

C. MUSIC

OVERALL EXPECTATIONS

By the end of Grade 8, students will:

- C1. Creating and Performing:** apply the creative process (see pages 19–22) to create and perform music for a variety of purposes, using the elements and techniques of music;
- C2. Reflecting, Responding, and Analysing:** apply the critical analysis process (see pages 23–28) to communicate their feelings, ideas, and understandings in response to a variety of music and musical experiences;
- C3. Exploring Forms and Cultural Contexts:** demonstrate an understanding of a variety of musical genres and styles from the past and present, and their sociocultural and historical contexts.

FUNDAMENTAL CONCEPTS FOR GRADE 8

In Grade 8, students will build on their knowledge of the elements of music and related musical concepts that were introduced in Grades 1 to 7. Students will develop understanding of musical concepts through participation in musical experiences that involve listening, moving, creating, and performing (vocal and/or instrumental music).

ELEMENTS OF MUSIC

- **duration:** tempo markings and rhythms encountered in the repertoire
- **pitch:** major and minor tonality; keys encountered in the repertoire
- **dynamics and other expressive controls:** all intensity levels; changes in levels
- **timbre:** tone colours of world music ensembles and instruments (e.g., gamelan, shakuhachi, doumbek, sitar, djembe, ocarina)
- **texture/harmony:** monophonic, homophonic, and polyphonic music
- **form:** forms encountered in performance repertoire (e.g., minuet)

SPECIFIC EXPECTATIONS

C1. Creating and Performing

By the end of Grade 8, students will:

- C1.1** sing and/or play, in tune, music in unison and in two or more parts from a variety of cultures, styles, and historical periods (e.g., *perform in large and small ensembles, prepare a solo, improvise in a drum circle*)

Teacher prompts: “How can you interpret the expressive markings in music when you perform?” “When composing, how can you indicate with musical symbols how the performer is to perform your composition?”

- C1.2** apply the elements of music through performing, composing, and arranging music for a specific effect or clear purpose (e.g., *create a jingle to advertise a product; improvise a simple*

melody over a 12-bar blues progression; arrange a piece of their choice from their method book for a quartet of mixed instruments)

Teacher prompts: “How did the elements that you chose for your jingle help sell the product?” “What did you need to take into consideration when arranging the piece for your quartet?”

- C1.3** create musical compositions in a variety of forms for specific purposes and audiences (e.g., *write lyrics and a melody for a protest song based upon a current social issue; compose a melodic theme for a computer game*)

Teacher prompts: “Explain how the rhythm and melody of your song communicate your intended message.” “What does a composer have to consider when writing music for computer games?”

C1.4 use the tools and techniques of musicianship in musical performances (e.g., *apply blend, articulation, phrasing, conducting patterns; maintain straight and relaxed posture when singing or playing; keep instrument, hand, arm, and/or mouth in playing position; use proper breath, bow, or stick control*)

Teacher prompts: “What are the functions of your right and left hands when conducting?” “How can you communicate dynamics, articulation, phrasing, and tempo through your conducting gestures?”

C1.5 demonstrate an understanding of standard and other musical notation through performance and composition (e.g., *interpret repeat signs such as D. C. al coda, d. s. al coda, d. s. al fine; interpret Italian terms and abbreviations for dynamics and tempo; use the notes of the chromatic scale; arrange a piece for a duet using notation software*)

Teacher prompts: “How many bars of music will you actually sing or play in this piece if you follow the repeats indicated by the composer?” “What are all of the different dynamic and tempo markings in this piece?” “What will you need to do in your singing or playing to effectively follow these markings?”

C2. Reflecting, Responding, and Analysing

By the end of Grade 8, students will:

C2.1 express analytical, personal responses to musical performances in a variety of ways (e.g., *use graphic organizers, journals, or reflection logs to record their responses; conduct or respond in an interview in which they describe a musical experience; analyse a performance in the way that a musical commentator on the radio might do it; depict scenes from Love Songs for a Small Planet by Alexina Louie or The Moldau by Smetana using visual arts*)

C2.2 analyse, using musical terminology, ways in which the elements of music are used in various styles and genres they perform, listen to, and create (e.g., *use of form and dynamics in absolute music, such as the Symphony no. 40 in G minor by Mozart, and in program music, such as The Firebird by Stravinsky*)

Teacher prompts: “What are the differences between absolute and program music? How did the composer use such musical elements as timbre, form, and dynamics to suggest certain images?” “Which musical elements made the images in *The Firebird* the clearest for you? Why?” “How do the lyrics in a song affect

your interpretation of the music? What happens when we change the lyrics? How is the song’s overall effect different? Why?”

C2.3 identify and give examples of their strengths and areas for improvement as composers, musical performers, interpreters, and audience members (e.g., *set a goal to improve their performance skills, reflect on how successfully they attained their goal, keep a practice journal, record and analyse their own performances throughout the term*)

Teacher prompts: “Having followed your music as you listen to your performance, what are your strengths and next steps as a performer?” “About what area of music do you feel most confident? What area do you want to pursue in the future?”

C3. Exploring Forms and Cultural Contexts

By the end of Grade 8, students will:

C3.1 analyse some of the social, political, and economic factors that affect the creation of music (e.g., *historical events that inspired the composition of nationalistic music; the development of jazz, rap, and heavy metal, and their effect on culture; the social and/or cultural origins of folk songs, love songs, national anthems, and dance music; the economic purposes for commercial music played in stores; purposes and effects of Aboriginal activism through song*)

Teacher prompts: “What factors might influence someone to compose this type of music?” “Do composers have a target audience in mind when composing music?” “How does nationalistic music influence the listener?” “How might the style of the music affect your interpretation of the lyrics?”

C3.2 compare and contrast music from the past and present (e.g., *differences and similarities between music from various cultures and contemporary fusion forms; similarities and differences between traditional Aboriginal music and music sung and played by contemporary Aboriginal musicians; differences and similarities between dance music from the seventeenth century, Chopin waltzes, hip hop, and mariachi*)

Teacher prompts: “What are the key characteristics that distinguish folk music from popular commercial music? Are there any similarities?” “How has the role of music in our lives changed?”