

## BIG IDEAS

Individual and collective expression are founded on the history, culture, community, and value system in which they exist.

Growth as a musician is dependent on perseverance, resilience, and reflection.

Music is a process that relies on engaged connection between the senses.

Ideas and beliefs in a work of art have the power to effect change.

Music offers unique ways of exploring one's identity and sense of belonging.

## Learning Standards

Curricular Competencies	Content
<p><i>Students will be able to use creative processes to:</i></p> <p><b>Exploring and creating</b></p> <ul style="list-style-type: none"> <li>• Perform collaboratively in <b>large ensemble, chamber music</b>, and solo contexts</li> <li>• Engage in appropriate <b>risk taking</b> to express meaning, intent, emotion, and thought</li> <li>• Demonstrate creative thinking and innovation by using ideas inspired by <b>improvisation</b></li> <li>• Study a wide variety of musical styles and genres</li> <li>• Consider audience and venue while composing or rehearsing music for performance</li> <li>• Demonstrate an understanding and appreciation of personal, social, cultural, environmental, and historical contexts through the study of meaningful music</li> <li>• Develop and refine relevant technical skills and expressive qualities</li> <li>• Make a personal musical contribution to collaborative and ensemble music making</li> </ul> <p><b>Reasoning and reflecting</b></p> <ul style="list-style-type: none"> <li>• Employ <b>musical language</b> to describe and analyze musicians' use of technique, technology, and environment in music composition and performance</li> <li>• Reflect on rehearsal and performance experiences, making connections to future learning</li> <li>• Engage knowledge and skills from other areas of study in discussing relationships between context and interpretation</li> <li>• Consider the function of one's voice within the ensemble</li> <li>• Analyze the style of music to inform musical decisions</li> <li>• Respond musically to structural elements of the repertoire</li> </ul>	<p><i>Students are expected to know the following:</i></p> <ul style="list-style-type: none"> <li>• music elements, principles, techniques, vocabulary, and symbols, including but not limited to: metre, duration, rhythm, dynamics, harmony, timbre, tonality, instrumentation, notation, pitch, texture, register, Italian and other foreign language terms, expressive markings, abbreviations</li> <li>• a wide variety of skills, techniques, and technologies to support creative processes</li> <li>• movement, sound, image, and form to convey meaning in music</li> <li>• the role of performers and audiences in a variety of contexts</li> <li>• the influence of time and place on the emergence of musical forms</li> <li>• a range of local, national, global, and intercultural musicians, movements, and genres</li> <li>• traditional and contemporary Aboriginal worldviews and cross-cultural perspectives as communicated through music</li> <li>• history and theory of a variety of musical genres, including their roles in historical and contemporary societies</li> </ul>

### Learning Standards (continued)

Curricular Competencies	Content
<p><b>Communicating and documenting</b></p> <ul style="list-style-type: none"> <li>• <b>Document</b>, share, and appreciate musical works and experiences in a variety of ways and contexts</li> <li>• Receive and apply constructive feedback to developing practice</li> <li>• Communicate and interpret ideas through the language and <b>symbology</b> of music</li> <li>• Contribute <b>personal voice</b>, cultural identity, and perspective in solo or ensemble musical study and performance</li> <li>• Demonstrate respect for self, others, and the audience</li> <li>• Use music to communicate, <b>respond</b> to, and understand social and global issues</li> </ul> <p><b>Connecting and expanding</b></p> <ul style="list-style-type: none"> <li>• Explore music reflecting personal voice, story, and values in connection with a specific place, time, and context</li> <li>• Connect musical study and performance with experiences beyond the classroom</li> <li>• Make connections through music between individuals in the learning community on a local, regional, and global scale</li> <li>• Combine technical knowledge, music literacy, and contextual observation to make musical decisions</li> <li>• Pursue increasing fluency in instrumental performance</li> <li>• Demonstrate appropriate care, use, and maintenance of instruments and equipment</li> <li>• Practise appropriate self-care to prevent <b>performance-related injury</b></li> <li>• Establish evolving personal goals for instrumental performance</li> <li>• Demonstrate increasingly sophisticated application of music elements, principles, techniques, vocabulary, and symbols</li> </ul>	<ul style="list-style-type: none"> <li>• the influence of social, cultural, historical, political, and personal context on musical works</li> <li>• personal and social responsibility associated with creating, performing, and responding in music</li> <li>• the ethics of <b>cultural appropriation</b> and plagiarism</li> <li>• techniques specific to individual or families of instruments:             <ul style="list-style-type: none"> <li>– winds: fingerings/slide positions; including alternate and trill fingering; intonation; <b>articulation</b>; <b>ornamentation</b>; embouchure; breath control; tone quality (including vibrato); use of mutes (as applicable)</li> <li>– percussion: stick, mallet, beater, and brush technique, including multiple mallets; hand-drumming technique, pitched percussion technique, articulation; fills, shots, tone quality, intonation</li> <li>– keyboard: <b>articulation</b>; fingering and chording technique, chord voicing, <b>comping technique</b>; keyboard instrumentation (with and without bass, with and without guitar); <b>blend and balance</b></li> <li>– orchestral strings: <b>left-hand technique</b>; finger pattern profiles, <b>bowing technique</b>; pizzicato, intonation, tone quality, harmonics</li> <li>– guitar: chord playing (open chords, bar chords, extended chords, arpeggiated); single note playing, picking, fingering, strumming, hand positions, <b>articulation</b>; intonation, <b>tone quality</b>, <b>voicings</b>, acoustic versus electric guitar technique, rhythm guitar patterns and accompaniment techniques, single-line melody reading, tablature, modes</li> </ul> </li> </ul>

Curricular Competencies – Elaborations

- **large ensemble:** ensemble in which many student-musicians perform the same part (e.g., concert band, concert choir, jazz band, string or symphony orchestra, guitar ensemble)
- **chamber music:** ensemble in which student-musicians may play alone or with only a few others, performing a particular part (e.g., chamber choir, vocal jazz ensemble, rock band or similar contemporary genre, jazz combo, brass quintet, string quartet)
- **risk taking:** making an informed choice to do something where unexpected outcomes are acceptable and serve as learning opportunities
- **improvisation:** spontaneous composition or embellishment of musical phrases, melodies, or excerpts; provides a means for high-level reasoning, creative thinking, and problem solving in a variety of ways
- **musical language:** vocabulary, terminology, and non-verbal methods of communication that convey expression in music
- **document:** involves activities that help students reflect on their learning (e.g., drawing, painting, journaling, taking pictures, making video clips or audio-recordings, constructing new works, compiling a portfolio)
- **symbolology:** the study and interpretation of the system of symbols used in music
- **personal voice:** a style of expression that conveys an individual's personality, perspective, or worldview
- **respond:** involves activities ranging from reflection to action
- **performance-related injury:** e.g., repetitive stress injuries, vocal strain, oral and aural health

Content – Elaborations

- **cultural appropriation:** use of a cultural motif, theme, “voice,” image, knowledge, story, song, or drama, shared without permission or without appropriate context or in a way that may misrepresent the real experience of the people from whose culture it is drawn
- **articulation (winds):** e.g., tonguing, multiple tonguing
- **ornamentation:** e.g., trills, glissando, grace notes
- **articulation (keyboard):** e.g., use of pedals
- **comping technique:** e.g., ii-V-I
- **blend and blance:** e.g., accompaniment versus solo technique
- **left-hand technique:** e.g., vibrato, double-stopping, triple-stopping, shifting
- **bowing technique:** e.g., détaché, martelé, spiccato
- **articulation (guitar):** e.g., damping
- **tone quality:** e.g., bends, hammer-ons
- **voicings:** e.g., rootless, R37, R73