



## Board/Authority Authorized Course Framework

<b>School District/Independent School Authority Name:</b> Langley School District	<b>School District/Independent School Authority Number (e.g. SD43, Authority #432):</b> SD35
<b>Developed by:</b> Mark Lainchbury, Jill Steacy	<b>Date Developed:</b> February 27
<b>School Name:</b> Langley Fine Arts School	<b>Principal's Name:</b> Jon Bonnar
<b>Superintendent Approval Date (for School Districts only):</b>	<b>Superintendent Signature (for School Districts only):</b>
<b>Board/Authority Approval Date:</b>	<b>Board/Authority Chair Signature:</b>
<b>Course Name:</b> Music Major B	<b>Grade Level of Course:</b> Grade 12
<b>Number of Course Credits:</b> 4-credit	<b>Number of Hours of Instruction:</b> 120

### Board/Authority Prerequisite(s):

Music 11 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 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, participating in chamber ensembles, and taking on leadership roles in one or more large ensemble.
- 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 elements.

Engagement with the Land, Nature, the Outdoors

**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 and Canadian 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

Musicians interrogate, explore and investigate meaning in music	Acquiring musical knowledge is essential to the refinement of skill	The rehearsal process involves purposeful choices to enhance quality, artistry, and authenticity	An accomplished musician must possess musicianship, musicality and professionalism	Music reflects the state of the world at that moment in time
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### Learning Standards

Curricular Competencies	Content
<p><i>Students are expected to do the following:</i></p> <p><b>Explore and Create</b></p> <p>Process:</p> <ul style="list-style-type: none"> <li>Identify technical challenges in increasingly complex repertoire in terms of complex rhythm, complex harmony, challenging range, duration</li> <li>Use accurate musical vocabulary based upon the context (i.e. Jazz vs Classical)</li> <li>Examine the relationship between physicality and musicality</li> <li>Develop range on brass instruments (above two ledger lines)</li> <li>Develop flexibility in multiple registers in woodwind and string instruments (across four octaves)</li> <li>Develop flexibility in multiple registers as a vocalist in navigating <i>passaggios</i></li> </ul> <p>Performance:</p> <ul style="list-style-type: none"> <li>Extend their understanding and use of more complex rhythms and diversity of pitch and incorporate dynamics and expression in different forms</li> <li>Adapt technical and expressive skills to purpose and environment</li> <li>Demonstrate technique specific to genre (articulation of notes, phrase structure, balance and blend)</li> <li>Demonstrate performance etiquette (posture, historical context for music played)</li> </ul>	<p><i>Students are expected to know the following:</i></p> <p><b>Theory</b></p> <ul style="list-style-type: none"> <li>Identification of musical elements related to pitch, rhythm, dynamics, articulations, timbre</li> <li>Understand form and musical structure (i.e. ABA)</li> <li>Identify cadences (perfect, imperfect, half, and plagal)</li> <li>Identify simple modulation</li> <li>Recognize key relations (i.e. consecutive dominant sevenths)</li> </ul> <p><b>Chamber Music</b></p> <ul style="list-style-type: none"> <li>Identify rehearsal techniques and procedures in a chamber music setting (i.e. warm-up, tuning, identification of challenging rhythms)</li> <li>Identification and awareness of tone, pitch, and rhythm issues in ensemble playing</li> </ul> <p><b>Instrument Technique (on student’s chosen instrument)</b>                      An expectation of understanding within challenging repertoire of:</p> <ul style="list-style-type: none"> <li>breathing techniques for woodwind and brass instruments and as a vocalist</li> </ul>

#### Composition:

- Improvise and take creative risks within a musical structure
- Write cadences (perfect) within an indicated key
- Arrange for strings
- Explore instrumentation, dynamics, and expressive techniques to develop the texture of a composition

#### Reason and Reflect

- Extend their use, and identification, of timbre to discriminate between different instruments and different voice types
- Consider and assess multiple interpretations of a musical excerpt
- Consider the physical and mental health of musicians to avoid injury and harm
- Evaluate chosen decisions (within historical context) in musical compositions

#### Communicate and Document

- Provide constructive feedback in regards to musical elements (i.e. matching articulation, phrase structure, advanced technical aspects – i.e. vibrato)
- Collaborate to create a strong, unified performance by consistently expressing musical elements (pitch, rhythm, tempo, intonation, articulation, dynamics, balance, blend, style, phrasing)
- Investigate how traditions, styles, and contexts affect the experience and interpretation of a piece of music (performer and audience)
- Provide effective leadership in rehearsal to support personal and ensemble growth in a chamber music setting
- 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
- Connect musical performance with historical context
- Identify the ways music interprets and reflects the time period it was created
- Evaluate personal, educational, and professional opportunities in music or music-related industries
- Identify how music can be used to build bridges and create connections (locally and globally)

- 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 20<sup>th</sup> 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:** Includes 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](http://imslp.org)