

BIG IDEAS

Individual and collective expression is rooted in history, culture, and community.

Growth as a musician requires perseverance, resilience, and reflection.

Music is a process that relies on the interplay of the senses.

Aesthetic experiences have the power to transform the way we think and feel.

Music offers unique ways of exploring our identity and sense of belonging.

Learning Standards

Curricular Competencies	Content
<p><i>Students are expected to be able to do the following:</i></p> <p>Explore and create</p> <ul style="list-style-type: none"> • Perform in large ensemble, small ensemble, and solo contexts • Express meaning, intent, and emotion through music • Improvise and take creative risks in music • Study and perform a variety of musical styles and genres • Explore a variety of contexts and their influences on musical works, including place and time • Develop and refine technical skills and expressive qualities • Explore music that reflects personal voice, story, and values <p>Reason and reflect</p> <ul style="list-style-type: none"> • Describe and analyze musicians' use of technique, technology, and environment in musical composition and performance, using musical language • Reflect on rehearsal and performance experiences and musical growth • Consider the function of their voice within the ensemble • Analyze styles of music to inform musical decisions 	<p><i>Students are expected to know the following:</i></p> <ul style="list-style-type: none"> • elements, principles, vocabulary, symbols, and theory of music • techniques specific to individual or families of instruments, including: <ul style="list-style-type: none"> – winds – percussion – keyboard – orchestral strings – guitar <p><i>Note: Students are only expected to know techniques related to their instrument(s) of choice.</i></p> • technical skills, strategies, and technologies • creative processes • movement, sound, image, and form • role of the performer, audience, and venue • traditional and contemporary First Peoples worldviews and cross-cultural perspectives, as communicated through music • history of a variety of musical genres • ethics of cultural appropriation and plagiarism

Learning Standards (continued)

Curricular Competencies	Content
<p>Communicate and document</p> <ul style="list-style-type: none"> • Document and share musical works and experiences in a variety of contexts • Receive and apply constructive feedback • Use discipline-specific language to communicate ideas • Contribute personal voice, cultural identity, and perspective in solo or ensemble musical study and performance • Demonstrate respect for self, others, and the audience • Use music to communicate and respond to social and global issues <p>Connect and expand</p> <ul style="list-style-type: none"> • Demonstrate personal and social responsibility associated with creating, performing, and responding to music • Make connections with others on a local, regional, and global scale through music • Use technical knowledge and contextual observation to make musical decisions • Demonstrate safe care, use, and maintenance of instruments and equipment • Practise appropriate self-care to prevent performance-related injury 	

Big Ideas – Elaborations

- **Aesthetic experiences:** emotional, cognitive, or sensory responses to works of art

Curricular Competencies – Elaborations

- **large ensemble:** ensemble in which many musicians perform the same part (e.g., concert band, concert choir, jazz band, string or symphony orchestra, guitar ensemble)
- **small ensemble:** ensemble in which musicians play alone or with only a few others, performing a particular part (e.g., rock band or similar contemporary genre, jazz combo, brass quintet, string quartet, chamber choir, vocal jazz ensemble)
- **Improvise:** spontaneously compose or embellish musical phrases, melodies, or excerpts; improvisation provides a means for high-level reasoning, creative thinking, and problem solving in a variety of ways
- **creative risks:** make an informed choice to do something where unexpected outcomes are acceptable and serve as learning opportunities
- **variety of contexts:** for example, personal, social, cultural, environmental, and historical contexts
- **place:** any environment, locality, or context with which people interact to learn, create memory, reflect on history, connect with culture, and establish identity. The connection between people and place is foundational to First Peoples perspectives on the world.
- **musical language:** vocabulary, terminology, and non-verbal methods of communication that convey meaning in music
- **Document:** through activities that help students reflect on their learning (e.g., drawing, painting, journaling, taking pictures, making video clips or audio-recordings, constructing new works, compiling a portfolio)
- **personal voice:** a style of expression that conveys an individual’s personality, perspective, or worldview
- **respond:** through activities ranging from reflection to action
- **maintenance:** the appropriate inspection, diagnosis, and basic repair of instruments and equipment
- **performance-related injury:** for example, repetitive stress injuries, vocal strain, other damage to oral and aural health

Content – Elaborations

- **elements, principles, vocabulary, symbols, and theory of music:** metre, duration, rhythm, dynamics, harmony, timbre, tonality, instrumentation, notation, pitch, texture, register, terms in Italian and other languages, expressive markings, abbreviations; methods, processes, and concepts used in creating and performing music

Content – Elaborations

- **winds:**
 - fingerings/slide positions, including alternate and trill fingering
 - intonation
 - articulation (e.g., tonguing, multiple tonguing)
 - ornamentation (e.g., trills, glissando, grace notes)
 - embouchure
 - breath control
 - tone quality (including vibrato)
 - use of mutes
- **percussion:**
 - stick, mallet, beater, and brush technique
 - hand-drumming technique
 - pitched percussion technique
 - articulation
 - fills, shots, tone quality, intonation
- **keyboard:**
 - articulation: techniques that use touch or pedals to alter the transitions between notes (e.g., staccato, legato, phrasing, use of pedals)
 - fingering and chording technique
 - chord voicing
 - comping technique: chords, rhythms, and patterns played to accompany an improvised solo or melody (e.g., ii-V-I)
 - keyboard instrumentation: keyboard alone or with bass and/or guitar
 - blend and balance: the use of relative volume and tonal techniques to highlight certain instruments or create a homogeneous timbre (e.g., accompaniment versus solo technique)
- **orchestral strings:**
 - left-hand technique (e.g., vibrato, double-stopping, triple-stopping, shifting)
 - finger pattern profiles
 - bowing technique (e.g., détaché, martelé, spiccato)
 - pizzicato
 - intonation
 - tone quality
 - harmonics

Content – Elaborations

- **guitar:**
 - chord playing (open and arpeggiated chords)
 - single note playing
 - picking, fingering, strumming, hand positions
 - articulation: techniques affecting transitions between notes (e.g., legato, staccato, slurs, damping, bends, hammer-ons)
 - intonation
 - tone quality: techniques that impact timbre or the overall sound of the instrument
 - voicings: the distribution or vertical arrangement of notes in a chord (e.g., rootless, R37, R73)
 - acoustic versus electric guitar technique
 - rhythm guitar patterns and accompaniment techniques
 - single-line melody reading, tablature, modes
- **creative processes:** the means by which an artistic work (in dance, drama, music, or visual arts) is made; includes multiple processes, such as exploration, selection, combination, refinement, reflection, and connection
- **history:** the influences across time of social, cultural, historical, political, and personal context on musical works; includes the influences of historical and contemporary societies on musical works
- **cultural appropriation:** use of a cultural motif, theme, “voice,” image, knowledge, story, song, or drama, shared without permission or without appropriate context or in a way that may misrepresent the real experience of the people from whose culture it is drawn