

## BIG IDEAS

Music communicates traditions, perspectives, worldviews, and stories.

Individual and collective expression are linked to context.

People learn to be creative and innovative through music.

Creative and technical capacity in music is transferable across different aspects and contexts of one's life

Music can be adapted to facilitate limitless expression and a meaningful body of work.

Purposeful artistic choices enhance the quality and authenticity of musical processes.

## 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>Analyze and study music to identify relevant practice strategies</li> <li>Consider and assess multiple interpretations of a musical excerpt</li> <li>Explore the role of the ensemble conductor</li> <li>Examine the qualities of a composition that define its genre</li> <li>Expand specific musical vocabulary, technical skills, and expressive qualities</li> <li>Examine how the body and mind combine to enhance musical performance and study</li> <li>Explore diverse musical genres in performance or study</li> <li>Expand specific musical vocabulary, technical skills, and expressive qualities</li> <li>Make a personal musical contribution to collaborative and ensemble music making</li> <li>Examine creative and digital copyrights of composers, publishers, and producers of music</li> </ul> <p><b>Reasoning and reflecting</b></p> <ul style="list-style-type: none"> <li>Employ <b>musical language</b> to interpret and evaluate musicians' use of technique, technology, and environment in music composition and performance</li> <li>Use the rehearsal process to refine technical, critical, and creative capacities</li> <li>Apply critical, creative, and reflective thinking skills in the creation and refinement of musical selections</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>contributions of innovative artists from a variety of genres, contexts, time periods, and cultures</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> </ul>

Learning Standards (continued)

Curricular Competencies	Content
<ul style="list-style-type: none"> <li>• Reflect on the music-making process and make connections to learning and experiences</li> <li>• Apply knowledge and skills from other areas of learning in the planning, creation, interpretation, and analysis of music</li> <li>• Consider the function of one’s instrument or role 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><b>Communicating and documenting</b></p> <ul style="list-style-type: none"> <li>• <b>Document</b> and compile non-musical resources that inform musical interpretation</li> <li>• Engage in dialogue in response to constructive feedback</li> <li>• Anticipate how various audiences will respond to a piece of music</li> <li>• Create markings that prompt and inform the quality of a musical performance</li> <li>• Develop <b>gestural vocabulary</b> that communicates musical intentions</li> <li>• Collaborate to express the voice, identity, or perspectives of others</li> </ul> <p><b>Connecting and expanding</b></p> <ul style="list-style-type: none"> <li>• Connect musical performance to personal narrative</li> <li>• Investigate relationships between music and personal, social, or cultural change</li> <li>• Explore the practice habits of professional musicians and other people in related careers</li> <li>• Connect musical study with experiences in the community and beyond</li> <li>• Apply problem-solving skills that facilitate innovation</li> <li>• Demonstrate increasingly sophisticated application of music elements, principles, techniques, vocabulary, and symbols</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>• history and theory of a variety of musical genres, including their roles in historical and contemporary societies</li> <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; ornamentation</b>; embouchure; breath control; one 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, 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)
- **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)
- **gestural vocabulary:** body movements of the arms, hands, and head, typically demonstrated by the conductor to convey interpretation of a musical phrase
- **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 note
- **articulation (keyboard):** e.g., use of pedals
- **comping technique:** e.g., ii-V-I
- **blend and balance:** 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