



Board/Authority Authorized Course Framework Template

School District/Independent School Authority Name:	School District/Independent School Authority Number (e.g. SD43, Authority #432):
Developed by: Mark Lainchbury, Jill Steacy	Date Developed: February 26, 2019
School Name: Langley Fine Arts School	Principal's Name: Jon Bonnar
Superintendent Approval Date (for School Districts only):	Superintendent Signature (for School Districts only):
Board/Authority Approval Date:	Board/Authority Chair Signature:
Course Name: Music Major B	Grade Level of Course: Grade 11
Number of Course Credits: 4 credits	Number of Hours of Instruction: 3 hours a week for full year

Board/Authority Prerequisite(s):

Music 10 or by permission of the instructor

Special Training, Facilities or Equipment Required:

Teacher must be a certified Music specialist with a BMus.

Students must have access to at least one instrument.

Course Synopsis:

“Music encompasses existing sounds that are selected and shaped, new sounds created by composers and performers, and the placement of sounds in time and space. Composers, performers and listeners perceive and define these sounds as music.”

Students in the music program at LFAS are exposed to small and large group learning environments with opportunities to work together toward common goals through the common language of music. Students develop their musicianship through performing, composing and active listening to music. Compositional elements to be studied and employed will include extended triads, complex meter, rhythm, cadences, dominant seventh

chords and score writing. Students will perform a broad range of musical styles in a variety of small ensembles. Technical proficiency, musicality and rehearsal technique will be emphasized. Music from the Renaissance to the present will be discussed and analyzed.

Goals and Rationale:

- The process of learning music has a significant impact on the development of the cognitive, affective, motor, and core competencies.
- A high level of musicianship is developed through rigorous individual home practice, solos, and participating in chamber ensembles.
- Emotional and physical commitment to daily, intelligent home practice yields a result that more than compensates for the challenges encountered along the way.
- Rehearsals are the opportunity to bring the skills we have acquired at home into an ensemble setting.
- Music, as with any performing art, is a communicative art form requiring both a performer and an audience. Regular performances are part of the fabric essential to developing a high level of musicianship, musicality, and professionalism. In class performances happen every three weeks, with multiple public performances happening through the year.
- Learning from performance is part of the process of artistic development.
- Musicality is developed through consistently watching, listening, studying, improvising, discussing, and self-reflection.
- Learning to read and write music in traditional and graphic forms enables students to access a wide range of music as independent learners.

As a department, our goal is to help students become skillful, expressive practitioners and lifelong participants of music.

Aboriginal Worldviews and Perspectives:

Connectedness and Relationship: Developing as an ensemble involves knowing when to lead and when to follow.

The Power of Story: Music has the ability to tell a story and to evoke meaning and emotion. The musician has the responsibility to authentically portray the story of the composer.

Awareness of History: Playing within a specific genre requires understanding its context and unique musical elements.

Emphasis on Identity: Growth as an artist involves recognizing strengths and persevering through difficult moments.

Community Involvement: Process and Protocols: Establishing a community of learners involves recognizing the characteristics of collaboration, compromise and leadership. This process echoes the expectations required of active citizenship within the First Nations culture.

Experiential Learning: From the learning of skill and technique to the presentation of polished pieces, the entire course requires active involvement and participation.

BIG IDEAS

Technique is mandatory for self-expression and the development of an artistic voice	Skill and technique allow students to manipulate, express and share sound	The rehearsal process involves purposeful choices to enhance quality, artistry, and authenticity	An accomplished musician must be able to function in a variety of musical settings
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Learning Standards

	Content
<p><i>Students are expected to know the following:</i></p> <p>Explore and Create Process:</p> <ul style="list-style-type: none"> • Identify technical challenges in repertoire in terms of complex rhythm, complex harmony, challenging range, duration • Use accurate musical vocabulary based upon the context (i.e. the vocabulary of Jazz vs Classical) • Examine the relationship between physicality and musicality • Develop range on brass instruments (above the musical staff) • Develop flexibility in multiple registers in woodwind and string instruments (across three octaves) • Develop flexibility in multiple registers as a vocalist • Control tone and volume in a range of styles using instrumental and vocal techniques • Understand and use complex rhythms and diversity of pitch and incorporate dynamics and expression in different forms <p>Performance:</p> <ul style="list-style-type: none"> • Demonstrate technique specific to genre (notes, rhythm, dynamics, tempo) • Adapt technical and expressive skills to purpose and environment <p>Composition:</p> <ul style="list-style-type: none"> • Orchestrate music using available instruments and technologies • Explore variety in orchestration and instrumentation • Compose melodies within a set structure 	<p><i>Students are expected to know the following:</i></p> <p>Theory</p> <ul style="list-style-type: none"> • Identification of musical elements related to pitch, rhythm, dynamics, articulations, timbre • Understanding of music principals in melody • Understand and identify triads with inversions; harmonizing with I, IV, V, VII (major and minor) • Recognizing passing and neighbouring tones • Identifying the elements of transposing instruments • Comprehension of the variety of instrumental range <p>Chamber Music</p> <ul style="list-style-type: none"> • Identify rehearsal techniques and procedures in a chamber music setting (i.e. warm-up, tuning, identification of challenging rhythms) • Identification and awareness of tone, pitch, and rhythm issues in ensemble playing <p>Instrument Technique (on student’s chosen instrument)</p>

- Compose for four-part harmony (soprano, alto, tenor, bass)
- Arrange for brass, woodwind, and piano

Reason and Reflect

- Analyze styles of music to inform musical decisions (i.e. articulation of note)
- Identify how instrumentation and orchestration affect the interpretation of a piece
- Consider and assess multiple interpretations of a musical excerpt
- Consider the physical and mental health of musicians to avoid injury and harm
- Evaluate design and context in musical compositions

Communicate and Document

- Collaborate to create a strong, unified performance by consistently expressing musical elements (pitch, rhythm, tempo, intonation, articulation, dynamics, balance, blend, style, phrasing)
- Provide constructive feedback in regards to the musical elements
- Reflect on effective rehearsal practice to support personal and ensemble growth in a chamber music setting
- Build a collection of recorded performances to enhance artistic interpretation
- Document and assess own performance to guide personal practice and rehearsal structure

Connect and Expand

- Demonstrate personal and social responsibility associated with the creation, preparation, performance, and education of music
- Identify musicians through the style of their music and the qualities that define a genre
- Identify the composer's vision (intent) to create personal understanding and improve expression
- Investigate and critique music as a composer, performer and audience member

An expectation of understanding of:

- breathing techniques for woodwind and brass instruments and as a vocalist
- accurate, mobile, and relaxed fingering technique in strings and wind instruments and keyboards
- accurate mallet and drumstick technique on percussion instruments

Identification and awareness of tone, pitch, and rhythm issues in individual playing

Music History & Society

- Roles of performers, audience, and venues in a variety of settings and traditions
- Identification of aesthetic and stylistic characteristics of Romantic and 20th century music
- History of African-American music (i.e. jazz, soul)
- Ethics of cultural appropriation and plagiarism

Active Listening Skills: Listening is the process through which music is experienced and learnt. Active listening includes:

- listening to, analyzing and comparing a range of repertoire
- developing aural skills (ear training) as the technique for discriminating, identifying, interpreting and applying musical concepts

Composition Sills: Including improvising, organizing musical ideas, creating accompaniment patterns, and arranging and writing original works, either individually or collaboratively

Recommended Instructional Components:

- Direct instruction
- Modeling of technical knowledge and theory
- Analysis of professional music (live and recorded)
- Large and small ensemble explorations
- Modeling of rehearsal techniques including opportunities for leadership
- Opportunities for personalization of playing (instrument, group, score)
- Participation in discussion and questioning to establish a rich artistic voice

Recommended Assessment Components: Ensure alignment with the [Principles of Quality Assessment](#)

- Self assessment of process and final product
- Rubric-based assessment of ensemble work: criteria and rubrics to determine the standards met and the level of performance attained.
- Teacher assessment of the collection of student playing, looking for a demonstration of strengths, areas of growth, and areas for further development.
- Opportunities for students to determine criteria of evaluation
- Expectations for pursuit and development of personal learning targets and goals
- Ongoing descriptive (verbal) feedback
- Self and peer assessment against an established exemplar

Learning Resources:

I Recommend (for specific instrument)

Naxos Music Library

Theory Book

Website: imslp.org