



Music Grade 8 Curriculum

Implemented September 2009

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Liz Brewer, District 8
Ernest Brown, District 18
Angela Flynn, District 2
Katrina Godbout, District 2
Jennifer Grant, District 10
Carolyn Holyoke, District 18
Annie Legere-Lawless District 6
Andrea Lewis, District 6
Sharon Lucy, District 8
Kyle McDavid, District 6
Anne-Marie Milner, District 6
Gail Morrow, District 16
Karen Olscamp, District 2
Maureen Steeves, District 18
Denise Stewart, District 2
Cyndy Toner, District 14
Alistair Tulloch, District 15
Beth Ward, District 10
Rolene Betts, Department of Education

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Additional copies of this document may be obtained using **Title Code: 844370**

Background

Music Education Curriculum: Grade 8 represents a continuation in the evolution of New Brunswick's middle level music education curriculum. It arises from the philosophy and outcomes expressed in *Foundation for the Atlantic Canada Arts Education Curriculum (document #843280)*. The content and processes contained in *Music Education Curriculum: Grade 8* will lead logically into the grade 9 music program. In New Brunswick, it is recommended that Grade 8 students receive 75 minutes of music instruction weekly.

Rationale

(As expressed in *Foundation for the Atlantic Canada Arts Education Curriculum document #843280*, page. 1)

Education in the arts is fundamental to the aesthetic, physical, emotional, intellectual, and social growth of the individual. It provides students with unique ways of knowing, doing, living, and belonging in the global community. It also has a key role in the development of creativity and imagination.

Through arts education, students come to understand the values and attitudes held by individuals and communities. Learning in the arts contributes to an empathetic worldview and an appreciation and understanding of the relationship among peoples and their environments.

Education in the arts and learning in other subject areas through the arts develop the Atlantic Canada essential graduation learnings: aesthetic expression, citizenship, communication, personal development, problem solving, and technological competence.

Curriculum Organization

In 1993, New Brunswick, working with the other Atlantic Provinces under the auspices of the Atlantic Provinces Education Foundation (APEF), began developing regionally common curricula for mathematics, science, English language arts, social studies, arts education, and technology education. In 2001, the *Foundation for the Atlantic Canada Arts Education Curriculum* was published.

Within the curricula there are various organizational strata. At the broadest level are six Essential Graduation Learnings (EGL's). Essential Graduation Learnings are statements describing the knowledge, skills, and attitudes expected of all students who graduate from high school. They are not unique to one specific subject or discipline. Rather, Essential Graduation Learnings are relevant to all subject areas. They function as the overarching framework into which all curricula fits.

One of the Essential Graduation Learnings, Aesthetic Expression, states, "Graduates will be able to respond with critical awareness to various forms of the arts and be able to express themselves through the arts." This EGL is divided into eight General Curriculum Outcomes (GCO's), which are common to Visual Arts, Music, Drama, and Dance. The eight General Curriculum Outcomes are grouped into three strands.

STRAND 1	STRAND 2	STRAND 3
CREATING, MAKING, AND PRESENTING	UNDERSTANDING AND CONNECTING CONTEXTS OF TIME, PLACE, AND COMMUNITY	PERCEIVING, REFLECTING, AND RESPONDING
GCO 1: Students will be expected to explore, challenge, develop, and express ideas, using the skills, language, techniques, and processes of the arts.	GCO 3: Students will be expected to demonstrate critical awareness of and value for the role of the arts in creating and reflecting culture.	GCO 6: Students will be expected to apply critical thinking and problem-solving strategies to reflect on and respond to their own and others' expressive work.
GCO 2: Students will be expected to create and/or present, collaboratively and independently, expressive products in the arts for a range of audiences and purposes.	GCO 4: Students will be expected to respect the contributions to the arts of individuals and cultural groups in local and global contexts, and to value the arts as a record of human experience and expression.	GCO 7: Students will be expected to understand the role of technologies in creating and responding to expressive works.
	GCO 5: Students will be expected to examine the relationship among the arts, societies, and environments.	GCO 8: Students will be expected to analyze the relationship between artistic intent and the expressive work.

Key-Stage outcomes further define expected student achievement for each General Curriculum Outcome. In the arts, New Brunswick defines its Key-Stage Outcomes at grades 3, 6, 9 and 12.

Specific Curriculum Outcomes are used to articulate expected student achievement within a single grade level. Specific Curriculum Outcomes correlate to Key-Stage Outcomes. Within the main text of the *Music Education Curriculum: Grade 8* document the outcomes listed in the far-left column are Specific Curriculum Outcomes. These are not listed in hierarchical order.

Curriculum Organization

6 Essential Graduation Learnings (EGL's)
Developed by New Brunswick in collaboration with APEF
Applied Regionally
Common across the entire curriculum for all subject areas at all grade levels

8 General Curriculum Outcomes (GCO's)
Developed by New Brunswick in collaboration with APEF
Applied Regionally
Common only to the Arts (Visual Art, Music, Drama, and Dance)
The 8 General Curriculum Outcomes are grouped into 3 strands

Key Stage Arts Outcomes (KSO's)
Developed by New Brunswick and Applied Provincially

Specific Music Curriculum Outcomes (SCO's)
Developed by New Brunswick and Applied Provincially
Specific to a subject area and grade level (*Music 8*)

The Specific Curriculum Outcomes of the *Music Education Curriculum: Grade 8* program were developed assuming that students:

- have regularly participated in music learning in each of the preceding grades,
- have realized the grade 7 Key-Stage Outcomes, and
- will continue to participate in curricular music programs every year until the end of grade 10.

The *Music Education Curriculum: Grade 8* is designed to guide all Grade 8 students through meaningful, developmentally appropriate, and comprehensive music education experiences.

Specific Curriculum Outcomes of the *Music Education Curriculum: Grade 8* document are aligned with the Key Stage Arts Outcomes contained in the Foundation for the Atlantic Canada Arts Education Curriculum (document 843280).

Program Characteristics

The *Music Education Curriculum: Grade 8* program contributes to a multi-disciplinary, interrelated school curriculum. While being engaged in music activities, students learn more than music content and skills. As with any creative endeavour, many thought processes, learning strategies, and ways of expression are refined and transferred to other aspects of life. Like other art forms, music offers unique experiences from which a better understanding of the world can emerge. Students who are engaged in such a program have the opportunity to develop a comprehensive awareness, appreciation, and understanding of personal life experiences and events.

The *Music Education Curriculum: Grade 8* guide provides teachers with a means to present a developmentally appropriate comprehensive music education through both performance and non-performance activities within a three strand format. The first strand is Creating/Making and Presenting. The second strand is Understanding and Connecting Contexts of Time, Place, and Community. The third strand is Perceiving, Reflecting, and Responding.

The performance of music is an integral part of any comprehensive music program. Teachers must continually work at balancing the delivery of the music program between performance and non-performance learning activities. Schools may deliver music courses in grades 6, 7 and 8 using a variety of performing idioms. Depending on local school and district resources, the outcomes found within the first strand may be realized using choral, and/or keyboard (piano), and/or guitar, and/or orchestral string, and/or any instrumental ensemble, and/or band instrumental activities. A carefully constructed school music program will connect curricular content and processes to the activities associated with co-curricular performance ensembles. Students who participate in co-curricular ensemble(s) will benefit from a synergistic relationship between curricular and co-curricular activities.

The New Brunswick Department of Education stresses the need to design and implement projects and lessons that provide equal opportunities for all students according to their abilities, needs and interests. Teachers must be aware of and make adaptations to accommodate the diverse range of learners in their class. In order to adapt to the needs of all learners, teachers must create opportunities that would permit students to have their learning styles addressed. When making instructional decisions, teachers must consider individuals' learning needs, preferences and strengths, and the abilities, experiences, interests, and values that learners bring to the classroom. Ideally, every student should find her/his learning opportunities maximized in the fine arts classroom.

While this curriculum guide presents specific outcomes for each unit, it must be acknowledged that students will progress at different rates. Teachers should provide activities and strategies that accommodate student diversity, and validate students when they achieve the outcomes to the maximum of their abilities.

It is important that teachers articulate high expectations for all students, and ensure that all students have equitable opportunities to experience success as they work toward the achievement of designated outcomes. A teacher should adapt classroom organization, teaching strategies, assessment practices, time, and resources to address students' needs and build on their strengths.

The beginning of the school year is a good time to become aware of students in each class who have had extensive musical experiences (private music lessons, choirs, etc.). This will help the teacher decide who will benefit from enrichment activities. Students who have extensive musical experience and skills developed outside the classroom must also have their needs and interests met. There are enrichment lessons and ideas given for teachers within each unit of the *Spotlight on Music Grade 8 Teacher's Edition* under the title "Reaching All Learners" as well as in Appendix A of this curriculum document.

Knowing the educational goals for the spectrum of students within the class will help the teacher understand how participation in music class will help all children achieve success. Refer to *Spotlight on Music Grade 8* pages 286 -287 for teaching implications/tips and strategies for success. Each of the nine units in *Spotlight on Music Grade 8* has a section entitled “Reaching All Learners”. These sections lay out lesson(s) within the unit designated as “Gifted and Talented” and “Inclusion”.

Assessment

Teachers make decisions about program delivery based on the results of ongoing formal and informal assessment processes. With timely applications of assessment strategies, teachers can determine what outcomes and experiences need increased emphasis. In this way, the assessment process improves the quality of learning and teaching and shapes the learning activities of the future.

When determining how well a student has learned a concept, process, or skill, teachers must consider the vast array of learning styles that might be present in any classroom. Some students are better at demonstrating their learning through a type of exhibit while others find it easier to respond on a written test. Some students respond well to group activities while others prefer to work alone. These are only a few examples of the many personal attributes teachers need to know about their students when designing fair assessment strategies. The assessment model used throughout *Spotlight on Music Grade 8* and thoroughly integrated on unit and lesson levels is explained on pages 282-283. Each of the 9 units has an “assessment overview”, located at the beginning of the unit, with suggestions for formal assessment as well as a variety of assessment options. As well, there are “Suggestions for Assessment” listed for each curricular outcome within this document.

Assessment Strategies

Effective assessment of learning requires diverse strategies that gather information in a systematic way. In planning arts experiences, teachers should use a broad, balanced range of strategies that will give students multiple opportunities to demonstrate what they know, value, and can do. The following represent a variety of ways in which students and teachers can assess learning.

Student portfolios

A portfolio is a selection of students' works (both works-in-progress and finished products), journal entries, self and peer evaluations, tests, projects, audio/video tapes of rehearsals or performances, etc. It can be very effective for combining a variety of assessment strategies and for providing a comprehensive view of the development of the student's production, perception, and reflection skills. Student-teacher interaction is the core of the portfolio process. Through constant dialogue regarding shared musical experiences students' ability to reflect on, critique, and shape their work is developed. The portfolio process also provides a developmental profile that helps the student understand which curricular outcomes have been met and which have yet to be achieved.

Through the portfolio the students are able to present themselves to an audience (peers, teachers, or others) to communicate the following:

- Here is my work.
- This is how I approached it.
- This is why I value it.
- This is how I evaluated it.
- This is how you evaluated it.
- This is where I changed/refined it
- This is what I should work on next.

Teachers are encouraged to view portfolios in a one-on-one or small group setting to validate the student's work. This portfolio review will also help the teacher individualize instruction to further meet student needs.

The portfolio may include:

- samples of work such as notational representations of improvisations and compositions, both complete works and work in progress
- samples of reflective writing or rough drafts of compositions
- responses to own or others' work
- personal questions or comments about experiences
- explanations of steps and processes used and difficulties encountered
- media products, including audio and video tapes, photographs, programs, and lists of resources

Learning logs/journals

Logs and journals allow students to write reflectively about their music experiences and to record ideas that may be used for future work. They can be used by students and teachers to assess learning that has taken place and to set goals for future work.

Peer feedback through group discussion

Ongoing, meaningful, conversations about concepts, ideas, and works in progress are essential in order that students have opportunities to find and develop their voices, to practice respectful listening, and to celebrate one another's work.

Performance assessment

Performance assessment allows learners to develop and apply criteria to assess performance of the task. One of the ways in which teachers can help clarify assessment criteria for students is through the use of rubrics. Rubrics add structure to the assessment process by describing the criteria used to assess student performance. They can be developed by teachers or students individually or together. They may provide a fixed measurement scale or simply a means for reflective response to general criteria.

Student-teacher Conversations

These conversations yield valuable information about learning habits, feelings, and attitudes. They provide immediate opportunities for looking at work to date and recommending new directions. They allow for on-the-spot planning and goal setting.

Questionnaires and Surveys

A questionnaire or survey might, for example, follow an activity or project to determine how well the group functioned and how well the individual participated and contributed. These may be developed independently or collaboratively by teachers and students

Anecdotal records

Anecdotal records may include comments, questions, and observations noted in a log book, notebook, index cards, or sticky notes. They provide direct information on how and what students are learning throughout the process. They can be collected while students are:

- engaged in open-ended tasks
- working in small- or large-group activities
- participating in a celebration of their work
- engaged in conversations with the teacher or with one another about their learning
- responding to the work of others

Checklists

Checklists used in conjunction with other assessments give the teacher and learner a useful strategy for focusing on specific tasks.

Observation

Watching students engaged in music activities gives valuable information on every aspect of students' learning. Observation occurs naturally throughout the learning process and provides information about:

- students' day-to-day performance
- work habits and attitudes towards music
- frustrations, joys, and levels of persistence
- feelings and attitudes towards music
- ability to work independently and collaboratively in making music
- preferred learning styles
- development of students' ideas and understandings

Anecdotal records of observations can be supplemented with audio and videotapes.

Questioning

The kinds of questions teachers ask send powerful messages to students about what is valued in the learning process. High-level, open-ended questions challenge students to think critically. Open-ended questions allow students to organize and interpret information, make generalizations, clarify and express their own thinking, understand concepts, and demonstrate originality and creative ability.

Teachers should use all assessment opportunities to reflect upon the effectiveness of their instructional design and should incorporate student feedback into their planning of subsequent learning experiences.

Achievement Levels

Teachers are to assess student achievement using the three strands: Creating, Making and Presenting; Understanding and Connecting Contexts of Time, Place, and Community, and; Perceiving, Reflecting, and Responding. For each strand, the following Achievement Standards are to be applied:

Outstanding Performance	A+ (95-100%)	Outcomes are consistently demonstrated with independence to an outstanding level.
Very Good Performance	A (84-94%)	Outcomes are consistently demonstrated with independence to a high level.
Good Performance	B (72-83%)	Outcomes are demonstrated with occasional help to a high level.
Acceptable Performance	C (60-71%)	Outcomes are demonstrated to a basic level, with occasional help.
Marginal Performance	D (50-59%)	Outcomes are demonstrated to a basic level some of the time. Frequent help is required.
Weak Performance	E (below 50%)	Outcomes are rarely demonstrated, even with teacher support.

Currently, there are many models of program delivery for middle level music, across the province. The quality of instruction and the amount of time on task have a direct effect on student achievement. It is recommended that teachers delivering this curriculum have significant course work in music and that 75 minutes per week for the entire school year, be allocated for music education within the school schedule.

Note

Many of the suggestions for learning and teaching in the Grade 6 and 7 music curricular documents are suitable, with adaptation, for Grade 8 students (e.g., more chords in the progressions, more complex rhythms).

A number of websites are found in Appendix B. These are recommended for teacher use only.

Grade 8 Music Achievement Standards

	STRAND 1 Creating, Making, and Presenting GCO 1 & GCO 2	STRAND 2 Understanding and Connecting Contexts of Time, Place, and Community GCO 3, GCO 4 & GCO 5	STRAND 3 Perceiving, Reflecting, and Responding GCO 6, GCO 7 & GCO 8
OUTSTANDING PERFORMANCE – A+ (95-100%) Outcomes are consistently demonstrated with independence to an <i>outstanding</i> level.	<p>The student sings/plays on pitch, using correct rhythm, clear diction (when singing), effective dynamic contrasts, appropriate articulation and a resonant tone, throughout the expected range.</p> <p>The student creates accurate and clear written and aural rhythms and melodies. The music is appropriately expressive.</p>	<p>The student analyses, examines, and clearly articulates connections between music and a variety of curricular areas. The student analyses, examines, and articulates the role of music within the context of different cultures.</p>	<p>The student consistently uses extensive musical terminology appropriately to accurately analyse and justify detailed responses to a variety of musical styles.</p>
VERY GOOD PERFORMANCE – A (84-94%) Outcomes are consistently demonstrated with independence to a <i>high</i> level.	<p>The student sings/plays on pitch, using correct rhythm, clear diction (when singing), effective dynamic contrasts, appropriate articulation, and a resonant tone, throughout the expected range. Only a few errors are present.</p> <p>The student creates accurate and clear written and aural rhythms and melodies. The music is appropriately expressive. Only a few errors are present.</p>	<p>The student analyses, examines, and articulates connections between music and a variety of curricular areas. The student analyses, examines, and articulates the role of music within the context of different cultures.</p>	<p>The student uses extensive musical terminology appropriately to accurately analyse and justify detailed responses to a variety of musical styles.</p>

Grade 8 Music Achievement Standards

	STRAND 1	STRAND 2	STRAND 3
<p>GOOD PERFORMANCE – B (72-83%)</p> <p>Outcomes are demonstrated with occasional help to a <i>high</i> level.</p>	<p>The student sings/plays on pitch, using correct rhythm, clear diction (when singing), effective dynamic contrasts, appropriate articulation, and a resonant tone, throughout the expected range. A few errors are present. Occasional teacher support is needed.</p> <p>The student creates accurate and clear written and aural rhythms and melodies, with a few errors. The music is appropriately expressive. Occasional teacher support is needed.</p>	<p>The student analyses, examines, and articulates connections between music and a variety of curricular areas. The student analyses, examines, and articulates the role of music within the context of different cultures.</p> <p>Occasional teacher support is needed.</p>	<p>The student consistently uses adequate musical terminology appropriately to analyse and justify responses to a variety of musical styles. Occasional teacher support is needed.</p>
<p>ACCEPTABLE PERFORMANCE – C (60-71%)</p> <p>Outcomes are demonstrated with occasional help, to a <i>basic</i> level.</p>	<p>The student sings/plays on pitch, with correct rhythm and diction (when singing), with occasional errors. The dynamic range is narrow, the tone quality may be inconsistent, and the pitch range may be limited.</p> <p>The student creates written and aural rhythms and melodies, which contain occasional errors. Musical expression is limited. Occasional teacher support is needed.</p>	<p>The student analyses and examines connections between music and other curricular areas. The student analyses, examines, and articulates musical differences between cultures. Occasional teacher support is needed.</p>	<p>The student uses limited musical terminology to analyse and justify responses to a variety of musical styles. Occasional teacher support is needed.</p>

Grade 8 Music Achievement Standards

	STRAND 1	STRAND 2	STRAND 3
<p>MARGINAL PERFORMANCE – D (50-59%)</p> <p>Outcomes are demonstrated to a <i>basic</i> level some of the time. Frequent help is required.</p>	<p>The student sings/plays on pitch, with correct rhythm and diction (when singing), with occasional errors. The dynamic range is narrow, the tone quality is inconsistent, and the pitch range is limited.</p> <p>The student creates written and aural rhythms and melodies, but these contain frequent errors. Musical expression is frequently inappropriate.</p> <p>Frequent teacher support is needed.</p>	<p>The student analyses and examines only a few connections between music and other curricular areas. The student analyses and examines music from other cultures. Frequent support is required.</p>	<p>The student uses limited musical terminology to analyze and justify responses to a variety of musical styles. Frequent support is required.</p>
<p>WEAK PERFORMANCE – E (below 50%)</p> <p>Outcomes are rarely demonstrated, even with teacher support.</p>	<p>The student rarely sings/plays in pitch with correct rhythm and diction (when singing). The dynamic range is narrow, the tone quality is inconsistent, and the pitch range is limited.</p> <p>The student rarely creates accurate written and aural rhythms and melodies. Musical expression is frequently inappropriate.</p>	<p>The student rarely analyses and examines connections between music and other curricular areas. The student rarely analyses and examines music from other cultures.</p>	<p>The student rarely uses musical terminology to articulate responses to a variety of musical styles.</p>

Creating, Making, and Presenting

GCO 1: Students will explore, challenge, develop, and express ideas, using the skills, language, techniques, and processes of the arts.

Outcomes

By the end of grade 8, students will be expected to

8.1.1 sing/play with others, demonstrating an ability to maintain their part within a variety of musical textures, harmonies, and styles

8.1.2 create music that expresses and communicates meaning

8.1.3 demonstrate an understanding of the elements of music using appropriate terminology

8.1.4 improvise short melodic and/ or rhythmic patterns

8.1.5 read simple melodies from traditional notation with emphasis on the note names of the lines and spaces of the Grand Staff and how it relates to the keyboard.

8.1.6 create and notate compositions using traditional and non-traditional notation

8.1.7 identify non-verbal gestures, making connections to notation and musical expression

8.1.8 compare the sound and structure of major and minor scales and triads as they relate to the keyboard.

Suggestions for Learning and Teaching

- Have students create and notate music that expresses an emotion.
- Have students listen to a variety of musical selections. Discuss the elements of music using appropriate terminology (melody, rhythm, harmony, texture, form, tempo and dynamics).
- Have students improvise short ostinati to accompany a familiar song or piece and perform them for others.
- To help students comprehend the communicative quality of music, have them view a video performance of an orchestra or a choir, with particular attention on the conductor. Identify the conductor's non-verbal gestures and discuss their effect. Have students take turns conducting a composition. Discuss how the gestures of different students affect the expressive qualities of the performance? Refer to pages 166-169 and 220-221 in *Spotlight on Music Grade 8*.
- Have students improvise a melody using C, D, E, F, and G, with a simple, non-improvise chordal accompaniment in the key of C. Have one student play the accompaniment while another improvises a melody.
- Improvise a short song or piece using found objects. Notate using non-traditional notation (refer to pages 12-15 in *Spotlight on Music Grade 8*).
- Students maintain a listening journal from teacher selected repertoire in which they identify the elements of music, while demonstrating music literacy. Students offer personal reflection based upon critical thinking skills. As an extension, journals may be revised and edited.

Creating, Making, and Presenting

GCO 1: Students will explore, challenge, develop, and express ideas, using the skills, language, techniques, and processes of the arts.

Suggestions for Assessment

- Assess compositions according to the following criteria:
 - Rules of traditional notation
 - Legible
 - Markings used to indicate expression
- Assess students' ability to read short rhythmic and melodic pieces according to the following criteria:
 - Rhythmic and melodic accuracy
 - Appropriate expression
- Assess students' ability to identify elements of music through a written or listening test.
- Listening journal - students demonstrate their understanding of the elements of music.
- Refer to the rubric on page 45 in the Teachers Resource Masters (4.3) in *Spotlight on Music Grade 8*.

Suggestions for Enrichment see Appendix A.

Notes and Resources

- Teachers will need to be sensitive to the unique challenges faced by males experiencing the changing voice (cambiata)
- *Older Beginner Piano Course Level 1* by Bastien
- *Accelerated Piano Adventures* by Nancy and Randall Faber
- *Melody Flashcards* by Denise Gagne
- *Rhythm Flashcards* by Denise Gagne
- *Complete Recorder Resource Kit Volumes 1 and 2* by Denise Gagne
- Listening Resource from *Musicplay Grade 5-for Listening Logs* process
- Grade 6 Share the Music – Chapter 3
- Teacher Resource Masters – *Spotlight on Music Grade 8* page 88
- *Spotlight on Music Grade 8*, pages 161-163 - information on keyboards, page 253 (teachers' edition) – information on keyboard instruments; triads. Teacher Resource Masters Grade 8, page 51
- “*Notebook 10.0*” for SMART Boards has a wealth of educational resources specifically for music
- Suggestions for working on keyboards and scales are blackline master books from Hal Leonard including:
 - Thirty Days to Melody* by Betsy Henderson
 - Thirty Days to Music Theory* by Ellen Wilmuth
 - Thirty More Days to Music Theory* by Sharon Stosur
 - Thirty Days to Rhythm* by Betsy Henderson

Creating, Making, and Presenting

GCO 2: Students will create and/or present, collaboratively and independently, expressive products in the arts for a range of audiences and purposes.

Outcomes

By the end of grade 8, students will be expected to

8.2.1 improvise using voice, instruments and/ or movement within a specific form

8.2.2 independently or in a group, create a composition with an emphasis on a solo line, which expresses or communicates an assigned mood

8.2.3 participate in small and large ensemble music making, performing a varied repertoire of music, including student works

Suggestions for Learning and Teaching

- Have students perform instrumental or vocal duets and trios. Have them experiment with different timbres, tempos, dynamics and moods. See pages 34 and 35 in *Spotlight on Music Grade 8*.
- Take a previously prepared repertoire and have the students compose a countermelody. Play them as duets. Change the tempo and discuss the effect on the mood of the piece(s).
- Using prepared repertoire, have the students change rhythms and add rests. The teacher then performs the changes and the students describe the resultant moods.
- Using prepared repertoire, have the students change key signatures without changing the notes. Have them perform the revised compositions and have students describe the changes and moods created. A possible variation of this exercise is to have the students change the notes and not the key signature.
- Have students compose melodies and/ or accompaniments to express the mood of a story. Have them add movement to enhance the expression.
- Have students listen to a musical work. In small groups, have the students identify and discuss the moods expressed. Have them improvise movements to accompany the piece.
- Have students listen to two versions of the same composition. Have them discuss how changes in instrumentation can affect the mood or effect of the music.
- Students improvise on traditional or non-traditional percussion.
- Cross-curricular activity: students react to music through drawing, painting and/or dance in order to interpret expressive qualities.
- Students improvise over an ostinato (example: 12 bar blues).

NOTE: Many of the suggestions in the grade 6 and 7 music curriculum documents are suitable for grade 8 with a greater degree of complexity (e.g. more chords in the progressions, more complex rhythms).

Creating, Making, and Presenting

GCO 2: Students will create and/or present, collaboratively and independently, expressive products in the arts for a range of audiences and purposes.

Suggestions for Assessment

- Use “Rubistar” online, along with previously gathered students’ input, to create a rubric that will allow students to evaluate their own compositions and those of others. In order to use “Rubistar”, go to “Rubistar”, click on “Rubistar Home” and follow the directions. Points for consideration might include:

Choice of instrumentation to desired outcome.
Form of composition.
Use of required or desired rhythms.
Adherence to traditional notation rules.

Suggestions for Enrichment see Appendix A.

Notes and Resources

- Instrumental Method Books
- Duets and Trios in concert pitch which could be transposed (for band use)
- *Hot Marimba* (Orff repertoire)
- *World Music Drumming; A Cross-Cultural Curriculum* by Will Schmid (textbook and DVD)
- Refer to the Unit Project on Improvisation in *Spotlight on Music Grade 8* on page 139
- *Spotlight on Music Grade 8* - page 232-234 encouraging student composition
- *Conga Town* by Jim Solomon
- A suggested Canadian resource for 8.2.1 and 8.2.3 is *An Orff Mosaic from Canada* edited by Lois Birkenshaw – Fleming
- Use of SMART Boards where available is beneficial. “*Notebook 10.0*” has educational resources specifically for music

Understanding and Connecting Contexts of Time, Place, and Community

GCO 3: Students will demonstrate critical awareness of and value for the role of the arts in creating and reflecting culture.

Outcomes

8.3.1 explore styles, techniques and instruments from a variety of cultural and historical contexts

8.3.2 perform and listen to a variety of musical styles and genres to broaden understanding of cultural and historical events and issues

8.3.3 examine the role and influence of music and musicians in the Atlantic Region

Suggestions for Learning and Teaching

- Have students create a web diagram, which connects musical instruments to their countries of origin.
- Have students identify the music and instruments of a culture studied in Social Studies at the grade eight level.
- Examine a specific historical event (e.g. World War I) using the music of that era. Have the students identify the stylistic characteristics and the purpose of the music.
- Schedule and/ or attend concert presentations by local performers.
- Compile a list of Atlantic Canada’s musicians. Have students categorise them by style and accompanying instruments.
- Have students research and study the East Coast Music Awards.
- As a class, compare and contrast the East Coast Music Awards and the West Coast Music Awards.
- Invite local artists to explain the requirements of their profession and the preparation that is necessary to become a professional musician in this region. As well, they might perform, conduct a workshop or demonstrate skills related to the music of Atlantic Canada.
- Organise a variety presentation showcasing students’ original work about the Atlantic Region.
- Organise a timeline of the evolution of Canadian music.
- Take part in or attend a Heritage Fair.
- Investigate the music, dance, and instruments of the aboriginal and/or Acadian cultures.
- Introduce drumming from various cultures (World Music drumming, First Nations). Refer to pages 54-61 in *Spotlight on Music Grade 8*.

Understanding and Connecting Contexts of Time, Place, and Community

GCO 3: Students will demonstrate critical awareness of and value for the role of the arts in creating and reflecting culture.

Suggestions for Assessment

- Create a class portfolio that examines the music, musicians and work of Atlantic Canada.
- Stage a school music awards performance and have students act as judges using a rubric developed by teacher and students.
- Critique a live or virtual performance and compare it to performances of other cultures. Observations pertaining to content, style, instrumentation and lyrical themes would be interesting.
- Use a trivia game format to test knowledge of a unit of study.
- Individual students create a power point or slide show reflecting Canadian Culture in Music.
- Have students perform a musical selection using Aboriginal and/or Acadian folk instruments.

Suggestions for Enrichment see Appendix A.

- NB Multicultural Assoc.
- Department of Education, Aboriginal and FSL consultants
- *A Folksong Portrait of Canada* by Samuel Gesser
- EMCA website
- *Spotlight on Music Grade 7* page 176 (Inuit throat singing)
- Jeopardy template located on Teacher Portal
- “Listen Up” (VHS) – Canadian Music Recording Industry
- *Canadian Musician Magazine* (for teacher reference only)
- *Canadian Vibrations* by MacMillan
- *The Penguin Book of Canadian Folk Songs* by Edith Fowke
- *Canada: It’s Music* by Robert de Frece
- *Folk Songs of Canada* by Edith Fowke/Richard Johnston

Understanding and Connecting Contexts of Time, Place, and Community

GCO 4: Students will respect the contribution to the arts of individuals and cultural groups in local and global contexts, and value the arts as a record of human experience and expression.

Outcomes	Suggestions for Learning and Teaching
<p>By the end of grade 8, students will be expected to</p> <p>8.4.1 use knowledge and experience to perform and listen analytically to music of diverse cultural groups and historical periods, including the unfamiliar</p> <p>8.4.2 analyse the role music plays in various cultures, including their own</p> <p>8.4.3 articulate the influences of society and historical events on music and musicians, past and present; may include the History of Rock and Roll</p>	<ul style="list-style-type: none"> • Through performance of multicultural music, have students experiment and practise a variety of vocal, lingual, and instrumental techniques that are different from their own culture (e. g. playing the ‘mbira or thumb-piano, playing a message on two-toned percussion based on an African tonal language, practising “tongue click” used in some African dialects, etc.). • Have students sing and play repertoire from Canada and other cultures. • Have students demonstrate and discuss how the elements of music are used in a wide spectrum of live and recorded music from many cultures, styles and eras. • On the bulletin board in the classroom, construct a “Multicultural Music Concepts Chart” and have students fill in appropriate information as they study various musical selections from different cultures and historical periods. • Examine, perform and compare music with a common theme or purpose found in different cultures (i.e. love songs, celebrating music, religious music). Page 62 and 63 in <i>Spotlight on Music Grade 8</i>. • Listen to, identify, and categorize symphonic, popular, ethnic, and electronic instruments. Those used in many cultures (including Aboriginal and Acadian) within Canada might be of particular interest. • Plan a multi-class “Sharing Assembly” format featuring songs and dances learned, with each class taking part. Have each class research a specific culture and present their learning at a “Sharing Assembly”. Music and dances should be included. • An extension of the above idea would be to use a whole school format during “Multicultural Week”. • Have students examine an extensive repertoire of pieces from many cultures. They might research the time period in which pieces were composed and decide how the historical context influenced the composition. • Have students research and explain the social causes that have been given a high profile by the music community (<i>Spotlight on Music Grade 8</i>, pages 88-91). • Have students compose and perform a developmentally appropriate work that supports a social cause known within the local community. • Have students compare the music of two composers that represent two different historical periods in music. • Relate the popular music of the twentieth century to cultural trends and historical events. • Students explore the music created by stringed instruments from Celtic to Classical. • As one means of expressing their personal cultural background, individual students can create a personal timeline of their earliest musical memory.

Understanding and Connecting Contexts of Time, Place, and Community

GCO 4: Students will respect the contribution to the arts of individuals and cultural groups in local and global contexts, and value the arts as a record of human experience and expression.

Suggestions for Assessment

- Assess students' abilities to accurately identify instruments of various cultures by sight and sound.
- Have the students craft an instrument that is typical of the culture of the student's choice.
- Students complete a performance critique assignment. After attending a local musical performance at an art centre, library, arena, or concert hall, students are given the task of writing a response to what was heard and seen. The response could be put in the form of a newspaper article, critique, or editorial. Specific descriptions and justifications about what was liked and not liked are important. If no live concert is available, students may rent a concert video of a live performance or use the internet (with teacher approval).
- Assess students' composer research projects.

Suggestions for Enrichment see Appendix A.

Notes and Resources

- *Oh Canada* – Waterloo Music by Dianne Ladendecker
- *Multicultural Folk Dance Guide, vol. 1 and 2* (booklet, CD, and Video)
- *Hot Marimba and Marimba Mojo* by Walt Hampton
- *World Music Drumming* by Schmid
- *Meet the Great Composers, vol. 1 and 2* by Montgomery and Hinson
- *Accent on Composers* by Jay Althouse, Judith O'Reilly
- *Global Voices In Song (GVIS)*
<http://www.globalvoices> – current projects include: Swazi, Hungarian, Japanese, and South African music
- Grade 8 *Spotlight on Music* Teacher Resource Masters, page 25 (#2.11) "Music In Your Community"
- *Spotlight on Music Grade 8* – CD#12 – "Instruments of Different Cultures"
- *Spotlight on Music Grade 7*
- "Cultural Popular Music", pages 6 and 7 in textbook
- In the Teachers Resource Masters, pages 25 and 26 "Fiddles and Violin Activities"
- NB Multicultural Association
- Department of Education Aboriginal and French Second Language Consultants

Understanding and Connecting Contexts of Time, Place, and Community

GCO 5: Students will examine the relationship among the arts, societies, and environments.

Outcomes

By the end of grade 8, students will be expected to

8.5.1 critique the influence of the music industry in popular culture and the media

8.5.2 discuss and critique connections between music and other disciplines

8.5.3 analyse the influence of music in shaping or developing regional and/or national identities

Suggestions for Learning and Teaching

- Choose three ads from television aimed at different demographic segments and have students critique the style of music used to sell each product.
- Use a movie clip from a teen movie from the 1950's. In groups, have students explain how the music reflects the culture of the time.
- Repeat the above exercises with clips from the 1960's, 1970's, 1980's and/or 1990's.
- Have students design a product and choose music to advertise that product (*Spotlight on Music Grade 8 - Teacher Resource Masters - page 119*).
- Choose a visually expressive piece of art and have students choose pieces of music that would reflect this art.
- View clips from romantic and action movies. Have students analyse and critique the musical choices and note the different styles (*Spotlight on Music Grade 8 - Teacher Resource Masters - pages 74 and 75*).
- Present different genres of music associated with certain cultures and have students discuss the differences and similarities.
- Divide the class into groups and have each group combine music, art, dance, and drama to produce a commercial.
- Compare the national anthems of several countries. Examine the words and music, and have students discuss how they reflect the culture of each country.
- Design a CD cover for a specific piece of instrumental music.
- Invite guest artists from various cultures to perform and give workshops for students. Ask the artist(s) to explain the purpose and context of the music shared with the class (e.g. Aboriginal, Acadian, etc.). Have a follow-up discussion with the class to discuss the role of music in the culture of the region and nation.

Understanding and Connecting Contexts of Time, Place, and Community

GCO 5: Students will examine the relationship among the arts, societies, and environments.

Suggestions for Assessment

- Have each student provide a written reflection on why a piece of music is particularly appropriate to a movie clip or commercial. Have them justify their response by discussing style, effective use of dynamics, timbre, pitch, rhythm, and/or phrasing, if appropriate.
- In groups, have the students explain why certain pieces of music reflect certain cultures (e.g. Spirituals, Country and Western, Baroque).
- Design a commercial critique assignment. Have students:
 - Identify and describe the style of music
 - Identify the target audience and justify the choice
 - Describe the compatibility of the music to the product
 - Describe the compatibility of the music to the visual images
- Give examples of how the commercial does/ does not reflect the value of society.
- Have students critique the commercials produced for the class. The following criteria should be used:
 - What features of the music attract your attention?
 - What other products would be well-suited to this type of production?
 - What age groups are targeted? Justify your answer.
 - What are two important factors advertisers must consider when making a commercial?
- After introducing the project and giving extensive information about expectations and criteria, have students choose a clip from a movie and critique the choice of music. Include criteria mentioned above in the first bullet under “Suggestions for Assessment”.

Suggestions for Enrichment see Appendix A.

Notes and Resources

- *Share the Music 6*
- Appropriate Movie Clips
- Appropriate Ad clips
- Multicultural Dance Unit Kit
- *Oh Canada*, Waterloo Music (Dianne Ladendecker)
- *The Composers’ Special Videos and Teachers’ Guide*, Waterloo Music
- Recording of “Pictures at an Exhibition”-Modest Mussorgsky
- *Spotlight on Music Grade 8 – Unit 6*
- NB Multicultural Association
- Department of Education Aboriginal and French Second Language Consultants

Perceiving, Reflecting and Responding

GCO 6: Students will apply critical thinking and problem-solving strategies to reflect on and respond to their own and others' expressive works.

Outcomes

By the end of grade 8, students will be expected to

8.6.1 analyse solutions related to creating and performing music

8.6.2 analyse, compare and contrast various interpretations of a piece of music

8.6.3 identify form and design in a variety of styles of classroom repertoire and in their own compositions

8.6.4 justify and articulate their response to music from a variety of musical styles, using appropriate vocabulary

8.6.5 express and communicate emotion using a variety of expressive elements in their own compositions

8.6.6 express and communicate emotion through language (both written and oral)

Suggestions for Learning and Teaching

- Students examine the process of listening – concentrated, casual, and mood listening are 3 examples that should be identified and discussed.
- Students listen to experimental music such as *Ionization* by Edgar Varese. Have the students speculate on how the composer might notate the score. (It might be useful to structure the discussion around the elements of music.) Compare the students' ideas with a score of traditional music.
- Students discuss the similarities and differences of a musical work performed in different genres (Eric Carmen, Rachmaninoff).
- Have students listen and compare various musical examples that use a particular medium (e.g. electronic sounds, acoustic sounds, less common instruments like the accordion).
- On an on-going basis, have students identify formal patterns in the music they sing, play, or study in class: binary (AB), ternary (ABA), rondo (ABACA), rondo-sonata (ABACABA).
- Have students investigate the relationship of form in music to form in art, as well as other disciplines, where possible.
- Students research and analyse the composer's emotional intent of a composition. Students should express their ideas using appropriate musical vocabulary (e.g. tonality, texture, orchestration, dynamics, etc.).
- Students examine how a composer conveys emotion through the connection of words to the music (or vice versa). Use a variety of music genres; opera, folk, pop, rap, etc.
- Examine a variety of versions of *O Canada* (the anthem).
- Students explore the use of a particular instrument for different styles of music.

Perceiving, Reflecting and Responding

GCO 6: Students will apply critical thinking and problem-solving strategies to reflect on and respond to their own and others' expressive works.

Suggestions for Assessment

- Use journals to monitor students' abilities to concentrate on "listening assignments".
- Students reflect on the relationship of a work by an Impressionist composer (Debussy), and the work of Impressionist painters (Monet, Renoir). Similar vocabulary is used – colour, texture, and tonality.
- Students perform short compositions for class that they have notated (traditional or symbolic) according to a rubric developed by teacher and students.
- Students present a critique of a particular work. The critique should show an understanding of the vocabulary that has been covered, factual information concerning the composition, and finish with a personal reflection about the music.
- Have students create and analyse their own and others' compositions.
- Use a rubric designed to assess the students' creativity as they create and analyse their own and others' compositions.

Suggestions for Enrichment see Appendix A.

Notes and Resources

- Recordings: Debussy, *Prelude L'Après-midi d'un Faune, La Mer*; Beethoven, *Moonlight Serenade, Ode to Joy, Symphony No.5*; Varese, *Ionization*; Vivaldi, *Four Seasons*; Quartetto Gelato (accordion); Queen *Bohemian Rhapsody*, Mozart, Classical Opera; Folk Music (fiddle)
- *Accent on Composers* by Jay Althouse/Judith O'Reilly
- Use of listening logs (Musicplay) or listening journals
- "Listen-Up 2"-(VHS) Canadian Music Recording Industry
- Refer to *Spotlight on Music Grade 8*, pages 8 and 9 (compare and contrast interpretations)
- *Spotlight on Music Grade 7*, page 5 – The song "Respect"

Perceiving and Responding

GCO 7: Students will understand the role of technologies in creating and responding to expressive works.

Outcomes

By the end of grade 8, students will be expected to

8.7.1 discriminate among a variety of musical ensembles

8.7.2 demonstrate an understanding of how sound is constructed of sound waves

8.7.3 demonstrate an awareness of how computers and technology can be used in composing music

Suggestions for Learning and Teaching

- Students should recognize the sound qualities of distinct and integrated families of instruments. Have students listen to various styles of music. Students should understand that instruments and voice types are used in various styles of music.
- Students should understand the sound production of all families of instruments. Have students listen to various recordings of the same work and respond to each performance. Students should take into consideration instrumentation, style, tempo, dynamics, etc.
- Have students investigate the principles of physics that are fundamental to sound production. Relate the facts to the different families of instruments. A demonstration can be done using tuning forks (*Spotlight on Music Grade 8* - pages 18, 20, 152, 153).
- Using their new knowledge about resonance, students can play or sing, focusing on matching pitch. Students can explain how the outcome of performing in tune was achieved.
- Students can research how sound is manipulated through technology to create a desired effect. Listening examples will reinforce their research (electric guitars and pedals). If available, students should experiment with electronic keyboards and computer software, which allows them to manipulate sound.
- Students compose a piece for a solo instrument or a small ensemble of instruments. Students are to notate the composition using traditional notation. Students will then develop a system of notation to communicate where and how sound will be technologically manipulated in their composition. Students should present their work. Discussion and reflection should follow to determine if the original intent was achieved.

Perceiving and Responding

GCO 7: Students will understand the role of technologies in creating and responding to expressive works.

Suggestions for Assessment

- Using an agreed-upon rubric, the students and/ or teacher can assess presentations of original compositions. It might be possible to discuss the assessments as a full-class.
- During discussions of evolving compositions, look for evidence that students:
 - Take pride in their work
 - Extend their thinking about music
 - Talk about their compositions with increased detail and elaboration
 - Comment constructively on their own and others' work
 - Show interest in, and respect for, the work of their peers
- Evaluation/ assessment criteria teachers may choose to consider are:
 - How much has the students' knowledge of terms related to computer software expanded?
 - How much has the students' knowledge of terms relating to sound waves and the science of sound production expanded?
 - Have the students reflect and respond to the science experiment on resonance through a journal entry and/ or through class discussion.
 - Students will complete a teacher generated lab assignment on the science of sound. The teacher will conference with students during the lab process.
- Students manipulate sounds using electronic tools and computer programs.

Suggestions for Enrichment see Appendix A.

Notes and Resources

- Various websites pertaining to the physics of sound
- Brainpop websites www.connexion for science of sound
- Listen Up 2 (VHS)
- Spotlight on Midi (create, edit, replay and so on) from *Spotlight on Music*
- *Spotlight on Music Grade 8*
 - Unit 8, Lesson 3, pages 198-203
 - Unit 4, Lesson 4, pages 100-105
 - CD11
- Use of SMART Boards, if available, can be beneficial. "*Notebook 10.0*" for SMART Boards has a wealth of educational resources specifically for music
- Use of software recording programs, if available, may be helpful:
 - Garage Band*
 - Finale*
 - Mozart*

Perceiving and Responding

GCO 8: Students will analyse the relationship between artistic intent and the expressive work.

Outcomes

By the end of grade 8, students will be expected to

8.8.1 examine the reasons why specific musical works have been created

8.8.2 explain the source of ideas and reasons for their own musical decisions

8.8.3 analyse and evaluate interpretations of their own and others' works using appropriate musical terminology and considering the musical intent

8.8.4 analyse and evaluate their music making in light of what was intended

Suggestions for Learning and Teaching

- Have students evaluate the influence of historical events on the creation of specific musical works.
- Students evaluate the influence of specific compositions on the works that came after them.
- Students evaluate the effectiveness of using the elements of music to portray a program.
- Students evaluate the degree of success of specific compositions that were created for specific purposes (such as Olympic theme, Hockey Night in Canada).
- Have students write a report on a performance identifying strengths and weaknesses. Have them suggest ways to improve the weaknesses (example: talent shows).
- Explore political statements made through music – war, protests, patriotism, etc.

Perceiving and Responding

GCO 8: Students will analyse the relationship between artistic intent and the expressive work.

Suggestions for Assessment

- Evaluate the reflections that students have written on specific musical compositions and the historical events surrounding those compositions. They should justify their responses with specific details using appropriate historical and musical terminology.
- Have students justify why certain types of music are successful at portraying moods, emotions, characters, or events through journaling or discussion.
- Assess student-written evaluations of a musical performance. Responses should be justified with specific details and appropriate musical terminology.

Suggestions for Enrichment see Appendix A.

Notes and Resources

- Books or articles on history and/ or music history
- A variety of musical recordings from various periods
- *Accent on Composers* by Jay Althouse/Judith O'Reilly
- Internet resources
- Use of Socratic Circle may be of interest for discussion purposes
- *Spotlight on Music Grade 8* – pages 108-110

Appendix A

Enrichment Suggestions

GCO 1: Students will explore, challenge, develop, and express ideas, using the skills, language, techniques, and processes of the arts.

ENRICHMENT SUGGESTIONS:

- Conduct a small or large musical ensemble using only non-verbal gestures and movements.
- With your teacher’s assistance, create, notate and lead performances of short musical examples connected with lessons or musical compositions you and/or your class are studying.
- Using a ‘call and response’ technique, perform as the ‘leader’ in a rhythmic and then a melodic musical exploration.
- Illustrate an understanding of musical terms, concepts, and elements by creating, notating and performing a ‘Music Knowledge Rap’ with other class members or by yourself.

ENRICHMENT SUGGESTIONS from *Spotlight on Music Grade 8*:

- Unit I page 6 in *Spotlight on Music Grade 8* for suggestions on how advanced students might add texture and gain experience in playing complex rhythms.
- Unit 2, page 32 for suggestions on writing time signature (s) and how to draw representation of tempo.
- Unit 2, page 52 for suggestion on composing by using an existing chord progression to write a new melody and accompaniment.

GCO 2: Students will create and/or present, collaboratively and independently, expressive products in the arts for a range of audiences and purposes.

ENRICHMENT SUGGESTIONS:

- It is a national holiday. Compose a rhythmic composition for four performers in which all players start at the beginning, each then performs a short solo passage which is followed by combined performers. Your composition ends with the last section being repeated. Perform your composition. What is the purpose of your composition? Who listens?
- Locate a picture of a famous building, bridge, or other architectural structure. Identify some of the formal characteristics of the structure. (repetition, contrast, light, heavy, etc.) Create a composition demonstrating your ability to use selected characteristics from the building in your composition.
- After identifying and describing the mood associated with the people at an important historical event in your community, create or improvise a solo designed to capture the event for future generations.

ENRICHMENT SUGGESTIONS from *Spotlight on Music Grade 8*:

- Unit 3, page 69 – work with 12-bar blues form.
- Unit 3, page 71 – work on transcribing melody; creating an a cappella arrangement for three voices.
- Unit 4, page 89 – compose a song in any musical style.

GCO 3: Students will demonstrate critical awareness of and value for the role of the arts in creating and reflecting culture.**ENRICHMENT SUGGESTIONS:**

- Some composers have created compositions reflecting the influence of other cultures on their music. Identify and describe some of the musical characteristics reflected in some of these compositions.
- You have attended a performance of a musical ensemble of ‘new 21st Century’ music. Write a newspaper review in which you address how this performance reflects the current culture and provides a glimpse into the future of music.
- Some composers did not have the opportunity to visit other cultures and yet they composed music presenting what they think this might be like. How can they do this? Is this a good or bad thing to do? If you were a member of the audience listening to their music, how would you react?
- You have been asked to compose a musical composition presenting the nature of your family. This is to be shared at your next family reunion. As a composer, what are you thinking about? What are you going to emphasize? What does your music sound like?
- Interview an ECMA nominee. Suggested topics of discussion include:
 - How their music reflects the Atlantic region;
 - What are their influences;
 - Why did they choose to create their particular style of music;
 - What is particular to their music and lyrics.

GCO 4: Students will respect the contribution to the arts of individuals and cultural groups in local and global contexts, and value the arts as a record of human experience and expression.**ENRICHMENT SUGGESTIONS:**

- All people are born, live, and die. Music reflects these and other ‘life’ moments. Identify a topic common to all people. Focusing on this topic, research, identify, and listen to music from as many different cultures as you can. How are they similar? Different? Other than your own, which do you like the best? Why?
- Weather, difficult times, school lunches, bus rides, holidays, technology, etc. these are some of the social and historical topic’s which have inspired composers. Select a composition being studied by your school’s band, chorus, orchestra, or your class. Make a presentation illustrating your understanding of how this composition has been shaped and influenced by such topics.
- Most popular music seems to come and go rather quickly. Do you agree with this statement? Why or why not?
- If there were no composers or musicians, how would our communities, our cultures, change? Are composers and musicians important? Why or why not?
- Listening to music of other places, times, and cultures is a way of helping connect people of different times, places, and cultures. How does music do this? Is this a good or bad thing?

ENRICHMENT SUGGESTIONS from *Spotlight on Music Grade 8*:

- Unit 8, page 191 - students who take private music lessons will discuss how music has affected their daily lives.

GCO 5: Students will examine the relationship among the arts, societies, and environments.

ENRICHMENT SUGGESTIONS:

- Television shows featuring musical talent contests have been and are part of our cultural lives. How important are these kinds of events to the development of musical organizations such as bands, choirs and orchestras? Why do these kinds of shows seem to come and go?
- Many people attend concerts. Sometimes you can tell what kind of a concert it is by observing the nature of the clothing people wear to the concert. Describe how this happens? What are the people thinking? Is this good or bad?
- Technology has changed the way in which people access music, news, and life in general. Is the music industry more interested in music or the industry surrounding the music? Why do you believe this is the case?
- Some popular concerts feature lights, staging, smoke, mirrors, etc. to the extent that the music seems unimportant. It seems that a concert is more than just the music. What is a concert? What happens at a concert?
- Why do you think people like to attend concerts featuring “a local favorite” when they often don’t attend concerts featuring “an unknown” from the other side of the world? How important is community in influencing our response and interest in music?

ENRICHMENT SUGGESTIONS from *Spotlight on Music Grade 8*:

- Unit 4 page 103 – improving music; discuss how style and mood effect performance choices.
- Unit 6, page 130 – students create a montage using favourite movie themes.
- Unit 9, page 222 – students learn to listen to “jingles” with understanding.
- Unit 9, page 232 – invite students to create artwork which ties into their musical composition(s).

GCO 6: Students will apply critical thinking and problem-solving strategies to reflect on and respond to their own and others’ expressive works.

ENRICHMENT SUGGESTIONS:

- After finding two or more different versions of the same composition, listen and identify the differences.
- How is this possible? Did the composer intend this to happen?
- Given the performances of compositions created by other class members, identify and describe changes you are considering making in your composition. What suggestions do you have for other class members?
- Using musical vocabulary, create ‘Program Notes’ for selected compositions being performed in your class, by your school’s band, chorus, orchestra or other ensemble.
- From the viewpoint of an audience member, performer, and a composer, create a review of a performance of a composition presented in class. Take care to emphasize the differences in the views or each person.

ENRICHMENT SUGGESTIONS from *Spotlight on Music Grade 8*:

- Unit 5, page 123 – students compose their own version of Hayden’s “Sonata in C”.
- Unit 5, page 130 – students create their own “courante”.
- Unit 7, page 175 – students create a short composition using an 8 - to 16 - measure theme, harmony, and percussion.

GCO 7: Students will understand the role of technologies in creating and responding to expressive works.**ENRICHMENT SUGGESTIONS:**

- When listening to recorded music, some people prefer LP vinyl recordings rather than the more common CD. What are some differences between the two recording techniques and the sound produced by each? Why might a person prefer one more than the other?
- The pipe organ is considered the ‘King of Instruments’. If you were living in the Baroque Period, what would you know and think about this musical technology and its use in the pipe organ? Describe how technology might influence a friend’s reactions to musical performances of a pipe organ.
- Technology helps provide people with access to music. How is your musical technology different than that of your parents? Grandparents? Relatives living 100 years ago? Etc. Create, practice and perform a short play featuring several classmates as members of your family from different time periods. Have each of them share and discuss the musical technology of their day and how they experienced music compared with your musical experiences today. Record your performance so that you can share this with others.
- Research the development of musical technology as used in your school band, choir, or orchestra. Prepare a PowerPoint presentation and share your research findings with your ensemble members.

ENRICHMENT SUGGESTIONS from *Spotlight on Music Grade 8*:

- Unit 8, page 207 – students improvise some musical ideas to record and use for a karaoke song.

GCO 8: Students will analyse the relationship between artistic intent and the expressive work.**ENRICHMENT SUGGESTIONS:**

- Identify, compare, and contrast musical compositions composed for the same type of event, i.e. parades, weddings, funerals, etc. Create a rating system listing the most effective/expressive to the least expressive.
- Your musical composition was just performed for a large audience. They didn’t react like you thought they would. Why? What might you do? What should you do? What have other composers done?
- Select a musical composition composed for a specific event. Identify a musical element, such as melody, rhythm, timbre, etc. Describe how the composer’s use of this element contributes to the expressiveness of the composition for this specific event.
- Have your music teacher provide you with a title of a musical composition considered among the ‘best’ ever composed. After listening to a recording, identify a current popular composition similar in nature. What composition did you identify? If the composer of the current popular composition had lived at the time of the composition you listened to, how would their composition have changed?
- You have been selected to be the composer of a musical composition for your school’s graduation. Make a list of items you should consider before you begin composing. Describe how you might create music to reflect some of these considerations.

ENRICHMENT SUGGESTIONS from *Spotlight on Music Grade 8*:

- Unit 6, page 138 – students create their own arrangement to “Main Title” from *Star Wars* by mimicking the recording or by playing the theme in a completely different style.
- Unit 6, page 143 – invite students to create their own accompaniment to “The Addams Family Theme” using a variety of instruments and unpitched percussion instruments.

Appendix B

For Teacher Reference Only

<http://www.baroquecds.com/musamples.html> - Baroque Music Sampler

<http://www.dsokids.com/games/baseball/> - Beethoven's Baseball

<http://www.dsokids.com/2001/rooms/musicroom.asp> - Dallas Symphony Orchestra – Total Music Interaction

<http://music.pppst.com/index.html> - Music through the Ages – PowerPoint Presentations

<http://www.happynote.com/computer-game-notes-in-space.html> - Game - Note Value Recognition

<http://pbskids.org/jazz/> - Jazz Music - Band Leader, Join a Band

<http://www.ababasoft.com/music/notepair.html> - Ear Training Memory Game

<http://www.oddmusic.com/gallery/index.html> - Odd Instruments

<http://www.kunstderfuge.com/gio.htm> - Composer Biographies

http://www.ababasoft.com/music/piano_machine.html - Game - Piano Key Recognition

http://www.ababasoft.com/music/memory_sound.html - Memorize the Melody

<http://library.thinkquest.org/22673/> - Symphony, Composers, Orchestra and Timeline

http://www.ababasoft.com/music/virtual_band.html - Interactive Band “Noise”

<http://www.agohq.org/guide/> - A Young Person's Guide to the Pipe Organ

<http://library.thinkquest.org/2791/MDOPNSCR.htm> - Music Dictionary - Re: Tempo and Dynamic Unit

<http://www.dsokids.com/games/memory/index.html> - Game - Memory Match – SMART Boards

<http://www.edu-core.org/byow/folders/kaemming/home.asp> - General - Songs, Games and Resources

<http://www.sfskids.org/templates/instorchframe.asp?pageid=3> – San Francisco Symphony Orchestra Music Lab Tempo and Dynamics – Similar to DSO

<http://www.classicsforkids.com/> - Great Links to Composer Information

<http://www.playmusic.org/> - Take a Seat in the Orchestra, Carnegie Hall's Listening Adventure

<http://www.stringsinthemountains.org/m2m/1once.htm> - Mozart “Fairytale” Style Story