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MINISTRY OF EDUCATION

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Secondary School Teacher's Guide

Music

Curriculum Planning & Development Division

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Contents

PART 1: Introduction xi

About this Guide 1

Music Rationale 3

Applicable Learning Theories and Principles 4

Behaviourism & Motivation 4

Humanism 5

Social Learning Theory 5

Perceptual Modalities 5

Multiple Intelligences 5

Teaching Learning Principles 6

Spiral Curriculum 6

Seamless Education 6

Contemporary Music Educators' Methods 6

Dalcroze method 6

Kodály method 6

Orff Approach 7

Suzuki method 7

Gordon Music Learning Theory 7

Content Framework: Music 8

PART 2: Teaching/Learning Strategies 11

Teaching/Learning Strategies 12

Introduction 12

Strategies for Implementation 12

Some Other Strategies for Making Music Happen 14

Compare and Contrast 14

Approaching a Task 14

DRAFT

Brainstorming 15
Analyzing 15
Sample Lesson Plans 16
Lesson Plan 1: Topic – Duration. Form 1 16
Lesson Plan 2: Topic – Music Notation. Form 2 18
ICT Integration Sample Learning Plans 20
Lesson Plan 3: Topic - Rhythm. Form 1 20
Lesson Plan 4: Topic - Dynamics. Form 2 22
Strategies for students with learning-disabilities 23
PART 3: Assessment Strategies 26
Assessment 27
Principles of Quality Classroom Arts Assessment 27
Authentic Assessment 28
Continuous Assessment 28
VAPA Continuous Assessment Plan 31
VAPA Mark Sheets 33
Term Assessments 36
Integrated Arts 37
Integrated Arts Production – Score Sheet 38
Sample Rubrics 39
CSEC Rubric 40
Assessment Adaptations 43
Part 4: Useful Resources 46
Resource Books: Music 47
Suggested Website Resources 48
Appendices 49
Glossary of Key Terms in Music 49

DRAFT

Bibliography..... 58

DRAFT

PART 1: Introduction

DRAFT

About this Guide

This Teacher's Guide has been created in conjunction with the Curriculum Guide to provide support material for teachers who are implementing the Music Secondary School curriculum. Student interests and needs within the context of the twenty-first century learner is a strong feature of the document. Emphasis is placed on Inclusive arts education and practice; catering to the needs of exceptional learners so that each student may have the opportunity to identify and discover their own individual strengths and learning potential.

Part 1: The Introduction provides a rationale for the teaching of Music on the curriculum. Also included in this section Applicable Learning Theories and Principles give some insight into the philosophies upon which the subject is rooted. Followed by the Curriculum Framework, an outline of the knowledge, content and skills of the various options to be taught in Music is also given.

Part 2: Teaching and Learning Strategies suggests some of the ways in which the art teacher, as a mediator of student learning can prepare his/her students to be independent and self-regulated. Sample Lesson Plans are also provided in this section to support additional ideas on how to get students deeply involved in some of the things they can think about and produce in lots of different ways.

Part 3: Assessment Strategies contains ideas and suggestions towards promoting cultural understanding, meeting national needs, giving significance to the commonplace, offering an outlet for expression and creativity, introducing creative vocations, enhancing aesthetic awareness, developing literacy, integrating learning and providing a different language in which to learn.

Part 4: References and Appendices – the glossary, useful aids, ICT tools/websites as well as resource listings for the music room can be found in the last section of this document.

It is hoped that this guide will help inspire teachers as they plan meaningful and engaging learning activities for their students.

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Music Rationale

"I would teach children music, physics, and philosophy; but most importantly music, for the patterns in music and all the arts are the keys to learning". Plato

What is true of all the arts is supremely true of music. When a child studies music, significant elements of his or her education find focus and expression. It is a highway for exploring the emotional and aesthetic dimensions of experience and is one of the most important manifestations of our cultural heritage. Music is a potential in every individual that, like all potential, should be developed to its fullest and provides an outlet for creativity, self-expression, and individual uniqueness. It enables us to express our noblest thoughts and feelings.

Music teaches students about unique aspects of their relationships with other human beings and with the world around them, in their own and other cultures. It helps students learn a significant lesson--that not all aspects of life are quantifiable. Correlations between successful performance and self-esteem, self-expression, and self-discipline exist in fields of endeavor that stretch across the curriculum and across life itself. When a child succeeds at such complex tasks as playing an instrument or singing in a chorus, self-esteem is enhanced.

"I'll tell you about a class I had...music appreciation. I didn't really think of it as a class, I thought of it as the period where we went and sang songs. We were learning that English precisely presents a writer's thoughts and feelings, that songs are a form of communication. We were learning history [through] the songs of the nation.... [It was] better than any other history class in my life. We were learning math, discovering the relationships between parts, and that composition followed mathematical rules. And we were learning to listen; if you don't listen you can't learn. This music appreciation connected my entire studies." Don Schlitz, Songwriter, Testimony to the Commission, Nashville (November 14, 1990)

Elliot W. Eisner quotes John Dewey in relation to thinking in the arts. While some would argue that art does not involve cognitive thought, Dewey claims it involves MORE thought than other subjects because materials and information are not manipulated mechanically as in math or spelling. Moreover, many teachers have discovered that music can also be a powerful means of integrating other aspects of the curriculum. By tapping into the experiential and expressive aspects of music, teachers can add a distinctive dimension to instruction in other subjects.

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Finally, in order for children to develop into functional members of society they must understand the culture of that society. One of the major forces that shapes our culture is music. . Music helps us to create meaning in our lives. Pythagoras said that when we understand patterns of sound we, to some extent, can understand the patterns of the universe. Music helps us understand multiple nuances of meaning simultaneously.

Applicable Learning Theories and Principles

The learning theories that have informed the music curriculum are:

Behaviourism & Motivation

"Learning does not happen unless there is a change in behavior"

Behaviourism focuses on a new behavioural pattern being repeated until it becomes automatic. It concentrates on the study of overt behaviours that can be observed and measured. Behaviours such as dedicating time to practice and practicing to get it correct can all be used as positive actions in Music as well as other areas of study. This however must be encouraged through motivation.

Motivation is that which causes a change in behavior in order to do better. Motivation can be intrinsic – self determined, make their own decision to accomplish a goal; or extrinsic – doing something because of external factors, encouragement from teacher, parent, audience or to avoid embarrassment. Both intrinsic and extrinsic motivation involves doing something for one's self to feel better about self and to please others as well.

Therefore, teachers are expected to measure students' change in behavior to ensure that learning has been achieved.

Cognitivism

Learning takes place in the mind, not in behavior. Constructivists believe that discovering knowledge is as a result of the application of consequences. It involves the formation of mental representations of the elements of a task and the discovery of how these elements are related. Through the exploration of memory, knowledge, thinking, problem solving and active participation in music activities, students can explore new facets of music moving from the known (their experience) to the unknown (new theories / concepts in music).

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Building students schema is the key- creating new ones and/or contributing and modifying existing ones as well.

Humanism

Humanism focuses on the human freedom, dignity and potential. The central assumption is that people act with intentionality and values. In Humanism learning is self-centered and personalized and the key role of the teacher is to facilitate learning through the affective and cognitive domains.

Activities such as learning how to compose arrange and improvise all include higher order cognitive activity which also involves the affective domain.

Social Learning Theory

Social learning theory focuses on the learning that occurs within a social context. It considers that people learn from one another, including such concepts as observational learning, imitation, and modeling.

Practical exercises such as ensemble performances, section drills, performances and group activities all provide opportunities for social learning.

Perceptual Modalities

Information is absorbed through the senses. Therefore, how you see, hear, feel, and move through the world deeply affect your ability to learn. Whether you tend to rely more or less on one sense than another has a tremendous influence on how you interpret new experiences and succeed in whatever you work with each day.

Moreover, a music curriculum should cater for visual, auditory and kinesthetic learners. Exposing students to musical performances either live or recorded can provide schooling for students in new sounds, music and performance techniques which can be used to assist them in their own performance practices.

Multiple Intelligences

Children learn in different ways and have different levels of intelligence, no one more important than the other. These intelligences include Linguistic Intelligence Logical/Mathematical Intelligence, Musical Rhythmic Intelligence, Bodily/Kinesthetic Intelligence Spatial Intelligence,

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Naturalist Intelligence, Intrapersonal Intelligence, Interpersonal Intelligence and Existential Intelligence.

Teachers therefore should provide opportunities for students to use their different types of intelligences.

Teaching Learning Principles

Spiral Curriculum

A curriculum as it develops should revisit this basic ideas repeatedly, building upon them until the student has grasped the full formal apparatus that goes with them.

Seamless Education

Expanding access to Music Education at all levels of the education system, from early childhood care to secondary school.

Contemporary Music Educators' Methods

Contemporary Music educators' methods have also been considered

Dalcroze method

It was developed in the early 20th century by Swiss musician and educator Émile Jaques-Dalcroze. It is divided into three fundamental concepts - the use of solfège, improvisation, and eurhythmics. Referred to as "rhythmic gymnastics", eurhythmics teaches concepts of rhythm, structure, and musical expression using movement, and is the concept for which Dalcroze is best known. Moreover, music education should allow the student to gain physical awareness and experience of music through training that takes place through all of the senses particularly kinesthetic.

Kodály method

Zoltán Kodály (1882–1967) was a prominent Hungarian music educator and composer who stressed the benefits of physical instruction and response to music. His teachings reside within a fun, educational framework built on a solid grasp of basic music theory and music notation in various verbal and written forms. Kodály's primary goal was to instill a lifelong love of music in

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his students and felt that it was the duty of the child's school to provide this vital element of education.Trademark teaching methods include the use of solfège hand signs, musical shorthand notation (stick notation), and rhythm solmization (verbalization}

Orff Approach

Carl Orff was a prominent German composer. The Orff Schulwerk is considered an "approach" to music education. It begins with a student's innate abilities to engage in rudimentary forms of music, using basic rhythms and melodies. Orff considers the whole body a percussive instrument and students are led to develop their music abilities in a way that parallels the development of western music. He encourages improvisation and discourages adult pressures and mechanical drill, fostering student self-discovery.

Suzuki method

The Suzuki method was developed by Shinichi Suzuki in Japan shortly after World War II, and it uses music education to enrich the lives and moral character of its students. Rests on the double premise that "all children can be well educated" in music, and that learning to play music at a high level also involves learning certain character traits or virtues which make a person's soul more beautiful. The same environment for learning music that a person has for learning their native language must be created. This 'ideal' environment includes love, high-quality examples, praise, rote training and repetition, and a time-table set by the student's developmental readiness for learning a particular technique

Gordon Music Learning Theory

Music Learning Theory is an explanation of how we learn when we learn music. Based on an extensive body of research and practical field testing by Edwin E. Gordon and others, Music Learning Theory is a comprehensive method for teaching audiation, Gordon’s term for the ability to think music in the mind with understanding. The primary objective is development of students’ tonal and rhythm audiation. Through audiation students are able to draw greater meaning from the music they listen to, perform, improvise, and compose.

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Topics

Content Framework: Music

FORM LEVEL	TERM 1	TERM 2	TERM 3
FORM 1	Rhythm • Rhythmic Patterns • Beat • Meter/Time Signature • Tempo • Duration Melody Texture Dynamics Timbre Form Performance Music Appreciation	Rhythm • Rhythmic Patterns • Beat • Meter/Time Signature • Tempo • Duration Melody Texture Dynamics Timbre Form Performance Music Appreciation	Rhythm • Rhythmic Patterns • Beat • Meter/Time Signature • Tempo • Duration Melody Texture Dynamics Timbre Form Performance Music Appreciation

FORM LEVEL	TERM 1	TERM 2	TERM 3
FORM 2	Rhythm • Rhythmic Patterns • Beat • Meter/Time Signature • Tempo • Duration Melody Harmony Texture Dynamics Timbre Form Performance Music Appreciation	Rhythm • Rhythmic Patterns • Beat • Meter/Time Signature • Tempo • Duration Melody Harmony Texture Dynamics Timbre Form Performance Music Appreciation	Rhythm • Rhythmic Patterns • Beat • Meter/Time Signature • Tempo • Duration Melody Harmony Texture Dynamics Timbre Form Performance Music Appreciation
FORM 3	Rhythm • Rhythmic Patterns • Beat • Meter/Time Signature • Tempo • Duration Melody Harmony	Rhythm • Rhythmic Patterns • Beat • Meter/Time Signature • Tempo • Duration Melody Harmony	Rhythm • Rhythmic Patterns • Beat • Meter/Time Signature • Tempo • Duration Melody Harmony

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FORM LEVEL	TERM 1	TERM 2	TERM 3
	Texture Dynamics Timbre Form Performance Music Appreciation	Texture Dynamics Timbre Form Performance Music Appreciation	Texture Dynamics Timbre Form Performance Music Appreciation

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PART 2: Teaching/Learning Strategies

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Teaching/Learning Strategies

Introduction

Students make authentic connection with music when Educators use the Whole/Part/Whole Approach. The Whole/Part/Whole approach (sometimes called Synthesis/Analysis/Synthesis) is a common way in education to organize students' experience with content. The first Whole stage (Synthesis) is an introduction, an overview that establishes basic familiarity with what the topic is about. The second stage (Analysis) consists of detailed study of the parts of the topic. On returning to the Whole (the second Synthesis) students have a more sophisticated understanding of how the parts fit together to form a unified whole.

Music teachers often take a Whole/Part/Whole approach to new literature. The first step is to "run through" the piece, to give students a general, if somewhat crude, sense of how it goes. Detailed rehearsal on small sections follows (Analysis). The next run-through (the second Synthesis) is usually with greater technical precision and overall understanding of the music. This final Synthesis step then becomes the first step of another Synthesis/Analysis/Synthesis cycle. From cycle to cycle students' skills go through progressively higher stages of refinement**.**

Strategies for Implementation

Instructional Strategies are various plans, schemes or tactics one may employ in instructing, imparting, sharing knowledge and information in a manner that would improve learning in the classroom. Strategies can be classified into two groups of direct and indirect.

Direct Instructional Strategies	Indirect Instructional Strategies
❖ Demonstrating ❖ Explaining ❖ Coaching ❖ Questioning	❖ Group activity ❖ Discovery/heuristic ❖ Project ❖ Research ❖ Role play ❖ Class Discussion ❖ Brainstorming ❖ Games/Simulation ❖ Cooperative Learning

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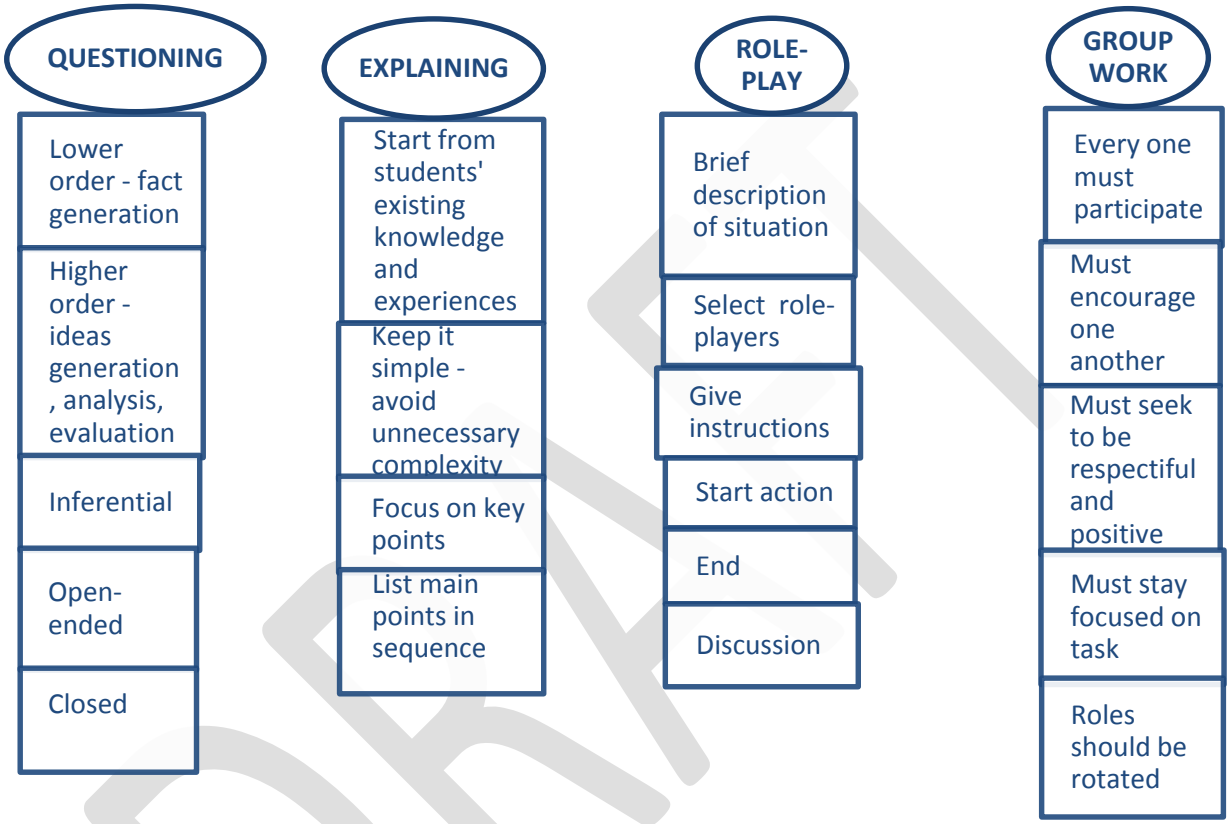
While the above may be considered more traditional strategies they are still relevant but consideration should also be given to methodology that would assist students in acquiring twenty-first century skills. These include ICT use, knowledge construction, skilled communication, self –regulation and real-world problem-solving and innovation.



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Some Other Strategies for Making Music Happen

Compare and Contrast

- Play two recordings of the same selection. (One recording may be of a performance by your own students.) Ask the students to find similarities and differences in style, rhythms, expressive interpretation, and so on.
- Watch short selections of videos of two bands, orchestras, or choruses. Invite the class to list ways the groups were alike and ways they were different.
- Listen to recordings of Explainer and Bungi Garlin singing the same song. How are they alike and how are they different?
- Ask students to describe how one scale is different from the other.
- Have the students listen to two versions of the National Anthem." Discuss the similarities and differences.
- Ask students, "How is a violin like a tenor pan? How is it different?"

Approaching a Task

- When learning selections for solo and ensemble musical festivals or learning parts for a musical show, students could be asked to create individual time lines for their work. Each student will divide the music he or she must learn into sections to be memorized by self-determined dates.
- When you are preparing students to sight-read a new selection, ask the students what the group might talk about beforehand that will lead to a more successful reading of the piece. Students might suggest rhythmic and melodic patterns, notational concerns, and vertical or horizontal comparison of parts. Students who participate in this thinking activity as part of their ensemble should be encouraged to practice this same behavior when sight-reading a new selection alone.
- Music students are asked to create an instrumental accompaniment for several poems they have studied. As they begin, discuss with the students their choices: sound effects or melodies. Having the entire class accompany each poem or divide the class into groups and have each group accompany one poem. Use classroom instruments or sounds found in the environment.

DRAFT

Brainstorming

- Have a group of children demonstrate as many ways as they can think of to create rhythms on a tambourine.
- As a means of encouraging vocal exploration, ask children to individually create all of the sounds they can imagine coming from a shopping mall.
- Ask the ensemble how the seating arrangement could be redesigned to accommodate a very unusual performance setting. As with all brainstorming, give answers quickly with no judgments on the first run-through.

Analyzing

- Ask students to look through a piece before singing or playing it to find the musical "road maps" or a first and second ending.
- Ask students to listen to a recording of themselves. Discuss the balance between the sections.
- Have the class view a video of performances of Indian Classical Music. Ask the students to individually list what they learned about the music and the culture from this tape. What other questions do they have about the music or the occasion?
- Have students find repeated tones in a melody by looking at the notation or listening to a recording.

NB:

“Once students have acquired basic musical knowledge and skills, how do they move from playing the part to playing in an ensemble? How do they shift from singing or playing notes to being able to perform with musical expressiveness and understanding? How do they develop the skills and confidence necessary to improvise and compose? In-depth musical skills, understandings, and expressiveness come from personal ownership of the tools necessary to think musically. Ownership of these tools comes when students practice and wrestle with musical ideas, concepts, skills, and problems. Saying "Because I'm the conductor (teacher) and I said to do it this way" doesn't lead to the development of independent musicians or independent musical thinking”. **(Excerpted from TIPS: Thinking Skills in the Music Classroom.)**

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Sample Lesson Plans

The following are sample lessons using 'Whole Part Whole' approach. The lesson plans format may vary but the methodology is the same.

Lesson Plan 1: Topic – Duration. Form 1

Subject : Music	**Level : Form 1**
Topic: Duration Identifying crotchet, minims, and semibreves rests in music	
Objectives: At the end of this lesson students will be able to:- i. Identify the correct names of rests in music. ii. Determine the duration of the rests played. iii. Write the correct rest symbol to represent the duration heard. **iv.** Move accurately to melody demonstrating the rests in a simple melody.	
Previous Knowledge: i. Students are familiar with the note values of crotchets minims and semibreves. **ii.** Students have walked to the beat in music.	
Set Induction: i. Separate children into four groups and allow two groups to face each other. Play song and allow students to walk, to the beat and identifying the strong beat by clapping for the strong beat.	
Teaching Aid: - White board, markers, percussion instruments, cd player.	
Presentation: - Introduce rests as a period of silence. Instruct students to stop all movement (freeze) for the duration of a crotchet when the symbol is raised. - Introduce students to minim rests and semibreve rests in the same way. - Display rhythm pattern using rests and instruct students to move to the pattern indicated.	

Subject : Music	**Level : Form 1**
▪ Introduce instruments and ask students to play the rhythmic pattern displayed while observing rests. ▪ Give each group a rhythmic pattern and allow them to practice playing the rhythm.	
Evaluation: ▪ Allow each group to present their performance of the rhythm pattern while the other students observe the performance for accuracy.	
Closure: ▪ Recap what was taught and have class review rests give students a simple rhythm piece to practice at home.	

This lesson can be part of a whole unit which may include other lessons with related objectives

E.g.

Objectives:

At the end of this lesson students will be able to:-

1. March clap accurately to demonstrating the notes and rests heard in a simple melody **(Rhythm)**
2. Determine the duration of the rests or notes played **(Rhythm)**
3. Identify the correct names of notes and rests in music (**Types of notes and rests)**
4. Write the correct notes/rest symbol to represent what is heard. **(Writing music)**

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Lesson Plan 2: Topic – Music Notation. Form 2

Subject : Music **Level : Form 2**

Topic: Writing / Notating (Scoring) Music using crotchets minims and semibreves.

Objectives:

At the end of this lesson students will be able to:-

i. Score, write or notate simple melody using crotchets minims and semibreves.
ii. Identify the name of the notes played (naming notes)
iii. Identify the duration of the notes played (rhythm)
iv. Write the correct note symbol to represent music heard (scoring music).

Previous Knowledge:

i. Children have knowledge of and can read, write, play and sing notes in the C major scale
ii. Students are familiar with the note values of crotchets minims and semibreves.

Set Induction:

Instruct students to;

a. march in the time of a crotchet beat .One (march and clap), two, three, four,
b. clap and pointed finger in the air for the minim. One (march and clap), Two (point) , Three (march with click/snap), Four (point),
c. Move to the semibreve. One (march and clap), Two (cross arms), Three (raised hands), Four (slap thighs).

Teaching Aid:

White board, markers, steel pan/piano/recorder and percussion instruments

Presentation:

- Play piece of music (Mary Had a Little Lamb) on an instrument and allow all students to march to the song.
- Play song again and allow students to determine the value of the notes by moving to the beat.
- Discuss duration and notes which represents the duration e.g. 1 beat crotchet, 2 beats minim etc under lyrics of the song. e.g.{crotchet *, minim ~, semibreve||||}

Subject : Music	**Level : Form 2**

Ma - ry had a	Lit - tle Lamb	Lit - tle Lamb	Lit - tle Lamb
* * * *	* * ~	* * ~	* * ~

- Apply note symbols to written song.
- Play song note by note or bar by bar and allow students to use instruments to identify the notes being played.
- Instruct students to write each note name under the words, or part of the word.
- In groups using music symbols allow students to write/ notate song on the staff.
- Play song again and allow students to move and check the accuracy of their notated score.

Evaluation:

- Allow each group to present their notated score and let all groups move to the song while singing/playing the song.

Closure:

- Recap what was taught and have class review notation done and complete scoring of the song at home.

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ICT Integration Sample Learning Plans

Lesson Plan 3: Topic - Rhythm. Form 1

SUBJECT: MUSIC	**LEVEL: FORM 1**	
Topic	Rhythm	
General Learning Outcome	Identify and perform strong and weak beats in simple duple, triple and quadruple pieces of music.	
Specific Learning Outcomes	**Affective:** Express feelings of joy as they fully participate in the lesson **Psychomotor:** Upon hearing music in simple quadruple students would perform one action on the strong beat and another action on the weak beats. **Cognitive**: When provided with the Music Ace software pupils will identify the strong and weak beats in simple quadruple by using the computer keys with 90% accuracy **Extension**: Students would solve a given problem by identifying the strong and weak beats of one verse and one chorus in a piece of music by circling the appropriate lyrics with different coloured ink	
Hardware and Software	Multimedia, Laptops, Music Ace software, You Tube	
Learning Activities	TEACHER	STUDENTS
	Sets up Music Ace on computers, laptops or multimedia before students arrive	-
	Play music (in duple time) and invites students to 'chip" into the class in time to the music	Walk/march in to the class to the beat of the music and continues on the spot
	Stops music and guides discussion on their movement in relation to the music	Contribute to discussion
	Repeat music guiding students to perform different actions on the strong and weak beats	Perform different actions
	Demonstrates the strong/weak beats from Music Ace lesson on multimedia	Observe and clap along on the strong beat, rub hands on weak beats
	Instructs students to complete the lesson in Music Ace on strong/weak beats on their	Complete activity of "bouncing the ball" on the strong beat using the space bar

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SUBJECT: MUSIC	LEVEL: FORM 1	
	computers	
Extension	Presents a problem of a drummer having to play the bass drum only on the strong beat of a particular song and cymbals on the weak beats. Instructs students to visit You Tube and search for the song (sound and lyrics). "As musical director, identify where in the song you would instruct the drummer to play the bass and cymbals for one verse and one chorus"	• Visit You Tube, locate and listen to assigned song. • Save lyrics sheet in Word • For one verse and one chorus, use the Shapes tool in Microsoft Word to circle the words where the drummer should play the bass drum (strong beat) in one colour • Underline the words where the drummer should play the cymbals (weak beats) in a different colour • Print the instructional lyrics sheet

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Lesson Plan 4: Topic - Dynamics. Form 2

SUBJECT: MUSIC	**LEVEL: FORM 2**	
Topic	Dynamics	
General Learning Outcome	Demonstrate and perform dynamic changes in pieces of music	
Specific Learning Outcomes	**Affective:** When placed in a group students would demonstrate team work in achieving the task **Psychomotor:** Using Song Smith, students would perform a piece demonstrating different levels of dynamics at least four times **Cognitive**: After performing students would explain why they used the relevant dynamics levels in the places that they did **Extension**: Using the internet each group would communicate with e-pals on the topic of dynamics	
Hardware and Software	Songsmith, camcorder or cell phone video recorder, email	
Learning Activities	TEACHER	STUDENTS
	Group students (four students per group)	Cooperate in assigned group
	Instructs students to select a song and re-arrange it by including dynamics. Use Song Smith to add accompaniment. Perform the arrangement in groups.	Use Song Smith to arrange song and perform with dynamic changes at least four times
Extension	Guides students in making connections and communicate with other students on the topic/activity	(1) Play the recording of each group's performance critiquing with suggestions of possible improvement
		(2) Create a link to their performance.
		(3) Make pen/e-pals in another country/school
		(4) Email the link to your e-pal.
		(5) Share experiences on similar activities and have discussions on the topic of dynamics

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Strategies for students with learning-disabilities

We have students with different learning styles and all those special needs in the classroom. How do we reach and teach them all? The teacher designs instruction for students with a broad range of abilities, reading abilities, disabilities, motivation, learning styles and attention span. This is easier said than done. Knowing whether to accommodate or modify becomes extremely important in this process. Accommodating students means believing that they can achieve what other members of the class can achieve with some help. Modifying the curriculum happens when the student is not able to complete the same assignment or participate in the same manner as the other students because of their disabilities. This requires more careful in-depth planning to be successful. However, below are some strategies to assist these students.

Students who have difficulty reading may struggle with written musical concepts.

- Prepare simple visual charts.
- Use colour to highlight key concepts
- Isolate rhythm patterns into small pieces on a large visual.
- Indicate phrases with a change in colour.
- Introduce concepts in small chunks.
- Use repetition, but present material in different ways.

Students with visual impairments

- Teach songs by rote and echoing patterns.
- Provide rhythm instruments—such students can learn to play them without problems.
- Assign a movement partner for movement activities.
- Read aloud any information you present visually.
- Get large-print scores when available.
- Give a tour of the room so students can become familiar with where things are.

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Students with behaviour problems

- Use routine and structure—it can be comforting for these students.
- Remain calm and don't lose your temper.
- Maintain a routine from lesson to lesson (e.g., begin and end with a familiar song).
- Vary the drill by playing or singing with different articulation and dynamics for students who can't maintain focus for long.
- Use props like puppets to give directions in a nonthreatening way.
- Use songs or games that contain directions to help children who struggle to follow verbal directions or who have authority issues.

Students with physical disabilities (e.g., cystic fibrosis, heart trouble, asthma, diabetes, epilepsy)

- Have students sing to help breathing and lung control.
- Adapt Orff instruments by removing bars so that any note played will be correct. Orff instruments fit nicely onto a wheelchair tray.
- Acquire adaptive instruments—adaptive mallets, Velcro straps for hand drums and other percussion instruments, and one-handed recorders are available. Find other adaptive musical instruments with an Internet search.
- Develop activities for listening and responding to recorded music for children who are physically unable to move and/or play an instrument.

Students with higher learning potential

- Offer a variety of activities, such as acceleration (design assignments that allow students to go to differing levels), enrichment (extra lessons), technological instruction (computer programs for composition, research, or theory).
- Find a mentor for a student.
- Offer advanced ability ensembles.

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NB:

Every student has a learning style that is unique. Presenting material aurally, visually, tactilely, and orally will insure that you connect with the varied learning styles for all students. The use of speech, movement, instruments, and singing in each lesson will insure that each child feels some degree of success.

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PART 3: Assessment Strategies

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Assessment

Assessment can be described as the process of gathering evidence about a student's knowledge of, ability to use, and disposition toward, the subject and of making inferences from that evidence for a variety of purposes.

Assessment can be FORMATIVE (assessment which provides feedback to the teacher for the purpose of improving instruction) or SUMMATIVE (a culminating assessment, which gives information on student's mastery of content).

Principles of Quality Classroom Arts Assessment

• Assessment :

- ❖ is student-oriented and teacher-directed.
- ❖ is equal for all.
- ❖ supports, rather than interferes with, instruction and course objectives.
- ❖ is multi-layered.
- ❖ is contextual and authentic.
- ❖ is continuous and focused on providing ongoing information.
- ❖ represents an appropriate balance of formal and informal strategies.
- ❖ focuses on both products and processes.
- ❖ provides opportunities for students to revise and make changes in products and processes.
- ❖ is standards-based.
- ❖ is responsive to different types of knowledge.
- ❖ is responsive to expanded notions of intelligence and creativity.
- ❖ is concerned with students' preconceptions and misconceptions.
- ❖ is criterion-referenced and compares students' performances to past performances.
- ❖ is explicit and ordered.
- ❖ is responsive to collaborative and cooperative learning.
- ❖ exemplifies the latest and best assessment techniques.

Pilot Material, CCSESA Arts Initiative, Curriculum Committee 2006-07, 5//07

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Authentic Assessment

A form of assessment in which students are asked to perform real-world tasks that demonstrate meaningful application of essential knowledge and skills -- Jon Mueller

An authentic task is a useful, engaging activity in itself; it becomes an "episode of learning" for the student. From the teacher's perspective, teaching to such tasks guarantees that we are concentrating on worthwhile skills and strategies. Students are learning and practicing how to apply important knowledge and skills for authentic purposes. It usually includes a task for students to perform and a rubric by which their performance on the task will be evaluated.

Authentic assessment (AA) springs from the following reasoning and practice:

1. A school's mission is to develop productive citizens.
2. To be a productive citizen, an individual must be capable of performing meaningful tasks in the real world.
3. Therefore, schools must help students become proficient at performing the tasks they will encounter when they graduate.
4. To determine if it is successful, the school must then ask students to perform meaningful tasks that replicate real world challenges to see if students are capable of doing so.

Authentic assessment should drive the activities when developing some of the concepts in the music curriculum. That is, teachers first determine the tasks that students will perform to demonstrate their mastery, and then an activity is developed that will enable students to perform those tasks well, which would include the acquisition of essential knowledge and skills. This has been referred to as planning backwards.

Continuous Assessment

Continuous assessment refers to making observations periodically to find out what students know, understand, and can do. Specific tasks are given to the learners based on what has been taught. Continuous assessment is ongoing, formative in nature and used to improve learning. It is recommended that teachers engage students in continuous assessment.

Why Continuous Assessment?

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When incorporated into classroom practice, formative assessments provide information needed to adjust teaching and learning while they are happening. They serve as practice for students and check for understanding during the learning process. Continuous assessment gives the teacher a better picture of the knowledge and skills of the students through a number of different types of assessments and help guide teachers in making decisions about adapting his or her instruction to the needs of the students. This ensures that all students have opportunities to succeed. It also lets students know their own progress as well as their parents can be kept updated on how their children are progressing. Moreover, continuous assessment helps reduce student anxiety.

What is assessed?

- The student's content knowledge.
- The student's thinking processes, such as reasoning, communicating, problem solving, and making connections.
- The student's disposition to learning, such as attitudes, persistence, confidence, and cooperative skills.

Features of performance tasks:

- They are grounded in real-world contexts.
- They involve sustained work and often take several days of combined in-class and out-of-class time.
- They are concerned with big ideas and major concepts within a discipline.
- They present non-routine, open-ended, and loosely structured problems that require students both to define the problem and to construct a strategy for solving it.
- They require students to use a variety of skills for acquiring information and for communicating their strategies, data, and conclusions.

Assessing thinking processes and dispositions:

- Interviews – group or individual
- Self-evaluation checklists
- Behaviour observation

Considerations for the teacher when planning assessment:

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- Before assessing, think of the strategies you will use to coach and scaffold the students' learning
- What Contexts, Learning experiences, Assessment For and As Learning and resources will they need to effectively learn?
- What assessment tasks will allow the students to show their knowledge, skills, behaviours and deep understandings of this subject/topic/program? Note that depending on the assessment it may involve developing a rubric.
- share the rubric with students at the beginning of the subject/program/unit, for their input and to assist in developing their understanding of expectations of their learning
- After assessing always give feedback
- Use various forms of assessment and rubrics/scoring guides.

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VAPA Continuous Assessment Plan

This continuous assessment plan provides/offers guidance on the continuous assessment component of sixty (60 %) of the VAPA marks from forms one to three. Teachers are encouraged to employ a range of authentic continuous assessment strategies to be implemented from Form 1 Term 1 up to Form 3 Term 2.

The VAPA Curriculum is performance driven and not test driven to allow for holistic development of students. Teachers are expected to utilise instructional approaches with appropriate assessment to promote student-centred formats, which are important specifically for Continuous Assessment. The various modes of assessment will cater to the special education needs of learners in the formal system and in special schools. Teachers are expected to modify teaching and learning strategies to support the delivery of the curriculum to those who require these approaches. This revised curriculum is designed to realistically determine the learners' current competencies, the levels they have attained and the processes that assisted them in achieving the same. It is geared towards assessment for learning as oppose to assessment of learning.

Some considerations for teachers in the assessment process:

- Affective domain
- Cognitive domain
- Psycho-motor domain
- The use of criteria reference versus norm reference types of assessment.

Some modes of assessment that should be used:

- Formative assessment
- Practical / performance assessment
- Project based (ICT)
- Journal
- Portfolio
- Research / reports
- Electronic – e assessment
- Written tests

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Emphasis is placed on the utilisation of formative assessment to inform the strategies that are employed in the delivery of the curriculum. Continuous assessment would comprise sixty percent (60 %) of the marks of students, while the other forty percent (40 %) will be generated through the summative evaluation at the end of form three.

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VAPA Mark Sheets

The following is a table which outlines VAPA plan for the allocation of marks towards Continuous Assessment design for the Lower Secondary School.

VAPA Mark Sheet - Form ONE

Student's Name: ……

Student's Pin /Number: | | | | | | | | |

Form 1	Term 1					Term 2					Term 3					
VAPA Subjects	Term Marks			Total Term Marks 75	End of Term Marks 25	Term Marks			Total Term Marks 75	End of Term Marks 25	Term Marks			Total Term Marks 75	End of Term Marks 25	VAPA Mark 15%
	1	2	3			1	2	3			1	2	3			
Dance																
Drama																
Music																
Visual Arts																
VAPA Mark																

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VAPA Mark Sheet - Form Two

Student's Name: ……

Student's Pin /Number: | | | | | | | | |

Form 2	Term 1					Term 2					Term 3					
VAPA Subjects	Term Marks			Total Term Marks 75	End of Term Marks 25	Term Marks			Total Term Marks 75	End of Term Marks 25	Integrated Arts Term			Total Term Marks 50	End of Term Marks 50	VAPA Mark 30%
	1	2	3			1	2	3			1	2	3			
Dance																
Drama																
Music																
Visual Arts																
VAPA Mark																

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VAPA Mark Sheet - Form Three

Student's Name: …….

Student's Pin /Number: | | | | | | | | |

Form 3	Term 1					Term 2					
VAPA Subjects	Term Marks			Total Term Marks 75	End of Term Marks 25	Term Marks			Total Term Marks 75	End of Term Marks 25	VAPA Mark 15%
	1	2	3			1	2	3			
Dance											
Drama											
Music											
Visual Arts											
VAPA Mark											

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Term Assessments

The Continuous Assessment mark for Music will be obtained as follows:

Each term a minimum of three assessments must be done totaling 75 marks. These assessments must include one practical assessment and any combination of assessment forms listed below. The final 25 marks will be obtained from the end of term mark which should be a written paper, and a practical assessment.

Integrated Arts Term

In the Integrated Arts term 50 marks will be obtained from a minimum of three term assessments while 50 marks will be acquired from the final production. The Integrated Arts term can be in either term 2 or 3 in form 2 only. The Curriculum Development Division of the Ministry of Education must be notified in writing, within, or before, the first week of the Integrated Arts term, of the date of the Integrated Arts Production. Random visits will be carried out based on the availability of the VAPA officers.

The final continuous assessment mark will be obtained from the following.

- Form one marks 15%
- Form two marks 30%
- Form three marks 15%

Total Continuous Assessment Marks 60%

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Integrated Arts

The Integrated Arts Term assessment will be in two parts.
Term marks – three assessments focusing on the skills taught during the term (50 marks).

End of term (Integrated Arts Production). This assessment will be in two parts:

1. Process: students will be assessed in the two selected disciplines during preparation for the final production. (15 marks each)
2. Product: students will be awarded a mark based on the group's performance in the Integrated Arts Production. (20 marks)

Suggested Rubric for Music Process

No.	**Students' Name**	Rhythm and Pitch 3 Marks	Tempo, Dynamics and Phrasing 4 Marks	Technique and Tone quality 4 Marks	Cues, balance and coordination 4 Marks	Total 15Marks

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Integrated Arts Production – Score Sheet

No	GROUP	Discipline 5 Marks	Demonstration of Integration 4 Marks	Impact 3 marks	Quality of Performance 8 Marks	TOTAL 20 Marks

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Sample Rubrics

Example of profiling

Assessment Rubric

Student…… Task ……

Class/Level …….…….

Labels for level of quality

Criteria	Novice	Progressing	Capable	Advanced

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Sample rubric and checklist for song created (use - +)

Assessable Component	Level 4 (5mks)	Level 3(4mks)	Level 2 (3mks)	Level 1 (2 mks)
Song	Wrote 4 lines of the song; used at least 4 words related to the theme; attempted to sing at least 3 lines of the song	Wrote 3 lines of the song; used at least 3words related to the theme; attempted to sing at least 2 lines of the song	Wrote 2 lines of the song; used at least 2 words related to the theme; attempted to sing at least 1 line of the song	Wrote 1 line of the song; used at least 1 word related to the theme; made no attempt to sing the song

CSEC Rubric

Solo Performance (PERF) – (15 marks)

LEVEL OF ABILITY	*MARKS*	*ASSESSMENT CRITERIA*
Outstanding	*12-15*	*In performing a solo item the candidate:* - *displays a high level of accuracy in rhythm and pitch* - *displays a high level of musicality in interpreting: tempo, dynamics and phrasing* - *demonstrates a highly effective technique and tone quality* - *demonstrates a high level of understanding of the style of the piece*
Good	*9-11*	*In performing a solo item the candidate:*

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		- *displays a good level of accuracy in rhythm and pitch* - *displays a good level of musicality in interpreting: tempo, dynamics and phrasing* - *demonstrates a good level of technique and tone quality* - *demonstrates a good level of understanding of the style of the piece*
Fairly Good	*7-8*	*In performing a solo item the candidate:* - *displays a reasonable level of accuracy in rhythm and pitch* - *displays a reasonable level of musicality in interpreting: tempo, dynamics and phrasing* - *demonstrates a reasonable level of technique and tone quality* - *demonstrates a reasonable good level of understanding of the style of the piece*
Moderate	*5-6*	*In performing a solo item the candidate:* - *displays an adequate level of accuracy in rhythm and pitch* - *displays an adequate level of musicality in interpreting: tempo, dynamics and phrasing* - *demonstrates an adequate level of technique and tone quality* - *demonstrates an adequate level of understanding of the style of the piece*
Limited	*2-4*	*In performing a solo item the candidate:*

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		- *displays several inaccuracies in rhythm and pitch* - *displays a limited level of musicality in interpreting: tempo, dynamics and phrasing* - *demonstrates a limited level of technique and poor tone quality* - *demonstrates a limited level of understanding of the style of the Piece*
Very Limited	*Less than 2*	*In performing a solo item the candidate:* - *displays many inaccuracies in rhythm and pitch* - *displays poor level of musicality in interpreting: tempo, dynamics and phrasing* - *demonstrates a very limited level of technique and very poor tone quality* - *demonstrates no understanding of the style of the piece*

Caribbean Secondary Education Certificate
Music Syllabus (May/ June 2011)

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Assessment Adaptations

The teacher also designs assessment for students with a broad range of abilities, reading abilities, disabilities, motivation, learning styles and attention span. Therefore, knowing whether to also accommodate or modify becomes extremely important in this process. This requires more careful in-depth planning to be successful and as has been stated before, there are adaptations that can be considered. Some strategies to assist students are stated below.

Adaptive furniture

Some students benefit from the use of adaptive or special furniture (for example, for sitting upright) during instruction or testing. Other students find it helpful to use a slant board or wedge to minimize eye strain and provide a better work surface.

Adaptive writing tools

While responding to instructional or test content, some students need assistance constructing narrative text. There are a number of methods for assisting students in generating narrative responses. Spelling and grammar devices can be used in both a paper and computer environment. Writing tools include larger diameter pencil and pencil grip.

Additional Examples

To better understand a task or test item, some students need to have additional examples provided. In a paper-based instructional or testing environment, teachers may supply additional examples to assist the student.

Alternate location

In some circumstances, distractions for an individual student or for a group of students can be reduced by altering the location in which an individual student interacts with instructional materials or test content. For students who are easily distracted by the presence of other students, an alternate location accommodation allows the student to work individually or in small groups. Provide a different location within the classroom or a different room.

Audio amplification

Some students may require audio amplification devices in addition to hearing aids to increase clarity. A teacher may use an amplification system when working with students in classroom situations that contain a great deal of ambient noise. Use headphones or test in a separate room.

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Audio description of content

Students with vision needs may need assistance accessing instructional or test content represented graphically. Access to graphics for students with vision needs is often provided through auditory descriptions of tables, pictures, and graphics.

Auditory calming

For students who focus better when receiving auditory input, background music or sounds can be provided while they access and interact with content. Auditory calming can be provided by CD or mp3 player with headphones.

Braille and tactile graphics

Braille is a method of reading a raised-dot code with the fingertips. Not all students who are blind read Braille fluently or choose Braille as their primary mode of reading. Tactile graphic images provide graphic information through fingers instead of eyes. Graphic material (e.g., maps, charts, graphs, diagrams, illustrations) is presented in a raised format (paper or thermoform). A Brailler is a Braille keyboard used for typing Braille that can then be printed in standard print or Braille (embosser).

Breaks

Breaks may be given at predetermined intervals or after completion of assignments, tests, or activities. Sometimes a student is allowed to take breaks when individually needed. In a paper-based environment, test booklets can be divided into shorter sections so students can take a break between sections of a test (sometimes referred to as "short segment test booklets").

Clarify/Repeat directions

To accurately understand the task a student is being asked to engage in, some students need to have directions to a task or test simplified. In a paper-based environment, teachers may clarify directions through restatement or simplification of language for the student.

Change in the order of activities

Assessments and activities that require focused attention could be scheduled for the time of day when a student is most likely to demonstrate peak performance. To reduce fatigue and increase attention, activities or tests can be administered over multiple days—completing a portion each day.

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Extended time

Extended time may require a student's Teacher/Assessor to determine a fairly specific amount of extra time to complete assignments, projects, and assessments. For timed tests, a standard extension may be time and one-half. This means that a student is allowed 90 minutes to take a test that normally has a 60-minute limit.

Maximizing Print

Students with visual impairments or other print disabilities may need assistance viewing content. Access for students with visual needs is typically provided through enlarging or magnifying content. Large-print editions of instructional materials and tests are required for some students with visual impairments or print disabilities.

Read aloud of text Students with reading-related disabilities may need assistance accessing instructional or test content by having all or portions of the content read aloud.

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Part 4: Useful Resources

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Resource Books: Music

Anderson, W. M. (Comp.). (1991). *Teaching music with a multicultural approach*. Reston, VA: Music Educators National Conference.

Anderson, W. M., & Campbell, P. S. (Eds.). *Multicultural perspectives in music education*. Reston, VA: Music Educators National Conference.

Bennett, R. (1998). *Fortissimo!* Cambridge, UK: Cambridge University Press.

Berz, W. L., & Bowman, J. (1994). *Applications of research in music technology*. Reston, VA: Music Educators National Conference.

Boardman, E. (Ed.). (1989). *Dimensions of musical thinking*. Reston, VA: Music Educators National Conference.

Colwell, R. (Ed.). (1992). *Handbook of research on music teaching and learning*. Reston, VA: Music Educators National Conference and Schirmer Books.

Elder, J.D. (1973). *Song games from Trinidad and Tobago*. Port of Spain: National Cultural Council Publications.

Fyfe, S. (1990). *Teach yourself to play pan – Volume 1: The tenor pan*. Port of Spain: MAJOR & minor Productions.

Fyfe, S. (1990). *Teach yourself to play pan – Volume 2: The double tenor*. Port of Spain: MAJOR & minor Productions.

Fyfe, S. (1994). *Teach yourself to play pan – Volume 3: The double second*. Port of Spain: MAJOR & minor Productions.

Fyfe, S. (1994). *Teach yourself to play pan – Volume 4: Advanced pan*. Port of Spain: MAJOR & minor Productions.

Gilbert, J. (1997). *Festivals*. Oxford, UK: Oxford University Press.

Haines, N. (1997). *Composing at the electronic keyboard – Book 1*. Cambridge, UK: Cambridge University Press.

Haines, N. (1997). *Composing at the electronic keyboard – Book 2*. Cambridge, UK: Cambridge University Press.

Hiscock, C., & Metcalfe, M. (1992). *Music matters*. Oxford, UK: Heinemann Educational.

Levenson, T. (1994). *Measure for measure: A musical history of science*. New York: Simon & Schuster.

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McNicol, R. (1992). *Sound inventions*. Oxford, UK: Oxford University Press.

Miles, E. (1997). *Tune your brain: Using music to manage your mind, body, and mood*. New York: Berkley Books.

Music Educators National Conference. (1991). *Growing up complete: The report of the National Commission on Music Education*. Reston, VA: Author.

Salaman, W. (1990). *The new composer*. New York: Boosey & Hawkes.

Wilson, S. A. (1999). *Steelpan playing with theory*. Quebec, Canada: Salahpan.

Winters, G. (1995). *Listen, compose, perform*. Cambridge, UK: Cambridge University Press.

Winters, G. (1996). *StartercComposing pack* (with music by Jim Northfield). Cambridge, UK: Cambridge University Press.

Suggested Website Resources

www.teoria.com

www.opusmusicsheets.com/

www.makingmusicfun.net

http://www.k-12music.org/

http://www.cmeabaysection.org/resources.html

http://artsedge.kennedy-center.org/

http://www.classicalmusicarchives.com

http://www.cpdl.org

Appendices

Glossary of Key Terms in Music

AB

A two-part musical form in which both parts are distinctly different.

ABA

A three-part musical form in which the second section (B) contrasts with the first section. The third section is a restatement of the first (sometimes in a condensed, abbreviated, or extended form).

Accompaniment

A part performed with the main part for richer effect.

Alto

(a) The lowest voices of women and pre-pubescent boys.

(b) Instruments that play the notes of these voices.

Arpeggio

The production of tones in a chord in succession, rather than simultaneously.

Arrangement

Music that has been changed from the original way in which it was written.

Articulation

(a) In performance, the characteristic of attack and decay of tones, and the manner and extent to which tones in sequence are connected or disconnected.

(b) The way in which musical sounds begin, end, and are connected with each other.

Bar or Measure

A number of notes grouped between stressed beats that are usually the same number of beats apart.

Bar-Line

A vertical line across the staff dividing the music into bars (measures).

Bass

(a) The lowest voices of men.

(b) Instruments that play the notes of these voices.

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Beat

The unit of rhythm; rhythmic pulse felt in most music.

Cadence

A group of chords or notes at the end of a phrase or piece that gives a feeling of pausing/finishing.

Canon

A composition in which one part or voice is imitated in its entirety by the other parts. The parts overlap and may or may not be on the same pitches.

Chord

A combination of three or more tones sounding together.

Chorus

(a) The part of a piece of music where everyone joins in and performs together.

(b) A group of singers and the music written for them.

Clef

A symbol written at the beginning of a musical staff (stave) to indicate the pitch of notes.

Compose

To create original music by organizing sound.

Consonance

Two or more sounds that are perceived to have stability; in harmony, consonant intervals are those that are treated as stable and do not require resolution to another set of intervals.

Contour

The shape or direction in which a succession of tones moves.

Countermelody

A second melody played against, or simultaneously with, the melody.

Density or Texture

The "thickness" of the musical sounds.

Descant

A countermelody added above the melody.

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Devised Scale

A scale that is constructed by an individual and which does not conform to any of the common scale patterns.

Devised Symbols

Symbols that are not part of the notational system in common use and are invented by an individual to represent a particular sound.

Dissonance

An interval or a chord that sounds unstable and pulls toward a consonance.

Double Bar-Line

A double-vertical line, the second line of which is usually thicker. It is used to signify the end of a piece or section.

Duple Time

Music with two beats to the bar.

Dynamics

(a) Degrees of loudness.

(b) The effect of varying degrees of loudness/softness in the performance of music.

Elements of Music

Pitch, rhythm, harmony, dynamics, phrasing, style, interpretation, and appropriate variations in dynamics and tempo.

Ensemble

(a) The harmonious blending of the efforts of the many artistes involved in a musical activity.

(b) Any group of players or singers.

Flat

A sign that is used to indicate that the pitch of a note is lowered by one semitone.

Form

The overall structural organization of a music composition (e.g., AB, ABA, call and response, rondo, theme and variation, sonata-allegro) and the interrelationships of music events within the overall structure.

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Fugue

A composition in which a theme is stated in one voice and imitated in other voices successively. The theme appears frequently during the composition, but other melodic material may also be introduced.

Harmonic Minor Scale

A scale that contains the pattern: tone, semitone, tone, tone, tone, one and a half tone, semitone.

Harmony

(a) The simultaneous sounding of two or more tones.

(b) Structure in terms of treatment of chords.

Homophonic Texture

A melodic line supported by a harmonic accompaniment that has a similar rhythm to the melody.

Improvise

To perform music as an immediate reproduction of simultaneous mental processes.

Interval

The distance in pitch between two notes.

Key

Music is said to be in a particular "key" when it is based on the scale starting with the key note of the same name (e.g., music in the key of F major is based on the scale of F major).

Key Note or Tonic

The starting note of a scale. Key signature and scales are named after their key note.

Key Signature

A group of sharps or flats placed on the staff immediately after the clef to indicate the key of the music.

Leap or Skip

An interval that skips at least one letter name and is therefore larger than a step (e.g., C-F, A-C, B-G, etc.).

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Major Scale

A scale that contains the pattern: tone, tone, semitone, tone, tone, tone, semitone (using the solfa names doh, re, me, fah, soh, lah, ti, doh).

Major Tonality

Tonally, the organization of music around a key that is based on a major scale.

Measure *See* **Bar**

Melodic Minor Scale

A scale that contains the pattern: tone, semitone, tone, tone, tone, tone, semitone, when ascending and the pattern: tone, tone, semitone, tone, tone, semitone, tone, when descending.

Melody

(a) The tune.

(a) Arrangement of notes in sequence to form a musical idea.

Metre or Meter

The basic pattern of beats in successive measures, usually expressed in time signature.

Minor Tonality

Tonally, the organization of music around a key that is based on a minor scale.

Monophonic Texture

Music having a single melody without accompaniment.

Motif or Motive

(a) The shortest recognizable melodic pattern.

(b) A pattern of two or more tones.

Moveable Doh

A system of music reading in which each scale step is given a name. Because the intervals between the levels, or degrees, of a scale remain fixed, the scale steps are the same in all keys.

Natural

A sign that is used to cancel the effect of a flat or sharp and restore a note to its original pitch.

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Natural Minor Scale

A scale that contains the pattern: tone, semitone, tone, tone, semitone, tone, tone.

Notation

The name given to ways of writing music.

Note

(a) A musical sound.

(b) A sign that represents a musical sound.

Octave

(a) An interval of eight notes.

(b) A distance of eight pitch names or scale degrees (e.g., C to C; B to B, etc.).

Ostinato (pl. ostinati)

A short rhythmic or melodic pattern that is persistently repeated.

Pentatonic Scale

(a) A scale of five notes.

(b) One in which the tones are arranged like a major scale, with the fourth and seventh tones omitted.

Phrase

A continuous length of melody or harmony that acts as complete thought (similar to a sentence or a line of poetry) consisting of two or more motifs.

Pitch

The height or depth of a sound.

Polyphonic Texture

Two or more independent melody lines sounding together.

Quadruple Time

Music with four beats to the bar.

Question-Answer Phrases

A pair of phrases, the first of which ends inconclusively, sounding as though it should be "answered." The question phrase ends on a note other than the tonic, while its "answer" generally ends on the tonic.

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Range

The distance between the lowest and highest pitches that a particular instrument or voice can produce.

Refrain

(a) The chorus.

(b) A phrase or verse that occurs at the end of each stanza of a song.

Register

The pitch location of a group of tones (if the group of tones consists of all high sounds they are in a high register).

Rest

A sign that indicates a period of silence.

Rhythm

The treatment of time in music. In a broad sense, it includes metre, melody, harmony, and the whole movement of music through the grouping of bars into phrases, phrases into sentences, and sentences into a completely integrated piece of music.

Rondo

A musical form in which one theme or section alternates with two or more contrasting sections (e.g., ABACA, ABACADA, ABACABA).

Round

A song in which two or more voice parts sing the same words and pitches, but start and finish at different times.

Scale

(a) A series of notes in alphabetical order, starting with the key note after which the scale is named.

(b) An arrangement of pitches from lower to higher according to a specific pattern of intervals or steps.

Semitone

The smallest interval from one note to another in Western music.

Sequence

Repetition of a melodic pattern at a different pitch level.

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Sharp

A sign that is used to indicate that the pitch of a note is raised by one semitone.

Simple Time

Time where the main beat can be subdivided in two. In Simple Time, the top number of the Time Signature is usually two, three, or four (duple, triple, and quadruple respectively).

Skip or Leap *See* **Leap**

Soprano or Treble

(a) The higher voices of women or pre-pubescent boys.

(b) Instruments that play the notes of these voices.

Staff or Stave

The five lines and four spaces on which music is written.

Tempo

The speed of music.

Tenor

(a) The higher voices of men.

(b) Instruments that play the notes of these notes.

Texture

(a) The thickness or thinness of the musical sound based upon the number of different tones produced simultaneously or in proximity to one another.

(b) The kind of horizontal and vertical relationships of musical materials (e.g., one unaccompanied melody, a melody supported by harmony [or chords], two or more melodies sounding simultaneously).

200

Theme and Variations

A form in which a basic melody (theme) is presented and then repeated in a series of modified versions.

Timbre

(a) The character or quality of sound that distinguishes one instrument, voice, or other sound source from another. (b) The quality or “colour” of a tone.

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Time

The number of beats in a bar.

Time Signature

Two numbers (written one above the other) or a sign placed on the staff at the beginning of music (after the clef and key signature). The top number gives the number of beats in a bar, while the lower number gives the type (or value) of the beats.

Tonality

The harmonic relationship of tones with respect to a definite centre or point of rest.

Tone

A musical sound; the quality of sound made by a voice or instrument; two semitones.

Tonic *See* **Key Note**

Traditional Symbols

Notational symbols found in common use in Western music.

Treble *See* **Soprano**

Triple Time

Music with three beats to a bar.

Unison

Two or more voices, or instruments, singing or playing the same notes.

Verse-Refrain

A form, common in folk and popular songs, in which verses having the same music, but different words, are each followed by the same refrain

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