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# GENERAL MUSIC

## 10–20–30

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### A. PROGRAM RATIONALE AND PHILOSOPHY

#### OVERVIEW

##### General Music Program Description

Senior high school General Music 10–20–30 is a sequence of courses for students who are interested in a broad spectrum of musical experiences within a nonperformance-based environment but not interested in specializing in choral or instrumental performance. General Music 10, 20 and 30 are offered for 3 or 5 credits.

##### Required and Elective Components

Each general music course includes required and elective components:

- The required component in each of the three levels of General Music 10–20–30 includes two modules:
  - Theory: Elements and Structures
  - Music Making.
- The elective component in each course consists of one level of one module, if the student is taking a 3-credit course; and one level of each of three modules, if the student is taking a 5-credit course. These modules may be selected on the basis of student and teacher interest.

For example, General Music 10, for 5 credits, consists of Theory: Elements and Structures, Level 1; Music Making, Level 1; and three other Level 1 or single-level modules.

Each module contains the knowledge, skills and attitudes that most students can achieve in 25 hours of instruction.

Some modules are developed in a three-level sequence. In these cases, the preceding level is prerequisite to the succeeding one.

The program modules are:

##### Required Components

- Theory: Elements and Structures  
Levels 1, 2, 3
- Music Making  
Levels 1, 2, 3.

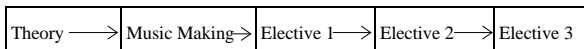
##### Elective Components

- Composition  
Levels 1, 2, 3
- History of Western Music  
Levels 1, 2, 3
- Music and Technology  
Levels 1, 2, 3
- World Music  
Levels 1, 2, 3
- Careers in Music
- Jazz Appreciation
- Popular Music.

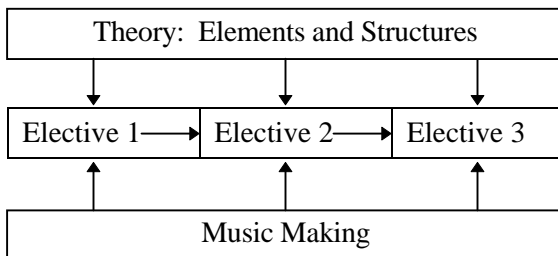
Module sequencing for General Music 10–20–30 is not prescribed. Modules may be taught in a linear manner in any order, concurrently, integrated, or in any fashion that the teacher feels appropriate. Emphasis should be placed on the completion of the linear expectations for each module, with a focus on the fundamental nature of the two required modules; Theory: Elements and Structures; and Music Making.

The following are some possible module scheduling sequences:

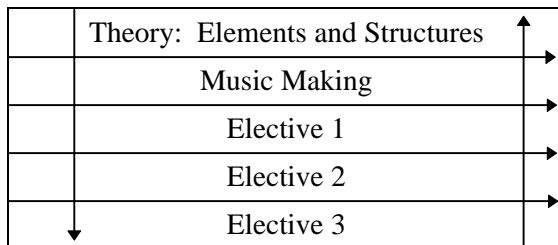
1. Complete each module in linear sequence, starting with required and proceeding through elective components; i.e.,



2. Complete each elective module in linear sequence, and incorporate the required modules concurrently throughout each course; i.e.,



3. Offer all modules in an integrated, simultaneous package, completing the expectations for one module as they correspond to the expectations of another; i.e.,



4. Offer all elective modules in an individualized approach. Each student chooses modules that correspond to his or her interest and background. Depending on the activity,

required modules could also be offered as independent study.

Although the choice of strategies depends on teacher expertise, student interest, resource availability and facilities; strategy 2 and strategy 3 will provide the student with the greatest opportunity to transfer and apply knowledge and skills among modules as they are learned.

Within each module the order of the Specific Learner Expectations is not meant to be prescriptive. It is expected that by the time the student completes the module all the knowledge, skills and attitudes will have been achieved.

## RATIONALE

The fine arts embrace art, drama and music without obscuring their uniqueness. Each has a body of content, partly derived from tradition and partly developed from the insights and interests of those involved. Each has its own mode of expression and makes its own contribution to society, necessitating the inclusion of the arts as separate subject areas in the school program.

There are fundamental principles that apply to all three. Specifically, the student is involved as a performer, a listener, a critic, a consumer, a historian, a creator and a composer. Through the grades, an articulated fine arts program should enhance the depth and breadth of expression and intuitive response. The maturing student learns to appreciate, to understand, to create and to criticize with discrimination the products of the mind, the voice, the hand and the body.

## PHILOSOPHY

The systematic development of musical skills, knowledge and perception contributes to the total development of the individual. Music is accessible to all, and as students become sensitive to its expressive elements, they may develop insight into human feelings. Music education should begin at an early age, be continuous and

encourage creative expression through performance, listening and composition.

The sense of meaning in music can be developed by the student as:

### **Performer**

Performance is an active process involving the development and application of musical skills, knowledge and perceptions. In the General Music 10–20–30 Program of Studies, “performance” is integrated through the required Music Making modules.

### **Listener, Critic, Consumer, Historian**

These experiences develop an understanding of music and musicians of the past and present.

### **Composer**

The organization of the elements of music into an intrinsically satisfying composition generates aesthetic creativity and perception.



## B. GENERAL LEARNER EXPECTATIONS

The General Music 10–20–30 program is designed to help students develop competencies and strive for excellence in the following categories.

### PERFORMING/LISTENING

- develop understanding of the elements and structures of music as they apply to music making and listening
- develop the ability to make intellectual and aesthetic judgments based on critical listening and analysis.

### CREATING

- develop additional avenues of self-expression through interpretation, improvisation, arranging and composing.

### RESEARCHING

- develop a knowledge of music history and literature and their relationship to world history
- develop awareness of the applications of music in our society with respect to music careers, and avocational and leisure uses
- develop an understanding of the music of world cultures.

### VALUING

- grow in the appreciation, understanding and enjoyment of music as a source of personal fulfillment
- develop an appreciation of human values as they are recorded in great musical works
- continue developing an appreciation of the creative process in music
- develop an appreciation of the value and uniqueness of music in all its variety.

### ATTITUDES

Positive attitudes are fostered by success in singing, playing, reading, creating, valuing and listening to music. Throughout General Music 10–20–30, students will be encouraged to:

- value the uniqueness of music as a communication skill
- appreciate fine arts as a form of personal enrichment, entertainment and self-expression
- appreciate human values in great music as they are recorded in literature
- develop positive, realistic self-images through an understanding and acceptance of themselves, with their strengths and their limitations
- develop an appreciation of the social value of group music making
- continue developing their creative abilities, and use them in a constructive manner to contribute to society and personal satisfaction
- appreciate creativity as exhibited in all areas of human endeavour
- appreciate the role music can play as a life-enriching leisure activity
- value the necessity of learning throughout life
- develop a sense of purpose in life, and joy in living
- appreciate the contributions music has made in our cultural heritage and civilization
- appreciate the role that music plays in serving human needs
- appreciate the expressive qualities of music so as to improve the chances of having an increasingly dynamic aesthetic experience.



## C. SPECIFIC LEARNER EXPECTATIONS

### THEORY: ELEMENTS AND STRUCTURES—LEVELS 1, 2, 3

Theory: Elements and Structures affect every area of musical understanding, appreciation, performance and composition. The theoretical foundations of music supplement the study of music history, as well as facilitate performance practice. Through an understanding of the elements and structures of music, students develop listening skills that increase their appreciation of all musical experiences.

Each level in Theory: Elements and Structures is divided into three sections: A. Focused Listening; B. Theory and Notation; and C. Ear Training. Focused Listening concentrates on the elements of music and how these elements are dealt with by musicians. Theory and Notation looks at the underlying organization of music in a theoretical and notated form. Ear Training consists of specific exercises designed to build up an increased aural awareness of what musical sounds are being heard.

### SPECIFIC LEARNER EXPECTATIONS

#### A. Focused Listening

#### B. Theory and Notation

#### C. Ear Training

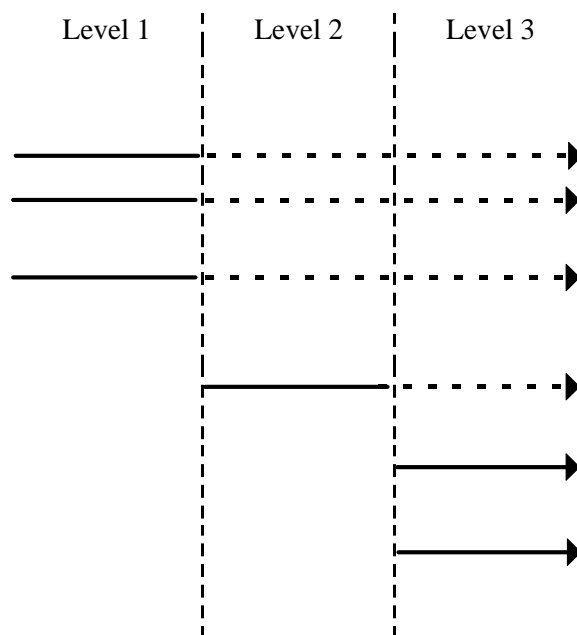
**Legend:** — Indicates the level at which the expectation is introduced.  
 - - - Indicates ongoing use and/or development of the expectation.  
 ▶ Lifelong learning.

#### A. Focused Listening

##### Melody

*The student will:*

- demonstrate an understanding of the term melody
- identify by timbre and/or pitch the source of the melody in a given example of music
- discuss the shape and structure of a specific melody; e.g., ascending, descending, leaps, scalewise motion
- demonstrate an understanding of a musical cadence and aurally recognize it in a musical example
- recognize the use of motives and themes in a musical example
- identify a melody when it is subjected to compositional devices, such as inversion and augmentation.



### Harmony

*The student will:*

- demonstrate an understanding of the term harmony
- define and aurally recognize the terms consonance and dissonance
- recognize, aurally, when a chord changes; for example, from I to IV, or from IV to V
- recognize, aurally, the differences in harmonic style used in major historical periods of music.

### Rhythm

*The student will:*

- demonstrate an understanding of the term rhythm
- define the terms tempo, meter and duration
- recognize, aurally; duple, triple and compound meters
- define and aurally recognize syncopation.

### Timbre

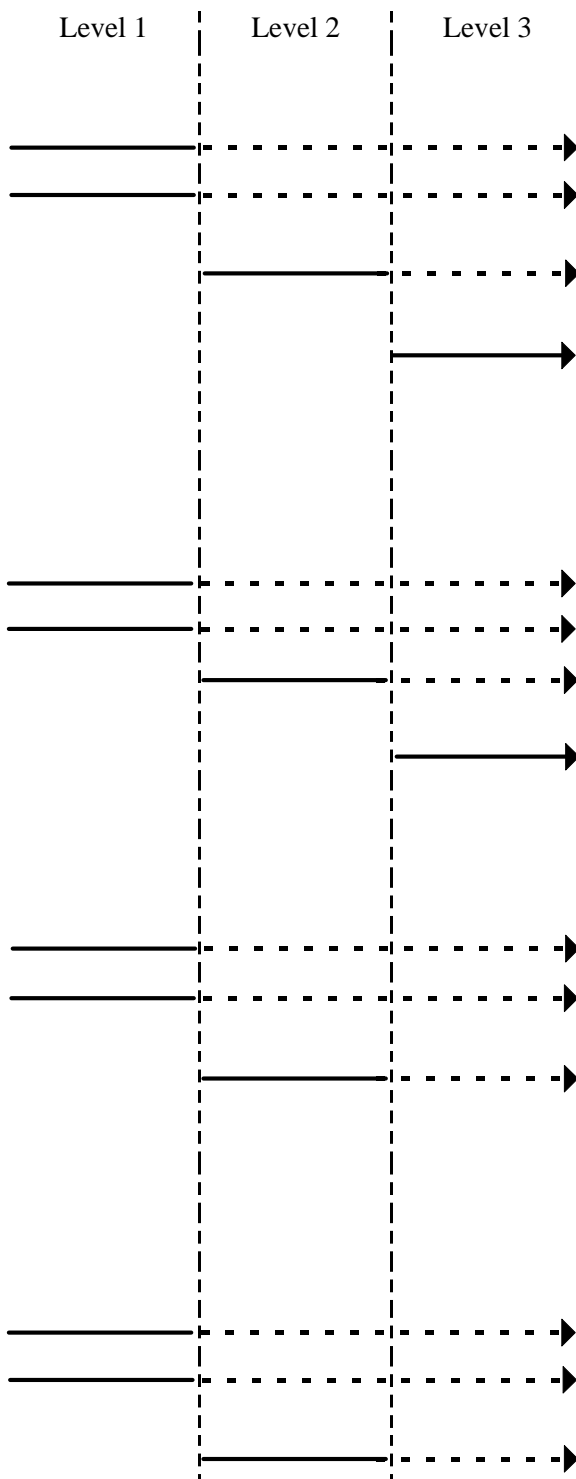
*The student will:*

- demonstrate an understanding of the term timbre
- discuss the timbral differences between two instruments, such as the clarinet and the trumpet
- compare and contrast the timbres resulting from the blending of different instruments, such as brass versus strings; or solo versus full orchestra (tutti).

### Form

*The student will:*

- demonstrate an understanding of the term form
- recognize and discuss musical elements that repeat, and musical elements that contrast
- recognize and compare binary and ternary forms





- demonstrate an understanding of the following forms:
  - theme and variations
  - canon
  - sonata-allegro
  - fugue.

### Texture

*The student will:*

- demonstrate an understanding of the term texture
- describe the relationship between melody and accompaniment in a specific musical example
- define and aurally recognize monophonic, homophonic and polyphonic textures.

### Dynamics

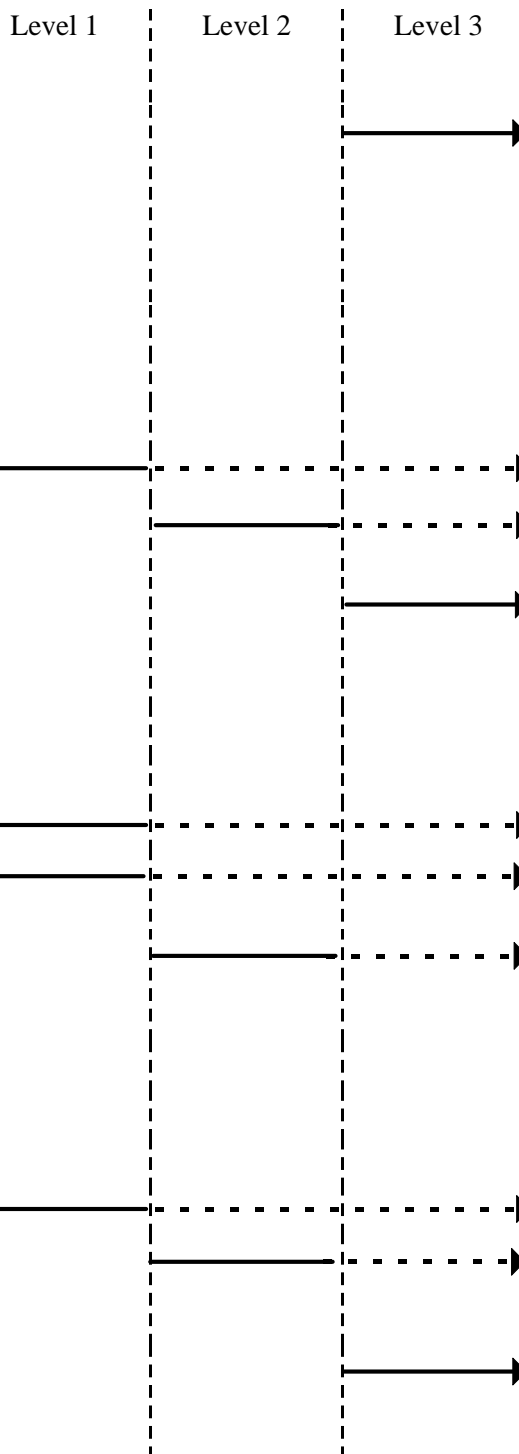
*The student will:*

- demonstrate an understanding of the term dynamics
- describe and discuss the dynamics used in a given musical example
- demonstrate an understanding of crescendo, decrescendo, accent, forte, mezzo-forte, mezzo-piano, piano.

### Style




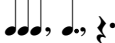
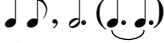

*The student will:*

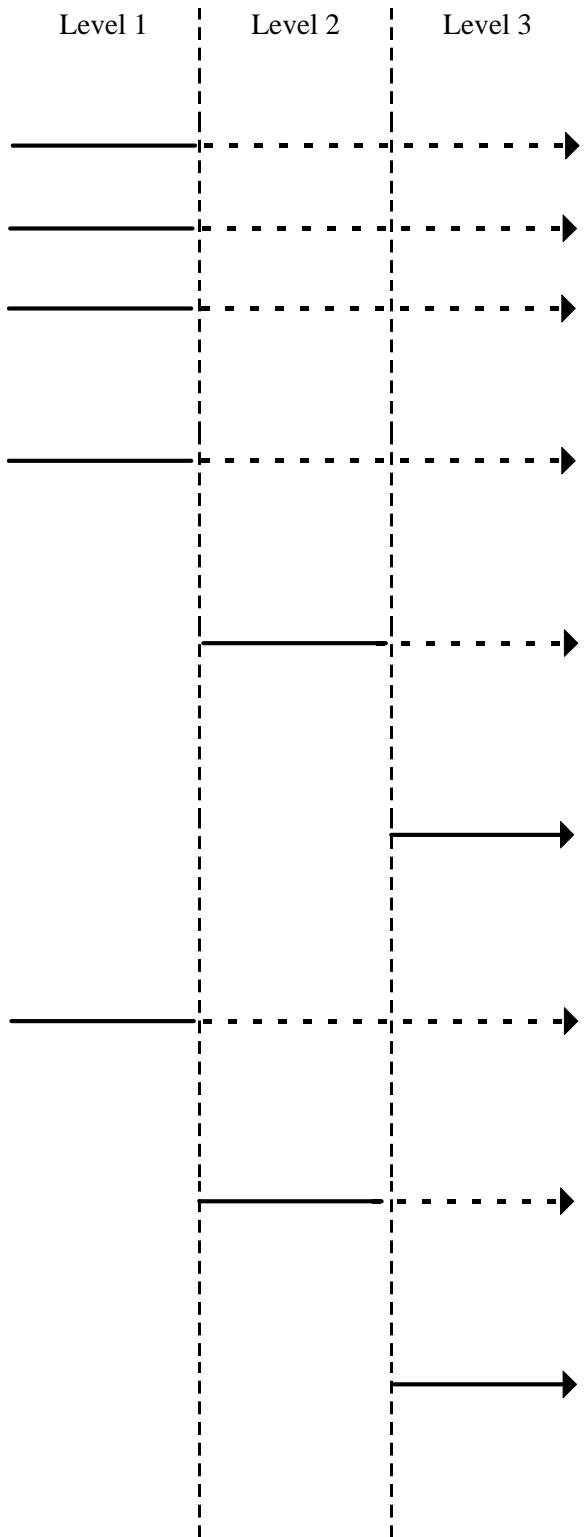
- demonstrate an understanding of the term style
- recognize aurally the way that different genres, such as pop, Classical and jazz, use the elements of music
- describe and aurally recognize the way different historical periods, such as Classical and Romantic, use the elements of music.


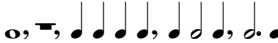



**B. Theory and Notation**

*The student will:*

- demonstrate an understanding of staff, bass clef and treble clef
- demonstrate an understanding of time signature and key signature
- demonstrate an understanding of the following time signatures:  
 $\frac{4}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{6}{8}$   
 $\frac{4}{4}$   $\frac{4}{4}$   $\frac{4}{4}$   $\frac{8}{4}$
- demonstrate an understanding of rhythms in  $\frac{4}{4}$   $\frac{3}{4}$  and  $\frac{2}{4}$ , using the following rhythmic elements, in any combination:  

- demonstrate an understanding of rhythms in  $\frac{4}{4}$   $\frac{3}{4}$  and  $\frac{2}{4}$ , using the following new rhythmic elements, in any combination:  

- demonstrate an understanding of rhythms in  $\frac{4}{4}$   $\frac{3}{4}$  and  $\frac{2}{4}$ , using the following new rhythmic elements, in any combination:  

- demonstrate an understanding of rhythms in 6 time, using the following rhythmic elements, 8 in any combination:  

- demonstrate an understanding of rhythms in 6 time, using the following new rhythmic elements, 8 in any combination:  

- demonstrate an understanding of rhythms in 6 time, using the following new rhythmic elements, 8 in any combination:  


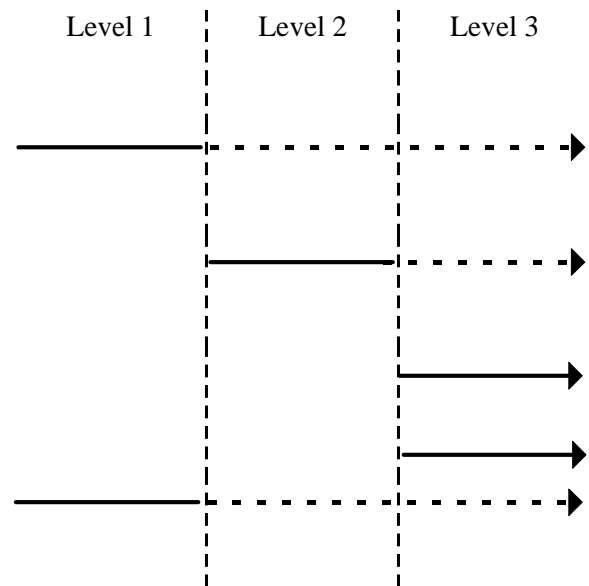


	Level 1	Level 2	Level 3
<ul style="list-style-type: none"> <li>demonstrate an understanding of rhythms in <math>\text{C}</math> time, using the following rhythmic elements, in any combination:  </li> </ul>	—————	- - - - -	- - - - - →
<ul style="list-style-type: none"> <li>demonstrate an understanding of rhythms in <math>\text{C}</math> time, using the following new rhythmic elements, in any combination:  </li> </ul>		—————	- - - - - →
<ul style="list-style-type: none"> <li>demonstrate an understanding of rhythms in <math>\text{C}</math> time, using the following new rhythmic elements, in any combination:  </li> </ul>			————— →
<ul style="list-style-type: none"> <li>identify notes in the treble and bass clef, also include ledger lines, accidentals</li> </ul>	—————	- - - - -	- - - - - →
<ul style="list-style-type: none"> <li>demonstrate an understanding of whole steps, and perform examples on the piano keyboard</li> </ul>		—————	- - - - - →
<ul style="list-style-type: none"> <li>demonstrate an understanding of the function of sharps, flats and accidentals</li> </ul>	—————	- - - - -	- - - - - →
<ul style="list-style-type: none"> <li>demonstrate an understanding of the construction of the major scale</li> </ul>	—————	- - - - -	- - - - - →
<ul style="list-style-type: none"> <li>demonstrate an understanding of all major scales</li> </ul>		—————	- - - - - →
<ul style="list-style-type: none"> <li>demonstrate an understanding of the construction of the dorian, mixolydian and phrygian modes</li> </ul>		—————	- - - - - →
<ul style="list-style-type: none"> <li>identify all major key signatures</li> </ul>			————— →
<ul style="list-style-type: none"> <li>demonstrate an understanding of the circle of fifths</li> </ul>			————— →
<ul style="list-style-type: none"> <li>demonstrate an understanding of the construction of the three forms of the minor scale</li> </ul>			————— →
<ul style="list-style-type: none"> <li>compose and play a melody.</li> </ul>			————— →

### C. Ear Training

*The student will:*

- identify, aurally and visually, intervals (numbers only) between the tonic and all other degrees of the ascending major scale
- identify, aurally and visually, intervals (numbers only) between the tonic and all other degrees of the descending major scale
- identify, visually, augmented and diminished intervals
- identify, aurally, the tritone
- identify, aurally and visually, eight-beat (and later sixteen-beat) rhythmic patterns, using the rhythmic elements as outlined in B. Theory and Notation.



## MUSIC MAKING—LEVELS 1, 2, 3

Music is a complex art form comprising various knowledge, skills and attitudes. The satisfying experience of music making contributes significantly to the human condition. Participation in the music-making process develops understanding, discrimination and appreciation for music. The levels in the Music Making module provide students with the

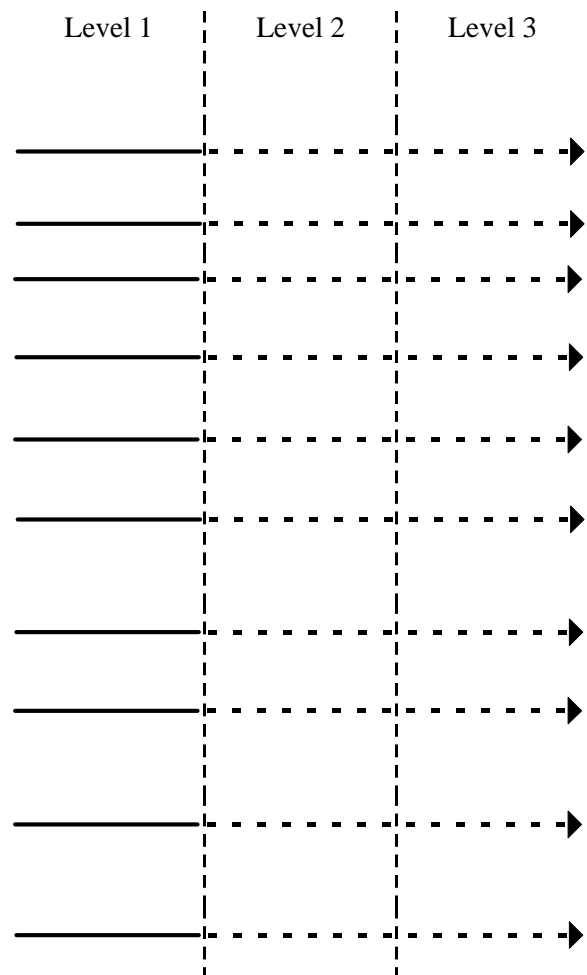
opportunity to explore the fundamental elements of music through personal music making. In this module, the term perform refers to music making. It is not meant as a performance for an audience. An important component of this module is the self-evaluation of a student's own musical performance, as well as those of others.

### SPECIFIC LEARNER EXPECTATIONS

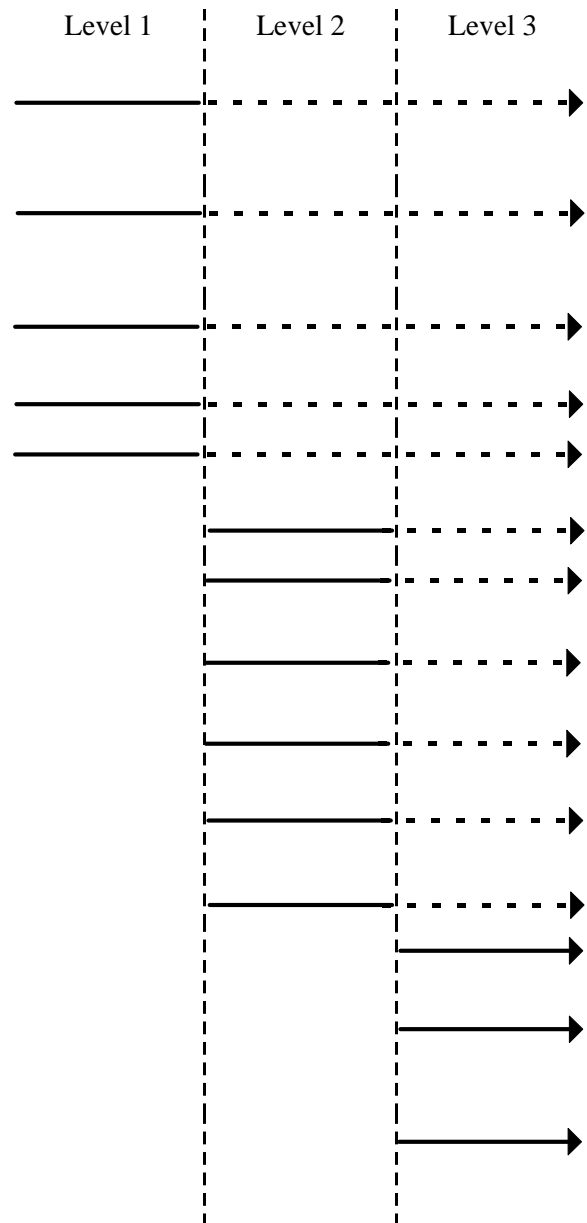
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*The student will:*

- demonstrate an understanding of the care and maintenance of the instrument or the voice
- demonstrate proper sound production
- develop proper breath control, as required for certain instruments and singing
- demonstrate properly formed vowels and consonants
- demonstrate the correct physical relationship between player and musical instrument
- recognize being in tune or out of tune when playing or singing with other instruments or voices
- demonstrate articulations, such as attacks and releases
- perform dynamic markings and tempo indications, such as crescendo, allegro, andante and other terms relating to the repertoire being played or sung
- identify and incorporate into the music-making process the elements and structures of music learned in Level 1 theory
- recognize and perform rhythmic patterns in accordance with the expectations for Level 1 theory



- recognize and perform melodic patterns in accordance with the expectations for Level 1 theory
- explore, develop and refine the sound making capabilities of the instrument, individually and/or as part of an ensemble
- comment on the accuracy of one's own performance and that of others
- correct inaccuracies in one's own performance
- analyze the aesthetic and stylistic qualities, through the performance, of a musical selection
- understand and demonstrate musical phrasing
- demonstrate an understanding of the skills required to produce a good tone
- comment on the musicality of one's own performance and those of others
- recognize and perform rhythmic patterns in accordance with expectations for Level 2 theory
- recognize and perform melodic patterns in accordance with expectations for Level 2 theory
- continue developing and expanding range
- demonstrate the ability to improve on the musicality of one's own performance
- recognize and perform rhythmic patterns in accordance with the requirements for Level 3 theory
- recognize and perform melodic patterns in accordance with the requirements for Level 3 theory.



## COMPOSITION—LEVELS 1, 2, 3

Personal expression and creativity are inherent in all students. The ability to document musical ideas and develop them into more complex artistic structures exemplifies one of the three foundations of music: performing, listening, composing. This module is designed to develop the musical skills and attitudes required for musical self-expression and creativity through composition.

Musical creativity includes compositional, improvisational and analytical processes.

Emphasis is placed on the basic skills of ear training, aural discrimination, and the role of musical structure and formal organization within a composition, through practical application.

### SPECIFIC LEARNER EXPECTATIONS

Learner expectations fall into three areas:

- Ear Training
- Cognition and Aural Recognition
- Application.

The development of the ear is vital to the art and craft of composition. Melodic and rhythmic dictation should be practised concurrently with all units of this module. It could be viewed as the equivalent of an instrumental or choral class warm-up drill, with instructions and practice given in each class.

**Note:** The expectations in this module do not necessarily correspond to those developed for other General Music 10–20–30 modules. Ear Training, Cognition and Aural Recognition exceed the expectations developed for the Theory: Elements and Structures module. Teachers may have to do some preparatory work with students to bridge the gap between theory and composition.

#### Level 1

##### Ear Training

*The student will:*

- recognize aurally the following intervals:
  - unison
  - perfect fourth
  - perfect fifth
  - octave
- listen to and notate a one-bar rhythm involving half, dotted half, quarter and eighth notes in common time  $\left(\frac{4}{4}\right)$
- listen to and notate a melodic passage of two bars in length, based upon the above intervals and time values.

## Cognition and Aural Recognition

*The student will:*

1. demonstrate knowledge of and respond to emotional expression in music
2. demonstrate knowledge and recognition of the use of motifs and motivic development in a variety of musical styles
3. demonstrate knowledge of, construct, and recognize aurally, the pentatonic scale
4. recognize, aurally, the pentatonic scale in a given piece of music
5. recognize, aurally, the perfect/authentic cadence (V<sub>7</sub>-I), and apply it in a chord progression
6. recognize, aurally, and notate the chord progression, I-IV-V<sub>7</sub>-I
7. demonstrate knowledge of the principles of voice leading and harmonic motion
8. demonstrate knowledge of, and recognize visually and aurally, simple binary (two-part) form
9. describe the use of different timbres in the process of orchestration
10. describe the structure of, and recognize aurally, the blues scale
11. describe the structure of, and recognize aurally, the standard twelve-bar blues form.

## Application

*The student will:*

1. compose/create two 30-second soundscapes conveying contrasting emotions
2. create a one-bar motif for any of the melody, bass or percussion lines, and adapt that motif to reflect at least three different musical styles
3. notate the pentatonic scale, starting on any given note
4. compose an eight-bar pentatonic melody and orchestrate it in three parts—bass, melody and rhythmic harmony
5. ———
6. ———
7. ———
8. a. compose a simple binary piece of two, four-bar themes; e.g., statement and response  
b. harmonize the above, using the I, IV, and V<sub>7</sub> chords
9. orchestrate the binary piece previously created
10. notate a blues scale starting on C, F and G
11. compose and orchestrate a twelve-bar blues in three parts—bass, melody and rhythmic harmony.

notate a I-IV-V<sub>7</sub>-I chord progression in C major, using inversions to minimize harmonic motion



## Level 2

### Ear Training

*The student will:*

- recognize, aurally, the following intervals:
  - unison, perfect fourth, perfect fifth, octave (review)
  - major and minor seconds
  - major and minor thirds
  - major and minor sixths
  - major and minor sevenths
- recognize, aurally, major and minor triads
- listen to and notate a one-bar rhythm involving half, dotted half, quarter, dotted quarter, eighth and triplet eighth notes, and rests in  $\frac{4}{4}$  and  $\frac{3}{4}$  time
- listen to and notate a melodic passage of two bars in length, based upon the interval and time values required in Composition Level 1, and in the intervals, triads and rhythms indicated above.

### Cognition and Aural Recognition

*The student will:*

1. recognize and construct the II and VI chords in a major key
2. demonstrate knowledge of and aurally recognize the imperfect half cadence (I-V), plagal cadence (IV-I) and deceptive cadence (V<sub>7</sub>-VI)
3. develop an awareness of the concept of transposing instruments
4. describe the structure and aurally recognize simple canonic forms
5. describe the structure and aurally recognize simple ternary forms; e.g., ABA form.

### Application

*The student will:*

1. [not applicable]
2. create chord progressions incorporating imperfect, plagal and deceptive cadences, using minimal harmonic motion
3. identify those instruments that sound at concert pitch and those that require transposition
4. compose a short round
5. compose, harmonize in four parts, and orchestrate a piece in simple ternary form.

## **Composition Enrichment (Optional)**

### Composition Level 2 Enrichment Expectations

### Cognition and Aural Recognition

*The student will:*

1. identify all transposing instruments in the orchestra and explain the correct transposition for each.

### Application

*The student will:*

1. rewrite a short melody for a transposing instrument so it will sound at the pitch of the original melody.

### Level 3

#### Ear Training

*The student will:*

- recognize, aurally, all intervals within an octave, such as diminished and augmented fourths and fifths
- recognize, aurally, dominant seventh chords, diminished and augmented triads, and diminished seventh chords
- transcribe a two-bar rhythm involving half, dotted half, quarter, dotted quarter, eighth, dotted eighth, triplet eighth and sixteenth notes, and rests in  $\frac{4}{4}$  and  $\frac{3}{4}$  time
- transcribe a four-bar melodic passage, based upon the interval and time values indicated above.

#### Cognition and Aural Recognition

*The student will:*

1. demonstrate knowledge of and recognize the various nonchord tones used in music, such as passing tones, grace notes and turns
2. describe and construct dorian and lydian modes, beginning on notes C, D and F
3. demonstrate knowledge of, and recognize many of the ways in which, a melody can have variations, such as rhythmic, harmonic, pitch alteration, diminution, inversion and augmentation
4. demonstrate knowledge of and recognize the various components of song form, such as introduction, verse, chorus and bridge
5. recognize, aurally, and describe various extended ternary forms, such as minuet and trio, sonatina, sonata and sonata-allegro.

#### Application

*The student will:*

1. [not applicable]
2. create short (four–eight measure) melodies in both the dorian and lydian modes
3. a. create a short melody, and then create six variations on that melody  
b. compose a theme and variations using the material from 3. (a)  
c. harmonize and orchestrate the theme and variations composed in 3. (b)
4. create a song of at least two verses, with chorus, introduction and instrumental and/or vocal bridge. Lyrics may be original or derived from another source, keeping copyrights in mind
5. compose a piece in an extended ternary form.

## HISTORY OF WESTERN MUSIC—LEVELS 1, 2, 3

The historical perspective of any subject is integral to gaining a more complete understanding of the subject as a whole. By attaining an understanding of the historical evolution of music in the Western World, students grasp the concept that inspiration for new ideas comes from music that has already been created. This module focuses on the relationship between music history and Western history. By understanding the similarities and differences between the musical communities of the past and those of the present, students develop a better understanding of their own musical heritage.

Students enhance research skills by delving into the lives of composers and uncovering an interdisciplinary cross-section of world history that includes art, literature, science and socio-political ideas. Students also develop listening skills by becoming acquainted with the music of various time periods and composers. These skills increase their awareness of the great diversity and wealth of treasures that have been left to us by the masters of the past.

### SPECIFIC LEARNER EXPECTATIONS

#### Level 1

*The student will:*

- recognize that the history of Western music is part of a continuum that begins with ancient times and progresses through the Middle Ages, the Renaissance, the Baroque period, the Classic period, the Romantic period, and the twentieth century; and identify approximate dates of each style period
- identify major composers from each style period.

**Note:** Each style period may be recognized further through composers additional to those identified.

Based on a concurrent study of the elements and structures of music, as outlined in the Level 1 theory module, *the student will:*

- identify specified elements of music in recorded examples of Medieval music; i.e., Gregorian chant, music by Perotin, “Sumer is icumen in”
- identify specified elements of music in recorded examples of Renaissance music; i.e., music by Des Prez, Palestrina, Gabrieli
- identify specified elements of music in recorded examples of Baroque music; i.e., music by Vivaldi, Bach, Handel
- identify specified elements of music in recorded examples of Classic period music; i.e., music by Mozart, Haydn, Gluck
- identify specified elements of music in recorded examples of Romantic period music; i.e., music by Beethoven, Brahms, Chopin
- identify specified elements of music in recorded examples of twentieth century music; i.e., music by Bartok, Stravinsky, Ravel
- identify three significant world history events that correspond to each of the six musical periods
- identify music, aurally, according to style period.

## Level 2

*The student will:*

- review the dates of the Baroque, Classic and Romantic periods, realizing that there is considerable overlap among all musical style periods
- demonstrate an understanding of the characteristics of Baroque music
- experience aurally and differentiate among the styles and types of Baroque music, such as orchestral concertos, oratorios, passions, cantatas, operas, fugues and dance suites
- experience aurally and characterize the music of at least two of the following Baroque composers: Monteverdi, Bach, Handel
- demonstrate an understanding of the characteristics of Classical music
- experience aurally and describe the structure of the following Classical forms: sonata-allegro, theme and variations, rondo, and minuet and trio
- experience aurally and characterize the music of at least two of the following Classical composers: Haydn, Gluck, Mozart, Beethoven
- demonstrate an understanding of the characteristics of Romantic music
- experience aurally and differentiate among the styles and types of Romantic music, such as sonatas; symphonies; chamber music, such as string quartets and solo piano forms; art songs; lieder
- experience aurally and characterize the music of at least two of the following Romantic composers: Berlioz, Rossini, Tchaikovsky.

## Level 3

*The student will:*

- identify the characteristics of Renaissance music
- demonstrate an understanding of the different musical genres of the Renaissance period, such as the mass, motet, chanson, madrigal and canzona
- identify specified musical elements from recorded examples of the music of two or more of the following Renaissance composers: Dufay, Des Prez, Palestrina, Lassus, Monteverdi, Gabrieli, Byrd
- identify the musical characteristics from recorded examples of the music of at least three composers of different nationalities of the modern era: Debussy, Stravinsky, Schoenberg, Berg, Webern, Ives, Sibelius, Elgar, Joplin, Ravel, Hindemith, Walton, Copland, Prokofiev, Shostakovich, Varèse, Gershwin, Boulez, Cage, Stockhausen, Holst, Colgrass, Persichetti, Vaughan Williams, Bartok, Bernstein, Grainger
- paraphrase the life histories of at least one of the following composers: Debussy, Holst, Stravinsky, Ives, Ravel, Hindemith, Copland, Gershwin, Persichetti, Vaughan Williams, Bartok, Grainger.

## MUSIC AND TECHNOLOGY—LEVELS 1, 2, 3

The development of electronic technology over the last twenty years has had a great affect on the music world. Computers, synthesizers and other electronic equipment/hardware are viewed as new and effective instruments in the development of a comprehensive understanding of music, from the science of sound to its organization into musical compositions.

The Music and Technology module explores the use of electronic technology and its application to the fundamentals of music. The module is divided

into the following areas of study: Science of Sound, Synthesis, MIDI (music industry digital interface), Sound Reinforcement, Sequencing, Multitrack Recording, Related Computer Programs, Synchronization, Sampling, and Signal Processing.

The chart below shows the areas of study for the three levels. Specific learner expectations for Music and Technology—Levels 1, 2 and 3 follow the chart.

Level 1	Level 2	Level 3
SCIENCE OF SOUND basics, frequency, wave forms, harmonics		
SYNTHESIS analog/digital control, volume/pitch envelopes, controllers, wave forms	SYNTHESIS timbrel editing, filter, envelopes	
MIDI connections, modes, channelization	MIDI other MIDI messages, MIDI filters	
SOUND REINFORCEMENT cords, connectors, input transducers, mixers, amplifiers, speakers	SOUND REINFORCEMENT feedback, reverbatation resonance	
SEQUENCING real-time recording, quantizing, multiple tracks, multitimbrel use, loops	SEQUENCING editing	
MULTITRACK RECORDING punch-in/punch-out, “ping-ponging”, cue re-mix		
		RELATED COMPUTER PROGRAMS
		SYNCHRONIZATION click tracks, various sync formats
		SAMPLING placing, organizing, editing
		SIGNAL PROCESSING equalization (EQ), reverb, delay, etc.

## **SPECIFIC LEARNER EXPECTATIONS**

### **Level 1**

#### Science of Sound

*The student will:*

- demonstrate an understanding of how vibrations produce sound
- demonstrate an understanding of the following:
  - pitch–frequency
  - loudness–amplitude
  - timbre
- demonstrate an understanding of periodic wave form, and discuss those aspects of the wave form that define pitch, amplitude and timbre
- demonstrate a knowledge of the term frequency, and describe its relationship to pitch
- demonstrate a knowledge of the term harmonics, its relationship to fundamental pitch, and its effect on timbre and wave shape.

#### Synthesis

In order to develop an understanding of the process of electronically synthesizing musical sounds, *the student will:*

- summarize and be able to describe the concepts of analog and digital control in synthesizers
- demonstrate an understanding of and an ability to manipulate volume envelopes and low frequency oscillator (LFO) volume modulation
- demonstrate an understanding of and an ability to manipulate pitch envelopes and LFO pitch modulation
- demonstrate an understanding of and an ability to describe and manipulate the various types of controllers common to synthesizers, such as pitch wheels, LFO triggers and wheels, volume pedals, hold pedals, after touch
- demonstrate an understanding of and an ability to describe, combine and edit the following wave types: sine, sawtooth, triangle, square, pulse, pressure controlled microphone (PCM) samples.

#### MIDI

*The student will:*

- demonstrate an understanding of the four MIDI modes: poly omni on, poly omni off, mono omni on, mono omni off
- demonstrate the function of MIDI in, MIDI out, and MIDI thru
- summarize the concept, and demonstrate the function of MIDI channelization
- demonstrate the function of the master–slave relationship in a MIDI network of multiple keyboards
- explain the electronic concept of how MIDI reception converts numerical values back into musical values.

## Sound Reinforcement

*The student will:*

- demonstrate the function of power cords
- demonstrate the function of the following types of patch cords and connectors:
  - balanced/unbalanced
  - connectors—a variety of 1/4 inch phone jacks
  - high impedance/low impedance
  - shielded/unshielded
  - stereo/mono
- demonstrate the function of MIDI cords
- demonstrate the function of the following types of input transducers:
  - contact pick-ups
  - magnetic pick-ups
  - microphones
- demonstrate the operation of the following on a mixer:
  - inputs
    - Aux
    - insert
    - line
    - MIC
    - tape
  - controls
    - effects
    - EQ
    - pan
    - trim
  - sub-busses
    - effects
    - FLB
    - PGM
    - solo
  - outputs
    - effects
    - FLB
    - line
    - PGM
    - speaker (powered mixers only)
    - stereo
- demonstrate an understanding of the functions of pre-amplifiers, power amplifiers and integrated amplifiers
- demonstrate an understanding of the function of low-frequency drivers, high-frequency drivers, crossovers and full-range loudspeakers.

## Sequencing

*The student will:*

- understand and demonstrate sequences
- understand and demonstrate linear recording on one track in real time
- understand and demonstrate the process of quantizing
- understand and demonstrate the process of recording on multiple tracks with multiple timbres in real time
- understand and demonstrate the process of loop/cycle recording.

## Multitrack Recording

*The student will:*

- demonstrate an understanding of the overall process of multitrack recording
- operate a multitrack tape recorder, and perform the following operations:
  - record basic tracks, inputting via close direct miking, ambient miking and direct inputs, in synchronization with a click track
  - do punch-in and punch-out procedures
  - collapse (ping-pong) tracks
  - set up cue and monitor mixes
  - add effects
  - remix.

## Level 2

### Synthesis

*The student will:*

- demonstrate an understanding of timbre manipulation, through the use of the following filters:
  - high pass
  - low pass
  - band pass
- demonstrate an understanding of timbre change-over time, through the use of the filter envelope
- demonstrate an understanding of timbre change, by combining wave forms or modulating one wave form using another.

### MIDI

*The student will:*

- demonstrate how a MIDI program change will alter instrumentation in a sequence
- demonstrate an understanding of the various control changes, such as tempo and volume
- demonstrate an understanding that MIDI information flow is not infinite and that MIDI filters can remove certain kinds of information (after touch, etc.) in order to keep essential information flowing without significant time lag.

### Sound Reinforcement

*The student will:*

- demonstrate an understanding of the following phenomena as they apply to a live sound reinforcement situation:
  - reverberation
  - resonance
  - sympathetic vibration
  - feedback
  - distortion
- design, set up, connect and operate a live sound reinforcement system.

### Sequencing

*The student will:*

- demonstrate an understanding of the following sequencing processes:
  - correcting errors in pitch and time, through:
    - event editing
    - graphic editing
  - altering instrumental balance and volume through either event editing or graphic editing
  - transposition within a sequence
  - time shifting within a sequence
  - “cut and paste” in building a sequence.



### Level 3

#### Related Computer Programs

*The student will:*

- demonstrate an understanding of sequencing programs
- demonstrate an understanding of the sound editing process in editor–library programs
- demonstrate an understanding of the ability to save, store, organize and recall sounds in editor–library programs
- demonstrate an understanding of the ability to produce printed music through transcription/notation programs
- demonstrate an understanding of the ability to edit printed music through transcription/notation programs.

#### Synchronization

*The student will:*

- demonstrate an understanding of the usage of and be able to record a click track
- demonstrate the application of the following types of synchronization formats:
  - various pulse per quarter note (PPQ) formats
  - MIDI clock
  - frequency shift keying (FSK)
  - Society of Motion Picture and Television Engineers (SMPTE) time code
  - MIDI time code
- be able to synchronize all devices at hand.

#### Sampling

*The student will:*

- demonstrate an understanding of the operation of samplers
- perform basic sampling, such as placing the sample, organizing groups of samples and playing them back
- manage sampled data, such as saving and loading to and from available storage devices
- edit samples to the maximum capability of the equipment at hand, such as looping, tuning, truncating and editing other wave parameters
- understand the relationship between sample rate, sample length and sample memory.

#### Signal Processing and Effects

*The student will:*

- understand the use and demonstrate the operation of an equalizer
- understand the use and demonstrate the operation of the various types of reverberation effects that may be generated by the equipment at hand
- understand the use and demonstrate the operation of a delay unit
- understand the use and demonstrate the operation of a compression unit
- understand the use and demonstrate the operation of a limiter
- understand the use and demonstrate the operation of the following types of electronic effects:
  - chorus            – exciter            – noise gate            – tremolo
  - distortion        – flanger            – phaser                – vibrato.

## **WORLD MUSIC—LEVELS 1, 2, 3**

The World Music module is designed to increase the understanding and appreciation of the music of world cultures. The study of World Music develops a fuller understanding of the elements and structures that are common to all music. Students study a wide range of ethnic music and focus on the influences of the music of one culture upon another. An important component is the performance of and exposure to a broad range of musical styles from around the world.

For Level 1, the student studies a minimum of five cultures from the following:

- East Asian
- European
- Latin American
- Middle Eastern
- Native Canadian
- North American
- South Asian
- Sub-Saharan African.

In Level 2, the student focuses on African-American music while also studying the music from any three chosen cultures, such as:

- Afghani/Pakistani
- Australian Aboriginal
- Brazilian
- Cajun/Acadian
- English-Canadian
- French-Canadian
- Greek
- Icelandic
- Indonesian
- Native Canadian/Inuit
- Netherlander
- Polynesian
- Spanish
- Ukrainian.

In Level 3, the student studies, in depth, the ethnic music from any one chosen culture. It is recommended that at this level the student uses an independent research format, identifying specific research topics.

When making choices, the teacher may wish to encourage students to emphasize Canada's founding cultures, or those represented in the community or class.

## **SPECIFIC LEARNER EXPECTATIONS**

### **Level 1**

*The student will:*

- demonstrate an understanding of a broad definition of music as organized sound
- define ethnomusicology
- discuss the humanistic origins of the music of specific cultures
- identify and compare various styles of folk music and art music, from a specific recorded example
- describe, compare and contrast the following musical instrument categories:
  - aerophone
  - chordophone
  - electrophone
  - idiophone
  - membranophone
- identify an example of each of the musical instrument categories listed above
- explain the multicultural role that music plays in the community.

For each of five chosen cultures, *the student will*:

- identify specified musical elements in recorded examples
- discuss the function of timbre and texture in its music
- compare and contrast the formal structures of its music with that of the other cultures studied
- demonstrate an understanding of the geographic parameters
- demonstrate an understanding of its language(s), spiritual beliefs, history, government and natural environment
- categorize its most common musical instruments
- identify the way(s) the voice is used in its music
- recognize, aurally, and discuss common characteristics of its music
- identify and classify, aurally and visually, at least three common musical instruments
- perform one melodic or rhythmic mode found in a specific musical example
- identify a typical rhythmic pattern found in its music.

## Level 2

*The student will*:

- identify and describe the movement of Sub-Saharan African people, during the slave trade period, and the influence of their music in other world cultures
- identify the similarities and differences between at least four of the following types of music and Sub-Saharan African traditional folk music:
  - African Highlife
  - Blues
  - Calypso
  - Gospel
  - Jazz
  - Mento
  - Modern West African
  - Reggae
  - Rhythm and Blues
  - Rocksteady
  - Ska
- identify and define examples of acculturation for each of the styles chosen from the above list.

For each of three chosen cultures, *the student will*:

- identify specified musical elements in recorded examples
- discuss the function of timbre and texture in its music
- compare and contrast the formal structures of its music with that of the other cultures studied
- demonstrate an understanding of the geographic parameters
- demonstrate an understanding of its language(s), spiritual beliefs, history, government and natural environment
- categorize its most common musical instruments
- identify the way(s) the voice is used in its music
- recognize, aurally, and discuss common characteristics of its music
- identify and classify, aurally and visually, at least three common musical instruments
- perform one melodic or rhythmic mode found in a specific musical example
- identify a typical rhythmic pattern found in its music.

### Level 3

*The student will demonstrate an understanding of the music of one world culture, and:*

- outline the effects of geography, climate, population, language, spiritual beliefs, industry and government on its society and its artistic output
- identify the common characteristics of its ethnic music
- perform or play a recorded example of its ethnic music
- demonstrate an understanding of its most common musical instruments
- identify the way(s) the voice is used in its music
- describe and outline the characteristics of its music, using the fundamental elements and structures as identified in Level 3 theory component
- form a generalization of the musical influences of other bordering cultures
- identify the similarities and differences of the music forms and genres within the culture; e.g., work songs, ballads, children's songs, political songs, festival music, religious music
- identify the similarities and differences between the common characteristics of its music and that of another distant culture
- forecast the influence of its ethnic music on the popular music of North America
- assess the influence that gender, age and/or class has on its music
- describe the role that music plays in its society
- identify and assess the influence of electronic technology on its culture's music traditions
- identify the similarities and differences between its traditional folk music and its modern popular music
- identify the musical characteristics found in its national anthem that reflect its own culture and those characteristics that show the influence of other cultures.

## CAREERS IN MUSIC

A career in music provides students with the opportunity for lifelong employment with excellent opportunity for mobility and advancement. Music students are able to capitalize on their talents as performers, consumers and creators. Music is a basic commodity that takes on many styles and forms in our society. It will always be in demand.

This module is designed to familiarize students with the many possibilities that exist in the field of music in the working world. Both vocational and avocational possibilities are explored. In addition to researching professional career possibilities, students are encouraged to explore the various ways in which they are able to benefit from music as a life-enriching leisure activity. The career opportunities considered are classified generally into one of the following six major areas. The musician as:

- business person
- creator
- educator
- listener
- performer
- related music careers.

Within these categories are numerous professions for students to research in detail, and determine the training necessary to succeed in each. The actual amount of time spent researching each individual career will depend upon class structure, interest, available resources and teacher expertise. Students are expected to develop a general understanding of career classifications. It is also expected that more emphasis will be placed on

those careers proving to be most beneficial to the individuals in the class.

Music-related careers to be explored within this module are:

Accompanist  
Advertisement and Jingle Composer  
Arts Administrator  
Booking Agent  
Church Musician  
College or University Music Professor  
Composer  
Concert Soloist  
Conductor  
Elementary School Music Educator  
Freelance Musician—Classical and Club  
Instrument Repair Technician  
Military Musician  
Motion Picture Score Composer  
Music Adjudicator  
Music Commentator for Radio and Television  
Music Critic  
Music Education Administrator  
Music Librarian  
Music Instrument Manufacturer  
Music Publisher  
Music Retailer  
Music Software Developer  
Music Therapist  
Opera Singer  
Piano Tuner and Technician  
Popular Musician  
Private Music Instructor  
Secondary School Music Educator  
Symphony Musician  
Sound Engineer  
Studio Musician.

## SPECIFIC LEARNER EXPECTATIONS

*The student will:*

- demonstrate an understanding of current training required, salary ranges, job prospects and opportunities for advancement for at least seventeen music careers. Up to five of these careers may come from one area. Of the twelve remaining careers to be researched, at least one choice must be selected from each of the six major areas listed
- demonstrate an understanding of how the various careers affect lifestyle.

## **The Musician as a Business Person**

### Arts Administrator

*The student will:*

- demonstrate an awareness of the following:
  - financial management
  - function of governments in relation to the arts
  - marketing and promotion
  - music administration and programming
  - personnel management
  - public relations
  - volunteer coordination.

### Booking Agent

*The student will:*

- demonstrate an awareness of contractual negotiations, terms and riders, etc.
- demonstrate knowledge of such terms as commission, showcasing, trade paper, compensation, reimbursement, artist warranties, exclusivity, term, advisement.

### Instrument Repair Technician

*The student will:*

- understand the apprenticeship programs that are available
- demonstrate an awareness of modern technology in the trade
- identify the relationship between the business side and the performer/educator side of the profession.

### Music Instrument Manufacturer

*The student will:*

- identify processes in the music instrument manufacturing industry, such as producing, testing, promoting, selling.

### Music Publisher

*The student will:*

- identify the customers of a music publisher
- identify several marketing techniques for introducing new materials and/or products
- demonstrate awareness of the term copyright and its implications
- identify the relationship between the business side and the performer/educator side of the profession
- identify the main points contained in a songwriter royalty contract.

## Music Retailer

*The student will:*

- identify the relationship between the business side and the performer/educator side of the profession
- differentiate among “full line”, “institutional” and “combo” music stores, and give an example of each
- understand the variety of “speciality” music stores that exist and the consumers they target
- demonstrate an understanding of the term franchise and its implications
- identify the kinds of support provided to educators through such events as festivals, clinics, conferences
- gather information on local “instrument rental” programs
- demonstrate an understanding of the terms inventory and profit margin
- recognize the National Association of Musical Merchandisers (NAMM) organization and the services it provides.

## Piano Tuner and Technician

*The student will:*

- understand the process of piano tuning
- demonstrate knowledge of such terms as A440, tuning hammer, beats.

## **The Musician as a Creator**

### Advertisement and Jingle Composer

*The student will:*

- demonstrate an understanding of the classic “doughnut” form for commercial spots; i.e., front, bed, tag
- demonstrate knowledge of such terms as music house, jingle house, creative fee, voice-over.

### Composer

*The student will:*

- demonstrate knowledge of the terms commissioned work and copyright
- identify some of the moods that are created in various compositions, and discuss how they are created
- demonstrate knowledge of the term programmatic
- identify some major technologies that aid composers.

### Motion Picture Score Composer

*The student will:*

- demonstrate an awareness of the changes that have occurred in the motion picture field since its beginnings
- identify the various functions of music in films
- identify the various techniques used in synchronizing music to a film.

### Music Software Developer

*The student will:*

- demonstrate knowledge of such terms as licence agreement, upgrade, programming, computer languages.

### **The Musician as an Educator**

#### College or University Music Professor

*The student will:*

- differentiate among the various classifications of music educators
- convey, through presentation, a musical concept with which he or she is familiar
- demonstrate an awareness of such terms as theory, harmony, counterpoint, musicology
- demonstrate knowledge of such terms as professional, professional development, inservicing, scheduling, code of ethics, sabbatical, tenure.

#### Elementary School Music Educator

*The student will:*

- differentiate among the various classifications of music educators
- convey, through presentation, a musical concept with which he or she is familiar
- design an outline of the major musical activities that will go on throughout a school year
- identify the four groupings of orchestral instruments, and classify all of the common instruments
- demonstrate knowledge of such terms as solfeggio, Orff approach, choir, Kodaly method, Suzuki method, Dalcroze
- demonstrate an understanding of the term curriculum
- demonstrate knowledge of such terms as professional, professional development, inservicing, scheduling, code of ethics, sabbatical.

#### Music Education Administrator

*The student will:*

- demonstrate knowledge of such terms as inservice, curriculum, personnel, budget process, staff support.

#### Private Music Instructor

*The student will:*

- differentiate among the various classifications of private music instructors
- convey, through presentation, a musical knowledge, skill or concept with which he or she is familiar
- identify the purpose of examinations and music festivals.



## Secondary School Music Educator

*The student will:*

- differentiate among the various classifications of music educators
- convey, through presentation, a musical concept with which he or she is familiar
- demonstrate an understanding of the term curriculum
- design a basic outline of the school's annual performances and festivals
- demonstrate knowledge of such terms as professional, professional development, inservicing, scheduling, code of ethics, sabbatical.

## **The Musician as a Listener**

### Music Adjudicator

*The student will:*

- identify the elements of music upon which adjudicators base their judgments.

### Music Critic

*The student will:*

- identify the elements of music upon which music critics base their judgments
- demonstrate an awareness of the tasks of an arts editor and a stringer.

## **The Musician as a Performer**

### Accompanist

*The student will:*

- understand the variety of settings in which accompanists work
- demonstrate knowledge of such terms as festival, recital, audition.

### Church Musician

*The student will:*

- demonstrate knowledge of such terms as choir, handbell choir, organ, liturgy.

### Concert Soloist

*The student will:*

- demonstrate knowledge of such terms as technique, repertoire.

## Conductor

*The student will:*

- identify and demonstrate several methods of communication used by conductors
- demonstrate knowledge of such terms as score analysis, podium, baton.

## Freelance Musician—Classical and Club

*The student will:*

- differentiate the role of a freelance classical musician from that of a club musician
- understand the auditioning process
- demonstrate knowledge of such terms as doubling, union, self-employment, lounge, cruise line, nightclub, casuals, pickup band.

## Military Musician

*The student will:*

- identify the process through which musicians enter the military
- identify the variety of musical groups that are represented in the military
- demonstrate knowledge of such terms as discipline, enlistment, branch of service, basic training.

## Opera Singer

*The student will:*

- demonstrate knowledge of such terms as equity, audition, casting, stage manager, director, choreographer, designer, wardrobe, make-up artist, chorus.

## Popular Musician

*The student will:*

- understand the variety of settings in which pop musicians work
- demonstrate knowledge of such terms as demo tape, headline act, house band, back-up band, gig, royalties, residuals.

## Studio Musician

*The student will:*

- identify the variety of settings in which studio musicians can be found
- differentiate between such positions as contractor, leader, sideman
- demonstrate knowledge of such terms as copyist, orchestrator, doubling fees.

## Symphony Musician

*The student will:*

- differentiate the roles of concertmaster, assistant concertmaster, principal and section players
- understand the hiring/auditioning process for symphony musicians
- demonstrate knowledge of such terms as union scale, player's association, service, concert dress, overtime, repertoire, excerpts, dress rehearsal, technical rehearsal, royalties.

## **Related Music Careers**

### Music Commentator for Radio or Television

*The student will:*

- demonstrate an understanding of the role of the Canadian Radio-television and Telecommunications Commission (CRTC)
- identify several of the more abundant radio formats; e.g., middle of the road (MOR), country and western (CW)
- demonstrate knowledge of such terms as playlist, sweeps, charts
- demonstrate awareness of music video channels and their impact on society
- demonstrate knowledge of such terms and professions as VJ, DJ.

### Music Librarian

*The student will:*

- demonstrate an understanding of such terms as discography, Canadian Music Centre.

### Music Therapist

*The student will:*

- research and identify Canadian institutions offering music therapy diplomas and/or degrees.

### Sound Engineer

*The student will:*

- demonstrate an understanding of such terms as multitrack recording, ping-ponging, balance, fade, effects, mixing down
- understand the use of such equipment as microphones, booms, acoustic baffles, isolation booths, sound processing units
- demonstrate knowledge of the differences between analog and digital recording.

## **JAZZ APPRECIATION**

Jazz is indigenous to the North American continent and has now become a music that is created worldwide. Through a systematic study of the history of jazz, the student becomes aware of how the North American experience gave birth to a new and distinct musical art form. Through a study of jazz improvisation, the student develops additional avenues of self-expression and performance.

This module explores the various styles of jazz, including a study of its origins. Through critical listening and analysis the student explores the historical and stylistic periods of jazz, with an emphasis on researching, creating and performing jazz music.

## **SPECIFIC LEARNER EXPECTATIONS**

### **Elements and Roots of Jazz**

*The student will:*

- define and discuss the following basic elements and structures of jazz:
  - blues
  - form
  - improvisation
  - swing
- analyze the fusion of music and cultures that collided to give birth to the jazz idiom:
  - African music
  - African-American music in the historical past, to the 1990s
  - rural blues
  - pre-jazz brass bands, such as Buddy Bolden, Bunk Johnson
  - ragtime, with emphasis on Scott Joplin.

### Stylistic Categories

- *The student will* identify characteristics of the following stylistic categories, and identify aurally selected listening examples:
  - early jazz
  - blues
  - boogie woogie
  - swing
  - bebop
  - cool school
  - hard bop
  - free jazz
  - fusion.

## Early Jazz

*The student will identify the contributions of at least three of the following artists or groups:*

- Austin High Gang
- Bix Beiderbecke
- Jelly Roll Morton
- Louis Armstrong
- New Orleans Rhythm Kings
- Original Dixieland Jazz Band.

## Blues, Boogie, Early Big Bands

*The student will identify the contributions of one artist or group from each of the following categories:*

- Classic Blues
  - Ma Rainey
  - Bessie Smith
- Boogie Woogie
  - Fats Waller
- Early Big Bands
  - Duke Ellington
  - Fletcher Henderson.

## Swing Era

*The student will identify the contributions of at least three of the following artists or groups:*

- Count Basie
- Coleman Hawkins
- Major Big Bands
- Transitional Figures
  - Jimmy Blanton
  - Charlie Christian
  - Roy Eldridge
  - Lester Young.

## Bebop

*The student will identify the contributions of at least two of the following artists:*

- Dizzy Gillespie
- Charlie Parker
- Bud Powell.

## Cool School, Hard Bop, Post-bebop

*The student will identify the contributions of at least one artist or group from each of the following categories:*

- Cool School
  - Miles Davis
  - Stan Getz
  - Lee Konitz/Lennie Tristano
- Hard Bop
  - Art Blakey
  - Max Roach/Clifford Brown
  - Horace Silver
- Post-bebop (modal and soul)
  - Cannonball Adderly
  - John Coltrane
  - Miles Davis.

## **Free Jazz, Fusion and Beyond**

*The student will* summarize the contributions of, and identify aurally, compositions performed by a representative sample chosen from each of the following groups:

- Free Jazz
  - Ornette Coleman
  - John Coltrane
  - Cecil Taylor
- Fusion
  - Miles Davis
  - Herbie Hancock
  - Weather Report
- Current Trends
  - Dave Holland
  - Wynton Marsalis
  - David Murray
  - Steps Ahead.

## **Piano Stylists, Singers, Post-bebop**

*The student will* identify the contributions of at least two artists or groups from each of the following categories:

- Piano Stylists
  - Nat King Cole
  - Bill Evans
  - Thelonious Monk
  - Oscar Peterson
  - Art Tatum
- Solo Vocalists
  - Louis Armstrong
  - Tony Bennett
  - Betty Carter
  - Ella Fitzgerald
  - Jon Hendricks
  - Carmen McCrae
  - Jimmy Rushing
  - Frank Sinatra
  - Mel Torme
  - Sarah Vaughan
- Vocal Groups
  - Boswell Sisters
  - Lambert, Hendricks, Ross
  - Manhattan Transfer
  - Mills Brothers.

## **POPULAR MUSIC**

In order to better understand themselves and the world in which they live, it is vital for students to study art forms that are a reflection of their society. Popular music is often an indicator of young people's attitudes toward society and established social mores. The study of such music, including an examination of its historical, cultural and social perspectives, as well as its musical values, gives students a greater insight into the role of music in society, a critical understanding of all kinds of music, and a critical appreciation of the music they choose as consumers.

This module traces the development of popular music from its European and African roots to the present day. It examines the historical and cultural development of popular music with a focus on its influence on society. For the purpose of this module, popular music is defined as the music that students are listening to today. It may include music of any style or category regardless of its historical period. Popular music may be further delineated to include music that has developed concurrently with electronic technology and media; i.e., radio and television.

## **SPECIFIC LEARNER EXPECTATIONS**

*The student will:*

- demonstrate an understanding of critical listening skills as applied to recorded examples of popular music
- demonstrate a historical understanding of the development of popular music
- distinguish, aurally, among a broad range of popular music genres
- identify and analyze, through critical listening and/or other forms of study, four styles of popular music, with specific reference to musical elements and structures
- demonstrate an understanding of how popular music reflects and affects society through the exploration of historical perspectives, cultural responses, social implications, and its relationship to other aspects of living
- examine, discuss and evaluate aesthetic responses to popular music.