

# Course Profile

## **Music**

Grade 9  
Open

• *for teachers by teachers*

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## Unit #1: Performance in Music

**Time:** 75 Hours

### Unit Developers

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**Development Date:** April, 1999

### Unit Description

In this unit students will engage in activities that involve the performance of music. The unit will focus on concepts that include warming up, the building of technique, making artistic choices, listening, examining and understanding repertoire, and ensemble performance. Activities involving warm-up, technique, artistic choices and ensemble performance are intended to be ongoing throughout the duration of the course.

### Strands & Expectations:

**Strands:** Theory, Creation, Analysis

**Overall Expectations:** MCV.01X, 02X, 03X, 04X; MAV.02X, 03X; MTV.01X, 02X, 03X

**Specific Expectations:** MCI.01X, 02X, 03X, 04X, 05X, 06X, 07X, 08X, 09X, 10X, 12X, 13X; MC2.03X, 04X; MA1.01X, 03X, 04X, 06X; MA2.01X, 02X, 03X, 04X, 05X, 06X; MTL.01X, 02X, 03X, 04X, 05X, 06X, 07X, 09X, 10X, 11X, 12X, 16X

### Activity Titles (Time and Sequence)

Activity 1	Warming-Up For Tuning, Tone, and Internal Rhythm	10 min. per class
Activity 2	Building Technique	20 min. per class
Activity 3	Making Artistic Choices	10 min. per class
Activity 4	Listening For Performance Through Exemplars	200 min.
Activity 5	Examining and Understanding Repertoire	160 min
Activity 6	Ensemble Performance	35 min. per class

### Unit Planning Notes

The teaching of this unit requires a facility with enough space to accommodate large groups of students, secure storage space, instruments, chairs, music stands, stereo system, adequate lighting, metronome, an accurate tuning device, chalkboards, and resources consistent with the delivery of an instrumental or vocal music program (e.g. music folders, method books, supplementary resources on technique, and an appropriate part of each selection of music currently being rehearsed for performance or competency purposes).

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When this unit is being applied, Activities 1, 2, 3, and 6 are designed to be delivered throughout the duration of the course as a daily routine that focuses upon the development of tone quality, intonation, rhythm and pitch accuracy, articulation, and musicality. The consistent application of such a routine will enhance the student's ability to apply musicianship and artistic decision making into the creative process through performance skills.

Activity 4 is designed to be delivered in five 40 minute sessions to enrich performance skills from an analytical and aural perspective. Although Activity 5 is designed to be delivered in four 40 minute sessions to enrich performance skills from an analytical perspective, it describes a process that can be used on a continual basis, concurrent with the preparation of repertoire throughout the course.

### **Prior Knowledge Required**

Successful completion of Grade 8 music as prescribed by *The Ontario Curriculum, Grades 1 - 8, 1998*.

### **Teaching/Learning Strategies**

Strategies include: teacher-directed, student-centred, investigative, application of previously learned concepts to new situations, research, review, problem solving, collaborative learning, drill, modeling, expanded opportunity, and enrichment.

### **Assessment/Evaluation**

Strategies include: assessment of the development of cognitive and psychomotor skills, the affective domain, rubrics, portfolio, peer evaluation, self-evaluation, taped evaluation, reflective journal writing, formative assessment, and summative evaluation.

### **Resources** (from Bibliography)

1, 2, 3, 4, 5, 7, 8, 9, 10, 11,12, 13, 14,15, 17, 18, 19, 20, 21, 22, 23, 24, 28, 29, 31

### **Activity #1: Warming-Up for Tuning, Tone, and Internal Rhythm**

**Time:** 10 minutes per class for the duration of the course

#### **Description**

Through participating in carefully designed daily warm-up exercises, students will develop the skills necessary to play or sing with good posture, playing position, tone production, phonation, breath support, range, intonation, dynamic control, rhythm and pitch accuracy, blend and balance, articulation, vowel formation and internal rhythm. The development of these skills in isolation will facilitate the integration of these skills in the performance of musical repertoire.

#### **Strands and Expectations**

**Strands:** Theory, Creation, Analysis

#### **Overall Expectations:**

At the end of Grade 9, students will:

- play or sing technical exercise and diverse repertoire (including their own creations when appropriate) that reflect the theory expectations

- make artistic decisions that affect the stylistic accuracy of their playing or singing (e.g., articulation, phrasing, posture, dynamics, tone quality, intonation, rhythm, balance, blend)
- demonstrate an understanding of music literacy, at a level appropriate for the grade, using the creative process (perception, production and reflection)
- demonstrate the ability to listen attentively and with discernment to live and recorded music, using the stages of critical analysis (initial reaction, description, analysis, interpretation, and judgement)
- demonstrate the ability to read and understand music notation

**Specific Expectations:** MC1.01X, 03X, 04X, 06X, 07X, 08X, 09X, 10X; MA2.01X, 02X, 03X; MT1.01X, 03X, 05X, 06X, 07X, 10X

## Planning Notes

- using a wide variety of resources and approaches, the teacher teaches the concepts of posture, playing position, tone production, breath support, intonation, dynamic control, rhythm and pitch accuracy, blend and balance, articulation/diction/bowing.
- while they progress through the following exercises, teachers and students listen to, analyze, discuss, and correct their performance to ensure that the selected concepts are being correctly understood.
- the technical demands of these exercises should be increased as students demonstrate mastery of the expectations.

## Prior Knowledge Required

- embouchure formation, posture and playing position (where applicable)
- breath support (where applicable)
- aural concept of the characteristic tone, initiation and release of the tone
- knowledge of issues addressing safety in regard to proper breathing, embouchure development, and physical demands of playing an instrument or singing
- how instruments or voices are adjusted for tuning

## Teaching/Learning Strategies

1. Upon entering the music room, students immediately engage in pre-established routines.
2. The teacher or a student then leads the class in a series of exercises designed to develop the skills of posture, playing position, tone production, breath support, intonation, dynamic control, rhythm and pitch accuracy, blend and balance, and articulation/diction/bowing.
3. **Initial Tuning (for instrumentalists):** Using any available means, the teacher produces an accurate pitch which is most appropriate for tuning purposes (for at least 3 seconds in order to engage students' aural sensitivity). Students match the tuning pitch by singing or humming for approximately 5 seconds, or until the teacher is satisfied that students have internalized the tuning pitch.
4. Students tune their instruments to match the internalized tuning pitch. This procedure should be repeated for instruments which need to tune more than one note.

**Exercise 1:** Using a major scale that is most appropriate for tuning and warm-up purposes, students play or sing an exercise similar to the following example, designed to improve tuning and tone quality:



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While performing this exercise, students concentrate on tuning each note and on producing good tone. Each new section of the exercise must be articulated clearly and together (when participating with a group), while maintaining consistent tempo. (Students will achieve the best results if this exercise is performed with their eyes closed).

**Exercise 2:** Using a note that is suitable for tuning and warm-up purposes, students play or sing an exercise designed to build tone production, breath support, intonation, dynamic control, and pitch accuracy. For example: Students play or sing a sustained pitch for at least 10 seconds while performing a gradual change in dynamics from pianissimo to fortissimo and back to pianissimo.

**Exercise 3:** Using a major scale that is most appropriate for tuning and warm-up purposes, students perform an exercise similar to the following example, (for other examples see Resources) designed to improve tuning, tone quality, and internal rhythm:



Students continue the pattern adding an eighth note and rest to each repetition of the exercise up to 8 eighth notes and rests. While performing this exercise, students concentrate on tuning each note and playing or singing with good tone. Each new section of the exercise must be articulated clearly and together (when participating with a group), while maintaining consistent tempo. (Students will achieve the best results if this exercise is performed with their eyes closed).

## Assessment/Evaluation

1. Students track their progress using a checklist of the concepts being studied.
2. Students use the process of reflection and journal writing to evaluate their own progress, identifying areas of strength, and addressing areas in need of improvement. *The teacher is encouraged to provide a specific framework and/or questions for students to use to focus their writing. For example: "One thing I am thinking about after today's class is ..."; "Some areas I feel successful in are ...".*

**Resources** (see Bibliography)

1, 7, 8, 10, 15, 16, 18, 21, 22, 26

## Appendices

**Appendix A:** Tuning and Tone Quality Building Checklist

## Activity #2: Building Technique

**Time:** 20 minutes per class for the duration of the course

### Description

Through the playing or singing of carefully designed daily technical exercises, students will develop the skills necessary to build the technical aspects of musical performance. While specifically addressing the development of articulation, pitch and rhythm accuracy, improved technical speed,

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and expanded range, this activity also supports further development of good posture, playing position, tone production, breath support, intonation, dynamic control, and internal rhythm. The development of these skills in isolation will facilitate the integration of these skills in the performance of musical repertoire.

## Strands and Expectations

**Strands:** Creation, Analysis, Theory

**Overall Expectations:** MCV.01X, 02X, 04X; MAV.02X; MTV.01X, 02X

**Specific Expectations:** MC1.02X, 04X, 05X, 07X, 08X, 09X; MA1.06X; MA2.01X, 02X, 03X; MT1.01X, 03X, 04X

## Planning Notes

- using varied approaches and selected resources (scale cycle sheets, method books, fingering charts, vocalizes, etc.) the teacher illustrates the concepts of scales and arpeggios as they are applied to repertoire.
- while they progress through the following exercises, teachers and students listen to, analyze, discuss, and correct their performances to ensure that the selected concepts are being correctly understood.
- provide blank manuscript sheets for the purpose of notating scale cycles.
- the technical demands of these exercises should be increased as students demonstrate mastery of the expectations.

## Prior Knowledge Required

- embouchure formation, posture and playing position (where applicable)
- breath support
- aural concept of the characteristic tone
- initiation and release of the tone
- articulation
- concepts of ascending and descending note movement
- the difference between written and sounding pitches (for transposing instruments)
- basic understanding of music notation

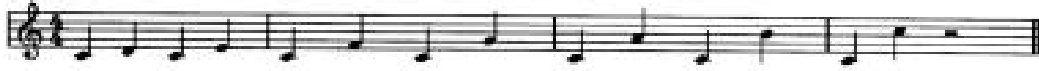
## Teaching/Learning Strategies

1. Once students have completed a guided warm-up activity, the teacher leads the class in a series of exercises designed to develop technical skills. Exercises 1, 2, and 3 are repeated throughout the course systematically introducing major and minor keys (suggested up to 4 sharps and 4 flats).

**Exercise 1:** Using whole notes in a major key that is most appropriate for the initial development of technical skill (i.e. Concert B flat for band, C or D for strings, E for guitar, etc.), students notate scales and arpeggios in an established scale cycle. This cycle can be prescribed by the teacher, in an order similar to the following example: Major, Major Arpeggio, Relative Harmonic Minor, Relative Melodic Minor (Natural Minor optional), Relative Minor Arpeggio, Major Chromatic scale. The teacher prescribes the range to be covered by each instrument, bearing in mind issues of safety, and pedagogical issues of embouchure development, consideration for changing voices, fingering, and limitations of instruments.

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- Having completed the above exercise, students spend a few minutes individually playing and refining their notation.

**Exercise 2:** Using the major scale from Exercise 1, the teacher checks the students' work with an exercise similar to the following example (for other examples see Resources):



This exercise also addresses skill development in the areas of breath support, pitch accuracy, tone production, intonation, and the concept of intervals within a major scale (i.e. P1, +2, +3, P4, P5, +6, +7, P8).

**Exercise 3:** The teacher or a student leads the class through the playing of the scale cycle. While playing this exercise, the students concentrate on pitch accuracy, articulation/diction/bowing, tuning, and playing with good tone quality, while maintaining consistent tempo. The effectiveness of this exercise is enhanced with the use of varied tempos, articulations, dynamics, rhythms, meters, and note values (i.e. sixteenth through whole notes and rests, including dotted values, simple and compound meters 4/4, 3/4, 2/4, and 6/8). A suggested ideal tempo to achieve best results of technical speed is to play scales in eighth notes at a metronome marking of quarter note equals 120.

2. Using the same key signature from Exercise 1 the teacher or student leads continued drill and study for the development of technical skill to be selected from a class method book.

## Assessment/Evaluation

1. Students use a practice record sheet to record time spent practicing technical exercises.
2. Formal assessment using a variety of modes (e.g. peer evaluation, self-evaluation, rubrics).
3. Students will perform regular tests to evaluate achievement.

**Resources** (see Bibliography)

1, 4, 9, 11, 14, 15, 19, 20, 23, 24, 28, 29 and blank Scale Cycle sheets, selected class method book(s)

## Appendices

**Appendix B:** Rubric for Assessing Progress

## Activity #3: Making Artistic Choices

**Time:** 10 minutes per class for the duration of the course

### Description

Through practicing the creativity with existing melodic and harmonic material, students will develop the skills necessary to make the artistic choices essential in order to experience an aesthetically rich sense of satisfaction while performing musical repertoire. This activity is designed to enhance students' ability to make artistic decisions regarding dynamics, balance and blend, articulation, stylistic accuracy, and the understanding of musical structure. The development of these skills in

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isolation will facilitate the integration of these skills in the performance of musical repertoire and all music making processes.

## Strands and Expectations

**Strands:** Theory, Creation, Analysis

**Overall Expectations:** MCV.01X, .02X, .04X; MAV.02X, .03X; MTV.01X, .02X, .03X

**Specific Expectations:** MC1.01X, 02X, 03X, 04X, 05X, 06X, 07X, 08X, 09X, 10X, 12X, 13X; MC2.03X, 04X; MA1.04X; MT1.02X, 06X, 07X 09X, 10X

## Planning Notes

- using varied approaches and selected resources (unison melodies, chorales, repertoire), the teacher illustrates the concepts of dynamics, balance and blend, articulation, stylistic accuracy, and the understanding of musical structure.
- while progressing through the following exercises, teachers and students listen to, analyze, discuss, and correct their performances to ensure that the selected concepts are being correctly understood.
- the technical demands of these exercises should be increased as students demonstrate mastery of the expectations.

## Prior Knowledge Required

- embouchure formation, posture and playing position (where applicable)
- breath support
- aural concept of the characteristic tone
- initiation and release of the tone
- articulation
- concepts of ascending and descending note movement
- ability to read simple music notation

## Teaching/Learning Strategies

1. Once students have completed guided warm up activities and technical drills, the teacher will lead the class in a series of exercises designed to develop balance and blend within an ensemble, while exploring artistic choices. There is a variety of teaching/learning strategies that will enable students to make artistic choices. The exercises below are one such method. *Note: Once the following exercises are treated in isolation a number of times, Exercise 3 may be all that is necessary for the remainder of the course.*

**Exercise 1:** Using an existing unison melodic line (at least sixteen bars), the teacher leads the class through a variety of different interpretations effected through the manipulation of dynamics, tempo, and articulation. Students should be encouraged to suggest and demonstrate where and how the changes should be made.

- The class performs the melody several times, incorporating the artistic choices suggested.
- Repeat this exercise several times until musical possibilities are exhausted.

**Exercise 2:** Using an existing chorale of more than 2 parts, the teacher leads the class through the same procedures outlined in Exercise 1. While demonstrating the effectiveness of student choices, the teacher is encouraged to illustrate the difference in character between melody, bassline, and accompaniment parts. The teacher is also encouraged to illustrate how

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melody, bassline, and accompaniment parts combine to establish the balance and blend within an ensemble.

**Exercise 3:** Using an appropriate section of repertoire being studied by the class, the teacher leads the class through the same procedures outlined in Exercises 1 and 2. While demonstrating the effectiveness of student choices, the teacher is encouraged to illustrate the connection between artistic decisions and prescribed markings of the composer. The teacher is also encouraged to illustrate that the artistic choices of a musician are often made within established parameters that define that piece's stylistic and historical context.

### **Assessment/Evaluation**

1. Students will assess their understanding by applying the quality of their performances to a rubric which is posted in the classroom.
2. Students will use their journals to reflect upon their ability to demonstrate level of understanding.
3. Students will use their journals to reflect upon their ability to achieve the tasks set out by the exercises.

### **Resources** (see Bibliography)

3, 4, 5, 8, 11, 13, 17, 18, 20, 23, 24, 29, 31 and selected class method book(s), melodic material, material which includes harmony, and repertoire.

### **Appendices**

**Appendix C:** Rubric to Assess Student Ability to Make Creative Choices

### **Activity #4: Listening For Performance Through Exemplars**

**Time:** 200 minutes

#### **Description**

Through active and attentive listening, students will use the stages of critical analysis (initial reaction, description, analysis, interpretation, judgement) to improve their individual performances within an ensemble. This activity is designed to enhance the student's ability to make artistic decisions regarding dynamics, balance and blend, articulation, stylistic accuracy, and the understanding of musical structure. The development of these skills in isolation will facilitate the integration of these skills in the performance of musical repertoire. Although this activity describes a process that can be used on a continual basis, it is intended to provide a formalized and detailed study of repertoire being prepared.

#### **Strands and Expectations**

**Strands:** Theory, Creation, Analysis

**Overall Expectations:** MCV.02X, 03X, 04X; MAV.02X, 03X; MTV.01X

**Specific Expectations:** MA1.01X, 03X, 04X; MA2.02X; MT1.02X, 06X, 07X, 10X, 11X, 12X

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## Planning Notes

- using varied approaches and selected resources (stereo system, professional recordings, ensemble repertoire) students will participate in a guided listening exercise that is designed to improve the quality of their own performances and their ability to discuss music in musical terms.

## Prior Knowledge Required

- some familiarity with repertoire studied in class
- some familiarity with the elements of music

## Teaching/Learning Strategies

Using 5 examples of repertoire being studied by the class, complete the following exercises in one 40 minute session for each piece.

- Students listen to two or three professional recordings of a piece being studied by the class. In cases where such recordings do not exist, substitute professional recordings of similar pieces.
- Through class discussion, students compare and contrast the recorded examples (initial reaction, description, analysis, interpretation, and judgement).
- Through class discussion, students then compare and contrast their own performances with the recorded examples. Through listening with discernment, students develop strategies to improve their own performances of the work.
- When articulating their responses, students are encouraged to use the elements of music (rhythm, melody, timbre, dynamics, harmony, texture and form).
- When articulating their responses, students are encouraged to discuss the use of dynamics, balance and blend, articulation, stylistic accuracy, and the understanding of musical structure.
- When articulating their responses, students are encouraged to use musical terms related to dynamics, change in dynamics, tempo, and change in tempo (i.e., andante, allegro, ritardando, pianissimo, forte, crescendo, etc.)
- When articulating their responses, students are encouraged to describe how form and the repetition and contrast of musical elements are used to organize sound (phrase structure, motif, theme, imitation, etc.)

## Assessment/Evaluation

1. Students will submit a written critique and an outline of self-improvement strategies.

## Resources (see Bibliography)

3, 4, 13, 19, 20, 21, 22 and selected professional recordings, repertoire

## Appendices

**Appendix D:** Listening For Performance Through Exemplars: Sample Outline for Written Assignment

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## Activity #5: Examining and Understanding Repertoire

**Time:** 160 minutes

### Description

Through basic score analysis, students will use the stages of critical analysis (initial reaction, description, analysis, interpretation, and judgement) to improve their individual performances within an ensemble. This activity is designed to enhance the students' ability to make artistic decisions regarding dynamics, balance and blend, articulation, stylistic accuracy, and the understanding of musical structure. The development of these skills in isolation will facilitate the integration of these skills in the performance of musical repertoire.

### Strands and Expectations

**Strands:** Theory, Creation, Analysis

#### Overall Expectations:

At the end of Grade 9, students will:

- make artistic decisions that affect the stylistic accuracy of their playing or singing (e.g., articulation, phrasing, posture, dynamics, tone quality, intonation, rhythm, balance, blend)
- demonstrate an understanding of music literacy, at a level appropriate for the grade, using the creative process (perception, production, and reflection).
- identify and define, in simple terms, the elements of music (i.e., rhythm, melody, timbre, dynamics, harmony, texture and form)
- demonstrate the ability to read and understand music notation

**Specific Expectations:** MA1.03X; MA2.05X, 06X; MT1.01X, 02X, 03X, 06X, 07X, 11X, 12X

### Planning Notes

- Using varied approaches and full scores, students participate in a guided analysis exercise that is designed to improve the quality of their own performances and their ability to discuss music in musical terms.

### Prior Knowledge Required

- some familiarity with repertoire studied in class
- some familiarity with the elements of music

### Teaching/Learning Strategies

1. Using full scores from 5 examples of repertoire being studied by the class, complete the following exercises in four 40 minute sessions.
  - In the first session, students split up into groups of no less than three. Each group studies the full score of a piece that is being played by the class. The teacher instructs the students to identify the formal sections, melodic material, and phrase structure within the piece. Students will record their findings.

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- In the second session, each group identifies the bass lines and accompaniment material within the piece. Students will also identify the common rhythmic features and special markings (dynamics, tempo, performance directions, etc.). Students will record their findings.
  - In the third session, groups prepare to report their findings and respond to the following:
    - What makes this piece interesting? (3 to 5 features)
    - What will the class learn by performing this piece? (3 to 5 concepts)
    - Identify the artistic decisions that would maximize the effect of the piece. (3 to 5 decisions)
    - How would an audience react to hearing this piece played well and why?
  - In the fourth session, each group will deliver a five minute presentation in which they will report their findings to, and share their answers with the rest of the class.

## Assessment/Evaluation

1. Assessment of the five minute presentation. Teachers are encouraged to use Appendix E to design teacher, peer and self assessment tools for this presentation.

## Resources (see Bibliography)

2, 3, 4, 5, 7, 13, 20, 21, 22, 31 and full scores of selected repertoire

## Appendices

**Appendix E:** Examining and Understanding Repertoire: Sample Outline for Group Presentation

## Activity #6: Ensemble Performance

**Time:** 35 minutes per class

### Description

This activity is designed to apply the knowledge and skills learned concurrently to selected repertoire.

### Strands and Expectations

**Strands:** Theory, Creation, Analysis

**Overall Expectations:** MCV.01X, 02X, 04X; MAV.02X, 03X; MTV.01X, 02X

**Specific Expectations:** MC1.01X, 02X, 03X, 04X, 05X, 06X, 07X, 08X, 09X, 10X, 12X, 13X; MC2.03X, 04X; MA1.01X; MA2.02X, 03X, 04X, 05X, 06X; MT1.01X, 02X, 03X, 06X, 07X, 10X, 11X, 12X, 16X

### Planning Notes

- Using varied approaches and selected repertoire, the teacher leads the rehearsal of the performance ensemble.
- Prior to introducing this activity, the teacher can enhance the student's musical experience through the careful selection of repertoire. Careful preparation of that repertoire will enhance the teacher's ability to deliver effective and musical instruction.

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## Prior Knowledge Required

- embouchure formation, posture and playing position (where applicable)
- breath support
- aural concept of the characteristic tone
- initiation and release of the tone
- articulation
- familiarity with music notation
- aural concept and understanding of intonation, good tone production, balance and blend

## Teaching/Learning Strategies

Once students have completed guided warm-up activities, technical drills, and artistic decision-making exercises, the teacher or a student will lead the class in the study and performance of selected repertoire.

- The teacher selects repertoire that meets the following criteria:
  - addresses the initial and potential skill level of participating students
  - promotes the development of performance skills (tone quality, articulation, dynamic control, rhythmic and pitch accuracy, technical facility, balance and blend, phrasing)
  - creates opportunities for the making of artistic choices
  - accommodates different time signatures (4/4, 3/4, 2/4, 6/8), styles, forms, periods, and cultures
- While studying and performing the repertoire selected, students demonstrate good tone quality, intonation, proper articulation, dynamic control, rhythmic and pitch accuracy, technical facility, and phrasing, while always maintaining good balance and blend. If students experience difficulty mastering any of the skills necessary to perform the piece to their highest potential, the teacher assists in solving problems, encouraging students to identify how they can improve areas of difficulty.
- The teacher/class is encouraged to identify specific areas of difficulty, offer suggestions for improvement, and allow students the opportunity to experience success by correcting problems.
- The teacher/class is encouraged to isolate appropriate sections of the piece in order to allow students the opportunity to apply creative choices. (see Activity #3)
- The above procedures should be repeated until the group can play the piece(s) to completion, demonstrating the best possible execution of skills and development.
- Once a number of pieces from selected repertoire has been rehearsed and refined to the ensemble's highest potential, students and teachers are encouraged to organize a formal concert. Such a concert provides motivation to achieve mastery of unit objectives.

## Assessment/Evaluation

1. Students use a practice record sheet to record time spent practising their parts.
2. Formal assessment using a variety of modes (e.g. peer evaluation, self-evaluation, rubrics).
3. Students will perform regular tests to evaluate achievement.
4. Students use the process of reflection and journal writing to evaluate their own progress, identify areas of strength, and address areas in need of improvement. *The teacher is encouraged to provide a specific framework and/or questions for students to use to focus their writing.*
5. Students will provide an analog recording of their performance.
6. Students will submit a written review of their performance.

## Resources (see Bibliography)

2, 3, 4, 5, 7, 8, 11, 13, 15, 17, 18, 20, 21, 22, 31 and selected repertoire

**Achievement Chart - Grade 9  
Performance in Music**

Categories	50-59% (Level 1)	60-69% (Level 2)	70-79% (Level 3)	80-100% (Level 4)
<b>Theory (Knowledge/ Understanding)</b>	<b>The student will demonstrate the ability to read and understand music notation.</b>			
knowledge of basic indicators of pitch and duration	demonstrates limited knowledge of basic indicators of pitch and duration	demonstrates some knowledge of basic indicators of pitch and duration	demonstrates considerable knowledge of basic indicators of pitch and duration	demonstrates thorough knowledge of basic indicators of pitch and duration
understanding of indicators of speed, changes of speed, dynamics, changes of dynamics	demonstrates limited understanding of indicators of speed, changes of speed, dynamics and changes of dynamics	demonstrates some understanding of indicators of speed, changes of speed, dynamics and changes of dynamics	demonstrates considerable understanding of indicators of speed, changes of speed, dynamics and changes of dynamics	demonstrates thorough and insightful understanding of indicators of speed, changes of speed, dynamics and changes of dynamics
understanding of phrasing and musical structure	demonstrates little understanding of phrasing and musical structure	demonstrates some understanding of phrasing and musical structure	demonstrates considerable understanding of phrasing and musical structure	demonstrates thorough and insightful understanding of phrasing and musical structure

Categories	50-59% (Level 1)	60-69% (Level 2)	70-79% (Level 3)	80-100% (Level 4)
<b>Thinking/Inquiry</b>	<b>The student will demonstrate the ability to listen attentively and with discernment to live and recorded music, using the stages of critical analysis and by making effective use of analog and digital technology in music applications.</b>			
critical analysis (their own and peers' performances)	uses critical analysis with limited clarity and effectiveness	uses critical analysis with moderate clarity and effectiveness	uses critical analysis with considerable clarity and effectiveness	uses critical analysis with a high degree of clarity and effectiveness
creative and thinking skills (strengths, needs, self improvement)	uses creative thinking skills with limited effectiveness	uses creative thinking skills with moderate effectiveness	uses creative thinking skills with considerable effectiveness	uses creative thinking skills with a high degree of effectiveness
making connections (between their own performance and the quality and impact of a variety of live and/or recorded performances)	makes connections with limited effectiveness	makes connections with moderate effectiveness	makes connections with considerable effectiveness	makes connections with a high degree of effectiveness

Categories	50-59% (Level 1)	60-69% (Level 2)	70-79% (Level 3)	80-100% (Level 4)
<b>Communication</b>	<b>The student will play or sing technical exercises and diverse repertoire, demonstrating an understanding of music literacy.</b>			
communication and expression of ideas for different audiences/purposes	communicated and expression of ideas for different audiences/purposes with limited clarity	communicated and expression of ideas for different audiences/purposes with moderate clarity	communicated and expression of ideas for different audiences/purposes with considerable clarity	communicated and expression of ideas for different audiences/purposes with a high degree of clarity
use of artistic language and symbols (notation, stylistic markings, indicators of tempo and dynamics)	uses artistic language and symbols with limited accuracy and effectiveness	uses artistic language and symbols with some accuracy and effectiveness	uses artistic language and symbols with considerable accuracy and effectiveness	uses artistic language and symbols with full accuracy and effectiveness
use of forms of communication (adherence to stylistic parameters of repertoire being performed)	demonstrates limited command of the use of forms of communication	demonstrates moderate command of the use of forms of communication	demonstrates considerable command of the use of forms of communication	demonstrates full command of the use of forms of communication

Categories	50-59% (Level 1)	60-69% (Level 2)	70-79% (Level 3)	80-100% (Level 4)
<b>Creation Application</b>	<b>The student will play or sing technical exercises and diverse repertoire, making artistic decisions that affect stylistic accuracy, demonstrating an understanding of music literacy.</b>			
application of knowledge and skills in familiar context through playing technique (tone quality, intonation, rhythm and pitch accuracy, articulation)	uses knowledge and skills in familiar contexts with limited effectiveness	uses knowledge and skills in familiar contexts with moderate effectiveness	uses knowledge and skills in familiar contexts with considerable effectiveness	uses knowledge and skills in familiar contexts with a high degree of effectiveness
transfer of knowledge and concepts to new contexts (musicality, phrasing, dynamics, consistency of tempo)	transfers knowledge and skills to new compositions with limited effectiveness	transfers knowledge and skills to new compositions with moderate effectiveness	transfers knowledge and skills to new compositions with considerable effectiveness	transfers knowledge and skills to new compositions with a high degree of effectiveness
use of equipment, materials, and technology (instruments and recording devices)	uses equipment, materials, and technology safely and correctly only with supervision	uses equipment, materials, and technology safely and correctly with some supervision	uses equipment, materials, and technology safely and correctly	demonstrates and promotes the safe use of equipment, materials, and technology
application of the creative process through performance skills (balance, blend, creative and artistic decisions in individual and group situations)	uses the application of the creative process through performance skills with limited effectiveness	uses the application of the creative process through performance skills with some effectiveness	uses the application of the creative process through performance skills with considerable effectiveness	uses the application of the creative process through performance skills with a high degree of effectiveness

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## Unit #5: Composing and Arranging through Performance

**Time:** 11 hours

### Unit Developers

Mark Girard, Upper Canada DSB  
Jill Pensa, Upper Canada DSB  
John Love, Toronto DSB

**Development Date:** April, 1999

### Unit Description

In this unit, students will examine and apply the knowledge and skills used to compose and arrange music. All activities include the application of the skills and knowledge to performance. Students will identify and define the elements of music so that they can manipulate the elements to create music. Students will focus on rhythm and melody as the primary concepts of composing and arranging. Students will examine transposition and how it applies to instrumental and vocal music. Improvisation with the blues scale, as well as concepts involved with digital and analog recording, are also examined.

### Strands & Expectations:

**Strands:** Theory, Creation, Analysis

**Overall Expectations:** MCV.01X, 02X, 03X, 04X; MAV.02X, 03X; MTV.01X, 02X, 04X

**Specific Expectations:** MCI.01X, 02X, 03X, 04X, 05X, 06X, 07X, 08X, 09X, 10X, 12X, 13X; MC2.03X, 04X; MA1.03X, 04X, 06X; MA2.01X, 02X, 03X, 04X, 05X, 06X; MT1.01X, 02X, 03X, 04X, 05X, 06X, 07X

### Activity Titles (Time and Sequence)

Activity 1	Creating Using a Variety of Sound Sources	120 minutes
Activity 2	Composing Using Rhythm	60 minutes
Activity 3	Melodies in Different Forms	60 minutes
Activity 4	Composing Melodies	60 minutes
Activity 5	Transposition	60 minutes
Activity 6	Improvisation With The Blues Scale	180 minutes
Activity 7	Arranging	60 minutes
Activity 8	Recording	60 minutes

### Unit Planning Notes

The basic equipment and accessories common to a high school music room are required.

### Prior Knowledge Required

This unit is intended to be taught late in the school year, therefore, the prior learning includes reading and performing music, an understanding of major scales, and familiarity with the elements of music.

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## Teaching/Learning Strategies

Students will have opportunities to work individually, and in small groups, as well as with partners in order to critique each other's work.

## Assessment/Evaluation

Students will frequently answer questions and reflect in their journals for self-assessment. Some activities may be assessed by using a check list or a rubric. The final culminating activity will be assessed by a rubric. It is assumed that as part of the everyday teaching process, informal feedback from the teacher is constant.

## Resources (see Bibliography)

1, 2, 3, 4, 5, 9, 10, 11, 12, 13, 14, 19, 21, 22, 23, 24, 26, 29, 30

## Activity #1: Creating Using a Variety of Sound Sources

**Time:** 120 minutes

### Description

Through the manipulation of different sound sources, students will gain a greater awareness of the elements of music, some 20<sup>th</sup> century composition techniques and spontaneous performance.

### Strands and Expectations

**Strands:** Theory, Creation, Analysis

#### Overall Expectations:

At the end of Grade 9, students will:

- make artistic decisions that affect the stylistic accuracy of their playing or singing (e.g., articulation, phrasing, posture, dynamics, tone quality, intonation, rhythm, balance, blend)
- demonstrate an understanding of music literacy, at a level appropriate for the grade, using the creative process (perception, production and reflection)
- demonstrate the ability to listen attentively and with discernment to live and recorded music, using the stages of critical analysis (initial reaction, description, analysis, interpretation, and judgement)
- identify and define in simple terms the elements of music (i.e., rhythm, melody, timbre, dynamics, harmony, texture, and form)

**Specific Expectations:** MC1.12X, MC2.01X, 03X, 04X, MA1.04X, MA2.03A, 04A, MT1.06X, 08X

### Planning Notes

- the focus of this activity should be an exploration of sound without the imposition of traditional music concepts.

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## Prior Knowledge Required

- no prior knowledge required

## Teaching/Learning Strategies

1. The teacher should play examples of non-traditional music for the class, as exemplars of the possibilities of working with soundscapes (e.g., the music of R. Murray Schafer or John Cage). Students should describe and discuss what they have heard.
2. Students will create soundscapes, either individually or in small groups.
  - Students will gather a variety of sound sources from their environments (e.g., plastic and rubber storage units of various shapes and sizes, cans, pots, lids, shakers, sticks, etc.).
  - Students should then devise a non-traditional system of notation for their sounds, including such expressive elements as duration, pitch, dynamics and timbre. Students should create legends for their systems of notation. (e.g., geometric shapes to represent sounds, variation of size to represent intensity)
  - Using the sounds in the legends, students should compose works that employ tension and release, contrast and form (e.g., beginning, middle and end). Students should be encouraged to employ a variety of textures and dynamics within their compositions.
  - Final compositions should be shared with their peers for comparison and discussion.

## Assessment/Evaluation

1. Students use the process journal writing to reflect and project next steps and goal setting.
2. A rubric could be developed to establish the criteria for an excellent soundscape.

## Resources (see Bibliography)

3, 4, 9, 12, 17, 19, 25, 27 and recordings of non-traditional music and soundscapes, paper and appropriate recording accessories to notate their compositions, a wide variety of materials possessing the potential for making sound.

## Activity #2: Composing Using Rhythm

**Time:** 120 minutes

### Description

Students will create and notate a four part rhythmical composition. Students may choose to use body percussion or a variety of percussion instruments.

## Strands and Expectations

**Strands:** Theory, Creation, Analysis

### Overall Expectations:

At the end of Grade 9, students will:

- demonstrate an understanding of music literacy, at a level appropriate for the grade, using the creative process (perception, production and reflection)
- demonstrate an understanding of the effect of music education on themselves and their peers

- 
- demonstrate the ability to read and understand music notation

**Specific Expectations:** MC1.01X, MC2.01X, 04X, MA1.04X, 05X, MA2.03X, 05X, MT1.01X,

### **Planning Notes**

- The teacher will have to create a checklist of elements for student self-assessment.
- The teacher should create a template of a score for student compositions.

### **Prior Knowledge Required**

- students need to understand notation of note values up to sixteenth notes in simple and compound time as well as the elements of rhythm and texture.

### **Teaching/Learning Strategies**

1. The teacher reviews the rhythmic choices that composers can make to produce a work of interest such as tempo, beat, metre (simple, compound), duration, and pattern. The teacher will model the activity by leading the class through a composing exercise that is four measures long.
2. In groups of four or five, students choose a coordinator and a task person. The coordinator is responsible for the overall production. The task person keeps the group productive and on schedule.
3. Each member of the group will compose and notate 12 bars of rhythmic phrases. The group will layer the combinations of phrases and edit as needed. Individual students revise their compositions in accordance with the group decisions. The result is the group rhythmic composition.
4. Students select and experiment with various percussive sound sources and choose the mix that is most appropriate to their compositions. Students rehearse in preparation for performances for their peers.

### **Assessment/Evaluation**

1. Peer assessment: Using a checklist of rhythmic and textural elements, students will indicate which elements are evident in the compositions of their peers.
2. Process journal: Students maintain a process journal in which they record their assessment of group cooperation and production, the quality of their choices, and the effectiveness of the final performance.
3. Conference: The teacher conferences with each group on an on-going basis. Following the performance, the teacher reviews with the students the peer and self assessments and provides a teacher assessment of process, performance and written work. Students use the process of reflection and journal writing to evaluate their own progress, identify areas of strength, and address areas in need of improvement.

### **Accommodation**

Students with physical challenges may need a peer helper to script the part and may benefit from electronic sound sources.

### **Resources**

Teacher produced.

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## Appendices

### Appendix F: Composing Using Rhythms

#### Activity #3: Melodies In Different Forms

**Time:** 60 minutes

#### Description

Students will use simple musical forms in composition. They will also enhance their understanding of melodic contour and analyse the quality and impact of performances.

#### Strands and Expectations

**Strands:** Theory, Creation, Analysis

**Overall Expectations:** MCV.01X, 02X, 04X; MAV.02X, 03X; MTV.01X, 02X

**Specific Expectations:** MC1.01X, 02X; MA1.03X, 04X; MA2.03X; MC1.05X, 06X; MT1.03X, 12X

#### Planning Notes

- Visual examples of form in our lives and environment such as the seasons.

#### Prior Knowledge Required

- Some experience writing simple melodies from the previous activity.

#### Teaching/Learning Strategies

1. The teacher will provide a simple ternary melody for examination (e.g., folk songs or children's songs such as Twinkle, Twinkle Little Star). Students will discuss the sections of this melody. Where would you breathe? How many sections are there? Are any of the sections the same? Similar? How might we label the sections? (e.g., ABA)
2. Students will draw the melodic contour of this melody for visual reinforcement.
3. Students should look for examples of similar forms in our environment (e.g., The Canadian Parliament Buildings and Notre Dame Cathedral in Montreal are both ABA)
4. Students will consider any activities that include leaving and returning from familiar sources as an ABA concept.

#### Assessment/Evaluation

1. Students will make entries in their journals for the purpose of reflecting and goal setting.
2. Students will accurately identify the forms of various examples of classical music and music of other cultures and discuss the forms' contributions to the effectiveness of the creation of compositions.

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## Resources (see Bibliography)

12, 19, 26, 31 and selected repertoire

## Activity #4: Composing Melodies

**Time:** 60 minutes

### Description

Students will manipulate the various elements of music to create melodies.

### Strands and Expectations

**Strands:** Theory, Creation, Analysis

#### Overall Expectations:

At the end of Grade 9, students will:

- play or sing technical exercise and diverse repertoire (including their own creations when appropriate) that reflect the theory expectations
- demonstrate an understanding of music literacy, at a level appropriate for the grade, using the creative process (perception, production and reflection)
- demonstrate the effect of music education on themselves and their peers
- identify and define, in simple terms, the elements of music (i.e., rhythm, melody, timbre, dynamics, harmony, texture and form)
- demonstrate the ability to read and understand music notation

#### Specific Expectations:

At the end of Grade 9, students will:

- accurately play or sing notated or stylistically correct articulations (e.g., accent, *staccato*, slur)
- use the elements of melody, rhythm, and form in variety of media (e.g., pencil and paper, acoustic instruments, recording equipment, MIDI technology, music software) to create a simple composition
- analyse the quality of their own and their peers' performances, using appropriate music vocabulary to suggest ways of improving those performances (e.g., "style/groove", "intonation", "tone quality", "dynamics", "articulation", "phrasing", "rhythm", "balance and blend", "overall effect")
- identify pitches on the grand staff, including leger lines and using sharp, flat, and natural symbols

### Planning Notes

- Staff paper needed for student compositions.

### Prior Knowledge Required

- The ability to read and understand musical notation at grade level.

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## Teaching/Learning Strategies

1. The students draw a melodic contour. Students will create a four bar melody reflecting their melodic contour in a given key signature, that starts and ends on the tonic.
2. Building on the four bar melody, students will expand this to create eight and sixteen bar melodies using various time signatures. (e.g. 4/4, 3/4, 2/4. Note: consider using compound metres at this point.) Students are encouraged to use the elements of dynamics and duration.
3. Using a major scale (up to 4 sharps or flats) students will create an 8 or 16 bar melody in two phrases with the first ending on the dominant (sol) and the second on the tonic (do) (e.g., Mary Had a Little Lamb).
4. If a vocal class, students should apply words or solfege, if instrumental, they should be performed on their instruments for the class.

## Assessment/Evaluation

1. A rubric may be used for assessment and discussion with the class.

## Resources (see Bibliography)

12, 26, 30, 31

## Appendices

**Appendix G:** Eight Bar Melody

**Appendix H:** Rubric for Making Artistic Decisions

## Activity #5: Transposition

**Time:** 120 minutes

## Description

Students will demonstrate an understanding of transposition and apply the concept to their own music making.

## Strands and Expectations

**Strands:** Theory, Creation, Analysis

### Overall Expectations:

At the end of Grade 9, students will:

- demonstrate an understanding of music literacy, at a level appropriate for the grade, using the creative process (perception, production and reflection)
- demonstrate the effect of music education on themselves and their peers
- demonstrate the ability to read and understand music notation

**Specific Expectations:** MC1.11X; MC2.02X; MA1.04X; MA2.03X; MT1.03X, 04X

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## Planning Notes

- You will need all of the typical materials used in an instrumental or vocal class. Students will also need staff paper. A chart or summary of band instrument transpositions must be provided for the students.

## Prior Knowledge Required

- students must be able to read music and understand key signatures at grade level
- initiation and release of the tone
- articulation

## Teaching/Learning Strategies

### Band Class

1. Students will demonstrate that when playing the note “c” on their instruments, several of the instruments in the class are sounding different notes.
2. Students will determine what note (concert pitch) actually sounds when they play the note “c” on their instruments. (They will discover that many instruments actually do sound a concert “c” while, for example, clarinets, saxophones, trumpets, french horns do not.)
3. Students will refer to the chart or summary of transposing instruments and will explore their own instrument with a partner playing a different instrument. They will determine whether or not their instruments are pitched in the same fundamental key, and will also determine what interval occurs between the “written note” and the “sounds note” when they play.
4. Students will write a unison melody for instruments in at least two different keys. The melody should be written at the correct pitch for each instrument, using correct key signatures.
5. Students will perform the new melodies, determining by listening whether or not the transposition is successful.
6. With the teacher’s guidance, students will explore the historical context for transposing instruments, using resources from texts, recordings, or other sources.

### Choral

1. Students will demonstrate their understanding of the concept of transposition by singing printed music in different keys from the original. (This is done primarily by raising or lowering the selection.) Students will continue to read the music, keeping the intervallic relationship intact. (Those with perfect pitch may have to consciously transpose the music while they sing.)
2. Students will demonstrate their understanding of the concept of transposition by taking an excerpt of choral music, and writing it in a different key, using the correct key signature for the new key.

### Strings

1. Students will demonstrate their understanding of transposition by playing a line of music up a tone, or down a tone. (e.g., if written in G major, the student may play it in A major)
2. Students will write an excerpt from their music in a different key, using the correct key signature.
3. Students will demonstrate the accuracy of their transposition by playing it in the new key.

### Guitar and Keyboard

1. Students will demonstrate their understanding of transposition by playing musical selections in different keys. For example, if the song is in C major, they try playing it in B-flat or D major.
2. Students will select an excerpt from their music and write it out in a different key, using the correct key signature.
3. Students will demonstrate the accuracy of their transposition by playing it in the new key.

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## Assessment/Evaluation

1. Students will demonstrate their understanding of transposition in the band class setting by writing a correctly composed melody for instruments in at least two different keys.
2. Students will demonstrate an understanding of their own instruments and the adjustment required to play correctly when the teacher states the “concert” key.

## Resources (see Bibliography)

4, 11, 26, 30

## Activity #6: Improvisation With The Blues Scale

**Time:** 180 minutes

### Description

Students will develop an understanding of the harmonic structure of the 12-bar blues pattern as a means for developing simple improvisational skills. The students may improvise in a variety of keys. The students will increase their improvisational techniques using the blues scale over the 12-bar blues pattern. This activity is intended for an instrumental class. However, it can be adapted to a vocal class using concepts of scat singing.

### Strands and Expectations

**Strands:** Theory, Creation, Analysis

**Overall Expectations:** MCV.01X, 02X, 04X; MAV.02X, 03X; MTV.01X, 02X

**Specific Expectations:** MC1.01X; MC2.01X, 03X, 04X; MA1.03X

### Planning Notes

- Students should listen to recordings of various blues styles that include improvising over the 12-bar blues pattern. 12-bar blues patterns can be created either on tape or computer to serve as a basis for the students to improvise. See resource list for other available blues.

### Prior Knowledge Required

- Students must be able to read and play the notes that are used to create the blues scale in B flat, e.g., the major scale and accidentals.
- The students should be able to demonstrate an understanding of the harmonic structure and progression of the 12-bar blues pattern as well as the concepts involved with transposition. (see Appendix)

### Teaching/Learning Strategies

1. The class will examine the harmonic structure of the I, IV & V chords as they pertain to a major key. Students will recognize that all 8 notes of the major scale are included in one or sometimes two of these chords and that these three chords can be used to harmonize any melody using the notes in a major key.

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2. Listening examples of the 12-bar pattern of the blues should be used so that the students can hear the pattern of the three chords. A lead sheet outlining the pattern should be distributed and examined.
  3. Students will examine the structure of the blues scale. Students should consider which notes have been altered (3<sup>rd</sup> & 7<sup>th</sup> lowered by a semi-tone) and which notes have been added (flat 5) and which notes have been excluded (the 2<sup>nd</sup> & 6<sup>th</sup>). Students will play the blues scale.
  4. The concept of swinging the eighth notes should be introduced at this point.
  5. Students will experience the harmonic structure of the 12-bar blues by playing a rhythmic pattern using only the root notes of the chord progression.
  6. Students will improvise using the blues scale beginning with only the first one or two notes of the scale using a rhythmic riff. As students become comfortable with the concepts, the remaining notes of the scale should be introduced gradually.
  7. Students may perform the same activities in other keys.
  8. Peer listening and feedback should be included throughout this process.
  9. 12-bar patterns can be created on electronic media.

### **Assessment/Evaluation**

1. Students will make journal entries to reflect and project on their choices
2. A rubric can be used for improving improvisational skills.

### **Resources** (see Bibliography)

12, 26, Band in a Box - Midi Program, and Aebersold, Jamie. Nothing But the Blues. Recordings

### **Selected repertoire**

1. Muddy Waters – “The Muddy Waters Gold Collection”  
(Digital Déjà Vu 5-11-2) – Virtually all cuts on album are 12-bar blues or variations thereof.
2. GRP All Star Big Band - “All Blues”  
(GRP GRSD 9800) Cut 2 - “Stormy Monday Blues” featuring B.B. King
3. Aretha Franklin - “Aretha Live in Paris”  
(Atlantic SD 8207) Cut 4 - “The Nightlife”
4. Paul Butterfield Blues Band - “Sometimes I Just Feel Like Smilin”  
Cut 3 - “Drown In My Own Tears”
5. Charlie Parker - “Bird- The Original Recordings of Charlie Parker”  
(Verve 837-176-2) Cut 7 - “K.C. Blues”
6. Oscar Peterson - “Oscar Peterson Live in Paris”  
(Telarc 20 2 2CD-83414) Disc 1, Cut 1 - “Kelly’s Blues”
7. Robert Cray - “Whose Been Talkin’ ?”  
(Charly CRB 1140) Title cut.

Other blues artists include: Colin James, Robert Johnson (Seminal Figure), carefully selected Led Zeppelin Songs, Eric Clapton, Jimi Hendrix, Louis Jordan, Ray Charles, James Cotton, Clarence “Gatemouth” Brown, Stevie Ray Vaughn, Billie Holliday, Bessie Smith

### **Appendices**

**Appendix I:** The C Major Scale, The Blue Scale based on C major, The Blues scale played to sound like rolling eighths

**Appendix J:** The Blues Scale and the 12-Bar Blues Pattern

**Appendix K:** Rubric for Assessing the Application of the Blues Scale

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## Activity #7: Arranging

**Time:** 60 minutes

### Description

Students will explore the basic concepts required to create arrangements. Students will listen to two or more arrangements of the same piece (e.g., Claude Debussy's *Prélude à l'après-midi d'un faune* as an orchestral work and as a transcription for piano). Students will compare the choices that have been made by the composer and the arranger. Students will then use a simple piece to create their own arrangements.

### Strands and Expectations

**Strands:** Theory, Creation, Analysis

#### Overall Expectations:

At the end of Grade 9, students will:

- demonstrate an understanding of music literacy, at a level appropriate for the grade, using the creative process (perception, production and reflection)
- demonstrate the ability to listen attentively and with discernment to live and recorded music, using the stages of critical analysis (initial reaction, description, analysis, interpretation, and judgement)
- demonstrate the effect of music education on themselves and their peers
- identify and define, in simple terms, the elements of music (i.e., rhythm, melody, timbre, dynamics, harmony, texture and form)
- demonstrate the ability to read and understand music notation

**Specific Expectations:** MC2.02X, 04X, MA1.02X, 03X, MA2.03X, MT1.03X, 04X

### Planning Notes

- The teacher will need recordings of works representing two different arrangements of the same piece as well as a simple two-part piece for the students to arrange.

### Prior Knowledge Required

- Students will need to be able to transpose and have an understanding of the elements of music at grade appropriate level. (See resources at end of activity)

### Teaching/Learning Strategies

1. The teacher should select two recordings of a piece where the second recording is a different arrangement of the first. Students should consider how they differ, how they are similar, and why the composer/arranger may have made the choices. (Note: If one of the examples is the original work and the other is an arrangement or transcription, the original should be examined first.)
2. The teacher will initiate a discussion that focuses on the instruments available in their classroom and the similarities and differences between them and the suitability of each instrument for scoring. They will also discuss some specific examples from their own class repertoire with a focus on ideas such as: Why might the composer/arranger have chosen to have the flutes play the melody in the introduction? Why might a choral work end with the tenors only rather than the full ensemble?

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3. The teacher will hand out copies of a simple two-part composition for the students to arrange for two different instruments in the class. Students will be required to choose instruments where at least one of them requires transposing. Students should also consider adding and/or changing the dynamics, articulations, tempo, etc.
  4. Students will perform the final arrangements for the class.

### **Assessment/Evaluation**

1. Monitoring, conferencing, peer feedback, and rubrics for an excellent arrangement
2. The students will make journal entries explaining the process of the activity and how they reflected and projected throughout the process.

### **Resources** (see Bibliography)

12, 26, 30 and recordings of various arrangements

### **Activity #8: Recording**

**Time:** 60 minutes

### **Description**

Students will engage in the process of recording a piece of music in multi-track format. They will examine the choices that are available when recording a piece of music.

### **Strands and Expectations**

**Strands:** Theory, Creation, Analysis

**Overall Expectations:** MCV.01X, 02X, 03X, 04X; MAV.02X, 03X; MTV.01X, 03X

**Specific Expectations:** MC1.01X, 11X; MC2.01X, 04X, 05X; MA2.03X; MT1.03X, 16X

### **Planning Notes**

- This activity can be performed using analog or digital recording devices. Modifications will need to be made where necessary.
- To successfully engage in this activity with analog recordings, students must have access to a minimum of a four track, tape recording device. More sophisticated multi-track recording equipment would allow for expansion of the activity.
- If the activity is performed with digital equipment, suitable computer software and hardware are required.

### **Prior Knowledge Required**

- Compositions that include the use and manipulations of the various elements of music.

### **Teaching/Learning Strategies**

1. The student will record one line of the composition on the first track (this can be a solo performance or several students playing the same part). While playing back this first line, the second line is performed and recorded on the second track. While playing back the two lines, the

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third part is performed and recorded on the third track. Finally, while playing back the previous three tracks, the fourth line is performed and recorded on the fourth track.

2. Students will now experiment with the play-back of the total performance by manipulating the levels of the recorded tracks. Through this manipulation, students will realize that choices can be made to affect balance, blend, dynamics, texture, and harmony.
3. Students will mix down a final edit of the recording by making artistic choices to create a final product. The final product can be transferred to another tape (analog or digital audio tape) with the option of a stereo or mono mix.

### **Assessment/Evaluation**

1. Students will make journal entries to explain the choices they have made.
2. Final mixes can be compared and critiqued.

### **Resources**

Midi sequencer appropriate for multi-track composing. (e.g., Cubase)

A four-track tape recorder, microphone, cassette tapes and other accessories needed for basic recording.

A suitable piece of music at grade level that is scored in four parts.

**Rubric For Assessing And Evaluating Unit #5**

<b>Categories</b>	<b>50-59% (Level 1)</b>	<b>60-69% (Level 2)</b>	<b>70-79% (Level 3)</b>	<b>80-100% (Level 4)</b>
<b>Theory (Knowledge/ Understanding)</b>	<b>Students will make artistic decisions that affect the stylistic accuracy of their playing or singing, and identify and define in simple terms the elements of music.</b>			
knowledge of facts and terms	demonstrates limited knowledge	demonstrates some knowledge	demonstrates considerable knowledge	demonstrates thorough knowledge
understanding of the elements of music	demonstrates limited understanding of the elements	demonstrates some understanding of the elements	demonstrates considerable understanding of the elements	demonstrates thorough and insightful understanding of the elements
understanding of relationships between concepts	demonstrates limited understanding of relationships between concepts	demonstrates some understanding of relationships between concepts	demonstrates considerable understanding of relationships between concepts	demonstrates thorough and insightful understanding of relationships between concepts

<b>Categories</b>	<b>50-59% (Level 1)</b>	<b>60-69% (Level 2)</b>	<b>70-79% (Level 3)</b>	<b>80-100% (Level 4)</b>
<b>Thinking/Inquiry</b>	<b>Students will demonstrate the ability to listen attentively and with discernment to live and recorded music and an understanding of the effects of music education on themselves and their peers.</b>			
critical analysis (e.g. the stylistic use of the elements)	uses critical analysis with limited clarity and effectiveness	uses critical analysis with moderate clarity and effectiveness	uses critical analysis with considerable clarity and effectiveness	uses critical analysis with a high degree of clarity and effectiveness
creative thinking skills (e.g. fluency, flexibility, divergent thinking)	uses creative thinking skills with limited effectiveness	uses creative thinking skills with moderate effectiveness	uses creative thinking skills with considerable effectiveness	uses creative thinking skills with a high degree of effectiveness
making connections (between music and personal experiences and between music and the world outside the school)	makes connections with limited effectiveness	makes connections with moderate effectiveness	makes connections with considerable effectiveness	makes connections with a high degree of effectiveness

Categories	50-59% (Level 1)	60-69% (Level 2)	70-79% (Level 3)	80-100% (Level)
<b>Communication</b>	<b>Students will demonstrate an understanding of music literacy and music notation at a grade appropriate level.</b>			
communication and expression of ideas for an audience	communicates and expresses ideas with limited clarity	communicates and expresses ideas with moderate clarity	communicates and expresses ideas with considerable clarity	communicates and expresses ideas with a high degree of clarity
use of musical language and symbols	uses musical language and symbols with limited accuracy and effectiveness	uses musical language and symbols with some accuracy and effectiveness	uses musical language and symbols with considerable accuracy and effectiveness	uses musical language and symbols with a high degree of accuracy and effectiveness
use of visual, written, and musical communication skills	demonstrates limited command of communication skills	demonstrates moderate command of communication skills	demonstrates considerable command of communication skills	demonstrates full command of communication skills

Categories	50-59% (Level 1)	60-69% (Level 2)	70-79% (Level 3)	80-100% (Level 4)
<b>Creation Application</b>	<b>Students will play or sing technical their own creations, and create an edited analog recording.</b>			
application of knowledge and skills in familiar contexts	uses knowledge and skills with limited effectiveness	applies knowledge and skills with moderate effectiveness	uses knowledge and skills with considerable effectiveness	uses knowledge and skills with a high degree of effectiveness
performing own work in a new context	transfer knowledge and skills to new contexts with limited effectiveness	transfers knowledge and skills to new contexts with moderated effectiveness	transfers knowledge and skills to new contexts with considerable effectiveness	transfers knowledge and skills to new contexts with a high degree of effectiveness
use of equipment and technology	uses equipment and technology properly only with supervision	uses equipment and technology with some supervision	uses equipment and technology properly without supervision	demonstrates and promotes the safe and correct use of equipment and technology
application of the creative process (e.g., creative orchestration, rhythmic variety)	uses the creative process with limited effectiveness	uses the creative process with some effectiveness	uses the creative process with considerable effectiveness	uses the creative process with a high degree of effectiveness

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**Tuning and Tone Quality Building Checklist**

**Instructions:**

Put a check mark in the boxes which most closely assess your performance today, using the following descriptions: **Needs Improvement (N)**, **Satisfactory(S)**, **Good (G)**.

<b>Effort</b>				<b>Achievement</b>		
<b>N</b>	<b>S</b>	<b>G</b>	<b>Performance Indicator</b>	<b>N</b>	<b>S</b>	<b>G</b>
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	setting up of instrument, chair, and stand	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	performance of individually prescribed warm-up exercises	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	initial tuning exercise	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	tuning and tone quality building Exercise 1, 2, 3	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	posture	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	playing position	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	tone production	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	breath support	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	intonation	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	dynamic control	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	rhythm and pitch accuracy	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	blend and balance	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	articulation/diction/bowing	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

## Appendix B

### Rubric For The Assessment of Basic Skill Development

Categories	Level 1 50-59%	Level 2 60-69%	Level 3 70-79%	Level 4 80-100%
pitch accuracy	demonstrates limited pitch accuracy	demonstrates some pitch accuracy	demonstrates considerable pitch accuracy	demonstrates thorough pitch accuracy
rhythm accuracy	demonstrates limited rhythm accuracy	demonstrates some rhythm accuracy	demonstrates considerable rhythm accuracy	demonstrates thorough rhythm accuracy
articulation	demonstrates limited accuracy of articulation	demonstrates some accuracy of articulation	demonstrates considerable accuracy of articulation	demonstrates thorough accuracy of articulation
tuning	demonstrates limited accuracy of tuning	demonstrates some accuracy of tuning	demonstrates considerable accuracy of tuning	demonstrates thorough accuracy of tuning
tone quality	demonstrates tone quality with limited effectiveness	demonstrates tone quality with some effectiveness	demonstrates good tone quality	demonstrates excellent tone quality
consistency of tempo	demonstrates limited consistency of tempo	demonstrates some consistency of tempo	demonstrates considerable consistency of tempo	demonstrates thorough consistency of tempo
range	demonstrates limited command of range	demonstrates some command of range	demonstrates considerable command of range	demonstrates thorough command of range

### Rubric For The Assessment of the Application of Basic Skill Development

Categories	Level 1 50-59%	Level 2 60-69%	Level 3 70-79%	Level 4 80-100%
ability to apply varied rhythms	demonstrates limited ability to apply varied rhythms	demonstrates some ability to apply varied rhythms	demonstrates considerable ability to apply varied rhythms	demonstrates a high degree of ability to apply varied rhythms
ability to apply varied articulations	demonstrates limited ability to apply varied articulations	demonstrates some ability to apply varied articulations	demonstrates considerable ability to apply varied articulations	demonstrates a high degree of ability to apply varied articulations
ability to apply various tempos	demonstrates limited ability to apply various tempos	demonstrates some ability to apply various tempos	demonstrates considerable ability to apply various tempos	demonstrates a high degree of ability to apply various tempos

## Appendix C

### Rubric to Assess Student Ability to Make Creative Choices

Categories	Level 1 50-59%	Level 2 60-69%	Level 3 70-79%	Level 4 80-100%
ability to make effective and creative choices through manipulation of dynamics.	limited ability to make effective and creative choices through manipulation of dynamics.	some ability to make effective and creative choices through manipulation of dynamics.	considerable ability to make effective and creative choices through manipulation of dynamics.	excellent ability to make effective and creative choices through manipulation of dynamics.
ability to make effective and creative choices through manipulation of tempo.	limited ability to make effective and creative choices through manipulation of tempo.	some ability to make effective and creative choices through manipulation of tempo.	considerable ability to make effective and creative choices through manipulation of tempo.	excellent ability to make effective and creative choices through manipulation of tempo.
ability to make effective and creative choices through manipulation of articulation.	limited ability to make effective and creative choices through manipulation of articulation.	some ability to make effective and creative choices through manipulation of articulation.	considerable ability to make effective and creative choices through manipulation of articulation.	excellent ability to make effective and creative choices through manipulation of articulation.
ability to recognize and demonstrate the character of melody parts	limited ability to recognize and demonstrate the character of melody parts	some ability to recognize and demonstrate the character of melody parts	considerable ability to recognize and demonstrate the character of melody parts	excellent ability to recognize and demonstrate the character of melody parts
ability to recognize and demonstrate the character of baseline	limited ability to recognize and demonstrate the character of baseline	some ability to recognize and demonstrate the character of baseline	considerable ability to recognize and demonstrate the character of baseline	excellent ability to recognize and demonstrate the character of baseline
ability to recognize and demonstrate the character of accompaniment parts	limited ability to recognize and demonstrate the character of accompaniment parts	some ability to recognize and demonstrate the character of accompaniment parts	considerable ability to recognize and demonstrate the character of accompaniment parts	excellent ability to recognize and demonstrate the character of accompaniment parts
ability to use the concepts of melody, baseline, and accompaniment to create ensemble balance and blend	limited ability to use the concepts of melody, baseline, and accompaniment to create ensemble	some ability to use the concepts of melody, baseline, and accompaniment to create ensemble	considerable ability to use the concepts of melody, baseline, and accompaniment to create ensemble	excellent ability to use the concepts of melody, baseline, and accompaniment to create ensemble
ability to make effective and creative choices within the prescribed markings of the composer	limited ability to make effective and creative choices within the prescribed markings of the composer	some ability to make effective and creative choices within the prescribed markings of the composer	considerable ability to make effective and creative choices within the prescribed markings of the composer	excellent ability to make effective and creative choices within the prescribed markings of the composer
ability to make effective and creative choices while using established parameters of stylistic and historical context	limited ability to make effective and creative choices while using established parameters of stylistic and historical context	some ability to make effective and creative choices while using established parameters of stylistic and historical context	considerable ability to make effective and creative choices while using established parameters of stylistic and historical context	excellent ability to make effective and creative choices while using established parameters of stylistic and historical context

## Appendix D

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### **Listening For Performance Through Exemplars: Sample Outline for Written Assignment**

Choose a professional recording of a piece of music that is being rehearsed and performed in class and complete the following tasks in a paragraph of no less than 250 words:

1. Describe at least one similarity between the recording and the performance of your class.
2. Describe at least one difference between the recording and the performance of your class.
3. Explain three strategies that would improve your individual performance of the work.
4. Make proper use of at least three different words from the following list (melody, harmony, rhythm, timbre, texture, form, dynamics) .
5. Make proper use of at least three different musical terms related to tempo, change of tempo, dynamics and change of dynamics (e.g., allegro, ritardando, forte, crescendo, etc.).
6. Make proper use of at least three different terms related to musical organization and form (e.g., phrase structure, motif and theme, imitation, etc.).

### **Appendix E**

#### **Examining and Understanding Repertoire: Sample Outline for Five Minute Group Presentation**

Select the full score from a piece of music that is being played by the class. In groups of three or four, complete the following tasks and report your findings to the class:

1. Identify the formal sections of the piece.
2. Identify each entrance of melodic material within the piece (list instruments and bar numbers).
3. Identify the phrase structure of the main melody in the piece.
4. Identify one bass line that appears in the piece.
5. Identify one example of accompaniment material that appears in the piece.
6. Identify the most common rhythmic features that appear in the piece.
7. Identify five special markings that appear in the piece.
8. Identify three to five things that make the piece interesting.
9. Identify and explain three to five concepts that the class will learn by performing this piece.
10. Suggest several artistic decisions that would enhance the performance of the piece.
11. How do you think an audience would respond to a good performance of this piece?

## Appendix F

### Composing Using Rhythms

On the board or overhead create a 2 bar, 4 part rhythmical composition.

- ask for a volunteer to write one bar
- continue until you have 4 rhythms for the same value completed
- start the process over with the second bar until all 4 bars are filled across and down



Clap the individual bars then combine A & B, then A, B, C, then all.

## Appendix G

### An Eight Bar Melody Demonstrating the Use of Two Phrases with the First Ending on the Dominant and the Second on the Tonic.



## Appendix H

### Rubric for making artistic decisions that affect the stylistic accuracy of students' compositions and applying them to the performances

Categories	Level 1	Level 2	Level 3	Level 4
variety of rhythms	little or no use of a variety of rhythms	makes some errors when applying the elements of rhythm	uses a variety of rhythms with a few errors	demonstrates a secure grasp of the elements of rhythm and makes no errors in the performance
use of melodic contour	uses little or no melodic contour	uses some contour in the melody structure	uses melodic contour to create phrases	notes are in a logical sequence to create artistic phrases
use of dynamic elements	dynamic choices are not evident	uses dynamics ineffectively	uses dynamics to support the melody	dynamic choices are diverse yet appropriate

The C Major Scale



The Blues Scale Based on C Major



The Blues Scale Played to Sound Like Rolling Eighths



**The Blues Scale and the 12-Bar Blues Pattern**

To construct the scale the students can use the B flat concert scale.

- Steps: Remove the second and sixth note of the B flat scale.
- Add an extra fourth note and make it a semitone higher.
- Lower the third and seventh notes by one semitone.
- You now have the pattern for a blues scale.

Create a rhythmic background groove for the students to improvise and/or practise the blues scale ascending and descending. (See example below)

Use a 12 bar pattern playing the root of the following chords: tonic, subdominant and dominant.

A small group or the whole class can play the pattern. This is the pattern based on the tonic, subdominant and dominant chords.

4 4	
	<b>IIII</b>
	// // // // // // // // // // // // // // // //
	<b>IVIVI</b>
	// // // // // // // // // // // // // // // //
	<b>VIVI V</b>
	// // // // // // // // // // // // // // // //
	7 *
	(repeat)

\*I - last time

Example of a rhythmic pattern to play in each bar:

**Rubric for Assessing the Application of the Blues Scale  
While Improvising Over the 12-Bar Blues Pattern**

<b>Criteria</b>	<b>Level 1</b>	<b>Level 2</b>	<b>Level 3</b>	<b>Level 4</b>
<b>Pitch Accuracy</b>	makes many errors while attempting to apply the notes of the scale to the performance	makes some errors when applying the notes of the scale to the performance	makes few errors when applying notes of the scale to the performance	has a secure and confident grasp of the notes of the scale and makes no errors when applying pitch to the performance
<b>Phrasing</b>	there is no evidence of phrasing in the performance	the notes are sometimes used in sequences that create phrases	notes are usually placed in sequences that create melodic phrases	notes are always arranged in logical sequences to create innovative and artistic phrases
<b>Articulations and Dynamics</b>	uses little or no variety of articulation or dynamic contrast	uses some variety of articulation and dynamic contrast	usually includes a variety of dynamics and articulations to support the phrasing	uses a variety of articulation and dynamic contrasts to support the shaping and phrasing of the performance
<b>Rhythmic Application</b>	rhythmic choices are awkward and rarely support the suggestions of the groove	rhythmic choices sometimes support the melodic and phrasing ideas	rhythmic choices usually support the melodic shape and phrasing	rhythmic choices are diverse yet appropriate in the support of the melodic directions and phrasings