
MUSIC: **CHORAL**
 GENERAL
 INSTRUMENTAL

A. PROGRAM RATIONALE AND PHILOSOPHY

RATIONALE FOR FINE ARTS

The fine arts embrace music, art and drama 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 creator, a performer, a historian, a critic and a consumer. Throughout 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 products of the mind, the voice, the hand, and the body.

PHILOSOPHY FOR MUSIC EDUCATION

The systematic development of musical skills, knowledge and perception contributes to the total development of the individual.

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.

Listener, evaluator, 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.

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 and continue to encourage creative expression through performance, listening and composition.

B. GOALS AND OBJECTIVES

GOALS OF THE SECONDARY MUSIC PROGRAM

- To develop skills in listening, performing and using notational systems.
- To encourage students to strive for musical excellence, individually and as members of groups.
- To enable students to understand, evaluate and appreciate a variety of music.
- To provide experiences that will foster the development of self-expression, creativity and communication through music.
- To make students aware of the history of music and the implications of music in our society.

GOALS OF THE CHORAL MUSIC PROGRAM

The Choral Music Program will help students to develop competencies and to strive for excellence within the limits of their individual capabilities, in the following areas:

SINGING

To discover, develop and evaluate their talents and abilities relative to singing, and to establish and reinforce correct vocal techniques and skills.

READING

To interpret rhythm, melody, harmony, form and expression as they appear in musical notation through both cognitive and psychomotor responses.

LISTENING

To develop the ability to make aesthetic judgments based on critical listening and analysis of music.

CREATING

To develop an additional avenue of self-expression by composing, improvising and interpreting music.

VALUING

To become aware of the history of music and the implications of music in our society with respect to music careers, its avocational and leisure uses, and to grow in the appreciation, understanding, and enjoyment of music as a source of personal fulfillment.

PLAYING

To develop functional instrumental skills as an aid to individualized vocal practice.

GOALS OF THE GENERAL MUSIC PROGRAM

The General Music Program will help students to develop competencies and to strive for excellence within the limits of their individual capabilities, in the following areas:

SINGING/PLAYING

To explore and develop musical skills, using a wide variety of traditional and contemporary music.

LISTENING

To develop the ability to make aesthetic judgments based on critical listening and analysis of music.

CREATING

To learn how music is organized through improvising, arranging and composing for a personal musical experience.

VALUING

To make students aware of the implications of music in our society with respect to music careers; its avocational and leisure uses; and to grow in the appreciation, understanding and enjoyment of music as a source of personal fulfillment.

GOALS OF THE INSTRUMENTAL MUSIC PROGRAM

The Instrumental Music Program will help students to develop competencies and to strive for excellence within the limits of their individual capabilities, in the following areas:

PLAYING

To discover, develop and evaluate their talents and abilities relative to playing a musical instrument, and to establish and reinforce correct techniques and skills.

LISTENING

To develop the ability to make aesthetic judgments based on critical listening and analysis of music.

READING

To interpret rhythm, melody, harmony, form and expression as they appear in musical notation through both cognitive and psychomotor responses.

CREATING

To develop an additional avenue of self-expression by composing, improvising and interpreting music.

VALUING

To make students aware of the implications of music in our society with respect to music careers, its avocational and leisure uses, and to grow in the appreciation, understanding and enjoyment of music as a source of personal fulfillment.

A summary of the content of the Junior High Choral Music Program, the Junior High Instrumental Music Program and the Junior High General Music Program follows. For a description of specific objectives and learner outcomes, refer to the curriculum guide developed for each of the three programs.

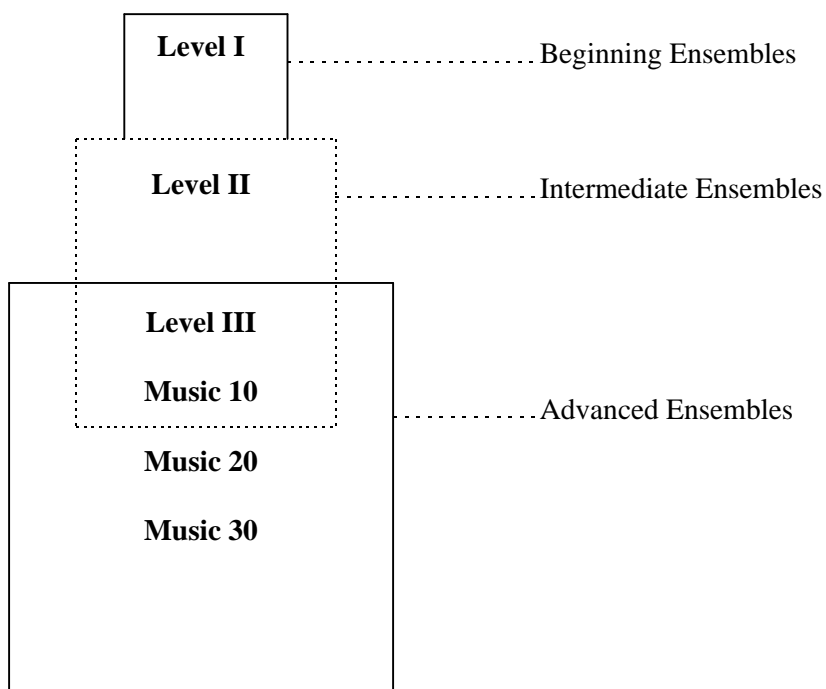
C. CONTENT

JUNIOR HIGH CHORAL MUSIC PROGRAM

The components of the Junior High Choral Music Program consist of vocal, aural, theoretical, interpretive and synthesis skills. These skills are divided into three levels. Levels I, II and III correspond to the first, second and third years of the program; typically Grades 7, 8 and 9. Designed as complementary courses (75 hours per year minimum), it is expected that Level III will be achieved by the end of three years in the program. This constitutes the expected competency entry level for Music 10.

It should be noted that the Junior High Choral Music Program goes much beyond the rehearsal of music for performance. It is intended to develop skills that will prepare students for the Senior High Choral Music Program.

SECONDARY MUSIC ORGANIZATIONAL CHART



CURRICULAR COMPONENTS OF THE JUNIOR HIGH CHORAL MUSIC PROGRAM

The goals of the Junior High Choral Music Program are achieved through the use of the following curricular components:

	VOCAL SKILLS	AURAL SKILLS		THEORETICAL SKILLS	INTERPRETIVE SKILLS	SYNTHESIS SKILLS
		EAR TRAINING	SIGHT SINGING			
SINGING	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		<input type="checkbox"/>	<input type="checkbox"/>
LISTENING	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>			<input type="checkbox"/>
READING	<input type="checkbox"/>		<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
CREATING				<input type="checkbox"/>	<input type="checkbox"/>	
VALUING	<input type="checkbox"/>					<input type="checkbox"/>
PLAYING				<input type="checkbox"/>		

Indicates areas of emphasis.

JUNIOR HIGH GENERAL MUSIC PROGRAM

The Junior High General Music Program consists of individual modules within a three-level program. Each module represents a minimum of 15 hours of classroom instruction. A minimum of three modules should be taught at each level. The curriculum is purposely flexible in order to meet the needs of teachers and students within a variety of facilities and school timetable structures.

Many of the modules are self-contained and may be used independently of other modules. Some could be taught concurrently with other modules, while others must be taught in sequence.

The modules concentrate on performance, elements/structure and perspective and are identified as most suitable for either Level I, II and/or III. These are suggested designations and teachers may use the modules in a variety of sequences dependent upon teacher ability and interest, student ability and interest, and constraints of facilities, equipment and time.

Modules concentrating on performance emphasize:

- limited sound production and manipulation
- performance concentration in areas not included in the choral or instrumental program (e.g., guitar, ukulele).

Modules concentrating on elements/structure emphasize:

- rudiments of music
- organization of the structural elements of music.

(NOTE: Teachers are strongly advised to include an elements/structure module in the early part of a course of study; the module may be accelerated if student background indicates a prior grasp of content.)

Modules concentrating on perspective emphasize:

- the role of music in our lives
- national and ethnic music
- historical/stylistic perspective.

The chart that follow provides assistance in making selections from the modules when designing a course of study.

MODULES OF THE JUNIOR HIGH GENERAL MUSIC PROGRAM

MODULES	AREAS OF CONCENTRATION TIME ALLOTMENT		
	PERFORMANCE	ELEMENTS/ STRUCTURE	PERSPECTIVE
LEVEL I			
The Beginnings of Rock Music			●
Black Music			●
Elements of Music (Introductory)		●	
Exploring Vocal Sounds	●		
Handbells (Introductory)	●		
Recorder (Introductory)	●		
Sources of Musical Sounds			●
Ukulele (Introductory)	●		
LEVEL II			
Careers in Music			●
Composing Music		●	
Elements of Music (Intermediate)		●	
Guitar and String Bass	●		
Handbells (Intermediate)	●		
Music of Canada			●
Music of Latin America			●
Musical Notation (Introductory)	●		
Recorder (Intermediate)	●		
Ukulele (Intermediate)	●		
Level III			
Artistic Expression			●
Electronic Music		●	
Elements of Music (Advanced)		●	●
Handbells (Advanced)	●		
Music of the Orient			●
Music of the United States			●
Musical Notation (Intermediate)		●	
Musical Theatre	●	●	
Program Music			●

JUNIOR HIGH INSTRUMENTAL MUSIC PROGRAM

The Junior High Instrumental Music Program is designed as a sequential and developmental approach to music instruction. Each level grows from those experiences previously presented. The program should be flexible, providing for several levels of student ability and achievement.

The Junior High Instrumental Music Program may consist of either a wind-percussion program or strings program.

The goals of the wind-percussion program are achieved through the development of aural skills, technical/theoretical skills, interpretive skills and synthesis skills. These skills are divided into three levels: Levels I, II and III correspond to the first, second and third years of the program; typically Grades 7, 8 and 9. Designed as complementary courses (75 hours per year minimum), it is expected that by the end of three years in the program, Level III will be achieved. This constitutes the expected competency entry level for Music 11 in senior high.

The strings program consists of aural-spatial skills, technical skills, theoretical skills, history of string development, and interpretive skills (musicianship). These components are divided into six levels.

It is expected that by the end of Level III, the students will have the necessary aural skills that will enable them to play with good tone and intonation, a technique that will give them sufficient versatility to interpret and apply the various bowing styles and scale patterns to the literature and a good basic understanding of the higher positions as well as a working knowledge of vibrato.

By the end of Level VI, all of the above mentioned skills should be at a much higher level of proficiency and understanding. It is also expected that the student will be able to perform more advanced techniques in Levels IV through VI.

CURRICULAR COMPONENTS OF THE JUNIOR HIGH INSTRUMENTAL MUSIC PROGRAM

The goals of the Junior High Instrumental Music Program are achieved through the use of the following curricular components:

	AURAL SKILLS	TECHNICAL/THEORETICAL SKILLS		INTERPRETIVE SKILLS	SYNTHESIS SKILLS
		TECHNICAL	THEORETICAL		
PLAYING	<input type="checkbox"/>	<input type="checkbox"/>		<input type="checkbox"/>	<input type="checkbox"/>
LISTENING	<input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>
READING	<input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>
CREATING			<input type="checkbox"/>	<input type="checkbox"/>	
VALUING	<input type="checkbox"/>				<input type="checkbox"/>

Implies emphasis in that particular area.

REQUIRED/ELECTIVE COMPONENTS

The required component encompasses the knowledge, skills and attitudes that all students in the program should be expected to acquire.

The elective component is designed to provide opportunities to adapt and enhance the required portion of the program to meet the diverse needs and capabilities of individual students. It encourages the adaptation of content, teaching strategies, instructional time, evaluation activities and learning resources to meet specific individual student and/or group needs. The

elective component provides for enrichment and for additional assistance to individual students as necessary.

The maximum time allotment for the elective component of the Junior High Music Program shall be 30 per cent of the instructional time.

The following list of strategies may be employed in order to address the elective component of the curriculum. These strategies are recognized as an integral part of a successful music program.

The Elective Component

ENRICHMENT

- | | | | | |
|--|--|--|--|--|
| <ul style="list-style-type: none">• Explore Required Concepts More Deeply | <ul style="list-style-type: none">• Explore Alternative Topics | <ul style="list-style-type: none">• Provide More Cognitively Demanding Activities | <ul style="list-style-type: none">• Have Students Define Their Own Issues | <ul style="list-style-type: none">• Encourage Cross-age Tutoring |
| <ul style="list-style-type: none">– repertoire– solos– small ensembles– research projects– master class– using recordings for extension and analysis of studied pieces– computer (theory, MIDI tutors)– guest artists | <ul style="list-style-type: none">– repertoire– sight reading– doubling parts– library research– jazz– orchestra– computer– keyboard– electronic music– avant-garde/aleatoric music | <ul style="list-style-type: none">– arranging/composing– improvising– researching– critiquing (records, performances, etc.) | <ul style="list-style-type: none">– project (research)– private lessons– concert attendance– videos | <ul style="list-style-type: none">– section leaders– small ensembles– student conductors– student demonstrators– peer coaching |

REMEDIATION

- **Enhance Self-Confidence**
 - repertoire
 - clinics
 - music field trips
 - concert tours
 - switch sections
 - solos
 - small ensembles
 - workshops
- **Provide Concrete Examples/Visual Aids**
 - listening exercises
 - videos
 - filmstrips/films
 - teacher demonstration
 - student demonstration
- **Use More Highly Structured Teaching Procedures**
 - alternative resource materials
 - études
 - vocalizing
 - eurythmics
- **Provide Less Cognitively Demanding Activities**
 - repertoire selection
 - instrument part assignment
 - review known repertoire
 - reduce tempo
- **Have Students Define Their Own Issues**
 - student set goals
- **Use Varied Modes of Communication**
 - visual/image (picture)/gesture (action)
 - aural
 - written
 - movement
- **Provide Feedback Loops**
 - peer evaluation
 - teacher evaluation
 - audio-recording analysis
 - video-recording analysis
- **Encourage Practice**
 - private practice
 - practice techniques
 - repetition