waterloo Music Co., 1984.

Appendices

Appendix 2D – Composing a Melody

Appendix 2E – How Harmony Works

Activity 5: Thematic Development

Time: 3 hours

Description

Using the technique of leitmotif, students musically depict the characters and or events, from a short legend, vignette, or story by composing and developing motifs.

Strand(s) & Learning Expectations

Strand(s): Creation, Analysis

Overall Expectations

CRV.03 - compose and/or arrange musical works, showing an understanding of the creative process;
CRV.04 - use music technologies appropriately in composing, editing, and performing, and in distributing their creative work;

ANV.02 - identify, analyse, and evaluate musical works through listening;

ANV.03 - analyse musical works and performances of works, demonstrating an understanding of the process of critical analysis;

ANV.04 - analyse the relationship between music and its cultural context.

Specific Expectations

CR2.04 - demonstrate an understanding of all stages of the creative process in producing compositions and/or arrangements;

AN1.01 - analyse music from the romantic period and the 20th century, explaining how the various elements of music work together in the particular style, and evaluate the effectiveness of the use of the elements;

AN1.03 - demonstrate an understanding of the structure of some major forms of music in the romantic period and twentieth- century music;

AN1.04 - identify and describe stylistic characteristics of music from the romantic period and the 20th century;

AN1.06 - analyse the relationship between a musical work from the nineteenth or 20th century and the period in which it was created.

Prior Knowledge & Skills

- Students should be comfortable with the process of notating melodies and rhythms appropriate to this grade level.

Planning Notes

- The teacher selects excerpts from the scores of Wagner and Berlioz that exemplify leitmotif, idée fixe, and thematic transformation/development.
- The teacher assembles recorded examples of Romantic music depicting leitmotif and idée fixe as demonstrated in Wagner's *Gotterdammerung* and Berlioz' *Symphonie Fantastique*
- The teacher assembles a collection of vignettes from short stories, tales, aboriginal legends, and/or fables involving three or four characters or elements that can be depicted musically, e.g., short stories by Edgar Allan Poe, Aesop's fables, stories by Dr. Seuss, Robert Munsch. They may wish to use parables or seasonal stories from Halloween, Christmas, Hanukkah, or Ramadan.
- Some students' work may have to be completed on their own time.

Teaching/Learning Strategies

1. The teacher plays excerpts from *Gotterdammerung* and *Symphonie Fantastique*.
2. The teacher distributes the excerpts from the score that demonstrate examples of leitmotif and idée fixe.
3. The teacher plays thematic material on the keyboard and replays recorded examples, using guided listening strategies to focus attention on the themes, e.g., show of hands when theme is heard.

-
4. The teacher uses several recognizable melodies, both written and played, to depict how a theme can be transformed both harmonically and melodically to portray another feeling, mood, or atmosphere (Appendix 2F – Theme and Variations).
 5. Students form groups of three or four.
 6. The teacher distributes the stories.
 7. Students read the stories and discuss which characters and/or events they want to musically portray giving consideration to the potential of thematic transformation for the chosen characters and/or events.
 8. Students compose single-line melodic themes of no more than four bars, and one transformation of the theme for each character and/or event in their story.
 9. Students rehearse stories, indicating the thematic location in the text.
 10. The teacher collects the first draft of the notated themes, transformed themes and stories, for feedback.
 11. Students revise and rehearse their compositions based on the teacher’s feedback.
 12. The groups present their stories with musical accompaniment to the teacher and their peers.

Assessment & Evaluation of Student Achievement

- Teacher Assessment
- Peer Assessment

Accommodations

- Students can add a harmonic element to their theme and transformation.
- Students can record the story with the music and present it as a “book-on-tape.”
- Students can notate their compositions using available software.

Resources

- Aboriginal Legends – www.schoolnet.ca/aboriginal/kenora
- Halloween Ghost Stories – www.halloweenghoststories.com
- Mythology and Folklore – www.pitt.edu/~dash/folktexts.html
- Folk and Mythology Electronic Texts – www.netguide.aust.com/guides/myths_guides.html
- Forney, Kristne and Joseph Machlis. *The Enjoyment of Music*, 8th ed. New York: W.W. Norton and Co., 1995.

Appendix

Appendix 2F – Theme and Variations

Activity 6: Exploring Atonal Technique

Time: 2 hours

Description

Students write an atonal theme using 12-tone technique and Berg’s *Wozzeck* as an example.

Strand(s) & Learning Expectations

Strand(s): Theory, Creation, Analysis

Overall Expectations

THV.01 - demonstrate an understanding of the elements of music in relation to music of the romantic period and the 20th century, including art music, jazz, popular music, and Canadian and non-Western music;
CRV.03 - compose and/or arrange musical works, showing an understanding of the creative process;

CRV.04 - use music technologies appropriately in composing, editing, and performing, and in distributing their creative work;

ANV.02 - identify, analyse, and evaluate musical works through listening;

ANV.03 - analyse musical works and performances of works, demonstrating an understanding of the process of critical analysis;

ANV.04 - analyse the relationship between music and its cultural context.

Specific Expectations

TH2.01 - explain the use of advanced editing techniques in sequencing and notation;

CR2.02 - compose a simple piece in a twentieth-century style, using appropriate techniques and appropriate technology;

AN1.01 - analyse music from the romantic period and the 20th century explaining how the various elements of music work together in the particular style, and evaluate the effectiveness of the use of the elements;

AN1.03 - demonstrate an understanding of the structure of some major forms of music in the romantic period and twentieth-century music;

AN1.04 - identify and describe stylistic characteristics of music from the romantic period and the 20th century.

Prior Knowledge & Skills

- Students should be familiar with the chromatic scale.
- Students must know how to create a Passacaglia bass line.

Planning Notes

- The teacher assembles recorded examples of 20th century music depicting an atonal theme using 12-tone technique, as demonstrated in Berg's *Wozzeck*.
- The teacher selects written samples from the score *Wozzeck* that exemplifies a 12-tone theme.
- The teacher researches the cultural context of atonal music and expressionism in post World War I European society.
- The teacher ensures that students know how to create a Passacaglia bass line.
- The teacher can gain further information concerning 12-tone music on the following website:
<http://www.sci.wsu.edu/math/Lessons/Music>

Teaching/Learning Strategies

1. The teacher demonstrates 12-tone row used in the opera by distributing written examples of the tone row and samples from the opera using tone row.
2. The teacher plays an excerpt from *Wozzeck* (bar numbers/cut).
3. The teacher describes the cultural context of atonal music and the development of expressionism in post World War I Europe.
4. The teacher plays the excerpt again.
5. Students discuss the effectiveness of using this 12-tone row in the opera, e.g., how does the dissonance of the row heighten the expressiveness of the composition?
6. Students construct a tone row.
7. Students write a Passacaglia bass line using notes from the tone row.
8. Students write an 8-bar melody above the passacaglia.
9. Students do a peer review using Appendix 2G – Twelve-Tone Peer Review Checklist, checking to see that the tone row was used in the melody and that the passacaglia is consistent. Revise work based on feedback.
10. Students hand in the composition and checklist to the teacher for evaluation.

Assessment & Evaluation of Student Achievement

- Peer assessment

-
- Teacher assessment

Accommodations

- Students can use techniques of retrograde, inversion, diminution, and augmentation to extend their composition.
- Students may prefer to work with a partner.

Resources

Listening Guide for Wozzeck in: Joseph Machlis. *The Enjoyment of Music*, 8th ed. New York: W.W. Norton and Co., 1995.

– <http://www.wwnorton.com/classical/covers/62759.htm>

Simms, Bryan R. Schoenberg, Berg, and Webern. *A Companion to the Second Viennese School*. Westport Conn: Greenwood Press, 1999. ISBN 0313296049

– <http://www.sci.wsu.edu/math/Lessons/Music>

Appendix

Appendix 2G – Twelve-Tone Peer Review Checklist

Activity 7: Canadian Music in Jazz/Blues Idiom

Time: 3 hours

Description

Through examining performances by Canadian jazz artists, e.g., Oscar Peterson, Michael Kaeshammer, Diana Krall, or local performers, students explore improvisational technique, leading to their 12-bar improvisation.

Strand(s) & Learning Expectations

Strand(s): Theory, Creation, Analysis

Overall Expectations

THV.01 - demonstrate an understanding of the elements of music in relation to music of the romantic period and the 20th century, including art music, jazz, popular music, and Canadian and non-Western music;

THV.03 - describe the use of technology in music research, in performance and composition, and in the distribution of music;

CRV.03 - compose and/or arrange musical works, showing an understanding of the creative process;

CRV.04 - use music technologies appropriately in composing, editing, and performing, and in distributing their creative work;

ANV.02 - identify, analyse, and evaluate musical works through listening;

ANV.03 - analyse musical works and performances of works, demonstrating an understanding of the process of critical analysis.

Specific Expectations

TH1.05 - describe aspects of the elements of music in music studied in the course, using appropriate terminology;

CR2.02 - compose a simple piece in a twentieth-century style, using appropriate techniques and appropriate technology;

CR2.03 - improvise melodies within given parameters;

AN1.01 - analyse music from the romantic period and the 20th century, explaining how the various elements of music work together in the particular style, and evaluate the effectiveness of the use of the elements;

AN1.04 - identify and describe stylistic characteristics of music from the romantic period and the 20th century.

Prior Knowledge & Skills

- Students require some rudimentary improvising experience using a blues scale.
- A solid understanding of chords would be helpful.

Planning Notes

- The teacher assembles recorded examples of Canadian jazz artists. The teacher selects short excerpts and notates chord progressions being used in those excerpts.
- The teacher ensures uniform labelling of chords e.g., minor chords will be indicated using lower case Roman numerals (iv) and major chords will be indicated using upper case Roman numerals (V).

Teaching/Learning Strategies

1. The teacher reviews the concept of improvisation.
2. The teacher plays excerpts of jazz examples, e.g., Peterson, Kaeshammer, Krall, or local performers, in order to focus students' attention on jazz idiom.
3. Students review the blues scale (refer to Course Profiles for Grade 9 and 10).
4. Students create a harmonic template in a minor key using chords i, ii, iv, and V, beginning and ending on the tonic chord.
5. Using available technologies, students record the harmonic template (Band-in-a-Box, live recording, sequencer).
6. Based on their harmonic templates and through trial and error, students improvise a 12-bar melody.
7. Students are encouraged to play their compositions for the class.
8. Students complete a self-assessment using Appendix 2H – Improvisation Checklist.

Assessment & Evaluation of Student Achievement

- Self-Assessment

Accommodations

- More than three chords may be used.
- Where technology is available, students can record and edit their composition.
- The teacher can provide a melodic template for the students as required, based on the three chords mentioned above.

Resources

Abersold, Jamey. *Blues in All Keys for All Instruments, Book and CD*. 1988.

Amadie Jimmy. *Jazz Improv: How to Play It and Teach It*. Thornton Publications, 1984.
ISBN 0961303506

Amadie, Jimmy. *Harmonic Foundation for Jazz and Popular Music*. Thornton Publication, 1981.
ISBN 0961303506

Dasher, Richard T. *Applying Musical Theory*. Portland Maine: J. Weston, Walch, 1980.

Appendix

Appendix 2H – Improvisation Checklist

Activity 8: Culminating Activity

Time: 5 hours

Description

Students compose, arrange, and perform an original piece in four parts, in simple homophonic style.

Strand(s) & Learning Expectations

Strand(s): Theory, Creation, Analysis

Overall Expectations

THV.01 - demonstrate an understanding of the elements of music in relation to music of the romantic period and the 20th century, including art music, jazz, popular music, and Canadian and non-Western music;

CRV.01 - perform music appropriate for the course with accuracy, fluency, and sensitivity to the musical style;

CRV.02 - demonstrate mastery of technical skills appropriate for the course;

CRV.03 - compose and/or arrange musical works, showing an understanding of the creative process;

CRV.04 - use music technologies appropriately in composing, editing, and performing, and in distributing their creative works;

ANV.01 - analyse and evaluate music from the romantic period and the 20th century, including art music, jazz, popular music, and Canadian and non-Western music;

ANV.02 - identify, analyse, and evaluate musical works through listening;

ANV.03 - analyse musical works and performances of works, demonstrating an understanding of the process of critical analysis.

Specific Expectations

TH1.01 - identify, using correct terminology, and notate accurately the following: the seven standard diatonic modes; major, minor, diminished, and augmented triads in root position and all inversions; dominant, diminished, and major and minor seventh chords in root position and all inversions; perfect, plagal, imperfect, and deceptive cadences; and a variety of standard chord progressions;

CR2.01 - compose and/or arrange simple homophonic compositions in four or more parts, using technology where appropriate;

CR2.04 - demonstrate an understanding of all stages of the creative process in producing compositions and/or arrangements;

AN1.02 - analyse live and/or recorded performances of music following standard procedures in critical analysis.

Prior Knowledge & Skills

- Students require basic skills in transposition and arranging for this assignment.

Planning Notes

- This activity is a culminating performance task for this composing and arranging unit.
- Throughout this activity, the teacher may have students sequence their compositions in a notation or sequencing program so that the teacher may audition works in progress for assessment purposes.
- Students may be required to complete some of the work outside of class time.

Teaching/Learning Strategies

1. Students review their compositions from Activities 3-5 and determine if they wish to use any previously generated thematic or harmonic ideas.
2. The teacher asks students to compose (for available instruments or voices), arrange, and perform an original piece in four parts, in simple homophonic style using a 32-bar minimum as a goal. They are encouraged to use the styles covered in previous activities as their style guide.

-
3. Students compose their original melodies and submit them to the teacher in hard copy or electronic format for conferencing purposes.
 4. The teacher introduces lead sheet format to students.
 5. Students write lead sheet harmonies suggested by the melody, and submit them to the teacher in hard copy or electronic format, for conferencing purposes.
 6. The teacher reviews modern vocal score format and proper voice leading required for 4-part harmony.
 7. Students write out their compositions in modern vocal score format, using proper voice leading required for 4-part harmony.
 8. Students conference with the teacher to discuss possible directions for their arrangements, e.g., instrumentation, rhythmic treatment, texture, possibilities for non-chord tones, thematic development, and suspensions.
 9. The teacher reviews score format and transposition for instruments/voices chosen by students.
 10. Students create the Conductor Score, with the arrangement of the modern vocal score version of the composition.
 11. Students submit their Conductor Scores and modern vocal scores to the teacher for assessment (Appendix 2I – Four-Part Homophonic Arrangement Rubric).
 12. Upon receipt of their evaluated scores, students make any necessary corrections and write out the parts for their chosen ensembles.
 13. Students rehearse their compositions with the appropriate ensemble, using proper conducting technique as developed in the Listening/Analysis Unit.
 14. Students present their ensemble performances to the class for assessment, and to the teacher for evaluation (Appendix 2I – Four-Part Homophonic Arrangement Rubric).

Assessment & Evaluation of Student Achievement

- Teacher conferencing
- Teacher Evaluation
- Peer assessment
- Self-assessment

Accommodations

- Students may work with a partner for this culminating activity.
- Students may use technology for this activity.

Appendix

Appendix 2I – Four-Part Homophonic Arrangement Rubric

Appendix 2B

Opening the Ears Worksheet Name: _____

1. Rhythms:

Four horizontal lines for rhythmic notation, each divided into four equal segments by vertical bar lines.

2. Chords/Cadences/Melodies:

Four sets of blank musical staves, each consisting of five horizontal lines.

3. Identify the Intervals:

| | | | | |
|---|---|---|---|----|
| 1 | 2 | 3 | 4 | 5 |
| 6 | 7 | 8 | 9 | 10 |

Appendix 2C3

Ethnomusicology Websites

| Item | Websites |
|--|--|
| Steel Drum | http://www.blarg.net/~toucans/aboutPan.html http://www.rhythmicalsteel.com/ http://www.blarg.net/~toucans/Toc/makePan.html http://www.mannettesteeldrums.com/ http://www.tropicalhammer.com/ (This site explains everything about the steel band ensemble) |
| Flutes | http://www.harpsong.org/traditional.html |
| African Drums | http://www.island.net/~ydrums/afdrums.htm A British Columbian Supplier http://www.earthheart.co.za/drums.htm http://ebooks.whsmithonline.co.uk/htmldata/ency.asp?mainpage=HTTP://EBOOKS.WHSMITHONLINE.CO.UK/ENCYCLOPEDIA/76/M0047676.HTM (a short article on African drums) http://cti.itc.virginia.edu/~arj4g/shell.html |
| Slave Instruments | http://www.furious.com/perfect/enduring.html |
| Musical Heritage of La Francophonie | http://www.civilization.ca/arts/resonance/resinte.html |
| Blues | http://www.blueflamecafe.com/ http://thebluehighway.com/ http://thebluehighway.com/links.html http://www.stuve.com/history.htm http://www.blues.org/history/ http://nsn.bbn.com/motet/blues_stages.html http://www.memphisguide.com/guide/guide0181.htm |
| The Raga | http://chandrakantha.com/articles/indian_music/raga.html |

Appendix 2D

Composing a Melody

You will soon be asked to write some melodies. Good melodies have certain characteristics, which make them pleasant to listen to. Examine the melody written below for the following qualities.

- The melody moves mainly by step, making it easier to sing.
- The starting note and the final note are part of chord I
- The melody note at the end of the first phrase is part of chord V.
- The first phrase makes a musical statement that is incomplete on its own. It is balanced by the second phrase. The second phrase seems to answer the first phrase, making a complete musical sentence.

Ode to Joy



Adding Harmony

Harmony is made up of chords which are a group of notes stacked on top of each other and played at the same time. A triad is a three note chord, consisting of a bottom note, or **root**, a middle note, or **mediant**, which is a third above the **root**, and a top note, or **dominant**, which is a 5th above the **root**. For example, to write a triad based on middle C, we would:

Write the Root

Add the Mediant

Add the Dominant

If we built a triad on every note of the C+ scale, it would look like this:

C I D ii E iii F IV G V A vi B vii C I

In the above example, triads built on the first (I), fourth (IV) and fifth (V) degrees of the scale are major. Triads built on the second (II), third (III) and sixth (vi) degrees of the scale are minor. The triad built on the seventh degree of the scale (vii) is a diminished chord.

If we built a triad on every note of the a harmonic minor scale, it would look like this:

I ii iii IV V vi vii I

In the above example, triads built on the first (i) and fourth (iv) degree are minor. Triads built on the third degree (III) are augmented. Triads built on the fifth (V) and sixth (VI) degrees are major. Triads built on the second (ii) and seventh (vii) degree are diminished.

Appendix 2E

How Harmony Works

When writing harmony, chords can be created above any degree of the scale. When chords are written one after another, it is called a progression. Some progressions are stronger or more appealing than others. Below you will find three commonly used harmonic progressions. They are written in three voices using proper “Voice Leading” techniques. Although in the exercise below you will only be writing the missing upper (melody) voice, it may be constructive to examine the movement of the harmonies.

- The movement of the voices should be relatively close, avoiding large leaps.
- They do not crossover each other’s range.
- Except for the lowest voice, they do not exceed an octave between voices.
- The 7th degree of the scale rises to the 1st degree of the scale.
- Parallel 5ths and octaves should be avoided.

PROGRESSION 1

Musical notation for Progression 1 in 4/4 time. The treble clef contains a single whole note chord in each measure. The bass clef contains a bass line with eighth notes. Chord symbols below the bass line are: I, IV, V, V, I, IV, I.

PROGRESSION 2

Musical notation for Progression 2 in 4/4 time. The treble clef contains a single whole note chord in each measure. The bass clef contains a bass line with eighth notes. Chord symbols below the bass line are: I, vi, IV, V, I, vi, IV, V, I.

PROGRESSION 3

Musical notation for Progression 3 in 4/4 time. The treble clef contains a single whole note chord in each measure. The bass clef contains a bass line with eighth notes. Chord symbols below the bass line are: i, iv, V, V, (vii) I, iv, V, 7, i.

Appendix 2E (Continued)

Writing A Melody

Your assignment is to fill in the missing upper melodic voice. Here are some suggestions.

- 1) Start and end each progression on the tonic note.
- 2) Use notes from the chords on strong beats.
- 3) Notes on weak beats can be either chord notes or non-chord notes.
- 4) Move by step as much as possible, avoiding large leaps.
- 5) If you are using the third or the seventh from the V7 chord in your melody, try to make the third rise and the seventh fall.
- 6) Play or sing your melody to see if it is pleasing.

Appendix 2F

Theme and Variations

The following three examples illustrate thematic transformation. The selection chosen is a simple folk tune called "Swanee River." In the first example, the melody is presented in its traditional form.



In the second excerpt, "The Minor Swanee" uses a minor tonality. This is achieved by basing the melody on the notes of the c minor scale. This tends to give the piece a heavy or exotic feeling.



The third example, "The Jazzy Swanee," has a jazzed-up melody. This is achieved by adding extra notes, which include the flat seventh and grace notes. In this example, the performer would play pairs of eighth notes in a relaxed fashion as though they were "lazy" dotted eighths and sixteenths. The effect is to give this familiar old folk tune a modern or urban feel.



Appendix 2G

Twelve-Tone Peer Review Checklist

Name: _____

Composition Title: _____

Reviewer name: _____

| Score: | Yes | No |
|---------------------------------------|--------------------------|--------------------------|
| Title | <input type="checkbox"/> | <input type="checkbox"/> |
| Correct time signature | <input type="checkbox"/> | <input type="checkbox"/> |
| Correct note values | <input type="checkbox"/> | <input type="checkbox"/> |
| Legible note/rest spacing | <input type="checkbox"/> | <input type="checkbox"/> |
| Tone row: Covers all 12 tones | <input type="checkbox"/> | <input type="checkbox"/> |
| Passacaglia bass line clearly present | <input type="checkbox"/> | <input type="checkbox"/> |
| 8-Bar melody over passacaglia | <input type="checkbox"/> | <input type="checkbox"/> |
| Score Expressions: | | |
| | Dynamics | <input type="checkbox"/> |
| | Articulations | <input type="checkbox"/> |
| | Tempo | <input type="checkbox"/> |

Appendix 2H

Improvisation Checklist

Self- Assessment

| Criteria | Yes/ No | Comments (what can I do to improve in this area of musical composition and performance) |
|---|------------|---|
| I am able to play a blues scale. | | |
| My harmonic template contains chords i, ii, iv, and V in a minor key. | | |
| My chord progressions work well musically. | | |
| Technology was used to record a harmonic template. | | |
| My improvisation was revised at least three times. | | |
| The final improvisation was musically satisfying. | | |

Appendix 2I – Four-Part Homophonic Arrangement Rubric

Name: _____

Date: _____

| Category/Criteria | Level 1 (50-59%) | Level 2 (60-69%) | Level 3 (70-79%) | Level 4 (80-100%) |
|---|--|---|---|--|
| Knowledge/Understanding Demonstrates an understanding of the elements of music through proper use of markings as it relates to his/her composition | - demonstrates limited understanding of elements of music | - demonstrates some understanding of elements of music | - demonstrates considerable understanding of elements of music | - demonstrates a thorough understanding of elements of music |
| Thinking/Inquiry Analyses live performances of music following standard procedures in critical analysis | - demonstrates a limited understanding of the elements of music, music terminology, and effective musical interpretation | - demonstrates some understanding of the elements of music, music terminology, and effective musical interpretation | - demonstrates a considerable understanding of the elements of music, music terminology, and effective musical interpretation | - demonstrates a thorough understanding of the elements of music, music terminology, and effective musical interpretation |
| Communication Uses basic conducting patterns and techniques correctly, and reads scores accurately Demonstrates an understanding of various interpersonal skills, attitudes, and aspects of behaviour that are essential for the effective functioning of a musical ensemble | - demonstrates limited ability to conduct - makes few musical suggestions when rehearsing his/her composition | - demonstrates an ability to conduct - makes some musical suggestions when rehearsing his/her composition | - demonstrates an adequate ability to conduct - makes helpful musical suggestions when rehearsing his/her composition | - demonstrates an outstanding ability to conduct - makes thorough, insightful musical suggestions when rehearsing his/her composition |
| Application Composes and arranges musical works showing an understanding of the creative process (generate ideas, develop a plan, compose or arrange a first draft, revise the work, lead sheet production, vocal score format, produce a final version) | - composition demonstrates a limited understanding of all stages of the creative process | - composition demonstrates some understanding of all stages of the creative process | - composition demonstrates a considerable understanding of all stages of the creative process | - composition demonstrates a thorough understanding of all stages of the creative process |

Note: A student whose achievement is below Level 1 (50%) has not met the expectations for this assignment or activity.

Unit 5: Music and Technology

Time: 20 hours

Unit Description

Expectations representing the three strands (Theory, Creation, and Analysis) related to the study of music and technology are clustered to form this unit. Students gain further understanding of advanced concepts of sequencing, notation software, analog, and/or digital recording, and the use of the Internet. Students have the opportunity to apply their knowledge to composition, arranging, listening and analysis, and improvisation activities. The impact of new technologies in music creation and distribution in society are also addressed. This unit involves five activities including listening and analysis, music in society, composing and arranging, performance, and a culminating activity. An overall theme can be developed for the culminating webpage/slideshow/interactive CD that can help focus students while they develop the product.

Unit Synopsis Chart

| Activity | Learning Expectations | Assessment Categories | Tasks |
|--|---|--|--|
| 1. Listening and Analysis 2 hours | ANV.01, THV.03, TH2.01, TH2.02, TH2.03, TH2.04, AN1.02 CGE4f, 5e, 5g, 7b | Knowledge/ Understanding Thinking/ Inquiry Communication | Students import selections of MIDI files from the Internet, comparing the electronic versions of works of music with acoustically recorded performances using the elements of music as the basis for the comparison. |
| 2. Music in Society 3 hours | THV.03, TH2.03, TH2.04, ANV.04, ANV.05, AN1.08, AN1.09 CGE2b, 3c, 4b, 5a, 7b | Knowledge/ Understanding Thinking/ Inquiry Communication | Students investigate an Internet site distributing MIDI, WAV, and/or MP3 files of a specific type or genre, and create a report outlining the economic, technological, and social aspects including: the target audience, distribution methods, business considerations, strengths and weaknesses, financial considerations (ads, cost), and copyright issues. |
| 3. Composing and Arranging 4 hours | THV.02, THV.03, TH2.01, TH2.02, CRV.03, CRV.04, CR2.01, CR2.02, CR2.04 CGE4e, 4f, 7b | Knowledge/ Understanding Thinking/ Inquiry | Students use notation software to produce a highly detailed score and parts for the composition they created in Unit 2- Composing and Arranging: Activity 8. |
| 4. Performance 5 hours | THV.03, TH2.01, TH2.02, CRV.04, CR2.01, CR2.03 CGE2c, 3c, 4b, 5e, 5g | Knowledge/ Understanding Thinking/ Inquiry Communication | Students rehearse the piece published in Activity 3 of this unit, receiving feedback from the teacher and peers. Students use advanced recording/sequencing and editing techniques to produce a quality CD or cassette copy of their performance. |

| Activity | Learning Expectations | Assessment Categories | Tasks |
|--|--|--|--|
| 5. Culminating Activity 6 hours | THV.03, TH2.01, TH2.02, TH2.03, TH2.04, CRV.03, CRV.04, CR2.01, CR2.04, CR2.05, ANV.04, ANV.05, AN1.08, AN1.09 CGE2a, 3c, 4b, 4f, 5g | Knowledge/ Understanding Thinking/ Inquiry Communication | Students create pages for a class website, slideshow, or other electronic medium. Pages include a means of sharing/publishing their recorded composition from Activity 4 of this Unit, and a visual presentation intended to complement the emotional impact of the music. |

Activity 1: Listening and Analysis

Time: 2 hours

Description

Students use MIDI files in an exploration of the elements of music found in compositions of Romantic and/or Modern eras. Students use the Internet to search for and access a collection of MIDI files for listening and analysis. The electronic versions of the compositions are compared and contrasted with acoustically recorded versions of the same pieces.

Strand(s) & Learning Expectations

Ontario Catholic School Graduate Expectations

CGE4f - applies effective communication, decision-making, problem-solving, time and resource management skills;

CGE5e - respects the rights, responsibilities, and contributions of self and others;

CGE5g - achieves excellence, originality, and integrity in one's own work, and supports these qualities in the work of others;

CGE7b - accepts accountability for one's own actions.

Strand(s): Theory, Analysis

Overall Expectations

THV.03 - describe the use of technology in music research, in performance and composition, and in the distribution of music;

ANV.01 - analyse and evaluate music from the romantic period and the 20th century, including art music, jazz, popular music, and Canadian and non-Western music.

Specific Expectations

TH2.01 - explain the use of advanced editing techniques in sequencing and notation;

TH2.02 - explain the use of the Internet in music research and composition;

TH2.03 - demonstrate knowledge of the different methods of music distribution;

TH2.04 - demonstrate an understanding of legal aspects of playing, recording, and taping music, and of photocopying musical material;

AN1.02 - analyse live and/or recorded performances of music following standard procedures in critical analysis.

Prior Knowledge & Skills

- Basic aural skills and visual identification skills related to the analysis of music are necessary.
- Familiarity with the effective and ethical use of the Internet is essential.
- Basic skills in MIDI sequencing are helpful.

-
- Basic independent research and presentation skills are necessary.
 - The teacher ensures that students develop the knowledge, skills, and attitudes that will allow them to use this computer technology effectively, confidently, and ethically.

Planning Notes

- This activity is designed to complement the activities contained in Unit 3 Listening and Analysis.
- A MIDI workstation including a keyboard, computer with appropriate sound card, headset, and sequencing notation software must be available for parts of this assignment.
- A computer lab with Internet access would be an asset for the Internet file searching component part of this assignment. A sequencing program is not required for this stage.
- MIDI equipment should be accessible to students so they may work independently or in a group/lab situation.
- The teacher should ensure that students are using appropriate websites.
- The teacher should prepare a handout listing appropriate musical selections, including suggested methods of acquisition. Students should consult this list when conducting their search on the Internet.

Teaching/Learning Strategies

1. The teacher hands out Appendix 5A – Comparison Chart. The teacher plays a recorded version of an excerpt of a composition from the 19th or 20th century, followed by a MIDI version of the same excerpt. The teacher guides students through a comparison of the musical elements in the two versions, using Appendix 5A – Comparison Chart, as a guide.
2. The teacher demonstrates the use of the Internet to find, play, and download MIDI files (see Appendix 5B – Finding MIDI Files).
3. Students conduct a search for their assigned composition/composer. The selections should be chosen from recordings available in the classroom audio library, with the focus of study based on those used in the Listening and Analysis (Romantic, 20th century) Unit.
4. Students use the Internet to find, listen to, and save a selection of MIDI versions of the assigned composer/composition.
5. Based on the downloaded files, students use their knowledge of the elements of music to choose the best MIDI version of the selection.
6. Students listen to an acoustically recorded version of the same composition.
7. Students use Appendix 5A – Comparison Chart as a guide when comparing the two selections.
8. Students complete a response journal based on the relative merits of electronic versus traditional musical performances.

Assessment & Evaluation of Student Achievement

- Teacher feedback
- Comparison Chart
- Response Journal

Accommodations

- Students may work with a partner, pairing a strong music student with a strong technology student.
- Repeat listening examples if the need arises.
- Allow additional time.
- Students with advanced skills in music technology could produce a CD with side-by-side excerpts from the MIDI and acoustic performances.
- Use of on-line and software “Help” can be taught and encouraged.

Resources

| | |
|--|--|
| Classical Music | – http://midiworld.com/classic.htm – http://www.classicalarchives.com/ |
| Marches | – http://www.geocities.com/Pentagon/Base/7885/marches.htm |
| Jazz | – http://www.jayp.net/jukebox/jazz.htm – http://www.rats2u.com/clipart/animation/midi_jazz.htm |
| Pop | – http://www.angelfire.com/ok/magicofmusicals/midi.html – http://members.tripod.com/midi_delight/ |
| Education Network of Ontario: Basic Technical Setup | – http://www.enoreo.on.ca/musiccyberfest/suppor.htm#GT |
| The MIDI Ring | – http://nav.webring.yahoo.com/hub?ring=midi&list |
| Music Education Online | – http://www.musiceducationonline.org/links/linxtech.html |

Appendices

- Appendix 5A – Comparison Chart
- Appendix 5B – Finding MIDI Files

Activity 2: Music and Society

Time: 3 hours

Description

Students investigate an Internet site distributing MIDI, WAV, and/or MP3 files. Based on their investigation, they create a report outlining the economic, technological, and social aspects including: the target audience, distribution methods, business considerations, strengths and weaknesses, financial considerations (ads, cost), and copyright issues.

Strand(s) & Learning Expectations

Ontario Catholic School Graduate Expectations

- CGE2b - reads, understands, and uses written materials effectively;
- CGE3c - thinks reflectively and creatively to evaluate situations and solve problems;
- CGE4b - demonstrates flexibility and adaptability;
- CGE5a - works effectively as an interdependent team member;
- CGE7b - accepts accountability for one's own actions.

Strand(s): Theory, Analysis

Overall Expectations

- THV.03 - describe the use of technology in music research, in performance and composition, and in the distribution of music;
- ANV.04 - analyse the relationship between music and its cultural context;
- ANV.05 - demonstrate an understanding of possibilities for postsecondary studies and for careers in music.

Specific Expectations

- TH2.03 - demonstrate knowledge of the different methods of music distribution;
- TH2.04 - demonstrate an understanding of legal aspects of playing, recording, and taping music, and of photocopying musical material;
- AN1.08 - explain how current social, economic, and technological factors affect the performance, composition, and production and distribution of music;
- AN1.09 - analyse the impact of the arts, especially of music, on the local economy, the Ontario economy, and the Canadian economy.

Prior Knowledge & Skills

- Familiarity with the effective and ethical use of the Internet is essential.
- Basic skills in MIDI listening are helpful.
- Basic independent research and presentation skills are necessary.
- The teacher ensures that students develop the knowledge, skills, and attitudes that will allow them to use this computer technology effectively, confidently, and ethically.
- The teacher should be prepared to discuss the ethical issues around the music industry from the point of view of Catholic social teaching.

Planning Notes

- This activity is closely linked to Unit 4, Music in Society.
- A MIDI workstation including a keyboard, computer with appropriate sound card, headset, and sequencing notation software must be available for parts of this assignment.
- A computer lab with an Internet access would be an asset for the Internet file searching component part of this assignment. A sequencing program is not required for this stage.
- MIDI equipment should be accessible to students so they can work independently or in a group/lab situation.
- The teacher should ensure adequate supervision of students who are working independently.
- The teacher should ensure that student groups choose a range of websites, focusing on local, regional, and national Internet sites, as well as sites of particular cultural interest, and non-Western music.

Teaching/Learning Strategies

1. The teacher guides the class in a brainstorming session concerning the various types of Internet sites related to music, e.g., commercial record company sites, genre specific sites, band specific sites, music distribution, MP3, etc.
2. The teacher chooses a site and leads the class in a discussion about its economic, technological, and social aspects as well as the ethical issues around the music industry from the point of view of catholic social teaching.
3. Students organize themselves into groups of three. One member of the group focuses on the social aspects of the site (target audience, purpose), another on the economic aspects (advertising, costs), and the third on the technological aspects (file types, transferring processes).
4. After being assigned a specific genre, the group accesses an Internet search engine, e.g., Yahoo, Altavista, Metacrawler, to find and select an appropriate site. The site must be approved by the teacher.
5. Students use the selected Internet site as a basis for their investigation of the assigned criteria.
6. Students share their findings with the other group members.
7. The group prepares and presents their findings to the class. A one-page synopsis, which is distributed to the other class members, is required from each group.
8. Students review their findings with regard to technical, economic, and social implications of the electronic media. Particular focus is placed on the effects that Internet access has on the homogeneity, availability, and variety of music, and the ability of composers and musicians to make a living and maintain independence.
9. Students use their response journal as a tool for reflection about their roles as group members.

Assessment & Evaluation of Student Achievement

- Teacher feedback
- Classroom presentation
- Observation
- Journal writing

Accommodations

- Allow additional time.
- Encourage students to question for clarification and additional information.
- Students with limited experience/knowledge could be paired with a more experienced peer.
- On-line and software “Help” is available.
- Reinforce oral instruction with written or visual cues.
- Checklists can be used as a tracking tool.

Resources

The following links will direct the student to a range of sites for each of the listed genres:

Recording Industry

Canadian Recording Industry Association – <http://www.cria.ca>

MP3 Sites

MP3 Online – <http://www.digistar.mb.ca/nl/mp3links.htm>

Artist/Band Sites

Pop Music Search Site – <http://ubl.artistdirect.com/>

Various Genres

Sympatico Music – <http://music.sympatico.ca/genres.html>

Retail Music Stores

AllMusicStores.Com – <http://www.allmusicstores.com/index.html>

World Music

Roots World – <http://www.rootsworld.com/rw/>

Print

Klein, Naomi. *No Logo*. Toronto: Random House of Canada Ltd., 2000.

Activity 3: Composing and Arranging

Time: 4 hours

Description

Using the composition created in Unit 2 - Composing and Arranging, Activity 8, students add performance parameters, e.g., dynamics, tempo changes, phrasing, layering, rehearsal marks, to a score and parts in preparation for final arrangement, publication, and performance.

Strand(s) & Learning Expectations

Ontario Catholic School Graduate Expectations

CGE4e - sets appropriate goals and priorities in school, work, and personal life;

CGE4f - applies effective communication, decision-making, problem-solving, time and resource management skills;

CGE7b - accepts accountability for one's own actions.

Strand(s): Theory, Creation

Overall Expectations

THV.02 - demonstrate the ability to notate complex rhythmic patterns, melodies, and chords accurately through listening;

THV.03 - describe the use of technology in music research, in performance and composition, and in the distribution of music;

CRV.03 - compose and/or arrange musical works, showing an understanding of the creative process;

CRV.04 - use music technologies appropriately in composing, editing, and performing, and in distributing their creative work.

Specific Expectations

TH2.01 - explain the use of advanced editing techniques in sequencing and notation;

TH2.02 - explain the use of the Internet in music research and composition;

CR2.01 - compose and/or arrange simple homophonic compositions in four or more parts, using technology where appropriate;

CR2.02 - compose a simple piece in a twentieth-century style using appropriate techniques and appropriate technology;

CR2.04 - demonstrate an understanding of all stages of the creative process in producing compositions and/or arrangements.

Prior Knowledge & Skills

- Basic aural skills and visual identification skills related to the analysis of music are necessary.
- Basic skills in MIDI sequencing and notation software are required.
- The teacher ensures that students develop the knowledge, skills, and attitudes that will allow them to use this computer technology effectively, confidently, and ethically.

Planning Notes

- This activity is designed to complement the activities contained in Unit 2 - Composing and Arranging, Activity 8.
- A MIDI workstation including a keyboard, computer with appropriate sound card, headset, and notation software must be available for parts of this assignment.
- MIDI equipment must be accessible to students so they may work independently or in a group/lab situation.
- The teacher should ensure adequate supervision of students working independently.
- The teacher needs to be familiar with the capabilities of the notation software to be used in this exercise. Please refer to Appendix 5C – A Guide to Advanced Notation Software, for a glossary of terms.
- For review, the teacher may want to find an audio performance of the sample score and discuss how the detailed editing improves the expressiveness of the piece.
- The catalogue of class pieces will be included in the webpage/slide show in Activity 5.
- The teacher may wish to access Appendix MT-5 – Notation Software Mastery Checklist from the Grade 10 Public Profile.

Teaching/Learning Strategies

1. The teacher reviews basic note entry and editing skills with the class.
2. The teacher loads a short MIDI score into the notation software, and demonstrates the range of advanced editing techniques available in the notation software. Students may use Appendix 5C – A Guide to Advanced Notation Software. Instead of using a teacher developed MIDI file, the teacher could use one of the samples provided with most notation software.
3. The teacher demonstrates the editing process. Students follow along and edit their copies of the sample score.
4. Students enter their score into the notation software using basic entry skills and print a draft copy.
5. Students share their scores within a small group setting. The group considers possible interpretations for the pieces using Appendix 5D – Advanced Notation Worksheet. A final version of each group member's piece is created.
6. Students complete the editing of their basic score in preparation of submission to the teacher for evaluation using the rubric (Appendix 5E – Advanced Scoring Evaluation Rubric).
7. The student creates, edits, and prints the parts from the score. These, too, are evaluated using the rubric.

-
8. Students prepare a catalogue of all the pieces prepared by the class in the style of a movie rating, best seller list, etc. This catalogue includes a short description of the piece, its possible use, and playing difficulty.

Assessment & Evaluation of Student Achievement

- Teacher feedback
- Peer and self-assessment
- The class catalogue (TL#8)
- Rubric

Accommodations

- Students may work with a partner, pairing a strong music student with a strong technology student.
- Allow additional time as required.
- Students with advanced skills in music technology could produce a CD with side-by-side excerpts from the MIDI and acoustic performances.
- On-line and software “Help” is available.
- Repeat listening examples as required.

Resources

- Composers in Electronic Residence – <http://www.edu.yorku.ca/CIERmain.html>
Finale Notepad Freeware Notator – <http://www.codamusic.com/coda/np.asp>

Appendices

- Appendix 5C – A Guide to Advanced Notation Software
Appendix 5D – Advanced Notation Worksheet
Appendix 5E – Advanced Scoring Evaluation Rubric

Activity 4: Performance

Time: 5 hours

Description

Students rehearse the piece published in Activity 3 of this unit, receiving feedback from the teacher and peers. Students will use advanced recording/sequencing and editing techniques to produce a quality CD or cassette copy, and a digital (MIDI, MP3 or WAV) file of their performance.

Strand(s) & Learning Expectations

Ontario Catholic School Graduate Expectations

- CGE2c - presents information and ideas clearly and honestly, and with sensitivity to others;
CGE3c - thinks reflectively and creatively to evaluate situations and solve problems;
CGE4b - demonstrates flexibility and adaptability;
CGE5e - respects the rights, responsibilities, and contributions of self and others;
CGE5g - achieves excellence, originality, and integrity in one's own work and supports these qualities in the work of others.

Strand(s): Theory, Analysis

Overall Expectations

THV.03 - describe the use of technology in music research, in performance and composition, and in the distribution of music;

CRV.04 - use music technologies appropriately in composing, editing, and performing, and in distributing their creative work.

Specific Expectations

TH2.01 - explain the use of advanced editing techniques in sequencing and notation;

TH2.02 - explain the use of the Internet in music research and composition;

CR2.01 - compose and/or arrange simple homophonic compositions in four or more parts, using technology where appropriate;

CR2.03 - improvise melodies within given parameters.

Prior Knowledge & Skills

- Basic aural skills and visual identification skills related to the analysis of music are necessary.
- Familiarity with the effective and ethical use of the Internet is essential.
- Basic skills in MIDI sequencing are helpful.
- Basic independent research and presentation skills are necessary.
- The teacher ensures that students develop the knowledge, skills, and attitudes that will allow them to use this computer technology effectively, confidently, and ethically.
- Conducting skills, which have been developed in the Listening/Analysis unit, will be utilized in this unit.
- A familiarity with basic recording techniques is required.

Planning Notes

- The student composition from Activity 3 of this unit is used in this activity.
- A MIDI workstation including a keyboard, computer with appropriate sound card, headset, and sequencing notation software must be available for parts of this assignment.
- MIDI equipment should be accessible to students so they may work independently or in a group/lab situation.
- The teacher should ensure adequate supervision of students working independently.
- The exact parameters outlined for inclusion in the assignment (Appendix 5F – Audio Recording Manual) are software and hardware specific, and therefore, vary from classroom to classroom. The teacher should investigate the advanced techniques available locally and include them in an Audio Recording Manual developed independently by the teacher or edited from Appendix F – Audio Recording Manual, or from the manual available in the software or on-line.
- If this Activity is to be used as a “stand alone” activity, other small ensemble repertoire may be used for student performance and recording in place of the student composition from Activity 3.
- Although the intention of this activity is to use digital media, analog equipment may be used. It would be possible, for example, to have a student write music for a short video excerpt and record their music as an audio track.

Teaching/Learning Strategies

1. Students practise conducting the arrangement of their compositions from Activity 3 with a small ensemble of appropriate instrumentation.
2. The teacher distributes Appendix F – Audio Recording Manual and outlines the process and considerations required for audio recording with particular emphasis on advanced techniques, e.g., Stereo recording, adding reverb/echo, equalization, etc.
3. The teacher demonstrates the process by recording the class and carrying the process through to the completion of the final product in the desired medium.

-
4. Students prepare the recording equipment and conduct their compositions as the ensemble is being recorded.
 5. Students complete the final mix-down adding features available in the specific hardware/software that are appropriate for their composition.
 6. Students create an audio recording (CD or cassette) and/or a digital file (WAV, MP3, or MIDI file) of their piece. The exact type of file is determined by the nature of the product in Activity 5.

Assessment & Evaluation of Student Achievement

- Teacher feedback
- Response Journal
- Peer feedback

Accommodations

- Students may work with a partner, pairing a strong music student with a strong technology student.
- Allow additional time.
- Use of on-line and software “Help” can be taught and encouraged.

Resources

| | |
|--|---|
| Cool Edit Freeware Recorder | – http://www.cooledit.com |
| The Association of Professional Recording Services | – http://www.aprs.co.uk/ |
| Audio Engineering Society | – http://www.aes.org/ |
| The Music Producers Guild | – http://www.mpg.org.uk/ |
| Sound Engineers Guild | – http://www.695.com |
| Audiomedia Web magazine dealing with sound and recording | – http://www.audiomedia.com/ |
| Education Network of Ontario: Recording Tips | – http://www.enoreo.on.ca/musiccyberfest/support.htm#ST |
| Windows Recorder/Mixer Tips | – http://www.cakewalk.com/Support/Lessons/WindowsMixer.htm |

Appendix

Appendix 5F – Audio Recording Manual

Activity 5: Culminating Unit

Time: 6 hours

Description

Students create pages for a class website, electronic slide show, or interactive CD. Consideration is given to the design, promotion, and distribution of the musical material they have created in preceding activities. Using the catalogue developed in Activity 3 as a template/index, a webpage/slideshow/CD including all students’ works is created. Students choose artwork and visuals to be included in the presentation of their particular piece. This artwork should reflect the particular mood, feeling, or atmosphere evoked by their compositions. These images can, depending on the software/hardware, be timed to coincide with particular events in the music.

Strand(s) & Learning Expectations

Ontario Catholic School Graduate Expectations

CGE2a - listens actively and critically to understand and learn in light of gospel values;

CGE3c - thinks reflectively and creatively to evaluate situations and solve problems;

CGE4b - demonstrates flexibility and adaptability;

CGE4f - applies effective communication, decision-making, problem-solving, and time and resource management skills;

CGE5g - achieves excellence, originality, and integrity in one's own work and supports these qualities in the work of others.

Strand(s): Theory, Creation, Analysis

Overall Expectations

THV.03 - describe the use of technology in music research, in performance and composition, and in the distribution of music;

ANV.04 - analyse the relationship between music and its cultural context;

ANV.05 - demonstrate an understanding of possibilities for postsecondary studies and for careers in music;

CRV.03 - compose and/or arrange musical works, showing an understanding of the creative process;

CRV.04 - use music technologies appropriately in composing, editing, and performing, and in distributing their creative work.

Specific Expectations

TH2.01 - explain the use of advanced editing techniques in sequencing and notation;

TH2.02 - explain the use of the Internet in music research and composition;

TH2.03 - demonstrate knowledge of the different methods of music distribution;

TH2.04 - demonstrate an understanding of legal aspects of playing, recording, and taping music, and of photocopying musical material;

CR2.01 - compose and/or arrange simple homophonic compositions in four or more parts, using technology where appropriate;

CR2.04 - demonstrate an understanding of all stages of the creative process in producing compositions and/or arrangements;

CR2.05 - promote and distribute student compositions and/or arrangements, using appropriate technology;

AN1.08 - explain how current social, economic, and technological factors affect the performance, composition, and production and distribution of music;

AN1.09 - analyse the impact of the arts, especially of music, on the local economy, the Ontario economy, and the Canadian economy.

Prior Knowledge & Skills

- This unit relies on the knowledge, skills, and attitudes developed in all the previous activities of this unit.
- Familiarity with the effective and ethical use of the Internet is essential.
- Basic independent research and presentation skills are necessary.
- The teacher ensures that students develop the knowledge, skills, and attitudes that will allow them to use the computer technology effectively, confidently, and ethically.

Planning Notes

- A computer lab with Internet access would be an asset for the Internet file searching component part of this assignment. A sequencing program is not required for this stage.
- MIDI equipment should be accessible to students so they may work independently or in a group/lab situation.
- The teacher must take responsibility for the overall format of the webpage/slideshow/CD.
- The completed individual student websites and/or the class website could be linked to student compositions and performance sites on the Internet, e.g., Education Network of Ontario's MusicCyberfest.

Teaching/Learning Strategies

1. Students meet together as a class to discuss and agree upon the unifying theme and goals for the webpage/CD/slideshow and ways of assuring the success of the project.
2. A tracking sheet is developed by the group to ensure the timely completion of the project.
3. Students find art work (on the Internet, magazines, scanned copies of peer work), reflecting the particular mood, feeling, or atmosphere evoked by their composition.
4. Students create the slides/webpage(s), which complement their composition (Activities 3 and 4). Included on the slides/page(s) are the compositions' MIDI version (Activity 3), the recorded version (Activity 4), and the art work associated with the composition. A description of students' intentions regarding style, form, and artistic considerations is linked to the pages/slides. This description includes students' assessment of how effectively they achieved their goals. The description is considered in the evaluation (Appendix 5G – Culminating Task Evaluation Rubric - Communication).
5. Students test market their pages to students not in the music class. These students are asked to assess the product on a rating scale (Appendix 5H – Market Assessment).
6. Students consider the non-music student reaction to the presentation prior to the compilation of their final product. The student is given time to rework their composition based on the feedback.
7. The teacher aids students in the amalgamation of their works with that of other students, to create a unified product (website, slideshow, installation).
8. The teacher uses Appendix 5G – Culminating Task Evaluation Rubric to evaluate the activity.

Assessment & Evaluation of Student Achievement

- Teacher feedback
- Self-assessment (comparing their written intentions to the reactions of the other class members and those of the non-class members).

Accommodations

- Allow additional time if required.
- On-line and software “Help” is available.

Resources

- Website Design Basics – <http://www.sentex.net/~sfinlay/e3web/basics.html>
Web Design Tutorial – <http://www.dreamink.com>
Education Network of Ontario MusicCyberFest – <http://www.enoreo.on.ca/musiccyberfest>

Appendices

- Appendix 5G – Culminating Task Evaluation Rubric
Appendix 5H – Market Assessment

Appendix 5A

Comparison Chart: MIDI vs. Acoustic Recording

| | |
|--------|-----------|
| Piece: | Composer: |
|--------|-----------|

| Element Of Music: | Acoustic Recording: | MIDI Source: |
|----------------------|---------------------|--------------|
| Rhythm | | |
| Texture | | |
| Harmony | | |
| Orchestration | | |
| Melody | | |
| Dynamics | | |
| Form | | |
| General Observations | | |

Appendix 5B

Finding MIDI Files

Acoustic recordings of the following pieces are available in our library:

| Piece | Composer |
|-------|----------|
| | |
| | |
| | |
| | |
| | |

Choose one and download a few MIDI file samples:

- Connect to the Internet, using the browser you normally use (Netscape, Explorer, AOL, etc.)
- You can go directly to a known site by typing the “URL” for the site (e.g., www.something_or_other.com), and start looking for music. Some good sites to start with are:

Classical Music – <http://midiworld.com/classic.htm>
– <http://www.classicalarchives.com/>

Marches – <http://www.geocities.com/Pentagon/Base/7885/marches.htm>

Jazz – <http://www.jayp.net/jukebox/jazz.htm>
– http://www.rats2u.com/clipart/animation/midi_jazz.htm

Pop – <http://www.angelfire.com/ok/magicofmusicals/midi.html>
– http://members.tripod.com/midi_delight/

- If you don’t know where to find your music selection, go to your favourite “search engine” (Yahoo, Altavista, WebCrawler, Google) and type in MIDI as well as the type of music for which are looking (e.g., if I wanted jazz, in the search area I’d type “MIDI jazz.” The search engine will then give you a list of websites you could visit to find the music for which you are looking.
- Listen to several versions of the files you have found. To listen to each, just left-click with your mouse on the song file, and in a few moments, your computer will automatically begin to play the music for you through your computer speakers or headphones
- You will require a version that is as accurate, pleasing, and complete as possible. Once you decide which file you want to access, right-click the file, and a list of options will pop up.
- Left-click on “save file as,” and then save it to your computer or floppy.

Appendix 5C

A Guide to Advanced Notation Software

This guide is intended to summarize some of possibilities available to you for editing and arranging music using a notation program. Depending on the program you are using, you may have available all of the tools described below, or only a limited number. You will also have tools which are not described in this handout, but which you may find useful. Use your software documentation, as well as “tutorial” and “Help” guides to determine the capabilities of your software.

| | |
|---------------------------------|--|
| Active Dynamics | Almost all notation programs allow you to listen to the score as a MIDI file. A number of the programs also include “Active Dynamics” in which the graphic symbol used in the score actually controls MIDI playback, e.g., f will in the score play forte in playback, mp will play mezzo piano. |
| Active repeats | Some notation programs allow active repeats, including standard repeats, repeat bars, DC al Fine, DC al Coda, etc., which will exist as notation symbols and control the playback of a piece of music. |
| Cut, Copy, Insert, Paste | The same basic editing commands that are used in other computer applications, including word processors and spreadsheets, will work with most notation software, e.g., left click and drag to select a section of your work, Control-C to copy, Control-V to paste, etc. |
| Layering | Layering allows multiple “layers” of notes with different rhythmic values to share the same staff. This is useful for scoring 1st, 2nd, and/or 3rd parts on the same staff, or for percussion parts displaying more than one instrument. |
| Layout tool | The layout tool is used to control the overall appearance of your piece, including margins and relative position of staves. Use this tool to make your final printed copy more “playable.” |
| Looping | Certain recurring musical patterns, including percussion rhythms, can be set up as “loops” or repeating patterns. |
| Lyrics tool | Most notation programs include an intelligent lyrics tool which will automatically align lyrics with melody as they are typed in. |
| Mirroring | Sections of a staff or score that are closely related can be linked, or “mirrored,” so that changes made to one mirrored segment are automatically made to all the linked segments. |
| Multi-Measure Rests | When separating a composition into parts from the score, you are able to control the appearance of multi-measure rests to avoid wasted paper and improve the appearance of your finished product. |
| Paste, forms of | There are several ways to “paste” in most notation programs and sequencers, including “replace entries,” which erases what is on the staff and replaces it; “move over,” which inserts your entry, and slides existing entries to the left; and “blended” or “layered” entries (See Layering). |
| Phrasing | Markings for phrasing, including ties and longer phrase markings, can be “stretched” as long as the user wishes. In some programs, these marking are “active” (See Active Dynamics). |

Appendix 5C (Continued)

| | |
|--------------------------|---|
| Pitch to Midi | An increasing number of notation and sequencing programs will allow students to record their acoustic instruments, using a microphone hooked to the computer sound card, changing the acoustic sound into MIDI notes. This feature requires a faster computer and considerable pitch accuracy from the student. Various rhythmic options, including playing with a metronome, and step-time entry are possible (See Quantize). |
| Quantize | Students who have used “real time entry” from a MIDI keyboard or instrument to enter the music on their staves may use “quantize” to correct the note placement and rhythmic values of their product. Set “quantize” to the value of the shortest note duration you wish to use in your printed score, and it will correct minor rhythmic problems. You can “quantize” just the printed score, or both the score and the MIDI performance/sequence. |
| Special Noteheads | Special Noteheads (or fonts) displays varied noteheads for percussion, as well as specially sized or shaped notes, grace notes, cue notes, etc. |
| Stem Direction | Use this to “freeze” the stem direction of parts either up or down. Useful in percussion or multi-part staves (See Layering). |
| Text tool | Used to add text to you composition, this tool usually includes templates for title, composer, arranger, part, and copyright information. |

Appendix 5D

Advanced Notation Worksheet

| | |
|---|------------------------|
| Name | Date |
| Composition | Style/Technique |
| Meets guidelines of Basic Notation Software Mastery Checklist <input type="checkbox"/> | |
| At this point, you have used your notation software to enter your basic score. Your task now is to use the advanced features of your notation software to produce both a high quality printable sheet music version of your score and parts, and a MIDI version of your composition. To help you with this, give this sheet and your basic score to two other class members for their reviews and suggestions. Use these suggestions to guide the decisions you will make in producing your final copy. You must use at least five advanced editing techniques appropriate to your composition. | |
| Reviewer #1: | Date: |
| Refer to Appendix 5C, A Guide to Advanced Notation Software, providing review and suggestions for final scoring and printing: | |

Appendix 5D (Continued)

| | | |
|---|---|--------------------------|
| Reviewer #2: | Date: | |
| Refer to Appendix 5C, A Guide to Advanced Notation Software, providing review and suggestions for final scoring and printing: | | |
| Composer: Final Decisions: | Date: | |
| Outline the advanced tools you plan to use in the final published version of your piece, explaining why you have chosen to use those particular editing features: | | |
| Advanced Editing Features: | | |
| Active Dynamics | <input type="checkbox"/> Active Repeats | <input type="checkbox"/> |
| Phrasing and Articulation Markings | <input type="checkbox"/> Layering | <input type="checkbox"/> |
| Mirroring | <input type="checkbox"/> Text: Lyrics, Attributions... | <input type="checkbox"/> |
| Special Noteheads, Note Fonts | <input type="checkbox"/> Use of Cut, Copy, Paste... | <input type="checkbox"/> |
| Layout/Multi-Measure Rest | <input type="checkbox"/> Real Time Note Entry, Quantizing | <input type="checkbox"/> |
| Pitch to MIDI Note Entry | <input type="checkbox"/> Other Features:..... | <input type="checkbox"/> |

Appendix 5E

Advanced Scoring Evaluation Rubric

| Category/Criteria | Level 1 (50-59%) | Level 2 (69-69%) | Level 3 (70-79%) | Level 4 (80-100%) |
|---|--|---|---|---|
| Knowledge/ Understanding The parts are correctly formatted for the particular instrument and performance. (Transposition, note type, multi-bar rests, etc.) | - limited numbers of parts are correctly formatted for the particular instrument and performance | - some of the parts are correctly formatted for the particular instrument and performance | - the parts are correctly formatted for the particular instrument and performance | - the parts are correctly formatted for the particular instrument and performance and extra details are added to help in performance, e.g., cue notes |

Appendix 5E (Continued)

| Category/Criteria | Level 1 (50-59%) | Level 2 (69-69%) | Level 3 (70-79%) | Level 4 (80-100%) |
|--|---|--|---|--|
| <p>Knowledge/Understanding The score and parts exhibit correct and complete labelling of parts, sections, copyright, page numbers, etc.</p> | - exhibits a limited number of correct and complete labelling of parts, sections, copyright, page numbers, etc. | - exhibits some of the correct and complete labelling of parts, sections, copyright, page numbers, etc. | - exhibits correct and complete labelling of parts, sections, copyright, page numbers, etc. | - exhibits all or most correct and complete labelling of parts, sections, copyright, page numbers, etc. |
| <p>Thinking/Inquiry The score and parts exhibit use of layered parts for clarification.</p> | - exhibits limited use of layered parts for clarification | - exhibits some use of layered parts for clarification | - exhibits considerable use of layered parts for clarification | - exhibits extensive use of layered parts for clarification |
| <p>Communication The added details contribute to the musicality of the piece.</p> | - contributes little to the musicality and effectiveness of the piece | - contributes somewhat to the musicality of the piece | - contributes considerably to the musicality of the piece | - contributes greatly to the musicality of the piece |
| <p>Application The score and parts exhibit use of appropriate, and detailed dynamics.</p> <p>The score and parts exhibit appropriate use of phrasing notation.</p> <p>The parts accurately reflect the complete details in the score.</p> | <p>- exhibits limited dynamic indications that have limited effectiveness</p> <p>- exhibits limited use of phrasing notation</p> <p>- demonstrates parts that reflect the complete details in the score with limited accuracy</p> | <p>- exhibits some effective dynamic indications</p> <p>- exhibits some use of phrasing notation</p> <p>- demonstrates parts that reflect the complete details in the score with some accuracy</p> | <p>- exhibits considerable, effective dynamic indications</p> <p>- exhibits considerable and appropriate use of phrasing notation</p> <p>- demonstrates parts that reflect the complete details in the score with considerable accuracy</p> | <p>- exhibits extensive dynamic indications that greatly contribute to the effectiveness of the piece</p> <p>- exhibits extensive and appropriate use of phrasing notation</p> <p>- demonstrates parts that reflect the complete details in the score with a high degree of accuracy</p> |

Note: The student whose achievement is below Level 1 (50%) has not met the expectations for this assignment or activity.

Appendix 5F

Audio Recording Manual

In addition to the basic features of record and play, you can use your digital recording device or recording/sequencing program to improve your recording in a number of ways. Some of the most useful are listed below. In addition, don't be afraid to experiment with some of the more exotic features; just remember to keep a copy of your original "master recording" somewhere safe, in case you need to start over.

| | |
|---------------------------------|---|
| Ambient Sound | Ambient Sounds are the background sounds (florescent lights, computer fans, etc.) that exist in a recording environment. Try to limit these in your recording setting, and use Noise Reduction to eliminate them from your recording |
| Amplitude, Amplify | Amplitude tools control aspects of volume. This category of tools will allow you to "boost" or "cut" the overall volume of a recorded track, or any section of that track. It can also be used to "fade in" and "fade out." Other amplitude tools include Dynamic Envelope and Normalize , both referring to pre-set amplification patterns. |
| Chorus | See Delay effects |
| Cut, Copy, Insert, Paste | The same basic editing commands that are used in other computer applications, including word processors and spreadsheets, will work with most recoding and sequencing software, e.g., left click and drag to select a section of your work, Control-C to copy , Control-V to paste , etc. This can be used to cut out periods of silence before, after, and during your recording, and to perform a wide range of imaginative editing techniques. These tools are especially helpful when using a multi-track recorder or sequencing program. There are a number of specialized paste functions, which will allow overlapping and cross-fading between tracks. |
| Delay Effects | Delay effects all have to do with producing an Echo that will play concurrently with your original recording, usually giving it a fuller sound. Delay control parameters are most often expressed in milliseconds. Anything over 35 milliseconds will be perceived as a distinct echo or echo chamber effect, while those between 15 and 35 milliseconds are referred to as chorus , flanging , or reverb . Your recording utility will probably have a range of pre-sets for all of these effects. |
| Distortion | Distortion is used to mimic a range of acoustic and electronic amplification effects, such as 50's mic, muffled mic, bullhorn, tube-amp emulation, and various electric guitar effects, such as feedback, fuzz, and overdrive. |
| Dynamic envelope | See Amplitude |
| Echo, Echo Chamber | See Delay effects |
| Equalizer | The equalizer is used to control the volume and intensity of specific frequencies, or "bands" in your recording. For example, it can be used to emphasize the bass sounds in your recording, or to bring out the middle voices. See also filters . |
| Filters | A selection of pre-set values in your recording utility that will filter out certain frequencies of sound. Hiss filters will take out that high, hissing, "cassette-tape" type sound, while hum filters will help remove unwanted low-frequency sounds. Filters can also be used to boost or cut bass or treble sound. |

Appendix 5F (Continued)

| | |
|------------------------|--|
| Flanging | See Delay effects |
| Hiss | See Filters |
| Hum | See Filters |
| Multi-track | Technically, any program that will record and process more than one track of sound is “ multi-track .” However, the term is usually used for recorders and programs that deal with four or more discrete music tracks. Most current MIDI sequencing programs will function as multi-track recorders, including Cakewalk, Cubase, PowerTracks, and ProTools. |
| Noise Reduction | Noise reduction allows you to reduce or eliminate background noise in your composition. Some programs allow you to “sample” a period of silence on your recording to determine the level of ambient sound , using this as a starting point for noise reduction. Experiment with levels of noise reduction; too much can have an unpleasant effect on your recording. |
| Normalize | See Amplitude |
| Reverb | See Delay Effects |
| Stereo Effects | Stereo Effects allows you to choose which speaker channel(s) to send a track of music to. You can choose left, right, or left and right. Some sequencing programs will allow you to move or slide the same voice back and forth from left to right. |

Appendix 5G

Culminating Task Evaluation Rubric

| Category/Criteria | Level 1 (50-59%) | Level 2 (60-69%) | Level 3 (70-79%) | Level 4 (80-100%) |
|--|---|--|--|--|
| Knowledge/Understanding | | | | |
| The student demonstrates an understanding of the use of advanced technology in notating music. | - demonstrates limited understanding of advanced music technology | - demonstrates some understanding of advanced music technology | - demonstrates considerable understanding of advanced music technology | - demonstrates extensive understanding of advanced music technology |
| The student demonstrates understanding in advanced sequencing techniques. | - demonstrates limited understanding in advanced sequencing techniques | - demonstrates some understanding in advanced sequencing techniques | - demonstrates considerable understanding in advanced sequencing techniques | - demonstrates extensive understanding in advanced sequencing techniques |
| The student demonstrates an understanding of the advanced recording techniques. | - demonstrates a limited understanding of the advanced recording techniques | - demonstrates some understanding of the advanced recording techniques | - demonstrates considerable understanding of the advanced recording techniques | - demonstrates an extensive understanding of the advanced recording techniques |

Appendix 5G (Continued)

| Category/Criteria | Level 1 (50-59%) | Level 2 (60-69%) | Level 3 (70-79%) | Level 4 (80-100%) |
|--|---|---|---|---|
| <p>Thinking/Inquiry The student's work demonstrates an understanding of the process of composition.</p> <p>The student's work exhibits facility in using the music technology during the composition process.</p> | <p>- demonstrates a limited understanding of the process of composition</p> <p>- exhibits limited facility in using the music technology during the composition process</p> | <p>- demonstrates some understanding of the process of composition</p> <p>- exhibits some facility in using the music technology during the composition process</p> | <p>- demonstrates considerable understanding of the process of composition</p> <p>- exhibits considerable facility in using the music technology during the composition process</p> | <p>- demonstrates a thorough understanding of the process of composition</p> <p>- exhibits extensive facility in using the music technology during the composition process</p> |
| <p>Communication The student work reflects the theme and goals outlined by the class.</p> <p>The student effectively explains the goals and process in the written work.</p> | <p>- reflects the theme and goals outlined by the class with limited effectiveness</p> <p>- explains the goals and process in the written work marginally</p> | <p>- reflects the theme and goals outlined by the class with some effectiveness</p> <p>- explains the goals and process in the written work with some effectiveness</p> | <p>- reflects the theme and goals outlined by the class with considerable effectiveness</p> <p>- explains the goals and process in the written work effectively and with detail</p> | <p>- reflects the theme and goals outlined by the class clearly and effectively</p> <p>- explains the goals and process in the written work effectively and with thorough detail</p> |
| <p>Application The student effectively uses the creative process in completion of the work.</p> <p>The student demonstrates facility in integrating the various technologies in producing a final product.</p> | <p>- uses the creative process in completion of the work with limited effectiveness</p> <p>- demonstrates limited facility in integrating the various technologies in producing a final product</p> | <p>- uses the creative process in completion of the work with some effectiveness</p> <p>- demonstrates some facility in integrating the various technologies in producing a final product</p> | <p>- uses the creative process in completion of the work effectively</p> <p>- demonstrates considerable facility in integrating the various technologies in producing a final product</p> | <p>- makes thorough and effective use of the creative process in completion of the work</p> <p>- demonstrates extensive facility in integrating the various technologies in producing a final product</p> |

Note: The student whose achievement is below Level 1 (50%) has not met the expectations for this assignment or activity.

Appendix 5H

Market Assessment

Student: _____

Composition: _____

Assessor's Name: _____

Please assess all aspects of the webpage under the following criteria:

| | Agree | | | | Disagree |
|--|-------|---|---|---|----------|
| Music is interesting to listen to | 1 | 2 | 3 | 4 | 5 |
| Music is easy to access | 1 | 2 | 3 | 4 | 5 |
| Considerable detail in visual presentation | 1 | 2 | 3 | 4 | 5 |
| Music and visuals seem connected | 1 | 2 | 3 | 4 | 5 |
| Written material clearly explains the intent of the page | 1 | 2 | 3 | 4 | 5 |
| Different/Original | 1 | 2 | 3 | 4 | 5 |

What one sentence would you use to best describe the overall mood of the piece?

How do the visual features of the site complement the music?

What other visual ideas/cues does this music evoke for you? Could they be effectively added to the site?
