

# Canadian Music Education *A National Resource*

## Concepts & Skills Grade 9 to Graduation

*Achieving Musical Understanding*

Produced by:

coalition pour  
l'éducation en  
musique au canada



coalition for  
music education  
in canada



Canadian Music Educators' Association  
L'Association canadienne de musiciens éducateurs

# **About the Coalition for Music Education in Canada**

The mission of the Coalition for Music Education in Canada is to raise awareness and understanding of the role that music plays in Canadian culture and to advocate for the contribution that music education makes in the lives of all Canadians. Our goal is to see that all children have a quality program in music through their schools. If school is the foundation for everything that we want our future to be, then our schools must include music as a tool for engagement, harmony, creativity and achievement.

For more resources or for membership/donation information, please visit our website  
**[www.weallneedmusic.ca](http://www.weallneedmusic.ca)**

or contact us at:

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# **About the Canadian Music Educator's Association**

The aim of the Canadian Music Educators' Association is to provide leadership in music education. In particular,

- To encourage and guide the development and delivery of quality music education programs within a balanced curriculum.
- To encourage the confident and competent teaching of music through the awakening and nurturing of the creative spirit.

For more information and a list of provincial  
music education associations please visit our website  
**[www.cmea.ca](http://www.cmea.ca)**

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# **Concepts and Skills**

## **Grade 9 to Graduation**

*Achieving Musical Understanding*

*Revised 2008*

Coalition for Music Education in Canada  
and  
Canadian Music Educators Association



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**This is the third of three companion documents written and published by the  
Coalition for Music Education in Canada with  
the assistance of the CMEA**

1. *Guidelines for Quality Music Education: Programs, Facilities and Resources* provides a description of the programs, facilities, and resources required for teaching music programs, pre-Kindergarten to graduation.

2. *Concepts and Skills for Pre-Kindergarten to Grade 8: Achieving Musical Understanding* provides an extensive description of the musical concepts, skills and understandings that students can achieve in quality pre-school and school music programs in Canada to Gr. 8.

3. *Concepts and Skills for Grade 9 to Graduation: Achieving Musical Understanding* provides an extensive description of the musical skills and understanding that students can achieve in quality secondary school music programs.

These documents were revised in 2008

Permission is given to copy this document for educational purposes.

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# ***PART 1***

## ***Contexts***



## Background

*Concepts and Skills for Grade 9 to Graduation: Achieving Musical Understanding* was written in response to requests from teachers, administrators, parents, and other members of the community for a more extensive description of the musical skills and understanding that students can achieve in quality school music programs in Canada. It is a continuation of *Concepts and Skills for Pre-Kindergarten to Grade 8: Achieving Musical Understanding*. These two documents were written and published by the Coalition for Music Education in Canada with the assistance of the Canadian Music Educators' Association. They are companion documents to *Guidelines for Quality Music Education: Programs, Facilities and Resources*. Written and published by the Coalition for Music Education in Canada, that document provides a description of the programs, facilities and resources required for teaching quality music programs, pre-kindergarten to graduation. These three documents were extensively revised in 2008.

This document is presented in two parts. The first provides a philosophical background for teaching, learning and assessment in music. The second part offers recommendations for those achievements we believe students should demonstrate at each grade level in secondary school music programs.

## Purpose

The purpose of the document, *Concepts and Skills for Grade 9 to Graduation: Achieving Musical Understanding* is to:

- articulate and promote a vision for Canadian music education in the twenty-first century
- promote a shared understanding of music education in Canada
- serve as a reference for Canadian Music Educators and administrators
- support the development and implementation of music curricula across Canada
- provide the framework for comprehensive and sequential curricula
- encourage a Canadian perspective which respects cultural diversity and regional differences
- recognize and value the curriculum of each province and territory of Canada.

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There is a great diversity of choice offered in secondary music programs across Canada. We believe that whatever the course chosen, students will be able to achieve the concepts and skills outlined in this document. The academic and performance skills attained in secondary school may lead motivated students to continue music studies at advanced institutions. These studies might in turn lead to careers in the field of music. However, the majority of students will not make their living through music but will find their lives enriched by their secondary school music program and will obtain a life-long appreciation of music. Many students will become involved in music as an avocation, perhaps as participants in a community band, orchestra, jazz combo, choir or other ensemble. Most will become knowledgeable and appreciative audiences.

We believe that a comprehensive, sequential music education is the right of every student in Canada and, to support this view, we suggest that this document could also be used as an advocacy tool for parents, teachers, and administrators. The writers are fully aware that there are many places in Canada where a comprehensive music program is taught by specialists, but unfortunately, particularly at the elementary level, this is not the case everywhere. Because of the absence of qualified teachers and other factors, some students might not have the opportunity to achieve the standards set out in these documents. However, the concepts, skills, and understandings outlined in these documents can be achieved by the vast majority of students, when they are taught by educators who are trained in music. To agree to the delivery of music programs by non-music education specialists is to short-change Canadian students.

Lastly, these are not arts documents. The concepts, skills, and understandings outlined here are those that can and should be accomplished whether presented in an arts format or through a focused music curriculum. In the course of teaching music, many connections will be made with other subjects such as dance, language arts, theatre, and visual arts. Other connections naturally occur with subjects such as mathematics, history and science.

Making music results in musical understanding. As students engage in creating and making music, they acquire skills that deepen their musical knowledge and comprehension, and allow them to experience the joy of creating music at progressively more difficult levels of achievement.

The document is presented in two parts. The first provides a philosophical background for teaching, learning and assessment in music. The second part offers recommendations for those achievements we believe students should demonstrate at each grade level in secondary school music programs.

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## Contexts for Music Teaching and Learning

In studying music, students of all ages learn about their own and other cultures and the long tradition of communication that music has provided over the ages among peoples. Music can be a powerful aesthetic and humanizing force in students' lives.

Education in music is essential to every student's intellectual, physical, social, and emotional growth. Researchers have identified music as one of the intelligences and continue to contribute evidence that supports the many benefits of the study of music especially in developing neuro-pathway connections in the brain.

Music education in schools provides for the development of musical skills and understanding through experiences in:

- creating, presenting (making music)
- connecting to time, place, and community (historical/social context)
- perceiving, reflecting, and responding (critical response)

These authentic experiences promote the development of musical integrity and artistry and form a background that will encourage students to find joy and personal satisfaction in making and listening to music.

### Concepts and Skills - Musical Understanding

This document describes the musical understanding that students can achieve through the development of music concepts and skills. Musical understanding is the ability to apply knowledge and concepts appropriately in new situations.

Acquiring these skills involves:

- demonstrating
- explaining
- generalizing
- generating new ideas
- internalizing
- interpreting
- representing in new ways
- making informed musical judgments
- transferring what has been learned to new contexts

*Concepts and Skills for Grade 9 to Graduation: Achieving Musical Understanding* is based on the following eight beliefs:

#### ***1. All students have musical intelligence.***

Music is a unique form of communication and expression. For some students music is the primary and sometimes the sole vehicle of personal expression, especially during their teenage years. The experiences and content of the music program should be adapted to meet the needs of individual students to enable them to reach their full potential. To achieve this goal, a comprehensive, sequential music program, taught by a qualified music specialist is essential.

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## ***2. Music must be an essential part of the school life of every student.***

Students already experience a variety of music every day. They can however develop a breadth and depth of musical understanding and enjoyment, and expand their sonic world through guided experiences that help them make connections with the music in their lives. In Canadian society the schools are the best place for this learning to occur.

## ***3. Music learning proceeds best through a ‘sound before symbol’ process.***

An experiential approach to music learning is the appropriate instructional approach for students of all ages. Making, creating, presenting and responding to music provides the foundation for subsequent experiences with reading and writing music and conceptual development.

## ***4. Music is experienced in a number of ways.***

All students should experience music in developmentally appropriate ways through singing, playing, moving, composing, improvising, listening, and through reading and writing music notation. Creating (composing, improvising, and making musical decisions) is an important component of music programs at all grade levels. The new technologies provide additional tools for students to experience music in the above ways. A balance of musical activities is especially important in secondary school to achieve a well-rounded musical education, one that contributes to musical understanding.

## ***5. The study of music promotes critical and reflective thinking.***

Students need time to think about and reflect on their own music making and the music making of others, offering suggestions for improvement and change. The process of reflecting on their learning facilitates connections between students’ personal experiences with music and the formal organizational structure of music. Critical and reflective thinking along with musical experiences and activities can make music become relevant to real situations and learning, and therefore, more meaningful.

## ***6. Through multiple experiences in music students develop a variety of skills to promote understanding of music concepts.***

There is a progression in the development of skills in perceiving, understanding, connecting, creating, making, reflecting, responding, and presenting music. As they engage with music, students experience and learn about the elements of music (rhythm, melody, dynamics, timbre, form and texture) in a spiral and sequential progression, and in increasingly challenging contexts. Skills do not exist in isolation. Students use them to generate new learning and understanding.

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### ***7. The study of music contributes to the development of artistry.***

Artistry involves personal decisions about expressive qualities and styles of music and communicating these decisions to others in various ways. It also involves presenting music to an audience with sensitivity to the intention of the composer and the ways in which the works can be interpreted. All students, when nurtured to achieve their potential, are capable of a degree of musicianship and artistry that provides personal satisfaction.

### ***8. Students bring their cultural experiences and expectations to the music learning environment.***

The music learning environment is a natural and authentic place to experience and celebrate the music of other cultures. It is also a natural place to learn about and celebrate the musical diversity in the regions across Canada and to reflect on the influence and value of music in our lives. It is the place to situate music within a historical context.

These eight beliefs form the basis for the development of this document.

### **Core Experiences**

Every student will:

- develop an understanding of the relationship between music and the other arts and between music and disciplines outside the arts
- develop an understanding of the relationship of music to the history and culture of various countries
- develop an awareness of possible careers in music
- develop an understanding of the use of digital technology in music

### **Learning Environment Context**

Musical understanding, which is founded on musical skills, knowledge and experiences, is developmental and nurtured best in the learning environment contexts described below.

1. Instruction is planned to meet the needs of **all** learners. Students' multiple needs are best met in stimulating learning environments where everyone is encouraged and supported to:
  - take risks
  - ask questions
  - solve problems
  - demonstrate and reflect on their learning to value their work and that of others
2. Students' needs are best met in learning environments that:
  - have sufficient space for large and small group work and performing ensembles,
  - are equipped with a rich variety of resources as learning tools for students and teachers.

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3. Sufficient time must be allocated for the teaching of a viable music program.<sup>1</sup>
  4. Sufficient funds must be provided to support this program.
  5. Course offerings should be as numerous and varied as possible.
  6. Timetabling must be flexible enough to allow students access to appropriate courses without conflicts with other major subjects.
  7. Music shall be taught by music specialists, that is, by individuals who have the necessary education as both teachers and musicians.
  8. Music courses shall be year-long, non-semestered courses.

### **Assessment**

The purpose of assessment is growth. When teachers encourage, support, and sustain student learning, they are not only making informed decisions about student progress, they are also helping students make these decisions. In this way, assessment becomes linked to teaching and learning and is an integral part of the experiences designed to develop music understanding.

One kind of assessment involves the many decisions that occur throughout a rehearsal, performance, demonstration or when responding to music. It encompasses the gamut of the experiences that develop musical understanding. A second form of assessment involves making decisions about solutions to musical problems selected by professional composers and student composers. A third form of assessment involves self and peer evaluation and is an essential component in the development of student learning.

The assessment process must always be a positive experience. Through this experience, students take ownership for their learning and build on their musical knowledge. For teachers, assessment informs their instructional practice as they monitor student progress.

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<sup>1</sup> For more detail, refer to the Coalition for Music Education in Canada's Guidelines for Quality Music Education: Program, Facilities and Resources. Available from [www.weallneedmusic.ca](http://www.weallneedmusic.ca).

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# ***PART 2***

## ***Student Achievements In Music***



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## Part 2

### Student Achievements in Music

Part 2 of this resource articulates general recommendations for what students can achieve in each grade, 9 through graduation. It is intended to serve either as a companion to existing provincial and district music curricula or to provide a framework for the writing of these curricula. One of the tasks of provincial and district curricula is to provide material that will reflect the cultures of the various regions across Canada.

The focus is on what students can do. The material in each grade builds on previous learning and is sequential and developmental. Musical concepts are organized in a spiral manner and revisited at each grade level. Teachers are provided with grade-appropriate music achievements and contexts. The learning experiences in Grades 9 to graduation often reflect an on-going refinement of fundamental skills and an increasingly in-depth understanding of musical concepts.

At each grade level, student achievement is presented under the following categories:

- *General Achievements*
- *Experiential Achievements*
- *Conceptual Achievements*

A brief discussion of each section follows.

**Section 1: General Achievements.** This section is based on the premise that all experiences in music contribute not only to the development of musical skills and understandings but also to the growth of the student's general learning.

General achievements include social, cognitive, and affective learning. These achievements are interwoven throughout specific activities and in the building of musical skills and concepts.

**Section 2: Experiential Achievements.** Children learn through doing. Teachers will design activities to provide a context for musical learning. These activities, which provide the foundation for conceptual learning, will be included in programs that meet provincial and territorial requirements. They presume that the students have achieved the standards specified for Kindergarten to Grade 8 and that the students will demonstrate higher levels of knowledge and skill, will deal with increasingly complex music, and will provide more sophisticated responses to works of music as each grade is completed. Every course in music, including performing courses should provide opportunities for creating, performing, listening to and analyzing music in addition to focusing on its specific subject matter.

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At each grade level students will engage in the following experiences:

- singing/playing, alone and with others, a varied repertoire of music
- improvising, composing and arranging music within specific parameters
- listening and responding to music by analyzing and describing what is heard
- reading and writing music
- evaluating music performances of themselves and others

**Section 3: Conceptual Achievements.** In order to achieve musical understanding students must have opportunities to develop and use musical concepts and skills in creating and performing music. Conceptual achievements are attained when students are provided with opportunities to engage in all the musical experiences identified under “Experiential Achievements.”

Activities which demonstrate what students can achieve at each grade level are identified in the text by the following conceptual headings:

- beat / tempo, rhythm
- pitch
- melody / phrasing
- dynamics
- form
- timbre / texture / harmony.

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## GRADE 9

*The development of musical skills, concepts and understandings is sequential and developmental.*

*Student achievement for this grade builds upon the learning of Grade 8 experiences as outlined in Concept and Skills for Pre-kindergarten to Grade Eight: Achieving Musical Understanding document.*

*Students engage in making and presenting; analyzing, valuing and connecting; perceiving, reflecting, and responding to music.*

*Skills and concepts should be first introduced through familiar music and Canadian materials should be used whenever possible.*

*As experiential knowledge is acquired, skills and concepts are made explicit and reinforced.*

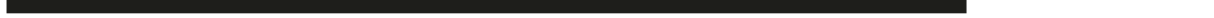
*Skills and theoretical concepts are best learned through experiences with classroom and performance repertoire rather than being taught in isolation.*

*Repertoire should be challenging, varied and support the developing needs of the students.*

*Every student should have opportunities to develop feelings of joy and success through individual and group music making.*

*Digital technology is an integral part of the world of music.*

*Every student should have opportunities to gain experience with this technology.*



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## General Achievements

Students in Grade 9 will:

- perform a wide variety of music appropriate to the Grade 9 level
- demonstrate the ability to focus and follow routines associated with musical activities
- demonstrate critical thinking skills such as problem solving, through reflection and analysis
- demonstrate artistic decision making through creative activities
- demonstrate an understanding of the relationship between thoughtful practice and progress
- demonstrate the ability to learn independently and cooperatively
- demonstrate an awareness and understanding of the historical and cultural influences on musical styles
- demonstrate a general awareness of the impact of digital technology on music
- demonstrate general musical literacy
- demonstrate an awareness of the role of music and musicians in our world

## Experiential Achievements

### *Performing: Singing/Playing*

Students will:

- demonstrate good posture and breath control while singing and playing
- sing and/or play with facility, accurate pitch, tempo, and rhythm and good expression and tone
- sing/play under the direction of a conductor
- sing/play a varied repertoire of Canadian music and music from diverse cultures, styles and eras
- sing/play alone and with others in small and large ensembles

### *Creating: Improvising/Composing/Arranging*

Students will:

- improvise responses in “call and response” activities using pitched instruments or voice
- create short melodies within specific guidelines appropriate to the Grade 9 level
- create a melodic variation on a given, familiar melody

- 
- create short melodies over a given rhythmic and harmonic accompaniment
  - create harmonic accompaniments selecting from a variety of materials techniques and forms
  - use digital technology to improvise and compose
  - notate original musical ideas

### ***Listening/Responding***

Students will:

- identify, demonstrate and discuss orally and in writing, the elements of music in a wide spectrum of live and recorded music from many cultures, styles and eras
- identify and discuss musical interpretation (e.g. changes in tempo and dynamics, variances in style and/or instrumentation) in a wide variety of music. Use appropriate musical vocabulary
- continue to develop skills in the aural recognition of electronic, orchestral and non-orchestral instruments
- compare and/or contrast the elements of music in selections from different historical periods, genres and cultures

### ***Reading/Writing Music***

Students will:

- read and write notation as required in playing, singing, listening and composing. Ledger lines should be studied/reviewed
- demonstrate knowledge of musical terms and symbols through performing, listening and creating
- sight read music appropriate to a Grade 9 level

## **Conceptual Achievements**

### ***Beat/Rhythm/Tempo***

Students will:

- demonstrate their skill and understanding of rhythm, beat, accent and tempo through singing, listening, creating, playing band and/or string instruments, keyboards or instruments of various cultures and countries

- 
- identify (using correct terminology and symbols) and demonstrate their understanding of varied tempo and expressive markings as encountered in the music being performed and studied in class and in performing ensembles
  - read, write and perform from musical notation
  - use standard conducting patterns as required in the repertoire studied

Rhythm and style are connected. Rhythm should be considered within the style and genre of the music studied e.g. swing, gospel, jazz, folk.

### ***Pitch***

Students will:

- demonstrate their ability to sing and play in tune
- demonstrate the ability to tune properly their own instruments
- apply their knowledge of key signatures to the music they sing and play
- read and perform accurately from the repertoire studied

### ***Melody/Phrasing***

Students will:

- recognize the concept of phrasing in melodies
- demonstrate an awareness of musical phrase by singing/playing with correct phrasing, and expression
- build short melodies demonstrating an awareness and understanding of phrasing

### ***Dynamics***

Students will:

- sing/play a varied repertoire, demonstrating knowledge of dynamic markings
- demonstrate an awareness of the effect and appropriateness of dynamics to the musical interpretation of a piece of music
- examine and express verbally the effect of decisions made when applying dynamics to performance

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## ***Form***

Students will:

- understand the concept of form
- describe how repetition and contrast are used to organize sounds and build structures (form) in music
- recognize and describe orally various basic forms such as binary, ternary, rondo, introduction and coda, theme and variation, and round/canon in the music they sing/play

## ***Timbre/Texture/Harmony***

Students will:

- recognize characteristics and categories of vocal, instrumental and environmental sounds
- identify sound layering from simple to more complex voicings through listening, performing and score study
- use their knowledge of texture in music to enhance dramatic effects in creative activities
- define and describe different textures of music (e.g. monophonic, homophonic, polyphonic).

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## GRADE 10

*The path to developing musical skills and understanding is sequential and developmental.*

*The achievements for this grade are based on the learning of Grade 9 experiences.*

*Students engage in making and presenting; analyzing, valuing and connecting; perceiving, reflecting, and responding to music.*

*Skills and theoretical concepts are best learned through experiences with classroom and performance repertoire rather than being taught in isolation.*

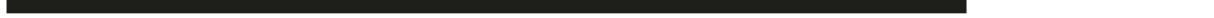
*Skills and concepts should first be introduced through familiar music, and Canadian materials should be used whenever possible.*

*As experiential knowledge is acquired, skills and concepts are made explicit and reinforced.*

*Repertoire should be challenging, varied and support the developing needs of the students.*

*Every student should have opportunities to develop feelings of joy and success through individual and group music making.*

*Digital technology is an integral part of the world of music. Every student should have opportunities to gain experience with this technology.*



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## General Achievements

Students in Grade 10 will:

- perform a wide variety of music appropriate to the Grade 10 level
- demonstrate the ability to focus and follow routines associated with musical activities
- demonstrate critical thinking skills such as problem solving, through reflection and analysis
- demonstrate artistic decision making through creative activities
- demonstrate an understanding of the relationship between thoughtful practice and progress
- demonstrate the ability to learn independently and cooperatively
- demonstrate an awareness and understanding of the historical and cultural influences on musical styles
- demonstrate fundamental skills in digital musical processing
- demonstrate proficiency in musical literacy
- demonstrate an awareness of the role of music and musicians in our world

## Experiential Achievements

### *Performing: Singing/Playing*

Students will:

- demonstrate good posture and breath control while singing and playing
- sing and/or play with facility, accurate pitch, tempo, and rhythm and good expression and tone
- sing/play under the direction of a conductor
- sing/play a varied repertoire of Canadian music and music from diverse cultures, styles and eras
- sing/play alone and with others in small and large ensembles

### *Creating: Improvising/Composing/Arranging*

Students will:

- improvise responses in “call and response” activities using pitched instruments or voice

- 
- create short musical compositions in a variety of media including vocal and instrumental
  - create a melodic variation on a given, familiar melody
  - create short melodies over a given rhythmic and harmonic accompaniment
  - create harmonic accompaniments selecting from a variety of materials, techniques and forms
  - use digital technology to improvise and compose
  - notate original musical ideas using a variety of techniques and media
  - arrange simple melodies to be performed on various instruments or combinations of same

### ***Listening/Responding***

Students will:

- analyze orally and in writing, the elements of music in a wide spectrum of live and recorded music from many cultures, styles and eras
- analyze and discuss musical interpretation (e.g. changes in tempo and dynamics, variances in style and/or instrumentation) in a wide variety of music. Use appropriate musical vocabulary
- continue to develop skills in the aural recognition of electronic, orchestral and non-orchestral instruments
- compare and/or contrast the elements of music in selections from different historical periods, genres and cultures

### ***Reading/Writing Music***

Students will:

- read and write notation as required in playing, singing, listening and composing
- demonstrate a more in-depth knowledge of musical terms and symbols through performing, listening and creating
- sight read music appropriate to a Grade 10 level

## **Conceptual Achievements**

### ***Beat/Rhythm/Tempo***

Students will:

- demonstrate a more in-depth knowledge of rhythm, beat, accent and tempo through singing, listening, creating, playing band and/or string instruments, keyboards or instruments of various cultures and countries

- 
- use their acquired knowledge of terminology and symbols to interpret music of various styles, eras and genres
  - read, write and perform from musical notation
  - use standard conducting patterns as required in the repertoire studied

Rhythm and style are connected. Rhythm should be considered within the style and genre of the music studied e.g. swing, gospel, jazz, folk.

### ***Pitch***

Students will:

- demonstrate their ability to sing and play with accurate intonation
- demonstrate the ability to tune properly their own instruments
- apply their knowledge of key signatures to the music they sing and play
- read and perform accurately from the repertoire studied

### ***Melody/Phrasing***

Students will:

- demonstrate a greater awareness of musical phrase by singing/playing with correct phrasing, and expression
- build more complex melodies demonstrating an awareness and understanding of phrasing

### ***Dynamics***

Students will:

- sing/play with greater control a varied repertoire of music, demonstrating a knowledge of dynamic markings
- demonstrate an awareness of the effect and appropriateness of dynamics to the musical interpretation of a piece of music
- examine and express verbally the effect of decisions made when applying dynamics to performance

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### ***Form***

Students will:

- demonstrate how repetition and contrast are used to organize sounds and build structures (form) in music
- create various forms such as binary, ternary, rondo, introduction and coda, theme and variation, round/canon and/or fugue

### ***Timbre/Texture//Harmony***

Students will:

- define and describe characteristics and categories of vocal, instrumental and environmental sounds
- identify sound layering from simple to more complex voicings through listening, performing and score study
- use their knowledge of texture in music to enhance dramatic effects in creative activities
- build on their awareness of musical textures (e.g. monophonic, homophonic and polyphonic).

*The path to developing musical skills and understanding is sequential and developmental.*

*The achievements for this grade are based on the learning of Grade 10 experiences.*

*Students engage in making and presenting; analyzing, valuing and connecting; perceiving, reflecting, and responding to music.*

*Skills and theoretical concepts are best learned through experiences with classroom and performance repertoire rather than being taught in isolation.*

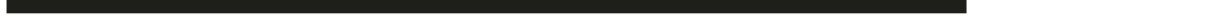
*Skills and concepts should first be introduced through familiar music, and Canadian materials should be used whenever possible.*

*As experiential knowledge is acquired, skills and concepts are made explicit and reinforced.*

*Repertoire should be challenging, varied and support the developing needs of students.*

*Every student should have opportunities to develop feelings of joy and success through individual and group music making.*

*Digital technology is an integral part of the world of music. Every student should have opportunities to gain experience with this technology.*



## General Achievements

Students in Grade 11 will:

- perform a wide variety of music appropriate to the Grade 11 level
- demonstrate the ability to focus and follow routines associated with musical activities
- demonstrate critical thinking skills such as problem solving, through reflection and analysis
- demonstrate artistic decision making through creative activities
- demonstrate an understanding of the relationship between thoughtful practice and progress
- demonstrate the ability to learn independently and cooperatively
- demonstrate an awareness and understanding of the historical and cultural influences on musical styles
- demonstrate extensive ability in digital musical processing
- demonstrate extensive proficiency in musical literacy
- demonstrate an awareness of the role of music and musicians in our world

## Experiential Achievements

### *Performing: Singing/Playing*

Students will:

- demonstrate good posture and breath control while singing and playing
- sing and/or play with facility, accurate pitch, tempo, and rhythm and good expression and tone
- sing/play under the direction of a conductor
- sing/play a varied repertoire of Canadian music and music from diverse cultures, styles and eras
- sing/play alone and with others in small and large ensembles

### *Creating: Improvising/Composing/Arranging*

Students will:

- improvise responses in “call and response” activities using pitched instruments or voice
- create short musical compositions in a variety of media within specific guidelines and appropriate to the Grade 11 level

- 
- create a melodic variation on a given, familiar melody
  - create short melodies over a given rhythmic and harmonic accompaniment
  - create harmonic accompaniments selecting from a variety of materials, techniques and forms
  - use digital technology to improvise and compose
  - notate original musical ideas using a variety of techniques and media
  - arrange simple melodies to be performed on various instruments or combinations of same

### ***Listening/Responding***

Students will:

- analyze orally and in writing, the elements of music in a wide spectrum of live and recorded music from many cultures, styles and eras
- analyze and discuss musical interpretation (e.g. changes in tempo and dynamics, variances in style and/or instrumentation) in a wide variety of music. Use appropriate musical vocabulary
- continue to develop skills in the aural recognition of electronic, orchestral and non-orchestral instruments
- compare and/or contrast the elements of music in selections from different historical periods, genres and cultures

### ***Reading/Writing Music***

Students will:

- read and write notation as required in playing, singing, listening and composing
- demonstrate an extensive knowledge of musical terms and symbols through performing, listening and creating
- sight read music appropriate to a Grade 11 level

## **Conceptual Achievements**

### ***Beat/Rhythm/Tempo***

Students will:

- demonstrate an extensive knowledge of rhythm, beat, accent and tempo through singing, listening, creating, playing band and/or string instruments, keyboards or instruments of various cultures and countries
- use their accumulating knowledge of terminology and symbols to interpret music of various styles, eras and genres

- 
- read, write and perform from musical notation
  - use standard conducting patterns as required in the repertoire studied

Rhythm and style are connected. Rhythm should be considered within the style and genre of the music studied e.g. swing, gospel, jazz, folk.

### ***Pitch***

Students will:

- demonstrate their ability to sing and play with accurate intonation
- demonstrate the ability to tune properly their own instruments
- apply their knowledge of key signatures to the music they sing and play
- read and perform accurately from the repertoire studied

### ***Melody/Phrasing***

Students will:

- demonstrate a greater awareness of musical phrase and how melodies may express emotional concepts by singing/playing with correct phrasing and expression
- build more complex melodies demonstrating an awareness and understanding of phrasing

### ***Dynamics***

Students will:

- sing/play with control a varied repertoire of music, demonstrating a knowledge of dynamic markings
- demonstrate an awareness of the effect and appropriateness of dynamics to the musical interpretation of a piece of music
- examine and express verbally the effect of decisions made when applying dynamics to performance

### ***Form***

Students will:

- research and describe how the various elements of music are used in different musical periods of history and how different forms grew out of the musical structures of a preceding era

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### *Timbre/Texture/Harmony*

Students will:

- apply their knowledge of the characteristics of sound to the understanding of the genres, styles and various periods of music
- identify sound layering from simple to more complex voicings through listening, performing and score study
- use their knowledge of texture in music to enhance dramatic effects in creative activities.

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## GRADE 12

*The path to developing musical skills and understanding is sequential and developmental.*

*The achievements for this grade are based on the learning of Grade 11 experiences.*

*Students engage in making and presenting; analyzing, valuing and connecting; perceiving, reflecting, and responding to music.*

*Skills and theoretical concepts are best learned through experiences with classroom and performance repertoire rather than being taught in isolation.*

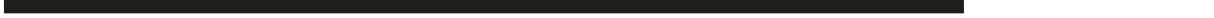
*Skills and concepts should first be introduced through familiar music, and Canadian materials should be used whenever possible.*

*As experiential knowledge is acquired, skills and concepts are made explicit and reinforced.*

*Repertoire should be challenging, varied and support the developing needs of all students.*

*Every student should have opportunities to develop feelings of joy and success through individual and group music making.*

*Digital technology is an integral part of the world of music. Every student should have opportunities to gain experience with this technology.*



## General Achievements

Students in Grade 12 will:

- perform a wide variety of music appropriate to the Grade 12 level
- demonstrate the ability to focus and follow routines associated with musical activities
- demonstrate critical thinking skills such as problem solving, through reflection and analysis
- demonstrate artistic decision making through creative activities
- demonstrate an understanding of the relationship between thoughtful practice and progress
- demonstrate the ability to learn independently and cooperatively
- demonstrate an awareness and understanding of the historical and cultural influences on musical styles
- demonstrate a comprehensive ability to perform digital musical processing
- demonstrate a comprehensive proficiency in musical literacy
- demonstrate an awareness of the role of music and musicians in our world

## Experiential Achievements

### *Performing: Singing/Playing*

Students will:

- demonstrate good posture and breath control while singing and playing
- sing and/or play with facility, accurate pitch, tempo, and rhythm and good expression and tone
- sing/play under the direction of a conductor
- sing/play a varied repertoire of Canadian music and music from diverse cultures, styles and eras
- sing/play alone and with others in small and large ensembles

### *Creating: Improvising/Composing/Arranging*

Students will:

- improvise responses in “call and response” activities using pitched instruments or voice
- create short musical compositions in a variety of media including instrumental, vocal and electronic instruments
- create a melodic variation on a given, familiar melody

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- create short melodies over a given rhythmic and harmonic accompaniment
  - create harmonic accompaniments selecting from a variety of materials, techniques and forms
  - use digital technology to improvise and compose
  - notate original musical ideas
  - arrange simple melodies to be performed on various instruments or combinations of same

### ***Listening/Responding***

Students will:

- analyze orally and in writing, the elements of music in a wide spectrum of live and recorded music from many cultures, styles and eras
- analyze and discuss musical interpretation (e.g. changes in tempo and dynamics, variances in style and/or instrumentation) in a wide variety of music. Use appropriate musical vocabulary
- continue to develop skills in the aural recognition of electronic, orchestral and non-orchestral instruments
- compare and/or contrast the elements of music in selections from different historical periods, genres and cultures

### ***Reading/Writing Music***

Students will:

- read and write notation as required in playing, singing, listening and composing
- demonstrate a comprehensive knowledge of musical terms and symbols through performing, listening and creating
- sight read music appropriate to a Grade 12 level

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## Conceptual Achievements

### *Beat/Rhythm/Tempo*

Students will:

- demonstrate a comprehensive knowledge of rhythm, beat, accent and tempo through singing, listening, creating, playing band and/or string instruments, keyboards or instruments of various cultures and countries
- use their comprehensive knowledge of terminology and symbols to interpret music of various styles, eras and genres
- read, write and perform from musical notation
- use standard conducting patterns as required in the repertoire studied

Rhythm and style are connected. Rhythm should be considered within the style and genre of the music studied e.g. swing, gospel, jazz, folk.

### *Pitch*

Students will:

- demonstrate their ability to sing and play with secure intonation in large and small ensembles and in solo work
- demonstrate the ability to tune properly their own instruments
- apply their knowledge of key signatures to the music they sing and play
- read and perform accurately from the repertoire studied

### *Melody/Phrasing*

Students will:

- demonstrate a thorough knowledge of phrasing in repertoire appropriate to the Grade 12 level, and how melodies may express emotional concepts by singing/playing with correct phrasing and expression
- demonstrate artistic choices of treating phrasing and be able to describe verbally the reasons for making these choices
- create more complex melodies in different styles and perform these in a variety of ways

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### ***Dynamics***

Students will:

- sing/play with control, broadened range and increasing subtlety a varied repertoire of music
- demonstrate an awareness of the effect and appropriateness of dynamics to the musical interpretation of a piece of music
- examine and express verbally the effect of decisions made when applying dynamics to performance
- demonstrate the ability to make spontaneous artistic decisions about dynamics in various performing situations

### ***Form***

Students will:

- research and describe how the various elements of music are used and combined in different musical periods of history and how different forms grew out of the musical structures of a preceding era

### ***Timbre/Texture/Harmony***

Students will:

- expand their knowledge of the characteristics of sound through research and demonstration
- identify sound layering from simple to more complex voicings through listening, performing and score study
- use their knowledge of texture in music to enhance dramatic effects in creative activities.

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## ***ADDENDUM***

### **WHO SHOULD TEACH MUSIC TO OUR CHILDREN?**

*In addition to what is taught, an excellent music program depends also on how it is taught and by whom.*

*The Coalition for Music Education in Canada and The Canadian Music Education Association strongly believe that music education should be taught by those who are skilled and knowledgeable about music in all its genres and styles.*

*Children are not served well if their music program is not comprehensive and sequential and/or it is delivered by someone who is inadequately trained for the job.*

*The following document, discusses this subject and states the many reasons why music should be taught by trained music educators.*

# WHO SHOULD TEACH MUSIC TO OUR CHILDREN?

## PREAMBLE

The research is clear and positive - the Arts (and particularly music) are important and should be part of every child's education. The trouble is that these subjects are disappearing from the curricula across the nation or are being taught increasingly by people who are not properly trained in the subject.

Internationally, educators, business leaders, scientists, policy makers and parents are in agreement that the arts are an essential component of a complete education.

*"I am more convinced than ever that we need a new cultural contract between government and society, a contract that places culture firmly in its crucial role as a catalyst for economic prosperity, social health and national identity, a contract that will help develop a nation of vision, innovation and generosity"* (*The Defiant Imagination*, Max Wyman, 2004)

There is ample evidence that learning in and through the arts helps students to develop the attitudes, characteristics, and interpersonal and intellectual skills required to participate effectively in today's society and economy. *Students of the arts gain powerful tools for understanding human experiences and learn to respect the often very different ways others have of living, working, thinking, and expressing themselves.* (US National Standards for Arts Education)

## CONSIDERATIONS

*"To the five-year-old, art is life and life is art. To the six-year-old, art is art and life is life. The first year of school is a watershed in a child's life -a trauma"* (R. Murray Schafer, Canadian composer)

Several factors affect the quality of music education in our schools.

Many Ministries of Education are writing elaborate Arts curricula which are totally beyond the capabilities of non-specialist teachers to teach. The achievement of specific learning outcomes in music, dance, drama, and visual art is part of most provincial curricula, but many students are not successfully learning these outcomes.

In many provinces teacher licencing has become general, with no specialization requirements. In many schools the "music teacher" must also prepare and teach in additional subject areas.

School board administrations are eliminating specialist music teachers, which leaves this specific subject to be taught by inadequately trained non-specialist classroom teachers. *"Since 1997 there has been a 21% decline in the percentage of elementary schools with music teachers."* ...in Ontario. (Media Release, People for Education, 2007)

Perceptions of the value and importance of an arts education in the curriculum vary widely among decision makers. The nature of arts programs in the schools ranges from single participatory activities to a carefully sequenced, multifaceted program.

Without arts educators in the schools, who then are the decision makers?

Who is it that communicates with the school board on matters concerning arts education?

Who is it that decides the place of the arts when there are budget concerns, staffing considerations, scheduling conflicts or curriculum pressures?

Who has the power ... and authority, to make change?

At a time when the number of music specialists in the schools is in decline, the number of hours allotted by teacher training institutions for courses dedicated to the teaching of music and the other arts is becoming less and less.

The presence of music specialists in elementary schools differs widely across the country. In boards across the Atlantic provinces and in Quebec “ *it appeared that 90% and higher of the music instruction in the elementary grades is taught by specialists. Going west from Ontario, the estimated percentage of specialists teaching elementary music declined substantially to as low as approximately 30%.*” Amanda Montgomery (2005)

Preservice training in music for generalist elementary teachers differs dramatically across the country, ranging from no instruction to a limited number of hours (as few as 12) to a full-year course. (Montgomery 2005)

It is of international concern. “*There has been a significant volume of research undertaken that highlights a number of deficiencies in teacher training practice with respect to Arts Education and, in particular, music. Studies indicate that generalist primary teachers suffer from a lack of training, lack of skills and low level of confidence upon entering the classroom.*” (from the Australian Music Association Submission to the Senate Inquiry into Academic Standards of School Education, 2007)

## **THE TEACHER**

**If music education is to fulfill the promise that researchers have attributed to the study of the arts, It must be taught by those who are equal to the task.**

*“Arts curricula need to be presented by teachers or other individuals with a deep knowledge of how to “think” in an artistic medium. ...the music teacher must be able to “think musically” ... (Multiple Intelligences; The Theory in Practice, Howard Gardner)*

Music education that leads to music literacy must include a comprehensive, sequential program. This means studying, understanding, and using the language of music as it is realized in performance, creation and analysis. “*Compelling evidence supports the position that, when implemented properly, the musical arts can provide a positive, significant, and lasting benefit to learners. The supporting research is significant, due in part to its diversity and depth. If this were a court of law, the ruling would be clear: Music in education is valuable beyond a reasonable doubt.*” (Music with the Brain in Mind, Eric Jensen, 2000)

Music is a distinct and unique field of study, an intellectual, physical, creative and artistic pursuit which requires time and sequential quality instruction. Music education demands a teacher who is not only competent in the language of music, but also in the methodology and instruction of music. Comprehensive music programs have always included movement, history, theory, and performing, listening to and creating music of a wide variety of styles and forms.

A qualified music teacher possesses the general pedagogical skills expected of all qualified teachers, and is competent to develop music literacy, the ability to read, understand, and use the language of music that enables the student to create, analyse, comprehend, evaluate, and understand works of art, and ultimately to enjoy music as an active or passive participant.

The qualified music teacher possesses an appreciation for, and knowledge of the music of differing cultures and traditions.

The term Music Specialist denotes an in-depth level of competence in one or more aspects of this multifaceted subject, each of which requires a particular set of knowledge and skills.

#### *Example*

1. Elementary education calls for an understanding of the young child's physical and cognitive development, the singing voice, rhythmic movement, dramatic play.
2. Choral music deals with the developing singer, the changing voice, and requires an ability to interpret a score, to conduct.
3. Instrumental music requires a working knowledge of the techniques and repertoire for band or string instruments, as well as the ability to interpret a score and conduct.
4. Secondary school music requires a broad range of knowledge to assess and build upon the students' earlier experiences in music.

A specialist music teacher is one of the school's arts experts and is a resource for the classroom teachers in planning integrated units. A competent music teacher relates to the community's culture and resources, is a cultural leader in the community.

*"Music classes in our schools can unlock the doors to creativity and self expression for Canada's young people and help them to expand their horizons."* (Dr. Marc Garneau, former head of the Canadian Space Agency, 2006)

## **TRAINING**

Music education courses, whether they are taken as additional qualifications or as part of a B.Ed for a music specialist, focus on the teaching of music.

Some research on elementary music teacher education has revealed a lack of congruency between what non-specialist teachers perceive as necessary skills and knowledge for teaching children music in the elementary grades and what is taught in undergraduate music education pedagogy classes. Thus, there may at times be a disconnect between what the university thinks is valuable preservice content and what teachers in the field believe is important for successful teaching. (Krehbiel, 1990; Morin, 1995; Montgomery, 2005)

These courses should be designed to give practical ideas to future teachers and also to classroom teachers wanting immediate help in their classrooms.

To be successful, inservice experiences need to reflect a positive attitude toward inclusion of the arts in the school program, be meaningful to the teacher, and be useful in the classroom. *“Plans by the Government to improve musical education in primary schools by training hundreds of extra teachers have failed to strike a chord with potential applicants. These (classroom) teachers are already under such pressure. The Government wants it both ways - high standards of numeracy and literacy and a broad and rich curriculum. But there is no space left in the timetable for these undervalued subjects and teachers don't feel it is worth investing the time in training like this.”* (Labour's Plan to Train Music Teachers Fails, Jasper Copping, Sunday Telegraph, UK, 2007)

## CONCLUSION

*“The world is changing so quickly that promoting the ability for creative thinking and promoting cultural adaptability is essential. Creativity is as important as literacy and numeracy...creativity is essential to science and business and more.”* (Interview with Sir Ken Robinson, Business Week, Jessie Scanylon, 2006)

*“Some may argue that in our high-tech economy arts education is less important than science and math instruction and so deserves a declining share of our resources...This argument is not only incorrect and short-sighted, but if adopted as a national educational policy, it is certain to weaken America's ability to compete in the global creative economy of the 21st century. It is time for a creativity revolution in America's schools; arts education must be revived and strengthened for the good of our students and our country.”* (NAMM Conference address, Mike Huckabee, Governor of Arkansas and Chairman of the Education Commission of the States, 2006)

*“Music touches areas we cannot access with words...empowering the creative process of our children is perhaps the only possibility of saving life on this planet....solutions will be found by those whose creativity has somehow been nurtured and kept alive, those who have been given the tools.”* (Music, Creativity and the Transformation of Education, American Music Teacher, from an address by Lorin Hollander, 2002)

*“Expenditures in Health, Family Services, and Justice, are treatment expenditures, not prevention investments. Music is not only useful in treatment, it has preventive value.”* (Tom Carson, Deputy Minister, Training and Continuing Education, Manitoba, 1996)

*The face of medical education has changed... more and more of those entering the Faculty of Medicine enter with arts and social science degrees, fewer and fewer come in with 'pure science training'.* (Dr. Ron Stewart, former NS Minister of Health, Faculty of Medicine, Dalhousie University, 2000)

*When I examine myself and my method of thought, I come to the conclusion that the gift of fantasy has meant more to me than my talent for absorbing knowledge” - Albert Einstein*

***If music education is to fulfill the promise that researchers have attributed to the study of the Arts, it must be taught by those who are equal to the task and that have training and competency in the subject.***

Note: An October, 2007 Google search for “The Importance of Music Education” brought about 3,910,000 results in .32 seconds.

