

CURRICULUM**M**

Music

Secondary IV and V

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The Direction de la formation générale des jeunes, of the Ministère de l'Éducation, is pleased to provide music teachers with the new Secondary IV and V Music program.

This program is a continuation of the Secondary I and II program, which became compulsory on July 1, 1998, and of the Secondary III program.

The Secondary III program and the Secondary IV and V program will be implemented on an optional basis as of July 1, 2000.

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CHAPTER 1 – Introduction	1
Introduction	3
1.1 Underlying Principles	5
1.2 Orientations and Guiding Principles	9
1.3 Program Structure	10
1.3.1 Global Objective	10
1.3.2 General Objectives	10
1.3.3 Terminal and Intermediate Objectives	13
1.4 Skills	13
1.5 Learning and the Discipline-based Approach	18
1.6 Means of Producing Sound	20
1.7 Evaluation of Learning	21
1.8 Interrelationship of Program Elements	22
1.9 Using the Program	24
 CHAPTER 2 – Objectives and Related Content	 25
 APPENDICES	 95
Appendix 1: Dynamics and Expression Marks	97
Articulation and Ornamentation	99
Appendix 2: Professions Related to the Music and Entertainment Industry	100
Appendix 3: Professions Related to the Record Industry	102
Appendix 4: Objectives	105
 BIBLIOGRAPHY	 111

CHAPTER ONE

INTRODUCTION

INTRODUCTION

This music program is intended for students in Secondary IV and V. It is a continuation of the Secondary III program and, as such, maintains continuity with the various music programs in effect since 1869. It also retains certain features of the 1981 program, while introducing several new elements based on research carried out in educational psychology and music education over the last decade.

In designing the program it was necessary to consider the new needs of schools, arising from current educational, social, demographic and cultural challenges. The evolution of the language of music and its rules, codes and the manner in which it is used, as well as new technology and the integration of students from diverse cultural communities, are just some of the factors that have been taken into account.

Music itself is undergoing tremendous change. Computer technology is making electronic instruments increasingly accessible. How best to take advantage of this technology when even those with a great deal of experience are having difficulty keeping up? How best to work with the new sounds these instruments bring to the world of music and what role should they play in music education?

Other factors also require consideration. How can we adapt to the cultural concerns and behaviours of our young people? How can we help students feel involved in their music education? Does today's "zapping" mentality contribute to the development of new ways of learning? Are young people adopting a radically different attitude to all forms of stimulation? Activities in music classes must take these realities into account.

Over the last few years, the school's mission has broadened considerably. Society expects schools to train the workers of tomorrow while paying closer attention to basic education in order to foster students' well-rounded development. Music, along with certain other disciplines, lies at the centre of the trends affecting the school context. Music takes on a particular importance, however, in view of the tremendous attraction it holds for adolescents. Music can thus help satisfy society's expectations of the school.

The music program aims to provide rich and varied basic education to students who intend to specialize in other areas as well as to those who wish to continue in the music field.

NEW FEATURES OF THE PROGRAM

This program maintains the collective approach to music education favoured in the 1981 program. The essence of the global objective, which was supported by the vast majority of teachers, has also been retained, with some changes in wording to better reflect current trends in education.

An evaluation of the Secondary I and II program and the resulting recommendations brought about major changes, which have affected this curriculum as well. The changes include the following:

- The learning objectives pertain specifically to the grade level and not the cycle.
- The modular format, which was unsuited to the discipline, has been replaced by a format based on general objectives.
- There is now a clear relationship between the learning objectives and the underlying principles, and consistency among the various program components (underlying principles, teaching orientations, guiding principles, learning objectives, related content, and the approaches to teaching and evaluation).
- The number of objectives has changed considerably. The new program contains two more general objectives than the previous program in order to break down the field of study more coherently. The total number of terminal objectives has dropped from 40 to 17. In the interest of precision, a few intermediate objectives have been added.
- The wording of the terminal and intermediate objectives has been completely reworked in order to describe behaviours that are easily observable and measurable.
- The content descriptions have been expanded substantially to help teachers plan term work and evaluation. As well, the course content has been set out rigorously and realistically to equate to four units (100 hours) of teaching time for each level. Certain objectives have thus been simplified considerably so as to correspond to students' actual skill and ability levels rather than projected skill and ability levels.
- The content of certain objectives has been identified in such a way as to give teachers a great deal of leeway in teaching certain program components.
- The general objectives have been presented in a hierarchical order, taking into account the increasing complexity of the skills involved, with the exception of General Objective 8, the components of which are presented for each stage in the learning process.
- General Objectives 4 and 5 have been adapted to the various instruments taught in Québec schools at the Secondary IV and V levels. Different versions of the terminal and intermediate objectives and their corresponding contents are therefore provided accordingly.
- The intermediate and terminal objectives are now organized hierarchically and, in some cases, by theme to facilitate the planning of teaching units for the term.

1.1 UNDERLYING PRINCIPLES

To adapt to the many challenges of today's world, this program must be based on specific principles that take into account the needs of the students, the school and society.

ENCOURAGING THE ACQUISITION OF SPECIFIC TRANSFERABLE SKILLS

Music is a form of total expression in which “emotion and sensibility join forces with the intelligence in acts of creation and interpretation.”¹ In this way, music contributes to an individual's overall development.

With respect to the psychomotor aspect of development, technical exercises in music and playing of an instrument improve flexibility, agility and hand-ear coordination. Music also encourages the development of visual and auditory discrimination. Moreover, because it appeals to the intuitive, imaginative and creative faculties, music is an excellent means of expression. It is also a powerful tool in the development of students' cognitive skills, helping them to acquire essential knowledge. And although music has no direct influence on spontaneous or immediate memory, it does reinforce long-term memory significantly (Lehman 1973). It also has a beneficial effect on concentration and promotes the development of the students' affective skills by encouraging them to explore and express their emotions and by helping them to develop awareness of their individuality and to recognize their potential. Music, together with other forms of artistic expression, makes possible the visible and audible rendering of one's inner being, allowing the uniqueness of each individual to come through (Conseil supérieur de l'éducation 1988). With respect to behaviour, the structure of the learning activities that take place in music class develops autonomy and a sense of responsibility. Music also requires students to learn discipline and to strive for perfection.

The teaching of esthetics is also an important aspect of teaching music to students who have attained an adequate degree of musical knowledge and skill. Since it requires effort, commitment and keen sensitivity to the expressive qualities of sounds and musical works, the esthetic experience in music gradually brings about a transformation in students. It increases self-knowledge and ease in expressing emotions related to artistic experiences of all sorts.

The language of music is both a particular type of knowledge and a universal code for communicating. This, coupled with the fact that music provides access to the history, cultural heritage and experiences of different peoples, makes it an excellent tool for helping the students gain a deeper understanding of human beings and their world. Through knowledge of this language, students acquire the means of creating and exploring an imaginary world and can then be open to the world of others. Because music is the product of society, it can guide the students towards a comprehensive synthesis of their social environment and foster the integration of all their life experiences. Music also helps students improve their critical sense and develop their creativity, sensitivity and self-confidence. These elements are essential to the personal and professional development of all individuals.

1. Québec, Ministère de l'Éducation, *Report of the Royal Commission of Inquiry on Education in the Province of Québec* (Ministère de l'Éducation, 1966) vol. III, chap. 1, s. 10.

In light of these observations, it seems reasonable to conclude that the skills acquired in music are transferable to other disciplines. In fact, there is evidence that a good musical education can help students achieve higher marks in other subjects because it enables them to develop their abilities in the areas of oral and written expression, mathematics, reading, listening, reasoning and studying. Music education also encourages openness to innovation, flexibility in problem-solving, perseverance and the ability to learn from others (McCaughey 1988).

ENCOURAGING INTEGRATION INTO SOCIETY

Music education contributes to students' integration into society by promoting the development of their:

- critical sense;
- ability to enter the job market;
- aptitude for benefiting from, participating in and enriching cultural life;
- openness to the world.

Critical Sense

Music is everywhere. It finds its way into our lives through all existing modes of communication. From birth, children are surrounded by an environment in which sound and images have an affect on them, along with verbal language (Rioux 1969). The role of secondary schools is to enable students to look critically at the media and the values they impart. Students must also be taught to decipher the messages conveyed through music. As a result, they will become discerning consumers, both today and in the future, and will be able to react more carefully and critically to the stimuli before them.

Ability to Enter the Job Market

The radical transformations that have swept through the job market call for new aptitudes on the part of workers. These individuals must demonstrate logic, judgement, empathy, intuition and tremendous adaptability, while remaining sensitive to society's cultural dimension. Music education contributes to the development of these competencies, which are increasingly in demand in the business world. Harry Hillman-Chartrand argues that arts education can promote a creative psychological and social climate favourable to invention, innovation and the spread of new technologies. It can sensitize entrepreneurs, managers and employers to change and help them to react in a positive, constructive way (Hillman-Chartrand 1986). Moreover, the collective aspect of music education is an effective way of learning to interact socially and integrate into various human environments. Thus, all employment sectors benefit from the positive effects of music education.

Aptitude for Benefiting from, Participating in and Enriching Cultural Life

In different branches of the arts, Québec has produced creators and performers whose innovative work, recognized at home and abroad, has made a strong contribution to forming the province's cultural identity. The works of these artists are rightly considered a reflection of Québec society. They enable us to understand ourselves and to continue growing.

It would thus seem important to foster as much tangible interaction as possible between the school environment and composers. In addition to being undeniably culturally enriching, this approach might enable students and composers to know and understand each other better. If Québec composers had enough information on the instruments used in secondary school music classes and on the actual skill levels of students, they might be inclined to write for music students more often.

To maintain and reinforce the relationship between artists and the general population, it is necessary to cultivate in students an openness and a positive attitude to the arts and to allow them to assimilate the different manifestations of their culture by encouraging them to have sustained contact with music professionals and to attend musical performances. This will produce musically sensitive individuals who are eager to help promote the artistic life of their community, thereby demonstrating commitment and a sense of belonging to their social milieu. This is important, for, according to the Chambre de commerce de Montréal, it is the quality of the cultural life of a society that increasingly conditions its material progress and allows it to be competitive on international markets (Chambre de commerce de Montréal 1986).

Openness to the World

Seen from an historical perspective, the arts bear witness to the evolution of society. Music, the social art *par excellence*, reveals traces of change. By studying music, students get a glimpse of the nature and diversity of the world we live in. Thus, music education contributes to breaking down mental barriers when the subject matter is presented without prejudice, in a spirit of openness, discovery and respect toward people, things and all facets of life. These values provide basic principles to guide individuals throughout their lives.

ENCOURAGING OPENNESS TO PLURALITY

Music embodies peoples' beliefs and values. Today, in order to meet the growing needs arising from the ethnic diversity of society, the cultural orientations of music education must be broadened. That is why this program aims to highlight the cultural accomplishments of Québec society and the enrichment of Québec culture through openness to plurality.

Music education has the capacity to reflect or, at the very least, explore the cultural diversity of the community. Thus, while our approach to creating, interpreting and listening to music, as well as doing technical exercises, is rooted in Western traditions and the musical culture of Québec in particular, it may also be inspired by other cultures. It is therefore necessary to offer activities that involve music from here and elsewhere, and to show how different musical traditions influence one another by working with resources that are appropriate to the experience and culture of the students. In doing so, certain conditions should be observed. For example, the study of music from other cultures should focus on the esthetic and structural qualities of an artistic work without trivializing Québec culture in comparison. Indeed, Québec culture should be perceived as the cement of our collective identity: a vibrant, dynamic and constantly evolving source of inspiration.

Drawing on a new vision of education, the pedagogical approaches presented in this program focus on adherence to a common public culture and, at the same time, on receptiveness to other cultures (Conseil supérieur de l'éducation 1993). It is by conveying the values and principles stated here and by encouraging their application that the music program will contribute to opening Québec society to the pluralistic reality that gives it life.

1.2 ORIENTATIONS AND GUIDING PRINCIPLES

The pedagogical orientations presented below stem from the underlying principles stated earlier. They constitute a summary of the values contained in the underlying principles. The guiding principles are derived from the pedagogical orientations. They serve as guidelines for the learning objectives and related content.

Summary of Pedagogical Orientations

Being sensitive to music and playing, understanding and appreciating it constitute ways of gaining knowledge about oneself and the world. This presupposes an approach that is much broader than the mere acquisition of knowledge.

Music education conveys basic values and facilitates the development of many human faculties (physical, intellectual, emotional and social).

Music education should be experienced by students as a disciplined attempt at expression by means of a structured teaching approach. As well, music education should encourage the development of their creative ability.

Music education builds a sense of collaboration and allows students to learn from others.

This program is intended to encourage an attitude of openness to the world and a spirit of discovery. The students will have an opportunity to relate to society and to take advantage of the cultural life around them, while helping to enrich it.

Music education should promote Québec's cultural identity and openness to other cultures.

The program should help students to increase their capacity for self-evaluation and for forming reasoned opinions, and to demonstrate a greater critical sense.

Guiding Principles

1. Encourage a sensory and practical approach to music.
2. Target the development of cognitive, psychomotor and affective skills, focusing on the overall development of the individual.
3. Encourage students to develop their power of expression and creativity.
4. Take a collective approach to music education.
5. Encourage students' curiosity and develop their openness to the world by providing them with access to the world's musical heritage and enabling them to contribute to society, both today and in the future.
6. Enable students to participate in activities relating to musical works from here and elsewhere.
7. Encourage students to judge their own works and those of others.

1.3 PROGRAM STRUCTURE

The program consists of a global objective and eight general objectives. Each general objective encompasses a number of terminal and intermediate objectives. For the sake of consistency and logic, the same structure has been used as in the Secondary III music program.

The objectives are influenced by a number of factors. Skills play a determining role in the general objectives and are also important in the terminal and intermediate objectives, which essentially cover the subject area and aim at developing underlying skills. The order of the general objectives, however, is determined by a discipline-based approach that is specific to the teaching of music, which also determines the sequence of the learning activities, taking into account the learning process of the students. The orientation of the general, terminal and intermediate objectives is determined by the underlying principles. These objectives cover the necessary musical concepts and reflect concerns about the students' social, cultural and emotional realities.

Each general objective encompasses the terminal and intermediate objectives and related content pertaining to one of the areas of study in music. All the general objectives are closely linked. The intermediate and terminal objectives they comprise reinforce this important link because attainment of the global objective depends on the interrelationship of all the objectives.

1.3.1 Global Objective

TO INTRODUCE THE STUDENTS TO A VARIETY OF MUSICAL EXPERIENCES IN ORDER TO ENCOURAGE PERSONAL DEVELOPMENT, OPENNESS TO CULTURAL LIFE AND COMMUNICATION.

The global objective is more than a statement of principles. It is the point of convergence and the justification of all the other levels of objectives and the artistic process it encompasses. It is derived from the broad orientations outlined earlier. If music is to fulfil the educational mission allocated to it in our school system, it must not only develop an artistic sense in the students, but also awaken in them a sense of interiority and increased openness to their cultural and social environment.

1.3.2 General Objectives

The general objectives establish a link between the global objective and the different activities that are particular to the learning of music. Each general objective is associated with a specific aspect of music education. This subdivision also applies to skills.

General Objective 1

TO ENABLE THE STUDENTS TO DEMONSTRATE THEIR KNOWLEDGE OF THE MAIN THEORETICAL AND TECHNICAL COMPONENTS INVOLVED IN COMMUNICATING THROUGH MUSIC.

This objective comprises two parts:

- knowledge of the elements of musical language and structure;
- knowledge of the main characteristics of the means of producing sound.

The terminal and intermediate objectives presented here are essential at all secondary grade levels, as they provide students with the tools needed for all musical activity.

In light of the intentions of the first guiding principle, priority has been given to the content aspects of this general objective according to how they can be reused in a situation of auditory discrimination, sight-reading, dictation, musical literature, interpretation and performance, and creation.

General Objective 2

TO ENABLE THE STUDENTS TO DEMONSTRATE AUDITORY DISCRIMINATION BY DRAWING ON AUDITORY ACUITY AND AUDITORY MEMORY.

The objectives and related content presented here enable the students to apply their newly acquired auditory skills in musical interpretation, performance and creation activities. Some of the related content ties in with General Objective 1.

General Objective 3

TO ENABLE THE STUDENTS TO UNDERSTAND AND ANALYZE DIFFERENT ASPECTS OF MUSICAL WORKS CONSIDERED AS A MEANS OF CULTURAL EXPRESSION.

This objective is aimed at developing skills that will provide the students with the tools they need to appreciate music and thereby to experience emotions. The students are first taught to read short scores, drawing on knowledge gained through the preceding general objectives. This will help prepare them to express themselves musically in the interpretive and creative activities that will come later. Some of the terminal and intermediate objectives are intended to guide the students in their efforts to perceive and analyze the structural elements of a work and the cultural context from which it stems. Teachers have considerable latitude in choosing musical works.

General Objective 4

TO ENABLE THE STUDENTS TO DEMONSTRATE PSYCHOMOTOR SKILLS AS THEY IMPLEMENT INSTRUMENTAL OR VOCAL TECHNIQUE.

This objective relates to instrumental and vocal technique. The terminal objective aims at coordinating the technical elements specified by the intermediate objectives. However, it should be noted that each of these objectives also involves coordination of the technical element that it introduces with the technical elements covered in the preceding intermediate objectives. As with the general objectives described earlier, the skills involved here are developed with the intention of preparing the students for the activities prescribed in General Objectives 5 and 6.

General Objective 5

TO ENABLE THE STUDENTS TO INTERPRET DIFFERENT MUSICAL WORKS BY APPLYING THE RULES OF MUSICAL LANGUAGE, STRUCTURE, INSTRUMENTAL OR VOCAL TECHNIQUE AND INTERPRETATION.

The two themes of General Objective 5 are designed to help the students gradually progress from simply singing or playing notes (singing or playing the piece as written, respecting the structure, and observing the rules of technique) to interpreting a work, which calls for musicality (observing dynamic markings, following the conductor, and demonstrating a sense of phrasing). During this process, the students should be introduced to a wide variety of ensemble music that reflects different musical styles.

The objectives under General Objective 5 are intended to help the students attain one of the two main goals of the program.

General Objective 6

TO ENABLE THE STUDENTS TO SYNTHESIZE THEIR MUSICAL SKILLS BY CREATING PERSONAL WORKS.

The intermediate and terminal objectives of this general objective have been designed with the specific goal of clarifying the teacher's task. Each of the objectives targets well-defined learning content, making teaching and evaluation easier. The learning activities relating to General Objective 6 call upon the students to compose and improvise a short piece or part of a piece, using predetermined elements or principles in **their own way**. This is PRODUCTIVE CREATIVITY. The students will also be called upon to go through the same process using elements or principles—either predetermined or not—in a **different way**. This is INVENTIVE CREATIVITY. There will also be opportunities for EXPRESSIVE CREATIVITY, in which the students will be asked to create a short piece, in whole or in part, **based on experiences of their choice**. Finally, the students will learn to notate their creations.

General Objective 7

TO ENABLE THE STUDENTS TO CRITIQUE THEIR OWN MUSICAL WORKS AND THOSE OF OTHERS.

The three main themes of General Objective 7 are directly inspired by the developmental growth described in the underlying principles. First, the students are called upon to develop their musical tastes and to make personal choices. Initially, their choices are largely based on their experiences at school, in their immediate surroundings. Later, the students learn to judge the value of musical works that stem from their cultural and social milieu.

General Objective 8

TO ENABLE THE STUDENTS TO DEMONSTRATE AFFECTIVE SKILLS IN THEIR MUSICAL EXPERIENCES.

Essentially, this general objective is intended to foster the development of positive attitudes in the students. The resulting behaviours are very important if the students' learning efforts are to be meaningful, as the skills developed through the Secondary IV and V music program are essentially short term.

1.3.3 Terminal and Intermediate Objectives

As much as possible, the terminal and intermediate objectives in this program are presented in increasing order of difficulty. When a hierarchical structure is not used, the objectives are grouped around a general theme. This approach has been adopted for the sole purpose of enabling teachers to plan their teaching units for the term.

1.4 SKILLS

The values expressed in the pedagogical orientations and guiding principles play an influential role in educational activity. The primary goal of teaching is to develop in the students skills, competencies and the many facets of their personalities; the learning objectives are designed to attain this goal. In order to meet the challenges presented by the underlying principles and conveyed by the pedagogical orientations and guiding principles, this program, through its objectives, draws on psychomotor, cognitive and affective skills, and fosters their development. By offering musical activities relating to these skills, teachers will cover the curriculum content for Secondary IV and V and contribute in a significant manner to the students' overall development.

PSYCHOMOTOR SKILLS

Perceptual Abilities: Auditory and Visual Discrimination

In terms of auditory discrimination, the students will recognize sounds or sound sequences and distinguish between them, drawing on their auditory acuity. They must also be able to recognize and reproduce these sounds, drawing on their auditory memory.

In terms of visual discrimination, the students must distinguish between shapes and details in order to read the symbols used in the different types of notation. This draws on their visual acuity. They must also be able to follow the sequence and arrangement of the symbols by coordinating their eye movements. This is a matter of continuous visual tracking. Visual memory constantly comes into play when students are reading music since they must recall previous visual experiences.

Posture and Form

The ability to maintain proper posture fosters an ergonomic approach to developing instrumental or vocal technique. Proper posture involves the entire body, whereas proper form consists in adjusting the position of the instrument in relation to the body and involves only specific parts of the body.

Physical Abilities: Flexibility and Agility

In applying instrumental or vocal technique, the students should be able to demonstrate flexibility and agility. Flexibility refers to the range of motion in the joints. A high degree of flexibility is required to execute precise movements. Agility is associated with quickness of movement, reaction time and dexterity. In music, these physical abilities are classified under fine motor skills.

Skilled Movements

In playing an instrument, the students must apply basic movements (such as pulling or pushing) to the particular context of music. To do this, they must refine the quality of the movement to attain a certain level of proficiency. This falls into the category of simple adaptive skills.

COGNITIVE SKILLS

Knowledge

The goal is to allow the students to acquire knowledge about:

- the terminology and symbols used;
- specific facts (e.g., the names of different instruments, vocal registers);
- various conventions and classifications.

To acquire this knowledge, the students must draw upon their memory skills.

Comprehension

The students show whether they have grasped concepts by their actions. Students who have acquired the necessary knowledge are capable of translating a piece of information presented through words, sound or writing into symbolic form. They can do the reverse as well. Comprehension is also demonstrated through musical dictation and sight-reading. These skills enable the students to explain and summarize facts, concepts and events in their own words.

Analysis

The term “analysis” is used here in its broadest sense. It is by cultivating this skill that the students learn to recognize isolated elements that make up a set of sounds (e.g., the musical elements in a work). It is also through analysis that the students succeed in recognizing the links between different elements and the underlying structure of musical discourse (e.g., the form of a musical work).

Application

The development of this skill is essentially aimed at allowing the students to apply the concepts, rules and principles that they have learned to a practical situation. It is a kind of transfer of learning into action that takes place through the interpretation of a musical work.

Synthesis

Synthesis involves grouping together different elements to create a coherent and original whole. It is the production of a work in which the ideas, concepts, principles and rules are combined in a personal manner, with the goal of conveying an emotion, a feeling or a message. In music, composition and improvisation fall into the category of synthesis.

Evaluation

In acquiring this skill, the students learn that in order to form value judgements, they must rely on criteria—regardless of whether these criteria have been established by themselves or others. The students must therefore be able to justify their assessment of the consistency, accuracy, and rigorousness of their own works and those of others. They may then compare works or recognize the values conveyed by them by applying criteria that are closely linked to the object under evaluation.

AFFECTIVE (ESTHETIC) SKILLS

Receiving

Initially, the students will show their willingness to receive information offered to them by agreeing to listen to different styles of music or to respect the opinions of their classmates. At a later stage they will learn to direct their attention to precise stimuli (such as signals from the conductor), increasing their capacity for receptivity in the process.

Responding

This level of affective skills comprises three stages. In the first stage, the students are considered capable of following instructions and rules (e.g., rules of instrument hygiene and maintenance, instructions regarding organization). In the second stage, the students are also expected to take an active part in musical activities, discussions and other types of activities. At this point, it is no longer a matter of being willing to comply, but rather of being able to make choices and to act freely and deliberately in carrying out their choices. The third stage has to do with emotional response and whether the students show enthusiasm and a positive attitude throughout the learning activities.

Valuing

The focus here is on whether the students have accepted a given value. This, too, is related to affective skills. Assimilation of values usually becomes apparent through stronger personal commitment, which can be reflected in perseverance, attention to detail and sustained participation.

INTERRELATIONSHIP OF PROGRAM ELEMENTS

Table 1 shows the links between the skills, general objectives, related content and the influence of the guiding principles.

TABLE 1

Skills	General Objectives	Summary of Related Content	Influence of Guiding Principles *
Acquisition of knowledge	1. To enable the students to demonstrate their knowledge of the main theoretical and technical components involved in communicating through music.	– Knowledge of the elements of musical structure and language – Knowledge of the main characteristics of the means of producing sound	– Principle 1: Objective specified to link learning objects with their use
Auditory discrimination	2. To enable the students to demonstrate auditory discrimination by drawing on auditory acuity and auditory memory.	– Structural elements – Elements of sound parameters	– Principle 1: Importance of auditory work and context of learning activities – Principle 2: Psychomotor skills
Comprehension Analysis Visual discrimination	3. To enable the students to understand and analyze different aspects of musical works considered as a means of cultural expression.	– Sight-reading, dictation, exercises – Simple forms, systems of notation – Periods of music history – Historical and social context of works	– Principle 2: Cognitive and psychomotor skills – Principle 5: Openness to the world – Principle 6: Use of works from here and elsewhere
Posture and form Flexibility and agility Skilled movements	4. To enable the students to demonstrate psychomotor skills as they implement instrumental or vocal technique.	– Posture and form – Attacking notes – Flexibility and agility – Types of articulation – Other elements specific to instruments being learned	– Principle 2: Psychomotor skills – Principle 4: General Objective 4: prerequisite for group learning situations
Application Skilled movements	5. To enable the students to interpret different musical works by applying the rules of musical language, structure, instrumental or vocal technique and interpretation.	– Adherence to musical text – Observance of structure – Observance of the rules of instrumental technique – Observance of directions regarding expressive elements – Observance of the conductor's indications – Sense of phrasing	– Principle 1: Practical approach to music – Principle 2: Use of different skills – Principle 3: Development of the students' expressive skills – Principle 4: Ensemble music – Principle 5: Openness to a varied repertoire
Synthesis	6. To enable the students to synthesize their musical skills by creating personal works.	– Use of elements of sound parameters, musical structure, writing techniques and musical language for the purposes of composing, improvising and writing	– Principle 3: Development of the students' creative abilities – Also: Principles 1, 2, 4 and 5
Evaluation	7. To enable the students to critique their own musical works and those of others.	– Personal or predetermined criteria based on different factors permitting: . evaluation of musical experiences . expression of personal choices . demonstration of critical sense	– Principle 7: Making judgements – Also: Principles 1, 2, 3, 4, 5 and 6
Receiving Responding Valuing	8. To enable the students to demonstrate affective skills in their musical experiences.	– Receptiveness – Controlled or selected attention – Observance of rules – Voluntary participation – Positive attitude – Personal involvement	– Principle 2: Affective skills – Principle 3: Voluntary expression of perceptions, impressions, emotions and preferences

* See page 9 for Guiding Principles.

1.5 LEARNING AND THE DISCIPLINE-BASED APPROACH

In music class, the students' actions are governed by an approach that is specific to the discipline and inseparable from the learning process necessary for the acquisition of musical skills.

LEARNING

In music, learning is a process leading to the gradual transformation of the students' competencies. This learning process involves the acquisition of an idea, a concept, a skill or a new attitude. For the learning to be meaningful, the students must be able to relate the new element to the knowledge, ideas, perceptions and skills that they already have. This phenomenon occurs several times in the course of learning.

The learning process consists of three interrelated phases:

The first phase consists in collecting information. It is affected by the students' state of mind and receptiveness, and by the stimuli to which they are exposed. This information is filtered through the skills and knowledge they have already acquired.

In the second phase, the students learn to isolate certain characteristics of the information they receive, to make selections and to organize their selections to form a mental picture for themselves. The elements of the learning experience, which were only implicit in the beginning, become more precise.

In the transition from the second to the third phase of the learning process, the students are required to make decisions and a mental effort to assimilate the new idea or concept. It is in the third phase that the students come to relate their mental picture of a piece of information (resulting from their learning experience) with the rest of their cognitive, affective and psychomotor skills.

THE DISCIPLINE-BASED APPROACH

The discipline-based approach has to do with the students' progress in the study of all the learning objectives and learning content pertaining to the subject in question. It differs from the instructional approach, which consists of all the actions taken by the teacher to guide the students in learning the content set out in a program of study.

In the approach proposed in this program, the components of the musical experience are organized into three parts: the **preparation**, **realization** and **assimilation** of the learning situation. These three phases, which constitute levels of increasing complexity, are complementary and inseparable, and are closely linked to the learning process.

Preparation

Preparation consists of theoretical, cultural (i.e., pertaining to musical literature), auditory and technical learning. The students perceive by discriminating between sounds and by acquiring knowledge that they then try to understand and analyze. The students also develop instrumental technique in preparation for actually *making* music. The learning done at this point constitutes a sort of data bank on which they can later draw to stimulate their musical interpretation or creation experiences. This brings us back to the primary meaning of the word “preparation.” Here, the technical knowledge and skills the students acquire are not an end in themselves; rather, they serve to develop the tools the students need to interpret and create music. General Objectives 1 to 4, as well as General Objective 8, correspond to this initial phase of the process.

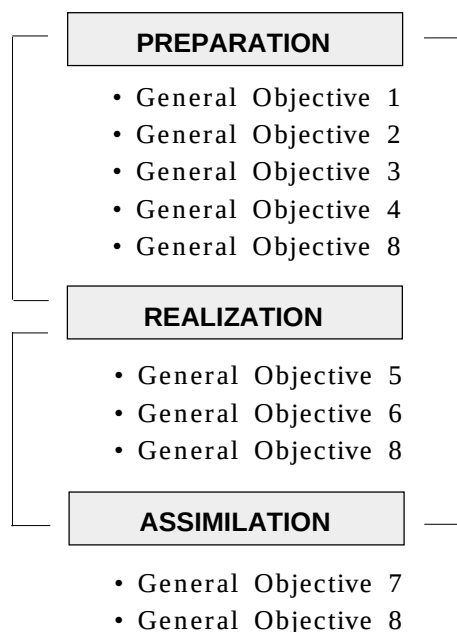
Realization

The production of sound offers the students the opportunity to give concrete expression to their mental images and to refine the perceptions they had in the preparation phase. It is a way of putting their skills into practice by transposing them into observable behaviours in the interpretation or creation of music. This includes affective skills. General Objectives 5, 6 and 8 pertain to the realization stage.

Assimilation

Assimilation puts the students in touch with the realm of feelings and evaluation with the intention of helping them refine their critical and esthetic senses. A review of the musical activities they have participated in will give them an opportunity to reflect on what they have learned in order to better assimilate it. This examination goes beyond introspection to take a critical look at others and at society in general. The students' reactions are dictated by personal perceptions, which are guided by specific criteria that bring them to express their awareness of their musical environment. General Objectives 7 and 8 pertain to the assimilation stage.

Figure 1 shows how the general objectives fit into the discipline-based approach.

FIGURE 1

1.6 MEANS OF PRODUCING SOUND

For different reasons, the means of expression placed at the students' disposal vary from one school to another. The music program allows teachers to choose the types of instruments that will best meet the program objectives. It has been designed to enable the students to participate in the various learning activities using different instruments. It should be kept in mind, however, that the more varied and numerous the means of expression that are offered to the students, the more they will be able to put into their music studies and the greater will be their desire to continue.

Electric and electronic instruments, as well as all the equipment that has become available as a result of new musical technology, are teaching tools of undeniable interest for teachers and students alike. For several decades, sound-recording and production techniques have been developing at a dizzying pace. Their advent has given rise to new forms of expression that are stimulating for artistic practice and that pose positive challenges to our concept of art. Over the years, this technology has gradually become more affordable. We should thus explore its educational potential in the music field since, where teaching tools are concerned, it can be as relevant as conventional instruments.

Although this program does not contain any terminal or intermediate objectives specifically on the subject, it does try to facilitate the use of this constantly evolving technology. It is, in fact, quite possible to use instruments and various types of equipment from the realm of computer-generated music to help the students to acquire the necessary skills and knowledge. However, in keeping with the program's orientations and guiding principles, such technology must be limited to ensemble contexts.

1.7 EVALUATION OF LEARNING

According to Lewy, pedagogical evaluation consists essentially in harvesting information with a view to facilitating decision-making at different stages of development (Lewy 1977). In the school context, evaluating learning is essentially a matter of making a judgement by comparing what has happened with what was expected. The greater the clarity with which the expectations are expressed and the more the results are systematically analyzed, the more light will be shed on the quality and extent of the learning (*Politique générale d'évaluation pédagogique, secteur du préscolaire, du primaire et du secondaire*, Ministère de l'Éducation 1981).

Evaluation is not an end in itself and cannot be summed up by figures on a report card. It is rather a means of verifying and measuring the positive change that learning brings about. Evaluation consists in looking at the students' accomplishments in order to determine the progress they have made.

Why Evaluate?

For a very long time, parents, employers and administrators of different educational organizations have been expressing a legitimate need to obtain information about students. Using the evaluation process to respond adequately to their requests enables all these individuals to better understand music education.

Gathering relevant information by means of evaluation and providing interested parties with that information has an impact on the classroom as well. Working with instruments and the voice, acquiring knowledge and developing different skills in music are basic elements of the new program. Since the teachers concentrate their efforts on these aspects, it is natural to want to verify the students' progress and to ascertain the extent to which they have attained the corresponding objectives. This process may not only meet the needs of the education community, but also have a positive impact on the educational task and student progress.

Conditions for Evaluation

In assessing student learning, teachers should not lose sight of the reasons for the evaluation. Whether intended as an immediate pedagogical aid (formative evaluation) or to provide information on the attainment of a terminal objective or of several objectives (summative evaluation), the evaluation process provides each student with useful information about his or her learning progress. Intuition and arbitrary judgement should be avoided as much as possible in favour of objectivity. One way of achieving this is to provide the clearest possible criteria for making judgements. This is essential, for—as the Conseil supérieur de l'éducation points out—in arts education, as elsewhere, one should be able to count on adapted, reliable tools of evaluation. The very credibility of arts education depends upon it to a large extent (Conseil supérieur de l'éducation 1988).

To get a realistic picture of the students' capabilities, the evaluation should consider all aspects of the program. In music, this means that the evaluation should cover the cognitive, psychomotor and affective domains. This gives rise to the following observations: First, it would appear desirable to have the evaluation cover a much larger field of observation than simply the acquisition of knowledge. Second, with respect to instruments and voice, it is preferable to avoid basing the evaluation solely on the finished product (the student's performance). The different steps leading to the performance should also be evaluated. This will provide a great deal of information likely to bring about strategic changes and to have an effect on other pedagogical decisions made in the course of a term. Thus, in the end, what is evaluated is the student's ability to complete a given task satisfactorily.

It is the responsibility of individual teachers to establish the terminal and intermediate objectives for formative evaluation. Summative evaluation will cover all the essential and representative elements of the program.

Collection of Data

When evaluating students, it is important that teachers accurately determine the information to be gathered and that they be conscious of the influence that evaluation activities can have on learning when they take place during or at the end of a term. In music, the means used to collect data can and should vary according to the activity and the information sought.

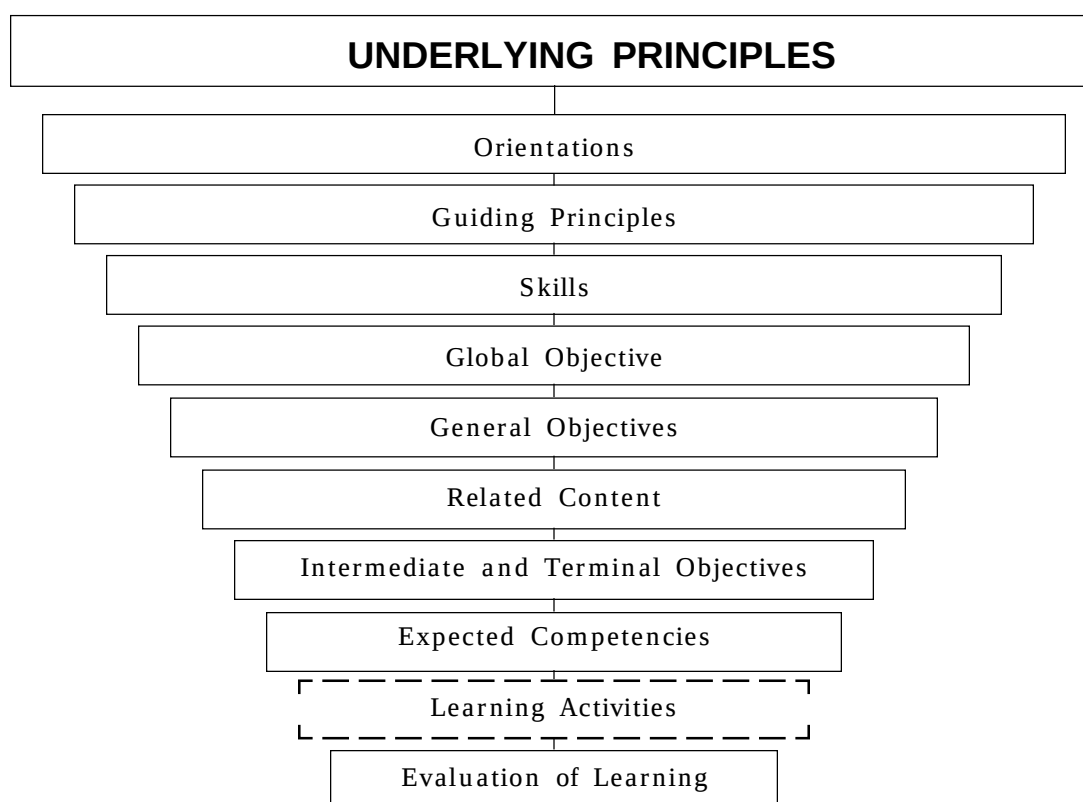
Thus, in the evaluation process, teachers may opt for direct observation, a written questionnaire, a written test, a sound recording or a video recording. If necessary, they may use observation checklists to compile the information obtained. Interpretation charts make it much easier to analyze results and help teachers to make judgements. These interpretation charts then become a reliable reference allowing the teacher to make pedagogical decisions (e.g., reviewing a concept, offering supplementary exercises) and administrative decisions (e.g., recording information on report cards).

1.8 INTERRELATIONSHIP OF PROGRAM ELEMENTS

The general, intermediate and terminal objectives convey intentions, points of view and concerns stemming from the underlying principles, orientations, guiding principles and skills. The considerations with which these objectives are imbued necessarily have an influence on the learning activities designed by teachers. They form the very basis of the philosophy of music education imparted by the program.

Moreover, the objectives and related content determine the competencies expected of the students. The content is thus outlined in detail. The objectives and related content offer guidelines for evaluation of learning because they are formulated in a way that facilitates the precise identification of elements that should be assessed by teachers. Figure 2 shows the links between all program elements.

FIGURE 2 – Links between the main program elements



1.9 USING THE PROGRAM

The secondary-level music programs are progressive and cumulative from one grade level to the next. It is therefore highly preferable for students to have continuous music education from Secondary III through Secondary V so as to favour optimal conditions for teaching and learning.

This program is geared to students taking four music credits in Secondary IV and another four in Secondary V. The Secondary V course is considered as a continuation of the Secondary IV course. The objectives and related content are designed accordingly.

To facilitate the teacher's task and to avoid the needless repetition of objectives, the program has been structured as a single entity, broken down by grade level rather than by cycle. The specific goals for each year of the program, as well as the means selected to help the students attain the target skill levels, have been determined in light of this approach. Consequently, the number of intermediate and terminal objectives is not identical for Secondary IV and V.

It should be noted that in Chapter 2, which outlines the objectives and related content, the two columns on the right-hand side of the page indicate which objectives apply to Secondary IV and V respectively.

For enriched programs or specialized performance-oriented programs, it is up to school board personnel to adapt the objectives and related content outlined in this program to the specific requirements of such training.

CHAPTER 2

**OBJECTIVES AND RELATED
CONTENT**

This chapter consists of general, terminal and intermediate objectives, as well as content related to the terminal and intermediate objectives. The following information will guide you in using this chapter:

- The number of the general objective is indicated at the top of the left-hand page.
- The general objective is stated at the top of each right-hand page.
- The terminal and intermediate objectives are always listed on a left-hand page and the related content on the opposite page.
- The content on the right-hand page is always aligned with the objective to which it pertains. The left- and right-hand pages are meant to be read as a single unit, from left to right.
- Because of the abundant content related to certain objectives, pages 30 to 33 and 38 to 39 diverge from the layout described above.
- The right-hand column of each page indicates to which grade level (i.e., Secondary IV or V) the specific objectives or related content pertain.

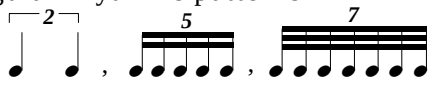
GENERAL OBJECTIVE 1:

TERMINAL OBJECTIVES	INTERMEDIATE OBJECTIVES	SECONDARY	
		IV	V
1.1 To be familiar with the elements of language, structure, literature and interpretation required for musical activity.	1.1.1 To use the proper terminology for each musical element.	•	•
		•	•

To enable the students to demonstrate their knowledge of the main theoretical and technical components involved in communicating through music.

RELATED CONTENT			SECONDARY	
MUSICAL COMPONENTS	MUSICAL ELEMENTS	TERMINOLOGY AND GRAPHIC SYMBOLS	IV	V
Sound parameters		Nontraditional Language <i>Introduce the symbols that pertain to the repertoire studied (symbols that occur in musical literature, ensemble pieces or student compositions).</i>	•	•
	Pitch	Traditional Language <i>See the related content for Secondary III.</i> – cancelling a double sharp or double flat: ♯ (or sometimes ♯♯) after ✕ ♯ after ✕ ♭ (or sometimes ♭♭) after ♯♯ ♭ after ♯♯	• •	
	Intensity	<i>See the related content for Secondary III.</i>	•	
	Duration	<i>See the related content for Secondary III.</i> – Note and rest values thirty-second note thirty-second rest  double whole note (breve)  – Dotted notes and rests – Double dot e.g., ♩.., ♪.., ♫.., ♮..	• • •	
	Timbre	<i>See the related content for Secondary III.</i>	•	
Musical structure		Nontraditional Language <i>Introduce the symbols that pertain to the repertoire studied (symbols that occur in musical literature, ensemble pieces or student compositions).</i>	•	

To enable the students to demonstrate their knowledge of the main theoretical and technical components involved in communicating through music.

RELATED CONTENT			SECONDARY	
MUSICAL COMPONENTS	MUSICAL ELEMENTS	TERMINOLOGY AND GRAPHIC SYMBOLS (cont.)	IV	V
Musical structure (cont.)		Traditional Language		
	Tempo	See the related content for Secondary III. - Tempo <i>grave</i>: very slowly and solemnly <i>andantino</i>: slightly faster than <i>andante</i> <i>istesso tempo</i>: at the same tempo <i>allegretto</i>: moderately fast (slightly slower than <i>allegro</i>) - Changes in tempo <i>allargando</i>: becoming slower and broader <i>stringendo</i>: becoming faster	• •	•
	Rhythmic patterns	See the related content for Secondary III. - Complex rhythmic patterns e.g.,  (As applicable; may vary according to the specific learning context.) - Irregular rhythmic patterns e.g.,  (As applicable; may vary according to the specific learning context.)	• •	
	Metre	See the related content for Secondary III. - Simple time signatures $\frac{3}{8}$, $\frac{3}{2}$ - Compound time signatures $\frac{9}{8}$, $\frac{12}{8}$, $\frac{6}{4}$* - Irregular compound time signatures $\frac{5}{4}$*, $\frac{7}{8}$*, $\frac{5}{8}$* *(May vary according to the specific learning context.)	• • •	• •

To enable the students to demonstrate their knowledge of the main theoretical and technical components involved in communicating through music.

RELATED CONTENT			SECONDARY	
MUSICAL COMPONENTS	MUSICAL ELEMENTS	TERMINOLOGY AND GRAPHIC SYMBOLS (cont.)	IV	V
Musical structure (cont.)	Melodic movement	See the related content for Secondary III. – Simple intervals major and minor seconds major and minor sevenths perfect fourths major and minor sixths	•	
	Repeat signs	See the related content for Secondary III.	•	
	Articulation signs	See the related content for Secondary III. – Arpeggio (i.e. an arpeggiated chord) e.g.,  (Applies to certain instruments only.)	•	
	Ornaments	See the related content for Secondary III. – Mordent  – Trill  – Tremolo  (Applies to certain instruments only.)	•	
	Methods of organization	– Natural and harmonic minor scales (for guitar and voice) – Major pentatonic scale (except for guitar) – Minor pentatonic scale (only if encountered in other contexts in the music course) – Blues scales – Chromatic scale (for bowed string instruments)	•	•
	Harmonic structure	– Relative major / minor – Transposition – Dominant and minor seventh chords – Chord sequences: V⁷–I, I–IV–V–I, II–V–I – Diminished and augmented chords – Four-note chords other than dominant and minor seventh chords (e.g., sus⁴, M⁷) – Tonality / atonality <i>for stage band, guitar and new modular keyboard technology only</i>	•	•
			(except for guitar and bowed string instruments)	(for guitar and bowed string instruments)

To enable the students to demonstrate their knowledge of the main theoretical and technical components involved in communicating through music.

RELATED CONTENT			SECONDARY	
MUSICAL COMPONENTS	MUSICAL ELEMENTS	TERMINOLOGY AND GRAPHIC SYMBOLS (cont.)	IV	V
Musical literature and interpretation	Expression marks	– <i>Più mosso</i>: more movement – <i>Meno mosso</i>: less movement – <i>Con brio</i>: with vigour – <i>Agitato</i>: agitated – <i>Leggiero</i>: lightly – <i>Sostenuto</i>: sustained	•	•
	Other symbols	– Symbols for repeated notes e.g., written  played	•	

To enable the students to demonstrate their knowledge of the main theoretical and technical components involved in communicating through music.

RELATED CONTENT

TERMINOLOGY AND GRAPHIC SYMBOLS SPECIFIC TO VARIOUS INSTRUMENTS AND ENSEMBLE TYPES

CONCERT BAND	SECONDARY		VOCAL ENSEMBLE	SECONDARY	SECONDARY
	IV	V		IV	V
See the related content for Secondary III.	•	•	short glissandos: ascending, e.g.,  (bend)	•	•
			descending, e.g.,  (drop off)	•	•
			falsetto: a head voice tone produced by male singers to extend their vocal range above the normal register	•	•
			scat: improvisation using onomatopoeia or nonsense syllables	•	•
			descant: a counter-melody sung by the soprano section of a vocal group	•	•
			<i>(Introduce the latter three points only if encountered in other contexts in the music course.)</i>		
STAGE BAND	SECONDARY		NEW MODULAR TECHNOLOGY	SECONDARY	SECONDARY
	IV	V		IV	V
no vibrato: pure tone, without vibrato	•	•	Sound production: digital sampling sound synthesis	•	
double-time feel: play at double the speed	•	•	Bank of editable sounds (RAM)	•	
half-time feel: play at half the speed	•	•	Sound editing (Edit function)	•	•
on cue: at the conductor's signal (e.g., solo on cue, background on cue, repeat on cue)	•	•	<i>Note: It is the teacher's responsibility to provide the students with the appropriate terminology according to the specific context.</i>		
			Digital audio files		•
GUITAR	SECONDARY		STRING ORCHESTRA	SECONDARY	SECONDARY
	IV	V		IV	V
harmonic: 	•		trem.: tremolo, e.g.,  or 	•	•
rhythmic accompaniment notation: e.g., 	•	•	e.g.,  e.g., 		
			<i>(Introduce only if encountered subsequently in other contexts in the music course.)</i>		
			spiccato: a light staccato played with the middle of the bow and a loose wrist so that the bow bounces slightly off the string	•	
			dolce: "sweetly"; light bow pressure	•	
			solo: played by a single player	•	
			solì: the plural of solo		•
			col legno: played with the bowstick rather than the hair	•	•
			<i>(Introduce only if encountered in other contexts in the music course.)</i>		

GENERAL OBJECTIVE 1 (cont.):

TERMINAL OBJECTIVES	INTERMEDIATE OBJECTIVES	SECONDARY	
		IV	V
	1.1.3 To know the organizational principles behind certain elements of musical structure.	•	•
	1.1.4 To name the main characteristics of certain musical genres or forms.	•	•

To enable the students to demonstrate their knowledge of the main theoretical and technical components involved in communicating through music.

RELATED CONTENT		SECONDARY	
		IV	V
– Simple intervals: • major and minor seconds • major and minor sevenths • perfect fourth • major and minor sixths – Methods of organization: • chromatic scale • pentatonic scale – Harmonic structure: • relative major/minor • transposition • dominant seventh chords and minor seventh chords • chord sequences: V^7-I, $I-IV-V-I$, $II-V-I$ – Concerto: • a work for one or several soloists with orchestral accompaniment • normally consists of three movements – Symphony: • orchestral work • in the Classical period, generally comprises four movements consisting of known forms (sonata, rondo, minuet) • a type of work largely characterized by the principle of theme and development – Opera: • a musical work with dramatic action involving solo singers, chorus and orchestra • consists of solo arias, duets, trios, quartets and choruses • most often consists of two to four acts – Musical comedy: • a musical genre that is half-way between popular and classical music • usually consists of an overture and a finale, with songs and spoken dialogue in between		• • • • • • •	• • • • • • •

GENERAL OBJECTIVE 1 (cont.):

TERMINAL OBJECTIVES	INTERMEDIATE OBJECTIVES	SECONDARY	
		IV	V
1.2 To be familiar with the main characteristics of the means of sound production used.	1.2.1 To name the means of sound production used in music of the past and present, and in the music of different cultures.	•	•
	1.2.2 To describe the makeup of certain musical ensembles.	•	•

To enable the students to demonstrate their knowledge of the main theoretical and technical components involved in communicating through music.

RELATED CONTENT	SECONDARY	
	IV	V
– Modern instruments (electric, electronic) – Traditional instruments from here and elsewhere – Voice – Handcrafted instruments from here and elsewhere used in traditional music <i>Note: Instruments from other cultures should be selected by the teacher based on the ethnic composition of the class.</i> – Sound-producing objects (devices that transform sound electronically and objects found in the immediate environment) – Human body <i>Note: Emphasize the diversity of the means of sound production being studied.</i>	•	•
- Ethnic music ensembles One of the following types of groups: • Cajun (Louisiana, U.S.A.) Most commonly used instruments: Diatonic accordeon, violin, triangle, acoustic guitar, voice Instruments used occasionally: Frottoir (washboard), bass guitar Less frequently used instruments: Double bass, drums • Steel band (Trinidad and Tobago) Most commonly used instruments: Steel drums (melodic instruments made from large oil drums with sections and grooves hammered into the top) <i>Note: There are four different sizes of steel drum, called pans: ping pong (soprano), tenor, guitar and bass. They are played with a pair of rubber-tipped sticks. The smallest pans are worn around the player's neck with a strap. Larger sizes rest on the ground.</i> Instruments used occasionally: Tambourines, maracas, congas • Andean (from certain South American countries) Most commonly used instruments: Panpipes (different sizes assembled in various ways, each with a different name) Quena (a notched end-blown flute) Charango, classical guitar Instruments used occasionally: Cuatro (small four-stringed guitar from Venezuela) Cavaquinho (a small guitar from Brazil)	•	

To enable the students to demonstrate their knowledge of the main theoretical and technical components involved in communicating through music.

RELATED CONTENT	SECONDARY	
	IV	V
• Gamelan (Bali and Java, Indonesia) Most commonly used instruments: Bonang (a bronze gong) and gender (a metallophone), which are used to ornament the melody Saron and slentem, which play the melody Hanging gongs, which punctuate melodic phrases Kendang (a long two-headed drum), which is used to indicate changes in tempo and dynamics • Mariachi (Mexico) Most commonly used instruments: Classical guitar, guitarrón, violin, trumpet Instruments used occasionally: Bajo sexto • Indian (India) Most commonly used instruments: Sitar, tabla Instruments used occasionally: Sarod and tambura (string instruments), damaru and mridanga (drums) • Zouk (Martinique) Most commonly used instruments: Various drums, electric guitar, bass guitar, drums and brass (e.g., saxophone, trumpet, trombone) <i>(Other types of ethnic ensembles may be studied according to the learning context.)</i> – Traditional music ensembles At least one type of traditional music ensemble <i>Note: See the Musical Literature information sheets for related content.</i>	•	

To enable the students to demonstrate their knowledge of the main theoretical and technical components involved in communicating through music.

RELATED CONTENT		SECONDARY	
		IV	V
– Popular music groups Two of the following types of groups not studied in previous years: • ragtime • blues • jazz • country • folk • rock • reggae • funk • New Age • rap • world beat • musical comedy • soundtracks • pop <i>Note: See the Musical Literature information sheets for related content.</i>			•

GENERAL OBJECTIVE 2:

TERMINAL OBJECTIVES	INTERMEDIATE OBJECTIVES	SECONDARY	
		IV	V
2.1 To recognize, upon hearing them, the musical elements necessary to the musical experience.	2.1.1 To distinguish between the components of certain elements of musical structure, presented as opposites.	•	•
	2.1.2 To repeat sound patterns vocally or instrumentally.	•	•

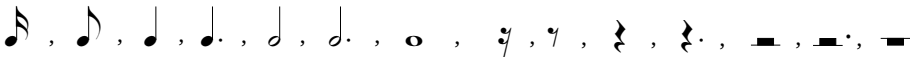
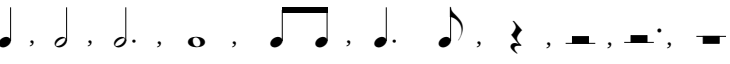
To enable the students to demonstrate auditory discrimination by drawing on auditory acuity and auditory memory.

RELATED CONTENT		SECONDARY	
		IV	V
- Complex rhythmic patterns (<i>content will vary according to the specific learning context</i>)		•	•
- Irregular time signatures (e.g.: $\frac{5}{4}$, $\frac{7}{8}$) (<i>content will vary according to the specific learning context</i>)			•
- Intervals:	. major and minor seconds . major and minor sevenths . perfect fourths . major and minor sixths	•	•
- Methods of organization: Contrast selected scales from those currently under study and those learned in previous years. <i>Note: For scales currently under study, see “Methods of Organization” on page 31.</i>		•	•
- Harmonic structure: Dominant seventh and minor seventh chords.		•	
- Melodic and rhythmic patterns (coherent motif of four bars)			
• Progressive use of the various steps in major and minor scales, various metres, complex rhythmic patterns and other theoretical notions that are relevant to Secondary IV/V.		•	•
• Explore short excerpts from works covered or to be covered in musical literature, interpretation/performance or creation		•	•
• Exploration of phrasing:	sense of musical line (phrasing) breathing in appropriate places accentuation shaping ends of phrases	•	
	sense of building to a climax bringing out rhythmic or melodic motifs		•

GENERAL OBJECTIVE 3:

TERMINAL OBJECTIVES	INTERMEDIATE OBJECTIVES	SECONDARY	
		IV	V
3.1 To distinguish between the components of certain musical ensembles during listening activities. 3.2 To develop sight-reading and dictation skills in order to assimilate different elements of musical language.	3.2.1 To follow a short score or an excerpt from a score while listening to the music. 3.2.2 To sight-read a piece of music or an excerpt in traditional or nontraditional language. 3.2.3 To sight-read short rhythmic sequences drawn from exercises or works studied in musical literature or in interpretation / performance. 3.2.4 To sight-sing various sequences involving both melodic and rhythmic elements drawn from exercises or works studied in musical literature or in interpretation / performance.	•	•
		•	•
		•	•
		•	•

To enable the students to understand and analyze different aspects of musical works considered as a means of cultural expression.

RELATED CONTENT	SECONDARY	
	IV	V
- The components of the ensembles listed under the related content for Intermediate Objective 1.2.2 - ethnic music ensembles (one of the types of ensembles listed in Intermediate Objective 1.2.2.) - groups representing various 20th-century popular musical styles (two of the types of ensembles suggested in Intermediate Objective 1.2.2) <i>Note: See the Musical Literature information sheets for related content.</i>	•	•
Samples drawn from recordings of various groups playing different styles of music; scores must contain dynamics, phrasing markings or articulation signs (<i>elements drawn from the tables in Appendix 1, “Dynamics and Expression Marks” and “Articulation and Ornamentation”</i>)	•	•
Traditional language: passages with both melodic and rhythmic elements, as well as dynamics, articulation signs, changes in tempo, key signatures and accidentals (<i>elements drawn from the tables in Appendix 1, “Dynamics and Expression Marks” and “Articulation and Ornamentation”</i>)	•	•
Nontraditional language: a short passage with dynamic markings (<i>will vary according to the learning context</i>) Nontraditional language for the guitar: rhythmic accompaniment notation	•	•
- Rhythmic sight-reading (without an instrument) of four-measure excerpts that include - the following note values and rests:  - the following rhythmic patterns:  <i>(Note: increase the tempo gradually.)</i>	•	•
- Passages comprising both melodic and rhythmic elements, with the following characteristics: - starting on the tonic - maximum range of one octave - simple major and minor keys, suited to the students' vocal capabilities - various key signatures and accidentals for harmonic minor passages - simple time signatures: $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$; a complex time signature: $\frac{6}{8}$ - conjunct note sequences and arpeggios - notes and rests in simple rhythmic patterns 	•	•
- four-bar passages - eight-bar passages	•	•

GENERAL OBJECTIVE 3 (cont.):

TERMINAL OBJECTIVES	INTERMEDIATE OBJECTIVES	SECONDARY	
		IV	V
	3.2.5 To transcribe different rhythmic and melodic motifs in dictation exercises.	•	•
	3.2.6 To write out various types of scales starting on different tonics.	•	•
	3.2.7 To play various scales starting on different tonics.	•	•

To enable the students to understand and analyze different aspects of musical works considered as a means of cultural expression.

[illegible]

GENERAL OBJECTIVE 3 (cont.):

TERMINAL OBJECTIVES	INTERMEDIATE OBJECTIVES	SECONDARY	
		IV	V
3.3 To discern the different elements related to the musical expression and structure of a work.	3.3.1 To identify the main characteristics of a work to be heard or played through listening to it or analyzing the score.	•	•
	3.3.2 To identify the various compositional techniques used in a work through listening to it or analyzing the score.	•	•
	3.3.3 To identify, through listening to a short series of musical segments, the presence or absence of features of musicality and articulation.	•	•
3.4 To relate musical works of different styles, periods and cultures to the societies that produced them.	3.4.1 To situate a musical work in terms of its historical and social context.	•	•

To enable the students to understand and analyze different aspects of musical works considered as a means of cultural expression.

RELATED CONTENT		SECONDARY	
		IV	V
<i>Notes on Intermediate Objectives 3.3.1, 3.3.2 and 3.4.1:</i> • Study at least 3 works or excerpts of works from at least 2 different periods: 2 contemporary works and 1 from a period not covered in previous years. • For specific contents on various periods and styles, compositional techniques and the historical and social context, see the Musical Literature information sheets.			
– Concerto – Symphony – Opera – Musical comedy – A style of popular music not studied in previous years (See related content for Intermediate Objectives 1.1.4 and 1.2.2.) – Compositional techniques • counter-melodies • question/answer phrases • significant use of arpeggio motifs • exposition of a refrain or long segment first played by a given instrument and later reproduced by the orchestra (Techniques can be selected according to the specific works studied.)		•	
			•
		•	•
		•	•
– Use of short series of musical segments with or without features pertaining to the following: • articulation e.g., legato, staccato, accents, <i>sforzando</i>, <i>louré</i>, chevron, arpeggiated chord • ornamentation e.g., appoggiatura, trill, mordent, tremolo • particular effects e.g., glissando and other unconventional techniques • phrasing e.g., “horizontal” phrasing (i.e., a sense of musical line), accentuation, shaping ends of phrases; sense of building to a climax, bringing out rhythmic and melodic motifs • balance between voices or sections e.g., balance between the melody and accompaniment; clear exposition of subjects or themes (e.g., in a fugue style)		•	•
			•
		•	•
		•	•
– Social and historical context (See above note concerning Intermediate Objectives 3.3.1, 3.3.2 and 3.4.1.)		•	•

GENERAL OBJECTIVE 4:

TERMINAL OBJECTIVES	INTERMEDIATE OBJECTIVES	SECONDARY	
		IV	V
4.1 To coordinate all the elements of technique when playing an instrument.	4.1.1 To maintain an ergonomic posture and form appropriate to the instrument being played.	•	•
	4.1.2 To consistently implement proper breathing technique in the context of technical exercises.	•	•

To enable the students to demonstrate psychomotor skills as they implement instrumental technique in a concert band or stage band.

RELATED CONTENT		SECONDARY	
		IV	V
POSTURE – <i>Sitting</i> without resting the back against the chair, feet flat on the floor OR <i>Standing</i> feet slightly apart, weight evenly distributed – Torso straight, leaning forward very slightly – Rib cage open – Shoulders in proper alignment with the torso, not hunched or raised – Neck straight, but not stiff – Head in proper alignment with the torso	FORM – Instrument positioned at the correct angle in relation to the body – Instrument held so that the mouthpiece is drawn towards the mouth and not the contrary – Hands and fingers placed according to the model prescribed for each instrument – Drumsticks or accessories held according to the model prescribed for each percussion instrument	•	•
INHALING – Lower the diaphragm and stretch the intercostal muscles to expand the rib cage – Breathe in through the mouth, letting the air flow past the larynx, trachea and bronchi into the lungs <i>(if applicable, according to the instrument)</i>	EXHALING – Raise the diaphragm by contracting the abdominal muscles – Contract the intercostal muscles – Expel the air from the lungs (reverse pathway) – Air passes through the throat as the throat expands (think of a long Oh or Ah) – Variable tongue position according to register	•	•

GENERAL OBJECTIVE 4 (cont.):

TERMINAL OBJECTIVES	INTERMEDIATE OBJECTIVES	SECONDARY	
		IV	V
	4.1.3 To attack the notes with precision during technical exercises.	•	•
	4.1.4 To maintain accurate intonation during technical exercises.	•	•
	4.1.5 To maintain timbre and sound quality at different volume levels.	•	•
	4.1.6 To maintain timbre and sound quality during technical exercises designed to gradually expand the player's range.	•	•

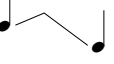
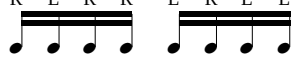
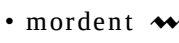
To enable the students to demonstrate psychomotor skills as they implement instrumental technique in a concert band or stage band.

RELATED CONTENT	SECONDARY	
	IV	V
<i>Notes on Intermediate Objectives 4.1.4 to 4.1.7:</i> <i>The concept of sound quality with respect to volume, intonation, and gradual expansion of the player's range must be taught progressively from year to year, taking the following into account:</i> • <i>the individual characteristics of each instrument;</i> • <i>the difficulties encountered in the repertoire to be studied and the creative projects to be undertaken in Secondary IV and V.</i>		
– Precise attacks in various registers	•	•
– Precise attacks at different volume levels <i>(will vary according to the specific characteristics of each instrument and the inherent difficulties involved in the repertoire studied and the creative projects undertaken in Secondary IV and V)</i>	•	•
– In different registers	•	•
– At different volume levels	•	•
– Sound production at different volume levels	•	•
– Sound production with a gradual change in volume	•	•
– Sound production with a sudden change in volume	•	•
– Uniform timbre when adding notes in order to expand range	•	•

GENERAL OBJECTIVE 4 (cont.):

TERMINAL OBJECTIVES	INTERMEDIATE OBJECTIVES	SECONDARY	
		IV	V
	4.1.7 To demonstrate flexibility and agility in technical exercises.	•	•
	4.1.8 To use different types of articulation and ornamentation in technical exercises.	•	•

To enable the students to demonstrate psychomotor skills as they implement instrumental technique in a concert band or stage band.

RELATED CONTENT	SECONDARY	
	IV	V
Scales, arpeggios and various technical exercises at different tempos, with different dynamics, etc. (Vary the exercises according to the specific characteristics of each instrument.)	•	•
ARTICULATION		
CONCERT BAND - See related content for Secondary III. - legato, staccato , accent , sforzando <i>sfz</i>, loured , chevron ("dot" or "dop")  "open" sound  using the player's hand or a plunger mute (only if encountered in the repertoire covered in the course) "closed" sound 	•	•
STAGE BAND - short ascending glissandos  or  (short lift or short glissando up)  or  (smear or bend or lip up) - long ascending glissandos  or  (long lift or long glissando up) "open" sound  using the player's hand or a plunger mute "closed" sound  - ascending/descending glissando  (flip) - ghost note  (muffled note; indeterminate pitch) - ascending glissando  (do-it; articulation: <i>do^{it}</i>) - combined articulations    (only if encountered in the repertoire covered in the course)	•	•
PERCUSSION - Roll (drum roll) of 5, of 7, of 9 - Paradiddle 	•	•
ORNAMENTATION		
- Appoggiaturas, e.g.,  - trill  - mordent  - tremolo  (as applicable and only if encountered in the repertoire covered in the course)	•	•

GENERAL OBJECTIVE 4:

TERMINAL OBJECTIVES	INTERMEDIATE OBJECTIVES	SECONDARY	
		IV	V
4.1 To coordinate all the elements of technique when playing an instrument.	4.1.1 To maintain an ergonomic posture and form appropriate to the instrument being played.	•	•
	4.1.2 To demonstrate flexibility and agility while developing instrumental technique.	•	•
	4.1.3 To play technical exercises using different types of attacks.	•	•

To enable the students to demonstrate psychomotor skills as they implement instrumental technique on the guitar.

RELATED CONTENT		SECONDARY	
		IV	V
POSTURE – <i>Sitting</i> without resting the back against the chair, feet flat on the floor – Torso straight, leaning forward very slightly – Rib cage open – Shoulders in proper alignment with the torso, not hunched or raised – Neck straight, but not stiff – Head in proper alignment with the torso	FORM – Instrument positioned at the correct angle in relation to the body – Instrument supported properly against the body so as to ensure instrument stability – Hands and fingers placed according to the model prescribed for the instrument	•	•
<i>Notes on Intermediate Objectives 4.1.2 to 4.1.8:</i> • <i>The concepts introduced in these objectives must be taught progressively from year to year, taking into account the increasing difficulty of the repertoire to be studied and the creative projects to be undertaken in Secondary IV and V.</i> • <i>Progressive increase in tempo.</i>			
– Independence of fingers – Coordination of fingers of each hand – Independence of hands – Coordination of both hands	– Finger extension – Correct fingering – Use of fingers 1, 2, 3 and 4 (left hand) – Use of fingers p, i, m and a (right hand)	•	•
– Rest stroke and free stroke on multiple strings – Upward and downward pick strokes on individual and multiple strings		• •	• •

GENERAL OBJECTIVE 4 (cont.):

TERMINAL OBJECTIVES	INTERMEDIATE OBJECTIVES	SECONDARY	
		IV	V
	4.1.4 To use precise attacks in technical exercises.	•	•
	4.1.5 To attack notes at different volume levels.	•	•
	4.1.6 To play arpeggio patterns with flexibility and agility in the context of technical exercises.	• (with flexibility)	• (with flexibility and agility)
	4.1.7 To play chord sequences with flexibility and agility.	• (with flexibility)	• (with flexibility and agility)
	4.1.8 To use different types of articulation and ornamentation in technical exercises.	•	•

To enable the students to demonstrate psychomotor skills as they implement instrumental technique on the guitar.

RELATED CONTENT	SECONDARY	
	IV	V
– Clear, precise, well-defined attacks on the appropriate strings, using fingers or a pick in: • melodic exercises • harmonic exercises (solid and broken chords)	•	•
• a few simple major scales • a few simple harmonic minor scales		
• a few major pentatonic scales • a few minor pentatonic scales (<i>only if encountered subsequently in the course</i>) • a few blues scales	•	•
	•	•
– Various exercises • at different volume levels • with a gradual change in volume • with a sudden change in volume	•	•
– Different combinations of various arpeggio patterns involving 3 or 4 fingers in the right hand played • evenly • at an even volume	•	•
	(with flexibility)	(with flexibility and agility)
• with rhythmic precision • letting the strings resonate		
– Dominant seventh and minor seventh chords	•	•
	(with flexibility)	(with flexibility and agility)
– Four-note chords other than dominant seventh and minor seventh chords (e.g., sus⁴, M⁷, chords with a different bass note)		•
– The following chord progressions in keys commonly used in the guitar repertoire: V⁷–I, I–IV–V–I, II–V–I		(with flexibility and agility)
– Slurs (ascending and descending)	•	•
– Other types of articulation and ornamentation: e.g., staccato, legato, pizzicato, appoggiaturas (<i>only if encountered in a work to be played or in a student composition</i>)		•

GENERAL OBJECTIVE 4:

TERMINAL OBJECTIVES	INTERMEDIATE OBJECTIVES	SECONDARY	
		IV	V
4.1 To coordinate all the elements of technique in singing.	4.1.1 To carry out stretching and relaxation exercises to minimize tension in various parts of the vocal apparatus.	•	•
	4.1.2 To maintain an ergonomic posture and form appropriate to vocal work.	•	•

**To enable the students to demonstrate psychomotor skills
as they implement vocal technique.**

RELATED CONTENT		SECONDARY	
		IV	V
<i>Note: Any sustained or demanding vocal work must be preceded by an adequate warm-up. It is the teacher's responsibility to find warm-up exercises that best prepare the students for the repertoire to be undertaken.</i> <i>Possible related content:</i> – Stretching: • lower jaw • arms • back • entire body • etc. – Massage: • face muscles • lower jaw • throat • neck • trapezius muscles • upper back • etc. – Rotations: • head • shoulders • pelvis • etc. – Shaking out: • shoulders • arms • etc. – Loosening: • the lips (blowing with the lips together, causing them to vibrate) – Yawning		•	•
POSTURE – Standing with weight evenly distributed over the front 2 / 3 of the feet, placed slightly apart OR Sitting without resting the back against the chair, feet flat on the floor – Torso straight, leaning forward very slightly – Rib cage open – Shoulders in proper alignment with the torso, not hunched forward or raised – Neck straight, but not stiff – Head in alignment with the torso – Arms alongside the body (if not holding music) – Bearing appropriate to the style of music being sung		•	•
FORM – Music held away from the chest, with the top of the page at shoulder level			

GENERAL OBJECTIVE 4 (cont.):

TERMINAL OBJECTIVES	INTERMEDIATE OBJECTIVES	SECONDARY	
		IV	V
	4.1.3 To consistently implement proper breathing technique in vocal exercises.	•	•
	4.1.4 To carry out exercises that activate the resonators.	•	•
	4.1.5 To carry out articulation exercises with flexibility and agility.	• (with flexibility)	• (with flexibility and agility)

**To enable the students to demonstrate psychomotor skills
as they implement vocal technique.**

RELATED CONTENT		SECONDARY	
		IV	V
INHALING – Lower the diaphragm and stretch the intercostal muscles to expand the rib cage – Breathe in through the nose (preferably), letting the air flow past the larynx, trachea and bronchi to the lungs EXHALING – Raise the diaphragm by contracting the abdominal muscles – Contract the intercostal muscles – Expel air from the lungs (reverse pathway) – Produce air column, supported by the diaphragm, causing the vocal chords to vibrate, thus producing sound – Various humming exercises – Exercises on vowels • variations in the positions of the lips, lower jaw, tongue and soft palate • sound placement in the mouth in order to favour a uniform timbre from one vowel to another – Articulation exercises to foster agility of the • lips • tongue • lower jaw – Combined articulation exercises to foster agility of the • lips and tongue • lips and lower jaw • tongue and lower jaw <i>Note: Increase tempo gradually.</i>		•	•
		•	•
		• (with flexibility)	• (with flexibility and agility)
		• (with flexibility)	• (with flexibility and agility)

GENERAL OBJECTIVE 4 (cont.):

TERMINAL OBJECTIVES	INTERMEDIATE OBJECTIVES	SECONDARY	
		IV	V
	4.1.6 To maintain the quality of sound production throughout exercises designed to gradually extend the singer's range.	•	•
	4.1.7 To maintain the quality of sound production at different volume levels.	•	•
	4.1.8 To maintain accurate intonation in vocal exercises, whether singing in unison or in harmony.	•	•
	4.1.9 To use different types of articulation and ornamentation in vocal exercises.	•	•

**To enable the students to demonstrate psychomotor skills
as they implement vocal technique.**

RELATED CONTENT		SECONDARY	
		IV	V
– Uniform timbre as the singer's range is extended		•	•
– Sound production at different volume levels – Sound production with a gradual change in volume – Sound production with a sudden change in volume – Singing of a phrase with a gradual change in volume – Singing of a phrase with a sudden change in volume		•	•
– Exercises: • intervals • held notes or long legato phrases • in various registers • with various dynamics • staccato • on repeated notes		•	•
– Articulation • legato • staccato  • accents  • glissandos: ascending and descending, long and short		•	•
– Ornamentation • appoggiaturas			
e.g.,    or   or 			
• sforzando <i>sfz</i> • martellato  (legato with a rapid contraction of the diaphragm on the note)			
(only if encountered in the repertoire presented in the course)			

GENERAL OBJECTIVE 4:

TERMINAL OBJECTIVES	INTERMEDIATE OBJECTIVES	SECONDARY	
		IV	V
4.1 To coordinate all the elements of technique when playing an instrument.	4.1.1 To maintain an ergonomic posture and form appropriate to the instrument being played.	•	•
	4.1.2 To demonstrate flexibility while developing instrumental technique.	•	•
	4.1.3 To demonstrate flexibility and agility in technical exercises in order to improve performance.	• (with flexibility)	• (with flexibility and agility)

To enable the students to demonstrate psychomotor skills as they implement keyboard technique, with or without new modular technology.

RELATED CONTENT		SECONDARY	
		IV	V
<i>Note: If a MIDI controller other than a keyboard is used, refer to the section of General Objective 4 that pertains to the applicable instrument (e.g., percussion, guitar, concert band [wind instruments]).</i> POSTURE - Sitting without resting the back against the chair, feet flat on the floor - Torso straight, leaning forward very slightly - Rib cage open - Shoulders in proper alignment with the torso, not hunched forward or raised - Elbows free - Wrists mobile - Neck straight, but not stiff - Head in alignment with the torso FORM - Hands and fingers placed according to the model prescribed for the instrument <i>Note: In the case of a modular system, make sure the keyboard and other components are arranged so as to favour ergonomic posture and form.</i>			
- Independence of the fingers - Coordination of the fingers of each hand - Independence of the two hands	- Correct fingering - Use of all the fingers of both hands	•	•
- Melodic exercises - Harmonic exercises - Arpeggio exercises (spanning two octaves)		•	•
- Major, harmonic minor, chromatic, major pentatonic, and blues scales - Minor pentatonic scale (<i>only if encountered in the course</i>) - Solid-chord exercises: dominant seventh and minor seventh - Four-note solid-chord exercises involving chords other than dominant seventh and minor sevenths: - at an even volume - with rhythmic precision - with flexibility - with flexibility and agility		• • • •	• • • •

GENERAL OBJECTIVE 4 (cont.):

TERMINAL OBJECTIVES	INTERMEDIATE OBJECTIVES	SECONDARY	
		IV	V
	4.1.4 To play four-note chords in root position and in first and second inversions. 4.1.5 To play various exercises with different dynamics. 4.1.6 To play chord sequences with flexibility and agility. 4.1.7 To use different types of articulation and ornamentation in technical exercises.	• • •	• • • •

To enable the students to demonstrate psychomotor skills as they implement keyboard technique, with or without new modular technology.

RELATED CONTENT	SECONDARY	
	IV	V
– Dominant seventh and minor seventh chords – Various four-note chords other than dominant seventh and minor seventh chords – Sound production at different volume levels – Sound production with a gradual change in volume – Playing of a phrase with a gradual change in volume – Sound production with a sudden change in volume – Playing of a phrase with a sudden change in volume – The following chord progressions in commonly used keys in the keyboard repertoire: V⁷-I, I-IV-V-I, II-V-I – Articulation • staccato • legato • coul�� • accent – Ornamentation • appoggiaturas (other types of ornamentation if encountered in a work to be played or in a student composition.)	• • • •	• • • •

GENERAL OBJECTIVE 4:

TERMINAL OBJECTIVES	INTERMEDIATE OBJECTIVES	SECONDARY	
		IV	V
4.1 To coordinate all the elements of technique when playing an instrument.	4.1.1 To maintain an ergonomic posture and form appropriate to the instrument being played.	•	•

To enable the students to demonstrate psychomotor skills as they implement string technique (bowed instruments).

RELATED CONTENT		SECONDARY	
		IV	V
POSTURE – Neck straight (except for double-bass players), but not stiff – Shoulders in alignment with the torso, not rounded (except for double-bass players) or raised – Chest out – Elbows free – Sitting with the weight firmly on the buttocks (except for double-bass players), without resting the back against the chair VIOLIN AND VIOLA – Nose in alignment with the strings, left elbow and left knee – Torso straight – Feet firmly on the floor, left foot slightly forward, right foot slightly back CELLO – Torso slightly forward – Feet a few centimetres away from the chair DOUBLE BASS – Torso leaning forward – Seated: right foot on the floor, left heel resting on the rung of the stool – Standing: left foot slightly forward, turned outwards <i>Note: It is essential that cellists and double-bass players adjust the endpin according to their height in order to ensure proper posture and form.</i>	FORM – Left hand and fingers placed according to the model prescribed for each instrument – Bow held according to the model prescribed for each instrument – Bow perpendicular to the strings, between the bridge and the fingerboard VIOLIN AND VIOLA – Instrument held so that it is drawn towards the shoulder and head, not the contrary – Instrument parallel to the floor CELLO – Instrument supported between the knees – Instrument held slightly to the left of centre, angled slightly to the right – Instrument at a 45° angle in relation to the floor DOUBLE BASS – Side of the instrument resting against the abdomen – Instrument held virtually without any help from the left hand – Instrument inclined slightly towards the player	•	•

GENERAL OBJECTIVE 4 (cont.):

TERMINAL OBJECTIVES	INTERMEDIATE OBJECTIVES	SECONDARY	
		IV	V
	4.1.2 To carry out certain left-hand movements in technical exercises with freedom and agility.	•	•
	4.1.3 To carry out hand-coordination exercises moving the fingers of the left hand before the bow stroke.	•	•
	4.1.4 To carry out bowing exercises with flexibility and agility.	• (with flexibility)	• (with flexibility and agility)
	4.1.5 To adequately use the weight of the bowing arm to produce changes in dynamics.	•	•

To enable the students to demonstrate psychomotor skills as they implement string technique (bowed instruments).

RELATED CONTENT		SECONDARY	
		IV	V
<i>Notes on Intermediate Objectives 4.1.2 to 4.1.7:</i> • <i>The concepts introduced in these objectives must be taught progressively from year to year, taking into account the increasing difficulty of the repertoire being studied and the creative projects to be undertaken in Secondary IV and V.</i> • <i>Gradually increase tempo.</i>			
– Independence of fingers – Finger coordination – Finger extension – Correct fingering	– Double strings – Elbow mobility (changes in angle according to the string being played) – Changes in position – Vibrato	•	•
– Ascending and descending glissandos (<i>only if encountered in the repertoire covered in the course.</i>)			•
– Coordination of the hands in scales, portions of scales, arpeggios, and studies involving string changes.		•	•
– Even bow weight on the strings • in double-string exercises • in exercises involving string changes • in legato exercises – Mastery of bowing • on long notes • in different rhythmic patterns – <i>Spiccato</i>		• (with flexibility)	• (with flexibility and agility)
– Sound production at different volume levels – Sound production with a gradual change in volume – Playing of a phrase with a gradual change in volume – Sound production with a sudden change in volume – Playing of a phrase with a sudden change in volume		•	•

GENERAL OBJECTIVE 4 (cont.):

TERMINAL OBJECTIVES	INTERMEDIATE OBJECTIVES	SECONDARY	
		IV	V
	4.1.6 To maintain accurate intonation in technical exercises.	•	•
	4.1.7 To use different types of articulation and ornamentation in technical exercises.	•	•

To enable the students to demonstrate psychomotor skills as they implement string technique (bowed instruments).

RELATED CONTENT	SECONDARY	
	IV	V
- Octaves: - playing a note while allowing sympathetic vibration at the octave - playing octave jumps in succession - playing both notes simultaneously - Sixths - Practice in correct fingering - Repetitive exercises involving changes in position - Arpeggio exercises - Chord exercises - Major and harmonic minor scale exercises - Chromatic and blues scale exercises - Trill <i>tr</i>  - Tremolo  - Appoggiatura  } <i>(only if encountered in the repertoire covered in the course)</i> - Mordent  - Sforzando <i>sfz</i>	•	•
	•	•
	•	•

GENERAL OBJECTIVE 5:

TERMINAL OBJECTIVES	INTERMEDIATE OBJECTIVES	SECONDARY	
		IV	V
5.1 To perform works of different musical styles, taking into account musical language, structure and instrumental or vocal technique.	5.1.1 To follow predetermined rules of instrumental or vocal technique when performing a work.	•	•
	5.1.2 To accurately reproduce the musical text of a score written in traditional notation when performing a work.	•	•
	5.1.3 To accurately reproduce the musical text of a score written in nontraditional notation when performing a work.	•	•
	5.1.4 To apply the principles of ensemble-music performance when playing or singing with other musicians.	•	•

To enable the students to interpret different musical works by applying the rules of musical language, structure, instrumental or vocal technique and interpretation.

RELATED CONTENT		SECONDARY	
		IV	V
<i>Note: With respect to Intermediate Objective 5.1.1, see related content for General Objective 4.</i>			
ALL INSTRUMENTS	APPLICABLE INSTRUMENTS		
– Posture and form	– Breathing applied to the particular instrument		
– Attack	– Accurate tuning and intonation		
– Flexibility and agility	– Coordination of both hands		
– Types of articulation	– Chord sequences	•	•
	– Quality of sound production (timbre)		
VOICE	STRINGS		
– Activating the resonators	– Weight of the bowing arm		
<i>Note: With respect to Intermediate Objective 5.1.2 and 5.1.3, see related content for General Objective 1.</i>			
– Notes and rests (duration)	– Dotted note values		
– Rhythmic patterns	– Tempo	•	•
– Notes	– Simple and compound metre		
– Accidentals	– Repeat signs		
(Content will vary according to the work played and the level of the students.)			
– Conventional nontraditional symbols or other symbols used in students' scores written in nontraditional or mixed notation.		•	•
(Content will vary according to the work played.)			
– Ensemble music			
• rhythmic precision	• changes in style (according to the repertoire)		
• control over tuning and intonation (except for keyboards)	• rhythmic cohesion		
• control over tone and sound quality	• appropriate balance between melodic line and accompaniment	•	•
• changes in tempo	• blend		
• changes in dynamics			
• changes in metre (according to the repertoire)			
• Clear exposition of a subject or theme (only if present in the repertoire)			•

GENERAL OBJECTIVE 5 (cont.):

TERMINAL OBJECTIVES	INTERMEDIATE OBJECTIVES	SECONDARY	
		IV	V
5.2 To interpret a work, demonstrating musicality and bringing out the expressive quality of the piece.	5.2.1 To interpret a work, following the expressive markings in the score.	•	•
	5.2.2 To play or sing a work, adjusting aspects of interpretation to the conductor's directing.	•	•
	5.2.3 To demonstrate a sense of phrasing when interpreting a work.	•	•

To enable the students to interpret different musical works by applying the rules of musical language, structure, instrumental or vocal technique and interpretation.

RELATED CONTENT	SECONDARY	
	IV	V
<i>Note: With respect to Intermediate Objective 5.2.1, see related content for General Objective 1.</i> - Dynamics - Tempo - Expression marks (Content will vary according to the repertoire studied.) - Responsiveness to the conductor: • types of articulation • precision in starting and stopping • precise cutoffs at ends of phrases • dynamics • interaction between performers (balance between sections) • blend • tempo and tempo changes • expression - Sense of musical line (phrasing) - Breathing in appropriate places (if applicable) - Accentuation - Shaping ends of phrases - Bringing out rhythmic or melodic motifs - Building phrases to a climax (sensing rises and falls in intensity)	• • • •	• • • •

GENERAL OBJECTIVE 6:

TERMINAL OBJECTIVES	INTERMEDIATE OBJECTIVES	SECONDARY	
		IV	V
6.1 To improvise on an instrument or vocally according to certain guidelines set beforehand.	6.1.1 To improvise on simple harmonic structures using familiar scales.	•	•
	6.1.2 To improvise a short passage within a piece or exercise written in either traditional or nontraditional notation.	•	•

To enable the students to synthesize their musical skills by creating personal works.

RELATED CONTENT		SECONDARY	
		IV	V
<i>Possible related content</i> - Short improvisations based on familiar scales to any of the following types of accompaniment: - recordings - MIDI sequences - accompaniment played by the teacher - accompaniment provided by the class as a whole or a small group of students - accompaniment inspired by different types of ethnic music - accompaniment inspired by various styles of music - other - Traditional language: - using simple cadences (e.g., V-I, V⁷-I, IV-I) - in appropriate places in exercises or pieces - other - Nontraditional language: according to indications in the score		•	•
		•	•
		•	•
		•	•
<i>Possible parameters for Intermediate Objectives 6.1.1 and 6.1.2:</i>			
- Length (number of seconds or measures)			
- Time signatures ($\frac{3}{4}$, $\frac{4}{4}$, $\frac{6}{8}$)			
- Major or minor keys			
- Use of specific articulations (<i>see contents of General Objective 4</i>)			
- Use of musical elements that pertain to specific sound parameters (<i>see contents of General Objective1</i>)			
- Starting note			
- Ending note			
- Range			
- Other			

GENERAL OBJECTIVE 6 (cont.):

TERMINAL OBJECTIVES	INTERMEDIATE OBJECTIVES	SECONDARY	
		IV	V
6.2 To use in their own way the sound-production means and the elements of musical language and structure previously explored to create a short piece of music.	6.2.1 To transform existing sounds in order to integrate them into a personal composition. <i>(Applies to new modular technology only.)</i>	•	•
	6.2.2 To compose a short piece using different musical components.	•	•
	6.2.3 To compose a short piece associated with a nonmusical context.	•	•
	6.2.4 To create a graphic representation of personal compositions using different types of notation.	•	•

**To enable the students to synthesize
their musical skills by creating personal works.**

RELATED CONTENT	SECONDARY	
	IV	V
Transforming existing sounds using the <i>edit</i> feature.	•	•
<i>Possible related content:</i> - Using simple forms (e.g., A-B-A, theme and variations, verse/chorus) - Creating a melody using a simple harmonic structure - Integrating dynamics, phrasing, balance between sections, expressiveness, etc. - Implementing features of articulation and ornamentation	•	•
- Creating an instrumental accompaniment for an existing melody - Imitating music from a particular period or a particular musical style using one or two characteristic elements - Other		•
<i>Possible related content:</i> - Musical accompaniment for a visual medium (e.g., video game, silent film, picture, television ad) - Musical accompaniment for an action or an event in another art form (e.g., theatre, dance, visual art) - Functional musical sequence for a situation in day-to-day life (e.g., a musical sequence that signals the end of a school period or identifies a television program) - Leitmotiv connected with a character or an event - Composition based on a literary text (poetry or prose)	•	•
- Composition based on mathematical equations - Creation of atmospheric background music - Composition of a theme or short piece that reflects a person's temperament or character - Composition that reflects the student's cultural origins - Other		•
<i>Possible related content:</i> - Traditional notation - Conventional nontraditional notation - Mixed graphic representation (simultaneous use of traditional and nontraditional notation) - Personal notation (according to the student's choice, as appropriate to the context)	•	•

GENERAL OBJECTIVE 7:

TERMINAL OBJECTIVES	INTERMEDIATE OBJECTIVES	SECONDARY	
		IV	V
7.1 To evaluate musical experiences using specific criteria.	7.1.1 To verify how closely a musical experience conforms with pre-determined criteria.	•	•
	7.1.2 To judge the musical experience using personal criteria.	•	•
	7.1.3 To determine how to go about improving a musical creation, interpretation, performance or improvisation.	•	•

To enable the students to critique their own musical works and those of others.

RELATED CONTENT		SECONDARY	
		IV	V
<i>Examples of predetermined criteria for Intermediate Objectives 7.1.1 and 7.1.2</i>			
Musical Elements (Interpretation) – Applying the rules of instrumental technique – Adhering to the musical score – Adequate tuning, intonation and sound production – Observing of expressive elements (e.g., dynamics, tempo, phrasing, timbre) – Responding to the conductor – Articulation and ornamentation – Observing tempo markings and changes in tempo – Blend – Balance between the melody line and the accompaniment – Clear exposition of a subject or theme – Other	Musical Elements (Creation) – Producing a sufficient number of ideas – Adequate development of ideas – Satisfactory organization of ideas – Originality and absence of clichés – Integration of the suggested musical elements – Other		
– Objectively critiquing the successful and less successful aspects of certain musical experiences on the basis of personal criteria		•	•
– Correcting elements of interpretation or improving students' creations		•	•
– Seeking solutions to problems identified		•	•

GENERAL OBJECTIVE 7 (cont.):

TERMINAL OBJECTIVES	INTERMEDIATE OBJECTIVES	SECONDARY	
		IV	V
7.2 To express personal choices based on musical experiences in class or elsewhere.	7.2.1 To make musical choices based on various appreciation factors.	•	•
	7.2.2 To give reasons for personal choices, referring to the appreciation factors proposed.	•	•
	7.2.3 To question their choices and to confirm them or to change them if necessary.	•	•

To enable the students to critique their own musical works and those of others.

RELATED CONTENT		SECONDARY	
		IV	V
– Possible appreciation factors ESTHETIC • musical work easy to memorize • musical work readily recognizable • predictability of harmonic progression • “catchy” passages (e.g., melody, specific effects) • contains elements that raise curiosity (e.g., surprises, originality, nonconformity, innovation) • the voice(s) of the performer(s) • musical style • lyrics • energy that emanates from the work • other CULTURAL • music enhanced by a visual support (e.g., videoclip, film or television series) • other SOCIAL • a work that appeals to personal values • a work that appeals to an individual's lifestyle • a work that alludes to living conditions, social trends or social, sports or political events, etc. • other SYMBOLIC • the phenomenon of identifying with an artist • other (Select at least two of the above factors, according to the specific learning context.) – See related content for Intermediate Objective 7.2.1. (In each grade level, select at least two of the appreciation factors, according to the specific learning context.) – Coherent, detailed personal statements – Questioning – Objectivity – Coherence		• • • •	• • • •

GENERAL OBJECTIVE 7 (cont.):

TERMINAL OBJECTIVES	INTERMEDIATE OBJECTIVES	SECONDARY	
		IV	V
7.3 To show discernment in relation to different uses of music in society.	7.3.1 To determine the degree to which musical activities contribute to the school environment and the immediate social environment.	•	•

To enable the students to critique their own musical works and those of others.

RELATED CONTENT		SECONDARY	
		IV	V
Cover at least one of the following five points in each grade level. Select points not covered in previous years. EXAMPLES OF THE BENEFITS OF MUSIC – Cultural • an incentive to make music • exploration of one's own culture and other cultures • discovery of various musical styles and music from different periods • music education (e.g., music courses at school, lessons at specialized music schools) • identification with performers seen or heard • other – Economic • jobs generated (e.g., in music stores, instrument design and repair shops, concert halls, theatres, music schools) • other – Social integration • people brought together at theatres and concert venues • bonds of friendship created by making music with others • sharing of feelings and emotions fostered by music • other – Lifestyle • enhancement of our sound environment (at home, school, concert venues) • stimulation of cultural activities • a way of countering loneliness, boredom, depression • other – Spiritual • music present in all of life's major events and rituals (e.g., weddings, funerals, celebrations) • other		•	•

GENERAL OBJECTIVE 7 (cont.):

TERMINAL OBJECTIVES	INTERMEDIATE OBJECTIVES	SECONDARY	
		IV	V
	7.3.2 To examine the influence of entertainment and concert events on human and economic activity. 7.3.3 To determine the importance of the work of professionals who contribute to record production and marketing.	•	•

To enable the students to critique their own musical works and those of others.

RELATED CONTENT	SECONDARY	
	IV	V
<i>See Appendix 2, pages 100 to 101.</i>	•	
<i>See Appendix 3, pages 102 to 104.</i>		•

GENERAL OBJECTIVE 8:

TERMINAL OBJECTIVES	INTERMEDIATE OBJECTIVES	SECONDARY	
		IV	V
8.1 To demonstrate a positive attitude during musical activities.	8.1.1 To be receptive to musical works of different styles, periods and cultures.	•	•
	8.1.2 To be open and receptive during musical activities.	•	•
	8.1.3 To pay particular attention to the conductor's direction and nonverbal cues.	•	•
	8.1.4 To participate actively in various musical activities.	•	•

**To enable the students to demonstrate affective skills
in their musical experiences.**

RELATED CONTENT	SECONDARY	
	IV	V
– Openness to and respect for music of various styles and from various periods and cultures. – Throughout the student's musical activities, evidence of • attentiveness • interest • desire to learn more • curiosity • openness to the emotions a particular musical experience can elicit • other – Demonstration of focused attention • watching the conductor before he/she indicates the start or end of a piece or phrase • reacting to the conductor's gestures in synch with the other singers or players – starting – tempo – expression – ending – changes in tempo – articulation – dynamics – ends of phrases – balance – changes in dynamics • keeping visual contact with both the conductor and the music, in alternation – Active participation in musical activities in general, in group work and in discussions; exchange of ideas, opinions or points of view, etc. e.g.: • by doing all assignments diligently, without being asked • by asking relevant questions • by contributing relevant information • by voicing ideas • by demonstrating a spirit of collaboration by offering to help classmates or the teacher • by expressing the desire to pursue an activity • by expressing the desire to repeat an activity • other	• • • •	• • • •

GENERAL OBJECTIVE 8 (cont.):

TERMINAL OBJECTIVES	INTERMEDIATE OBJECTIVES	SECONDARY	
		IV	V
8.2 To demonstrate ongoing personal commitment during musical activities.	8.1.5 To share personal perceptions, emotions and preferences in relation to musical experiences.	•	•
		•	•

To enable the students to demonstrate affective skills in their musical experiences.

RELATED CONTENT			SECONDARY	
			IV	V
Following various musical activities, voluntary expression of • perceptions • emotions • impressions • preferences • satisfaction • pride • joy • tastes • interest • what the student sees as important • problems encountered • other			•	•
<i>Possible related content:</i> The student: • chooses to actively and consistently participate in musical activities and is consistent with his/her choice • consistently concentrates on the work to be done • checks the accuracy and precision of his/her work and is willing to make adjustments whenever necessary • consistently demonstrates a sense of responsibility in participating in concerts or extra-curricular activities • regularly takes the initiative to research a musical topic or engage in a musical experience • values a job well done (e.g., whenever he/she doubts how to proceed, what fingering to use, whether a rhythm is correct or what a term means, he/she will take the necessary steps to find the answer) • expresses personal convictions on musical issues • is conscious of the importance of his/her role and is able to fulfil that role in an ensemble setting • does the necessary background research • perseveres through conceptual or technical difficulties • other			•	•

APPENDICES

APPENDIX 1

DYNAMICS AND EXPRESSION MARKS

TABLE 1

The table below provides a summary of dynamic and expression marks used in various ways from Secondary II to V.

DYNAMICS

– Covered in Secondary II

<i>pianissimo</i> <i>pp</i>	<i>piano</i> <i>p</i>	<i>mezzo-piano</i> <i>mp</i>	<i>mezzo-forte</i> <i>mf</i>	<i>forte</i> <i>f</i>
<i>fortissimo</i> <i>ff</i>	<i>crescendo</i> 	<i>decrescendo</i> 	<i>subito piano</i> <i>sub. p</i>	

– Covered in Secondary III

<i>pianississimo</i> <i>ppp</i>	<i>fortississimo</i> <i>fff</i>	<i>forte-piano</i> <i>fp</i>	<i>diminuendo</i> <i>dim.</i>
---	---	--	----------------------------------

– Covered in Secondary IV and V

See related content for Secondary II and III.

PHRASING

– Covered in Secondary II

- musical line, i.e., phrasing the individual line rather than simply reading vertically
- breathing in the appropriate places (as applicable)
- accents
- shaping the ends of phrases
- bringing out rhythmic and melodic motifs
- building phrases to a climax (sensing rises and falls in intensity)

– Covered in Secondary III, IV and V

See related content for Secondary II.

BALANCE BETWEEN SECTIONS

– Covered in Secondary III

- balance between sections

– Covered in Secondary IV

- balance between melodic line and accompaniment

– Covered in Secondary V

- clear exposition of a subject or theme

EXPRESSION MARKS

- Covered in Secondary III
 - *vivace*: lively, briskly
 - *espressivo*: expressively
 - *maestoso*: majestic
 - *cantabile*: songlike
 - *con moto*: with movement, motion
- Covered in Secondary IV and V
 - *più mosso*: more movement
 - *meno mosso*: less movement
 - *con brio*: with vigour
 - *agitato*: agitated
 - *leggero*: lightly
 - *sostenuto*: sustained

TEMPO MARKINGS

- | | |
|--|---|
| <ul style="list-style-type: none"> - Covered in Secondary II <ul style="list-style-type: none"> • tempo <ul style="list-style-type: none"> <i>lento</i>: slow <i>moderato</i>: moderate <i>allegro</i>: fast <i>a tempo</i>: at the original tempo | <ul style="list-style-type: none"> • changes in tempo <ul style="list-style-type: none"> <i>accelerando</i> or <i>accel.</i>: becoming faster <i>rallentando</i> or <i>rall.</i>: becoming slower <i>ritenuto</i> or <i>rit.</i>: holding back |
| <ul style="list-style-type: none"> - Covered in Secondary III <ul style="list-style-type: none"> • tempo <ul style="list-style-type: none"> <i>largo</i>: slow and broad <i>adagio</i>: slow <i>andante</i>: moderately slow <i>presto</i>: very fast <i>Tempo primo</i> or <i>Tempo 1^o</i>: return to the original tempo | <ul style="list-style-type: none"> • changes in tempo <ul style="list-style-type: none"> <i>rubato</i>: flexible tempo <i>ad libitum</i> or <i>ad lib.</i>: tempo as the performer pleases |
| <ul style="list-style-type: none"> - Covered in Secondary IV and V <ul style="list-style-type: none"> • tempo <ul style="list-style-type: none"> <i>grave</i>: very slowly and solemnly <i>andantino</i>: slightly faster than <i>andante</i> <i>istesso tempo</i>: at the same tempo <i>allegretto</i>: moderately fast (slightly slower than <i>allegro</i>) | <ul style="list-style-type: none"> • changes in tempo <ul style="list-style-type: none"> <i>allargando</i>: becoming slower and broader <i>stringendo</i>: becoming faster |

ARTICULATION AND ORNAMENTATION

TABLE 2

The table below provides a summary of articulation and ornamentation used in various ways from Secondary II to V.

– Covered in Secondary II

- Types of articulation

legato

staccato

accent

sforzando

louré



sfz



(a slightly accentuated and sustained note)

– Covered in Secondary III

- articulation symbols

chevron (“dot” or “dop”)



(as applicable)

- ornaments

appoggiaturas

e.g.,



or



, etc.

(as applicable)

– Covered in Secondary IV

- articulation symbols

arpeggio (i.e., an arpeggiated chord)



(as applicable)

- ornaments

mordent



trill



tremolo, e.g.,



(as applicable)

– Covered in Secondary V

- articulation symbols

See related content for Secondary II, III and IV.

- ornaments

See related content for Secondary II, III and IV.

APPENDIX 2

PROFESSIONS RELATED TO THE MUSIC AND ENTERTAINMENT INDUSTRY

Concerts and other shows have economic spinoffs in numerous sectors and provide occasional, seasonal or permanent employment for many people who are involved either directly or indirectly.

Note:

- *A person may often fulfil more than one of the roles listed below.*
- *Not all of the following functions are necessarily required in all types of concerts or shows.*

PRODUCTION OF THE CONCERT OR SHOW

Lyricist or librettist	Programmer
Composer	Lighting designer
Performer	Set designer
Arranger or orchestrator	Costume designer
Copyist	Stage director
Musician	Technical director
Chorus member or background vocalist	Production manager
Stage technician	Lawyer (for contract matters that pertain to concerts or shows)
Lighting technician	Insurance agent
Sound engineer	Other
Piano tuner	

TRANSPORT AND EQUIPMENT

Employees of companies that provide the following services:

- sound–equipment rentals
- lighting–equipment rentals
- instrument rentals
- bus and truck rentals
- transport (land or air)

Truck and bus drivers

Other

SHOW AND CONCERT PROMOTIONS AND MARKETING

Producer (person who finances the event)

Press agent (person in charge of relations between the artist[s] and the media)

Poster distributor

Sales person (CDs, tapes, programs, posters, scores, sheet music and other derivative products)

Journalist

Employees of the following types of companies:

- tour agents (e.g., agent, receptionist, secretary, accountant)
- printer (for programs, posters, etc.)
- advertising agency (e.g., account executive, ideas manager)

Other

THEATRES OR CONCERT HALLS

Program manager	Parking attendant
Theatre manager	Bar staff
Security agent	Usher
Box-office staff	Maintenance staff
Check-room attendant	Other

SUPPORT SERVICES

Employees of companies that provide services to the show or concert production team or to the audience:

- bars
- restaurants
- hotels
- transportation companies (bus, taxi, subway corporations)
- other

ECONOMIC SPINOFFS

- People in all the positions listed above normally receive a salary or payment for their services and pay taxes.
- Shows and concerts generate royalties for lyricists, librettists, composers and publishers.
- The federal and Québec governments collect taxes on each ticket sold (amusement tax, GST and QST).
- Other

APPENDIX 3

PROFESSIONS RELATED TO THE RECORDING INDUSTRY

- Note:*
- A person may often fulfil more than one of the roles listed below.
 - Not all of the following functions are necessarily required in the recording process.

PRODUCTION SECTOR

Lyricist/librettist:	A person who writes the words to a song or the text for a larger-scale work (opera, musical comedy, oratorio, etc.).
Composer:	A person who writes music.
Performer:	A singer or instrumentalist who interprets a piece of music.
Arranger or orchestrator:	A person who creates the accompaniment to a song or harmonizes an instrumental or orchestral score. This involves selecting the instruments to be used on a recording.
Musician:	A person who plays or programs an instrument used in a recording (e.g., guitarist, keyboard player, bass player, violinist, saxophonist, flutist, programmer).
Chorus member or background vocalist:	A person who sings harmony—i.e., a singer who backs up the lead singer or soloist.
Sound technician or sound engineer:	A person who works at the console in the studio and takes care of the technical aspect of recording the voices or instruments. He/she generally does the mixing, often in collaboration with the producer.
Assistant sound technician:	A person who helps the chief sound technician or engineer.
Producer:	A person who hires musicians, chorus members or background vocalists, the arranger(s) and other personnel, generally makes important musical decisions and often works with the sound technician or engineer on the mixing.
Executive producer:	A person or company that pays for the production (which is often costly) and part of the marketing of the recording. In some cases the executive producer will receive government grants intended to cover part of the production costs.
Cover designer:	A person who creates the visual design concept for the jacket (as well as the insert booklet and any outer packaging), and thus creates or selects the graphics to be used and decides how the visual elements will be arranged.

Graphic artist:	A person who does the artwork and, in some cases, the typography for the jacket.
Photographer:	A person who takes the photographs to be used on the cover and in the booklet.
Musicologist:	A person who writes explanatory and historical notes and, in some cases, commentary on the works being performed, for the booklet.

After all the above people have completed their tasks, the final product is ready for pressing.

- Based on the recording produced in the studio, a **master disc** is made which, in turn, is used to produce copies for commercial sale.

The **master disc** is sent to the record manufacturer for reproduction.

- The record manufacturer produces CDs and cassettes, prints the jackets, prepares packaging, etc.

MARKETING SECTOR

Agent:	A person who manages the artist's career and decides what direction the artist's career should take, often in collaboration with the record company.
Record company:	An organization that provides some financial, artistic and promotional support to the artist (and his/her agent). The record company essentially employs the artist.
Music publisher:	A person or company that manages copyright and maximizes the commercial return on a song in various ways—e.g., by having it recorded by various artists and publishing sheet music.
Press agent:	A person in charge of relations between the artist(s) and the media during the promotional campaign that is held when a recording is released.
Tour agent (booking agent):	A person who plans appearances for the artist. Such performances help promote recordings.

Media

(print and electronic media): Radio, television and newspaper coverage, as well as videos, are all means of promoting a recording and boosting sales.

Distributor: A company that serves as an intermediary and supplies products to record stores.

Music stores: Businesses that sell CDs and cassettes to the general public.

Video production team: A group of people who work on producing music videos, which illustrate the songs that are the most likely to get consumers to purchase a recording. This is a key aspect of marketing that constitutes an industry in and of itself.

Note: Each time someone tapes a CD, the artist and the many partners listed above are deprived of their revenues. This constitutes theft. Think about it!

Examples of teaching activities for Intermediate Objective 7.3.3 and related content:

- Help the students become aware of the various professional activities needed to produce and market a recording.
- Encourage the students to study the role of the various partners involved in record production.
- Encourage the students to judge the quality of the work of certain individuals involved in record production after studying the various aspects of the recording and production process.
- Other

APPENDIX 4

Objectives

General Objective 1 To enable the students to demonstrate their knowledge of the main theoretical and technical components involved in communicating through music.		SECONDARY	
		IV	V
1.1 To be familiar with the elements of language, structure, literature and interpretation required for musical activity.	1.1.1 To use the proper terminology for each musical element.	•	•
	1.1.2 To recognize the graphic symbols that represent the musical elements.	•	•
	1.1.3 To know the organizational principles behind certain elements of musical structure.	•	•
	1.1.4 To name the main characteristics of certain musical genres or forms.	•	•
1.2 To be familiar with the main characteristics of the means of sound production used.	1.2.1 To name the means of sound production used in music of the past and present, and in the music of different cultures.	•	•
	1.2.2 To describe the makeup of certain musical ensembles.	•	•
General Objective 2 To enable the students to demonstrate auditory discrimination by drawing on auditory acuity and auditory memory.			
2.1 To recognize, upon hearing them, the musical elements necessary to the musical experience.	2.1.1 To distinguish between the components of certain elements of musical structure, presented as opposites.	•	•
	2.1.2 To repeat sound patterns vocally or instrumentally.	•	•
General Objective 3 To enable the students to understand and analyze different aspects of musical works considered as a means of cultural expression.			
3.1 To distinguish between the components of certain musical ensembles during listening activities.		•	•
3.2 To develop sight-reading and dictation skills in order to assimilate different elements of musical language.	3.2.1 To follow a short score or an excerpt from a score while listening to the music.	•	•
	3.2.2 To sight-read a piece of music or an excerpt in traditional or nontraditional language.	•	•
	3.2.3 To sight-read short rhythmic sequences drawn from exercises or works studied in musical literature or in interpretation/performance.	•	•

APPENDIX 4

Objectives (cont.)

General Objective 3 To enable the students to understand and analyze different aspects of musical works considered as a means of cultural expression.		SECONDARY	
		IV	V
3.3 To discern the different elements related to the musical expression and structure of a work.	3.2.4 To sight-sing various sequences involving both melodic and rhythmic elements drawn from exercises or works studied in musical literature or in interpretation / performance.	●	●
	3.2.5 To transcribe different rhythmic and melodic motifs in dictation exercises.	●	●
	3.2.6 To write out various types of scales starting on different tonics.	●	●
	3.2.7 To play various scales starting on different tonics.	●	●
	3.3.1 To identify the main characteristics of a work to be heard or played through listening to it or analyzing the score.	●	●
	3.3.2 To identify the various compositional techniques used in a work through listening to it or analyzing the score.	●	●
	3.3.3 To identify, through listening to a short series of musical segments, the presence or absence of features of musicality and articulation.	●	●
3.4 To relate musical works of different styles, periods and cultures to the societies that produced them.	3.4.1 To situate a musical work in terms of its historical and social context.	●	●
General Objective 4 To enable the students to demonstrate psychomotor skills as they implement instrumental technique in a concert band or stage band.			
4.1 To coordinate all the elements of technique when playing an instrument.	4.1.1 To maintain an ergonomic posture and form appropriate to the instrument being played.	●	●
	4.1.2 To consistently implement proper breathing technique in the context of technical exercises.	●	●
	4.1.3 To attack the notes with precision during technical exercises.	●	●
	4.1.4 To maintain accurate intonation during technical exercises.	●	●
	4.1.5 To maintain timbre and sound quality at different volume levels.	●	●

APPENDIX 4

Objectives (cont.)

General Objective 4 To enable the students to demonstrate psychomotor skills as they implement instrumental technique in a concert band or stage band.		SECONDARY	
		IV	V
	4.1.6 To maintain timbre and sound quality during technical exercises designed to gradually expand the player's range. 4.1.7 To demonstrate flexibility and agility in technical exercises. 4.1.8 To use different types of articulation and ornamentation in technical exercises.	● ● ●	● ● ●
General Objective 4 To enable the students to demonstrate psychomotor skills as they implement instrumental technique on the guitar.			
4.1 To coordinate all the elements of technique when playing an instrument.	4.1.1 To maintain an ergonomic posture and form appropriate to the instrument being played. 4.1.2 To demonstrate flexibility and agility while developing instrumental technique. 4.1.3 To play technical exercises using different types of attacks. 4.1.4 To use precise attacks in technical exercises. 4.1.5 To attack notes at different volume levels. 4.1.6 To play arpeggio patterns with flexibility and agility in the context of technical exercises. 4.1.7 To play chord sequences with flexibility and agility. 4.1.8 To use different types of articulation and ornamentation in technical exercises.	● ● ● ● ● ● ● ●	● ● ● ● ● ● ● ●
General Objective 4 To enable the students to demonstrate psychomotor skills as they implement vocal technique.			
4.1 To coordinate all the elements of technique in singing.	4.1.1 To carry out stretching and relaxation exercises to minimize tension in various parts of the vocal apparatus. 4.1.2 To maintain an ergonomic posture and form appropriate to vocal work. 4.1.3 To consistently implement proper breathing technique in vocal exercises. 4.1.4 To carry out exercises that activate the resonators. 4.1.5 To carry out articulation exercises with flexibility and agility. 4.1.6 To maintain the quality of sound production throughout exercises designed to gradually extend the singer's range.	● ● ● ● ● ●	● ● ● ● ● ●

APPENDIX 4

Objectives (cont.)

General Objective 4 To enable the students to demonstrate psychomotor skills as they implement vocal technique.		SECONDARY	
		IV	V
	4.1.7 To maintain the quality of sound production at different volume levels. 4.1.8 To maintain accurate intonation in vocal exercises, whether singing in unison or in harmony. 4.1.9 To use different types of articulation and ornamentation in vocal exercises.	• • •	• • •
General Objective 4 To enable the students to demonstrate psychomotor skills as they implement keyboard technique, with or without new modular technology.			
4.1 To coordinate all the elements of technique when playing an instrument.	4.1.1 To maintain an ergonomic posture and form appropriate to the instrument being played. 4.1.2 To demonstrate flexibility while developing instrumental technique. 4.1.3 To demonstrate flexibility and agility in technical exercises in order to improve performance. 4.1.4 To play four-note chords in root position and in first and second inversions. 4.1.5 To play various exercises with different dynamics. 4.1.6 To play chord sequences with flexibility and agility. 4.1.7 To use different types of articulation and ornamentation in technical exercises.	• • • • • • •	• • • • • • •
General Objective 4 To enable the students to demonstrate psychomotor skills as they implement string technique (bowed instruments).			
4.1 To coordinate all the elements of technique when playing an instrument.	4.1.1 To maintain an ergonomic posture and form appropriate to the instrument being played. 4.1.2 To carry out certain left-hand movements in technical exercises with freedom and agility. 4.1.3 To carry out hand-coordination exercises moving the fingers of the left hand before the bow stroke. 4.1.4 To carry out bowing exercises with flexibility and agility. 4.1.5 To adequately use the weight of the bowing arm to produce changes in dynamics. 4.1.6 To maintain accurate intonation in technical exercises. 4.1.7 To use different types of articulation and ornamentation in technical exercises.	• • • • • • •	• • • • • • •

APPENDIX 4

Objectives (cont.)

General Objective 5 To enable the students to interpret different musical works by applying the rules of musical language, structure, instrumental or vocal technique and interpretation.		SECONDARY	
		IV	V
5.1 To perform works of different musical styles, taking into account musical language, structure and instrumental or vocal technique.	5.1.1 To follow predetermined rules of instrumental or vocal technique when performing a work.	●	●
	5.1.2 To accurately reproduce the musical text of a score written in traditional notation when performing a work.	●	●
	5.1.3 To accurately reproduce the musical text of a score written in nontraditional notation when performing a work.	●	●
	5.1.4 To apply the principles of ensemble-music performance when playing or singing with other musicians.	●	●
5.2 To interpret a work, demonstrating musicality and bringing out the expressive quality of the piece.	5.2.1 To interpret a work, following the expressive markings in the score.	●	●
	5.2.2 To play or sing a work, adjusting aspects of interpretation to the conductor's directing.	●	●
	5.2.3 To demonstrate a sense of phrasing when interpreting a work.	●	●
General Objective 6 To enable the students to synthesize their musical skills by creating personal works.			
6.1 To improvise on an instrument or vocally according to certain guidelines set beforehand.	6.1.1 To improvise on simple harmonic structures using familiar scales.	●	●
	6.1.2 To improvise a short passage within a piece or exercise written in either traditional or nontraditional notation.	●	●
6.2 To use in their own way the sound-production means and the elements of musical language and structure previously explored to create a short piece of music.	6.2.1 To transform existing sounds in order to integrate them into a personal composition. <i>(Applies to new modular technology only.)</i>	●	●
	6.2.2 To compose a short piece using different musical components.	●	●
	6.2.3 To compose a short piece associated with a nonmusical context.	●	●
	6.2.4 To create a graphic representation of personal compositions using different types of notation.	●	●

APPENDIX 4

Objectives (cont.)

General Objective 7 To enable the students to critique their own musical works and those of others.		SECONDARY	
		IV	V
7.1 To evaluate musical experiences using specific criteria.	7.1.1 To verify how closely a musical experience conforms with predetermined criteria.	●	●
	7.1.2 To judge the musical experience using personal criteria.	●	●
	7.1.3 To determine how to go about improving a musical creation, interpretation, performance or improvisation.	●	●
7.2 To express personal choices based on musical experiences in class or elsewhere.	7.2.1 To make musical choices based on various appreciation factors.	●	●
	7.2.2 To give reasons for personal choices, referring to the appreciation factors proposed.	●	●
	7.2.3 To question their choices and to confirm them or to change them if necessary.	●	●
7.3 To show discernment in relation to different uses of music in society.	7.3.1 To determine the degree to which musical activities contribute to the school environment and the immediate social environment.	●	●
	7.3.2 To examine the influence of entertainment and concert events on human and economic activity.	●	
	7.3.3 To determine the importance of the work of professionals who contribute to record production and marketing.		●
General Objective 8 To enable the students to demonstrate affective skills in their musical experiences.			
8.1 To demonstrate a positive attitude during musical activities.	8.1.1 To be receptive to musical works of different styles, periods and cultures.	●	●
	8.1.2 To be open and receptive during musical activities.	●	●
	8.1.3 To pay particular attention to the conductor's direction and nonverbal cues.	●	●
	8.1.4 To participate actively in various musical activities.	●	●
	8.1.5 To share personal perceptions, emotions and preferences in relation to musical experiences.	●	●
8.2 To demonstrate ongoing personal commitment during musical activities.		●	●

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