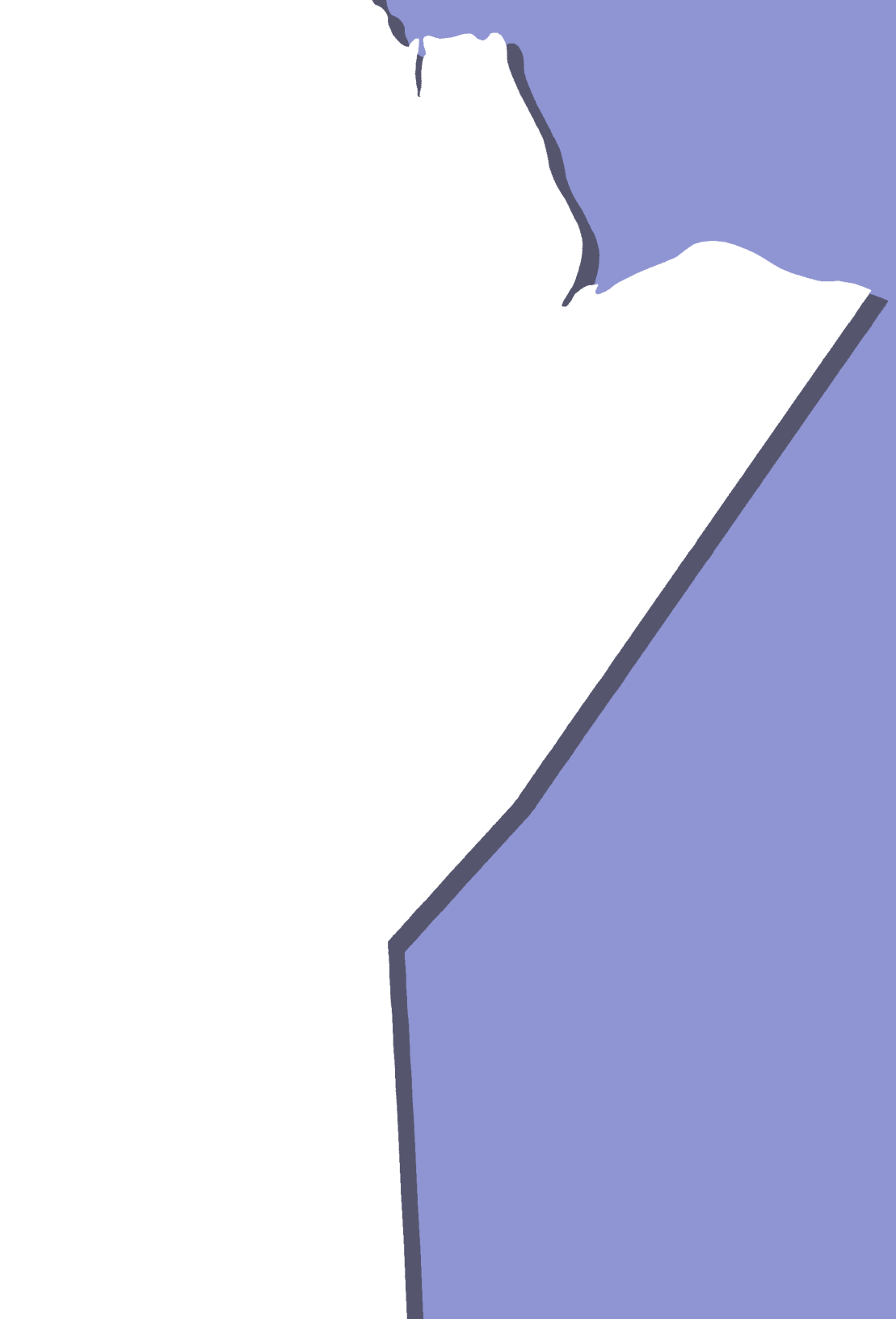
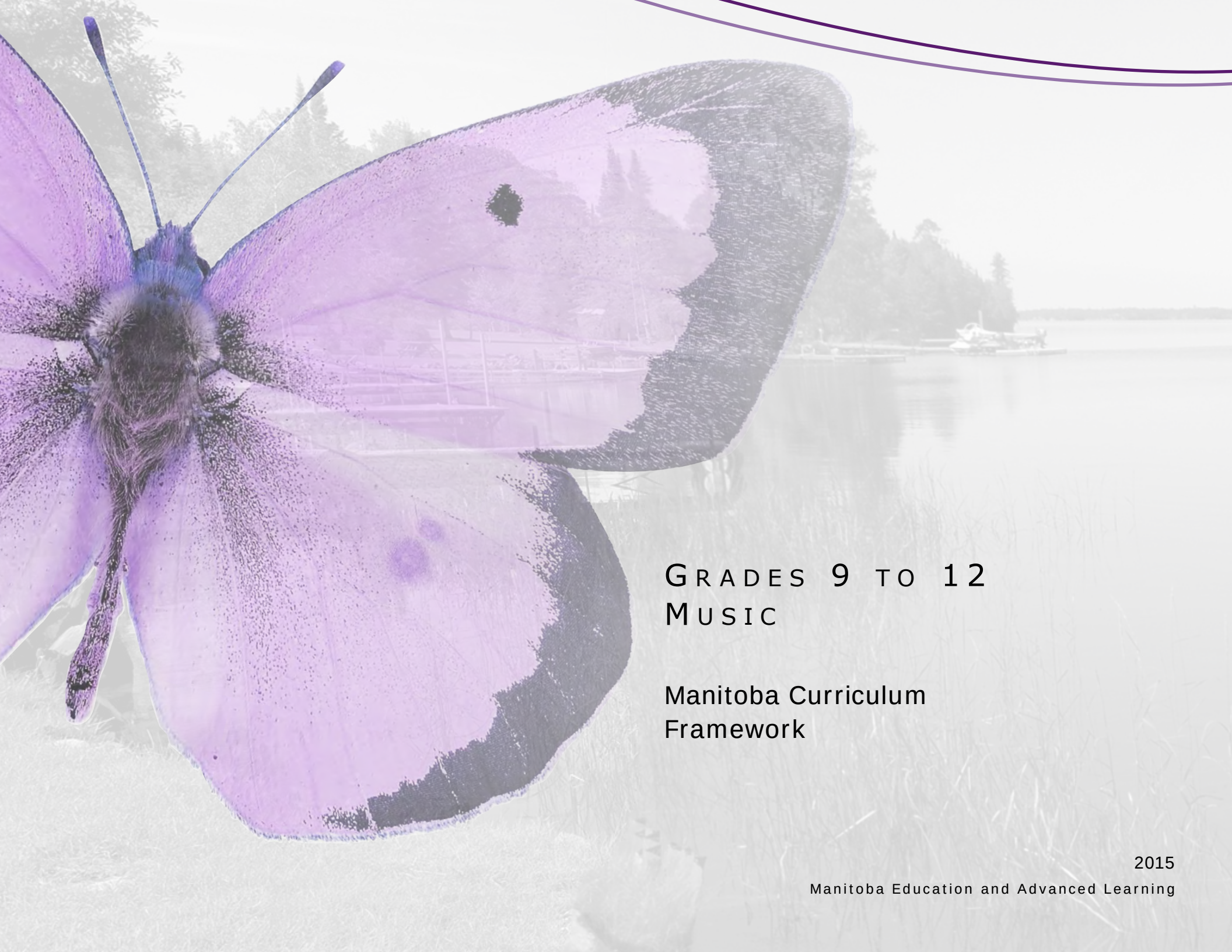


Grades 9 to 12
Music

Manitoba Curriculum Framework

Manitoba



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Manitoba Curriculum Framework

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Print copies of this document (stock number 80708) can be purchased from the Manitoba Learning Resource Centre (formerly the Manitoba Text Book Bureau). Order online at <www.mtbb.mb.ca>.

This resource is available on the Manitoba Education and Advanced Learning website at <www.edu.gov.mb.ca/k12/cur/arts/music/index.html>.

Disponible en français.

Un document pour le programme d'immersion française et un document pour le programme français sont également disponibles.

Available in alternate formats upon request.

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Purpose

The purpose of *Grades 9 to 12 Music: Manitoba Curriculum Framework* (the Music Framework) is to

- support, nurture, and inspire the learning growth of all music learners
- support the novice and inspire the veteran music educator
- provide direction for learning design, assessment, and evaluation
- set out the philosophical and pedagogical foundations for music learning
- present the four essential learning areas of the music curriculum
- provide guidelines for music education programming and implementation and for course development

Background

In 2003, Manitoba Education developed a draft position statement on *The Arts in Education* (Manitoba Education and Youth) as an initial step in renewing provincial curricula for the arts. The draft statement was distributed to education stakeholders, with an invitation to provide feedback about the proposed direction for curriculum renewal. Responses were published in 2004 in *Responses to* The Arts in Education *Survey: Summary Report* (Manitoba Education, Citizenship and Youth). The responses to *The Arts in Education* position statement guided subsequent development of arts curricula in Manitoba.

In January 2011, the Western and Northern Canadian Protocol for Collaboration in Education, Kindergarten to Grade 12 (WNCP) prepared *Guiding Principles for WNCP Curriculum Framework Projects* in response to the significant changes in the ways people live and work in today's world. The Music Framework reflects the WNCP guiding principles that aim to meet the needs of today's creative economies and societies.

In September 2011, Manitoba Education published the finalized versions of the Kindergarten to Grade 8 arts education curriculum frameworks:

- *Kindergarten to Grade 8 Dance: Manitoba Curriculum Framework of Outcomes*
- *Kindergarten to Grade 8 Drama: Manitoba Curriculum Framework of Outcomes*
- *Kindergarten to Grade 8 Music: Manitoba Curriculum Framework of Outcomes*
- *Kindergarten to Grade 8 Visual Arts: Manitoba Curriculum Framework of Outcomes*

In September 2014, Manitoba Education and Advanced Learning posted draft versions of the Grades 9 to 12 curriculum frameworks for dance, dramatic arts, music, and visual arts education. The underlying philosophy of the Kindergarten to Grade 8 arts education frameworks was extended to the Grades 9 to 12 frameworks. Key common features include the four interconnected essential learning areas, the recursive learnings, and a learner-centred, socio-cultural, complexivist learning philosophy.

Content

The Music Framework addresses the purpose, nature, and importance of quality music education in Manitoba schools from Grades 9 to 12. It explains the use of the butterfly as a metaphor for learning within the music learning landscape and for representing the interconnected parts of the music curriculum. The curriculum consists of four essential learning areas, which are further elaborated by recursive learnings, and realized through enacted learnings. Ideas for inquiry questions are also included to support the enacted learnings. The appendix, glossary, and bibliography provide further support for the music learnings.

What Is Music Education?

Music education draws from a broad field of music practices that include performing, improvising, arranging, composing, recording, sampling, critiquing, listening, and more. These practices offer multiple ways for learners to engage with, connect with, and respond to their world through various approaches and in diverse music education contexts.

Music education is not just about learning the language and practices of music, "it is about addressing who we are as people, embracing difference, encountering numerous cultures, interacting and collaborating with others, and inviting response" (Sansom 215–216, referring to dance education, but also applicable to music education).

Why Is Music Education Important?

Music education develops important disciplinary and cross-curricular competencies for learning and living well together in an interconnected world. Research indicates that well-designed music education contributes to learning engagement, self-efficacy, and a wide range of positive academic, social, and emotional effects. Music education offers learners diverse, unique, and powerful ways of perceiving and making meaning about the world.

Music education is important because . . .

1. **Music has intrinsic value.**

   Music is a vital, integral part of all human experience, culture, and history, and has expressed and enriched life since the beginning of time. Music helps develop understanding of self and the world. It profoundly engages body, mind, and spirit to communicate ideas and feelings that often cannot be expressed by any other means.

2. **Music education develops creative, critical, and ethical thinking.**

   Creative processes, imagination, and innovation developed through music education are important for both artistic and *everyday creativity*.* Critical and creative thinking are uniquely positioned in music education and are essential for learning in today's world.

   Music education provides space and opportunities for learners to explore and communicate complex ideas and emotions. Learning in music invites open-ended, emergent, and dialogic thinking. When learners seek possibilities, and envision and consider alternatives, they develop capacities for tolerating ambiguity and uncertainty. Learners become aware that questions have more than one answer, that problems have multiple and sometimes unexpected solutions, and

* See Glossary.

that there are many ways to convey thoughts and ideas.

Through music, learners critically observe, analyze, and act in the world. Critical thinking and reflection in music education support the development of ethical thinking. By identifying and discussing ethical concepts and issues related to music education, learners apply ethical principles in a range of situations.

3. Music education expands literacy choices for meaning making.

In today's multi-faceted world, literacy is defined as much more than the ability to read and write print text. The texts that fill the world of today's learners are multi-modal and combine print, digital, kinesthetic, aural/oral, gestural, spatial, and visual texts, along with many more.

Music is considered an expressive form of literacy with a unique set of language, skills, knowledge, and practices. Music is an important way of knowing that expands learners' repertoire of literacies needed to make and communicate meaning in diverse and evolving contexts. Ways of knowing in music are unique and powerful *affordances** and resources for making meaning that are not always possible through other representational forms.

In this shifting and complex world, literacies are interconnected and codependent. Since all literacies contribute to meaning making in different ways, it is important for learners to develop a diverse range of literacies, including artistic literacies, from which to choose, depending on meaning-making needs and contexts.

A wide range of available literacies creates opportunities for learners to make meaningful literacy choices and to produce and consume new forms of texts by combining and recombining literacy resources.

Music literacy empowers learners with new meaning-making resources and facilitates ways of knowing in other forms, such as print-based literacy and numeracy.

4. Music education contributes to identity construction.

"The ability to define oneself rather than allowing others to do it for us is one of the advantages offered by the arts" (Canada Council for the Arts).

Through music education, learners have profound ways to define themselves and to construct personal and artistic identities. Developing artistic identity as a member of a music community promotes a sense of belonging, unity, and acceptance.

Learners explore, negotiate, and express personal and artistic identity through creating, consuming, and responding to music. Learners examine the ways that music reflects, shapes, and comments upon societal and cultural beliefs and issues to develop understandings about social and cultural identity.

Music offers individual and collective means of self-expression—ways of illuminating the inner world and connecting to the outer, and ways of expressing the intangible.

* See Glossary.

5. **Music education develops communication and collaboration competencies.**

   Music provides unique and powerful tools and processes for communication and collaboration that transcend time, place, language, and culture. The collaborative nature of music education nurtures positive relationships and interactions. Learners are able to communicate emotion and ideas through an expansive and powerful repertoire of music language and practices.

   Using music language and practices, along with information and communication technology, generates opportunities for learners to build and deepen relationships with other learners, musicians, and communities.

6. **Music education develops intercultural competencies.**

   Through music education, learners develop intercultural understandings as they engage with and learn to value others' cultures, languages, and beliefs. By engaging hearts and minds, music cultivates empathy and compassion for self and others. Understanding how others think and feel is necessary for intercultural awareness and competency and for navigating and negotiating the complexities of the world. These qualities are key to developing leadership, social responsibility, and active democratic citizenship.

7. **Music education is essential for well-being.**

   Music education can improve and enhance social, emotional, physical, and spiritual well-being and resilience. Well-being and resilience are vital for positive interpersonal relationships and learning engagement.

   The capacity for music education to deeply engage learners can enhance self-belief and self-esteem, and sustain perseverance and commitment. These qualities lead to improved school attendance and successful learning.

   Music offers unique ways and safe spaces for learners to examine and give voice to ideas and feelings that cannot be expressed by words.

8. **Music education supports sustainable development.**

   Music education offers opportunities for learners to engage in issues of cultural, social, political, environmental, and economic forms of sustainability.

   Music education plays an important role in Manitoba's goals for sustainable development. The document *Education for a Sustainable Future: A Resource for Curriculum Developers, Teachers, and Administrators* (Manitoba Education and Training) highlights community and culture, the economic viability of arts and cultural enterprises, and the preservation and nurture of heritage and culture as crucial sustainability issues. Cultural sustainability and social well-being are essential and integrated components of an equitable quality of life and a sustainable future for all Canadians.

   Social and personal competencies developed through music education foster leadership, social responsibility, and environmental and global awareness, which are crucial for the successful future of sustainable development.

9. **Music education is transformative learning.**

   Learning in music has the potential to foster transformative learning (Mezirow, "Transformative Learning Theory" 19) and change the ways people view the world. Transformative learning draws on new ways of knowing and being so that learners are empowered to challenge assumptions and develop agency, identity, and self-direction for their lives.

   Arts-based processes have powerful transformative potential "because they tap into embodied knowing, honor emotions, and create spaces for rehearsal for action . . . . and imagining of alternative realities" (Butterwick and Lawrence 44).

   The transformative power of music education inspires learners to be leaders, innovators, and community builders, and to address critical challenges of their times.

10. **Music education fosters human flourishing.**

    Music education brings joy to self and others; it illuminates, deepens, and enriches learning and life.

What Is Quality Music Education?

Quality music education is defined by understandings and beliefs about education informed by current research, theory, and practice. These understandings and beliefs are brought into focus through the lenses of learning, curriculum, learning environment, and assessment.

The Learning Lens

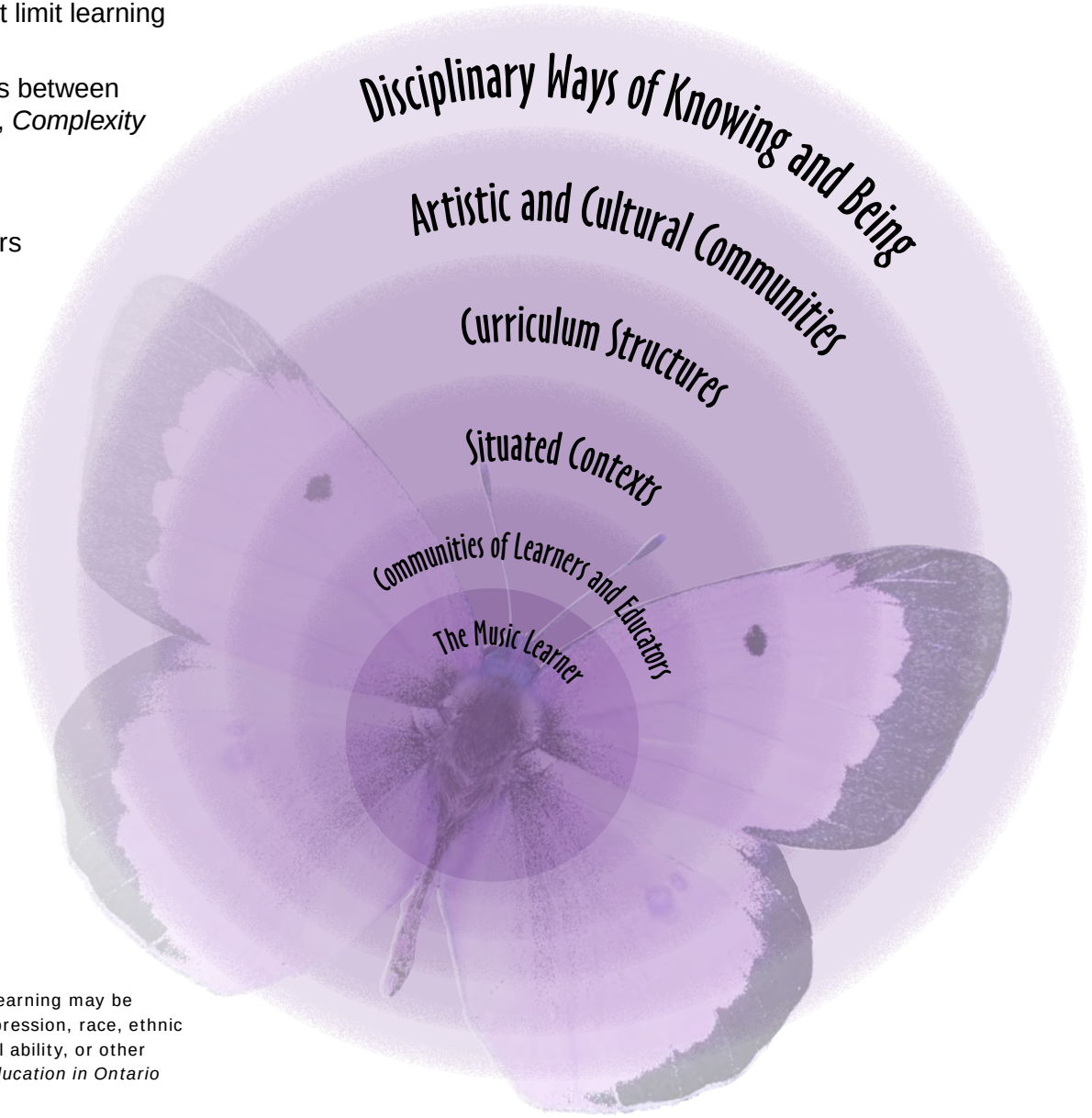
The learning lens highlights key understandings about learning that inform quality music education practice.

Learning

- is an active, embodied, and social process of constructing meaning
- is recursive and shaped by the dynamic interaction of prior knowledge and new experiences
- is uniquely constructed according to personal, social, and cultural ways of knowing
- is personalized so that not everyone learns the same things at the same time
- is engaging when it is personal, relevant, and authentic
- is meaningful when learners have opportunities to reflect on and guide their own learning
- is both individual and group knowing so that individual, personal knowing is enfolded in and unfolded from collective knowing and experience (Davis and Sumara, *Complexity and Education* 65)

- is equitable and ethical when barriers* that limit learning are understood and eliminated
- is shaped by relationships and interactions between multiple nested levels (Davis and Sumara, *Complexity and Education* 91) that include
  - the individual learner
  - communities of learners and educators
  - situated contexts
  - curriculum structures
  - artistic and cultural communities
  - disciplinary ways of knowing and being

  (See adjacent illustration.)



* Barriers, biases, and power dynamics that limit prospects for learning may be related to "sex, sexual orientation, gender identity, gender expression, race, ethnic origin, religion, socio-economic background, physical or mental ability, or other factors" (Ontario Ministry of Education, *Equity and Inclusive Education in Ontario Schools* 6).

The Curriculum Lens

The curriculum lens highlights essential aspects of quality music education that are illuminated through 13 recursive learnings. Grades 9 to 12 recursive music learnings are developed, recombined, elaborated, and transformed across novel and varied contexts so that learning becomes more sophisticated, more complex, deeper, and broader with time and new experiences.

Recursive learning is more than repetition, iteration, accumulation, or the notion of a spiral curriculum. The word *recursive* comes from the Latin verb *recurrere*, which means “to run back” or “to return.” Through the process of returning and reflecting back on previous learning—“a second looking—transformation, growth, development occur” (Doll).

Recursive learnings in the Music Framework

- focus on why music learning is important, what understandings and meanings music language and practices can communicate, what music can reveal about culture and identity, and what purpose and meaning music has for individuals and communities
- build on prior music learning in a reflective, recursive process so that new possibilities emerge and understandings and relationships grow over time and through experience
- are sufficiently rich and substantive to generate deep conceptual understanding and learning
- afford a diverse and broad range of music and music experiences, participatory approaches, and ways of thinking about, knowing, interpreting, responding to, and representing music
- afford opportunities for transformative learning
- connect to the wider music and artistic communities
- are integrated across essential learning areas to develop concepts and skills with meaning, coherence, depth, and competency
- may be assessed and evaluated using the Conceptual Framework for Learning Growth in Music Education (see Appendix)

The Learning Environment Lens

Quality music learning takes place in diverse environments that include physical, pedagogical, and social/cultural spaces in which learners and teachers learn and live well together.

Physical spaces

- are safe, healthy, and appropriate
- have sufficient material, structural, and technological resources

Pedagogical spaces

- are safe environments for risk taking
- include opportunities to explore creativity, imagination, flexibility, ambiguity, uncertainty, and student choice
- include multiple approaches to music education
- provide opportunities to inquire, question, dialogue, analyze, interpret, reflect, evaluate, and construct and share meaning through multiple perspectives
- include collaborative, diverse knowledge building as it works in the world (WNCP 9)
- require sufficient time to explore all areas of the music curriculum in substantive ways

Social/cultural spaces

- respect and value the diversity of all learners and all ways of knowing
- support the emotional and social well-being of all learners
- promote interaction, collaboration, and a sense of community
- value the individual and collective voice
- support positive human relationships
- ensure equitable and ethical learning

The Assessment Lens

Assessment as part of teaching and learning is essential to quality music education. Assessment enhances teaching and learning when it is designed to

- include purposeful assessment *for, as,* and *of* learning (Earl, Katz, and WNCP)
- ensure that assessment *as* and *for* learning is timely, ongoing, and central to all music learning
- ensure that assessment *of* learning is based on best and recent learners' work and on most consistent patterns of learning over time, using shared and/or co-created criteria
- be equitable, fair, transparent, and clearly communicated
- be meaningful and congruent with curricular and learning goals
- enable learners to construct and co-construct individual and collaborative learning goals and criteria for assessment
- provide learners with multiple and various opportunities and ways to demonstrate learning
- be varied and include a broad range of assessment tools and strategies (e.g., portfolios, recordings, interviews, journals, logs, conversations, observations, products, performances)
- encourage rather than limit artistic and creative development

Music Education in Manitoba Schools

Manitoba offers a distinct framework for four arts education disciplines: dance, dramatic arts, music, and visual arts. Schools have the flexibility to offer the number and combination of arts courses appropriate for their local context, resources, and needs. The number of arts disciplines and courses offered in a school will depend on available resources, allocated instructional time, staffing, and the arts implementation approach used in the school.

The Music Framework provides flexibility for implementation of a variety of music education courses, strands, and approaches. Schools may offer arts disciplines individually, in combination with each other, and/or integrated with other subject areas.

Manitoba students can meet optional graduation credit requirements by taking arts education courses designed using the Grades 9 to 12 Music Framework. The Conceptual Framework for Learning Growth in Music Education (see Appendix) may be used to develop music courses, to plan for and assess learning in music education, and to distinguish course credits for each grade.

Full and half credits in music education are based on full implementation of the Music Framework. The Music Framework is considered fully implemented only if all four essential learning areas are explored in comprehensive, substantial, and interconnected ways. The balance and weighting of the four essential learning areas are flexible and depend on the focus and situated context of each music education course.

Information about course codes and credits can be found in the *Subject Table Handbook* (Manitoba Education and Advanced Learning) and on the *Manitoba Music Education* website.

Specialist education, pre-service and in-service education, and other professional learning opportunities are important for quality arts education implementation.

The Music Learning Landscape

In the Music Framework, the landscape metaphor is used to convey the understanding that learning is dynamic and always in the process of being constructed. New ways of thinking about curriculum involve a

> shift in the images we use, away from knowledge pictured as fragmented pieces put together, one piece at a time, in a linear fashion on an assembly line, to an image of knowledge as a complex organic network organized into living fields, territories or "landscapes." (WNCP 6)*

Music education in Manitoba is conceived as a learning landscape that represents a relational space. In this space, the learner along with other learners, educators, Elders, and the larger music community interact and learn together in the dynamic, complex, living field of music. Knowing in the landscape of music "requires a network of connections linking the individual's location in the landscape to the larger space" (WNCP 20).

The music landscape provides multiple locations for diverse learners to enter, and offers various trajectories along which to journey and to continue lifelong transformative travels.

* **Landscape Metaphor and Image**

The Manitoba landscape photograph that appears as a background image on this page, and elsewhere in this document, is used with the kind permission of © Stan Milosevic.

The landscape metaphor illustrated by the panoramic Manitoba landscape represents current understandings about curriculum, as described above. The Manitoba landscape image is used to place the Manitoba music curriculum butterfly within diverse, authentic settings, contexts, and communities found within Manitoba. Placing the curriculum butterfly within an authentic Manitoba landscape also acknowledges the dedicated efforts of many educators throughout Manitoba who have worked for many years to build the armature that gives form to this curriculum so that the music butterfly can take flight and flourish within the Manitoba landscape.

The Music Framework Butterfly

The Manitoba Music Framework philosophy, essential learning areas, and recursive learnings are represented graphically and metaphorically by the image of a butterfly.

The Butterfly as Graphic Organizer

The music curriculum butterfly image is a graphic organizer comprising five interconnected parts: four wings and a main body in the centre of the butterfly to which each of the four wings is connected. Each wing represents one of four essential learning areas into which the recursive learnings of Grades 9 to 12 music are classified. The central area or body of the butterfly represents the developing music learner.

The Butterfly as Metaphor

The butterfly also functions as a metaphor for music education, alluding to transformation, self-actualization, beauty, and resilience. The butterfly image may stimulate many other associations by those who encounter this Music Framework; such generative thinking is fitting for a framework intended as an impetus to creative, critical, and artistic learning.

The Centre of the Butterfly

The centre of the butterfly represents the music learner in an active, participatory space where learnings from the four wings interact to stimulate and sustain the growth of the music learner. In this relational space, the music learner draws on all wings of the butterfly to take flight through the wider music landscape.

As learners grow as music artists, they journey toward becoming creative and artistically literate adults and citizens who will enrich and transform their own lives and the lives of their future communities.

The Wings of the Butterfly

Each wing of the butterfly represents an essential learning area that highlights disciplinary practices and competencies important for music education. The four essential learning areas are

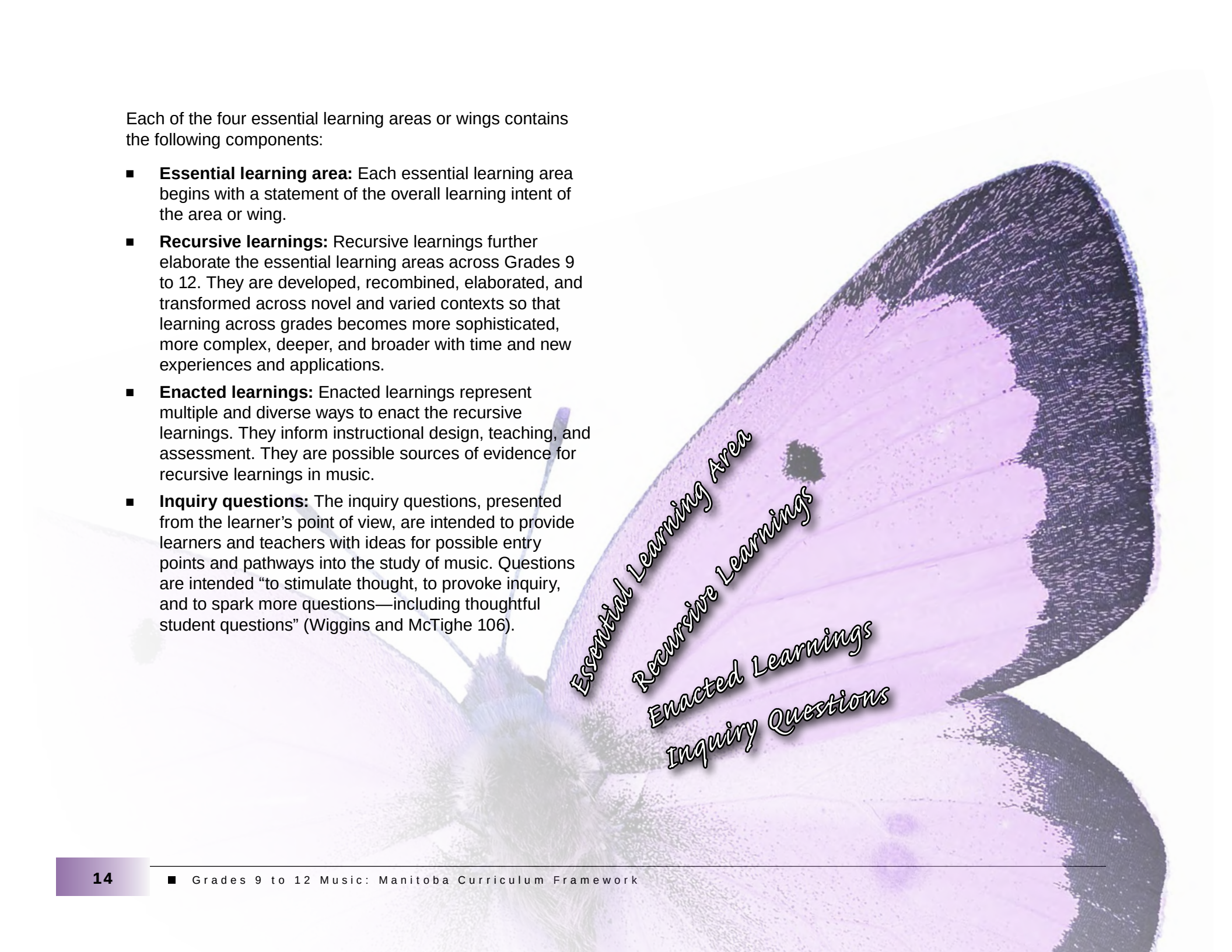
- Making
- Creating
- Connecting
- Responding

Although each essential learning area presents a distinct set of recursive learnings, the areas are not intended to be realized in isolation. Just as real wings work synchronously with each other, the essential learning areas are intended to function together by integrating the recursive learnings.

Music language and practices (Making) are connected to how they may be used to create music (Creating), what understandings and significance the language and practices can communicate through diverse music and life contexts (Connecting), and how critical reflection about music transforms learning and develops identity and agency (Responding).

Each of the four essential learning areas or wings contains the following components:

- **Essential learning area:** Each essential learning area begins with a statement of the overall learning intent of the area or wing.
- **Recursive learnings:** Recursive learnings further elaborate the essential learning areas across Grades 9 to 12. They are developed, recombined, elaborated, and transformed across novel and varied contexts so that learning across grades becomes more sophisticated, more complex, deeper, and broader with time and new experiences and applications.
- **Enacted learnings:** Enacted learnings represent multiple and diverse ways to enact the recursive learnings. They inform instructional design, teaching, and assessment. They are possible sources of evidence for recursive learnings in music.
- **Inquiry questions:** The inquiry questions, presented from the learner's point of view, are intended to provide learners and teachers with ideas for possible entry points and pathways into the study of music. Questions are intended "to stimulate thought, to provoke inquiry, and to spark more questions—including thoughtful student questions" (Wiggins and McTighe 106).



Essential Learning Areas

The Music Framework identifies the following four essential learning areas, along with a statement summarizing the overall learning intent of each area:

Making

The learner develops language and practices for making music.

Creating

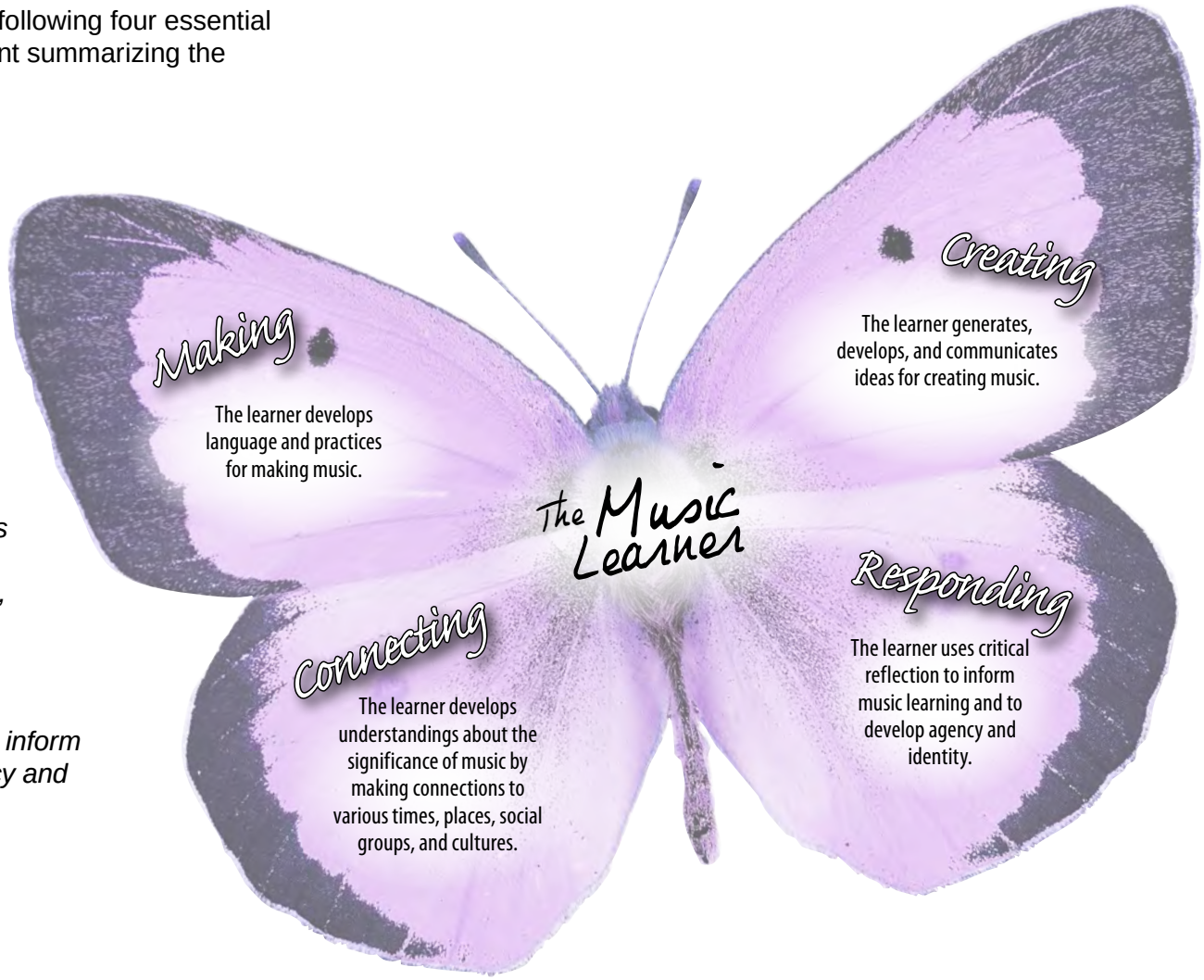
The learner generates, develops, and communicates ideas for creating music.

Connecting

The learner develops understandings about the significance of music by making connections to various times, places, social groups, and cultures.

Responding

The learner uses critical reflection to inform music learning and to develop agency and identity.



Recursive Learnings

The recursive learnings that relate to the four essential learning areas (M, CR, C, and R) in the Music (M) Framework are identified below.

Making (M)

The learner develops language and practices for making music.

M–M1 The learner develops competencies for using tools and techniques to produce and represent sound and music in a variety of contexts.

M–M2 The learner develops listening competencies for making music.

M–M3 The learner develops competencies for using elements of music in a variety of contexts.

Creating (CR)

The learner generates, develops, and communicates ideas for creating music.

M–CR1 The learner generates ideas from a variety of sources for creating music.

M–CR2 The learner experiments with, develops, and uses ideas for creating music.

M–CR3 The learner revises, refines, and shares music ideas and creative work.

Connecting (C)

The learner develops understandings about the significance of music by making connections to various times, places, social groups, and cultures.

M–C1 The learner develops understandings about people and practices in music.

M–C2 The learner develops understandings about the influence and impact of music.

M–C3 The learner develops understandings about the roles, purposes, and meanings of music.

Responding (R)

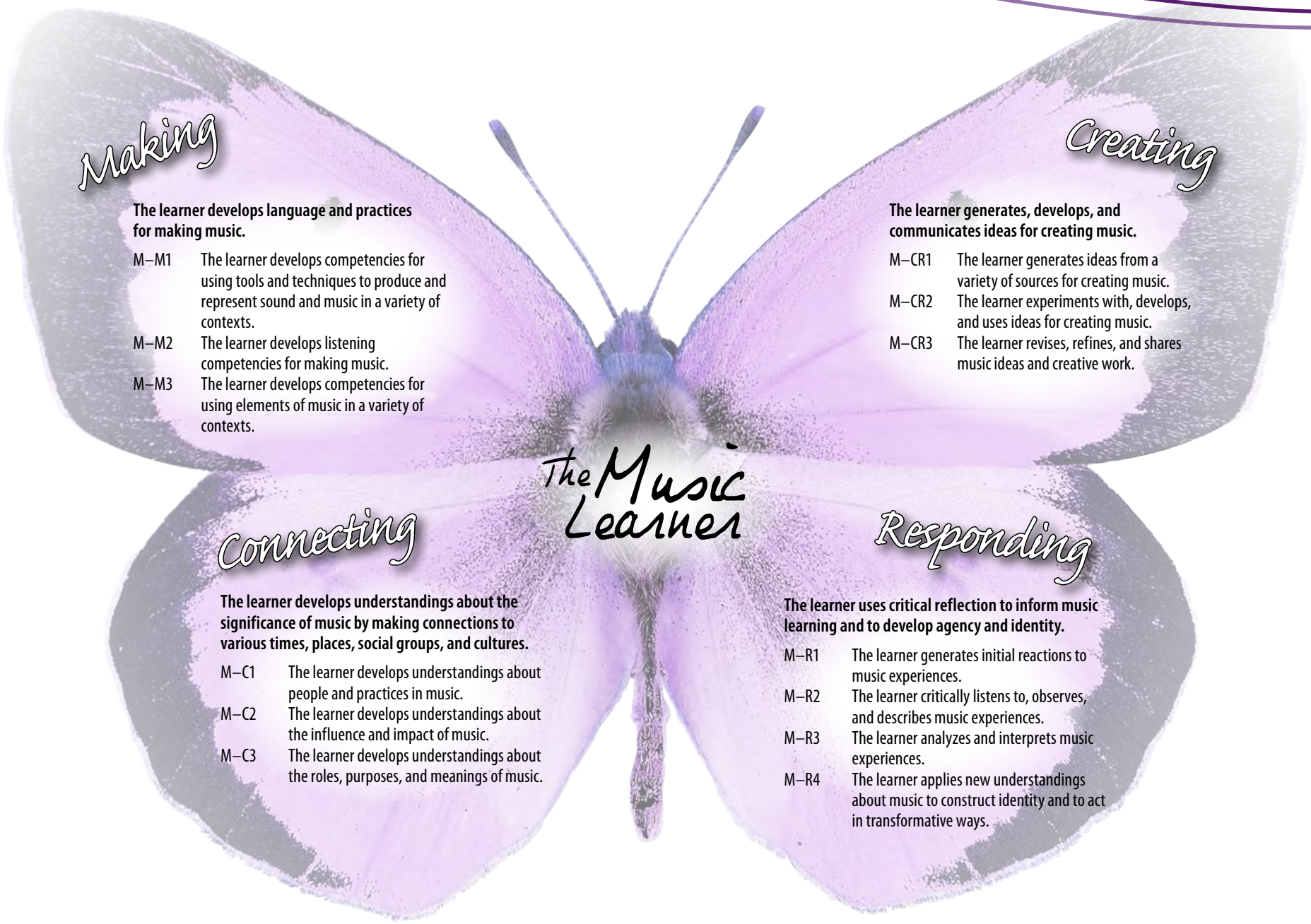
The learner uses critical reflection to inform music learning and to develop agency and identity.

M–R1 The learner generates initial reactions to music experiences.

M–R2 The learner critically listens to, observes, and describes music experiences.

M–R3 The learner analyzes and interprets music experiences.

M–R4 The learner applies new understandings about music to construct identity and to act in transformative ways.



The Music Learner

Making

The learner develops language and practices for making music.

- M–M1 The learner develops competencies for using tools and techniques to produce and represent sound and music in a variety of contexts.
- M–M2 The learner develops listening competencies for making music.
- M–M3 The learner develops competencies for using elements of music in a variety of contexts.

Creating

The learner generates, develops, and communicates ideas for creating music.

- M–CR1 The learner generates ideas from a variety of sources for creating music.
- M–CR2 The learner experiments with, develops, and uses ideas for creating music.
- M–CR3 The learner revises, refines, and shares music ideas and creative work.

Connecting

The learner develops understandings about the significance of music by making connections to various times, places, social groups, and cultures.

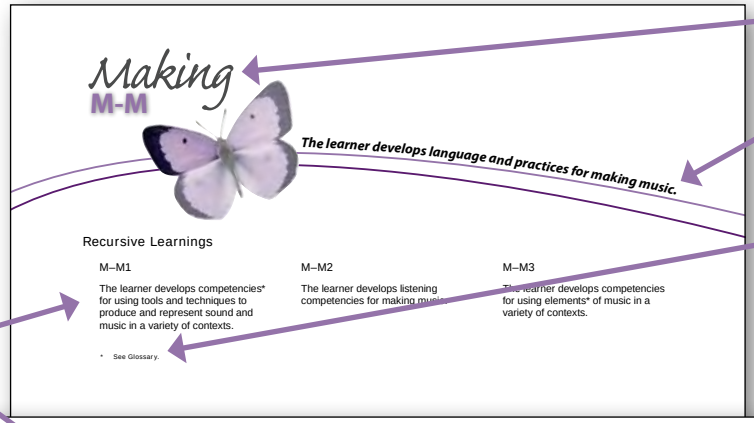
- M–C1 The learner develops understandings about people and practices in music.
- M–C2 The learner develops understandings about the influence and impact of music.
- M–C3 The learner develops understandings about the roles, purposes, and meanings of music.

Responding

The learner uses critical reflection to inform music learning and to develop agency and identity.

- M–R1 The learner generates initial reactions to music experiences.
- M–R2 The learner critically listens to, observes, and describes music experiences.
- M–R3 The learner analyzes and interprets music experiences.
- M–R4 The learner applies new understandings about music to construct identity and to act in transformative ways.

Guide to Reading the Music Framework



Essential Learning Area

In music education, there are four essential learning areas.

Each essential learning area begins with a statement of the overall learning intent of the area or highlighted wing of the butterfly.

Glossary

Some key terms are defined in the glossary.

Recursive Learnings

Recursive learnings further elaborate the essential learning areas across Grades 9 to 12. They are developed, recombined, elaborated, and transformed across novel and varied contexts so that learning across grades becomes more sophisticated, more complex, deeper, and broader with time and new experiences and applications.

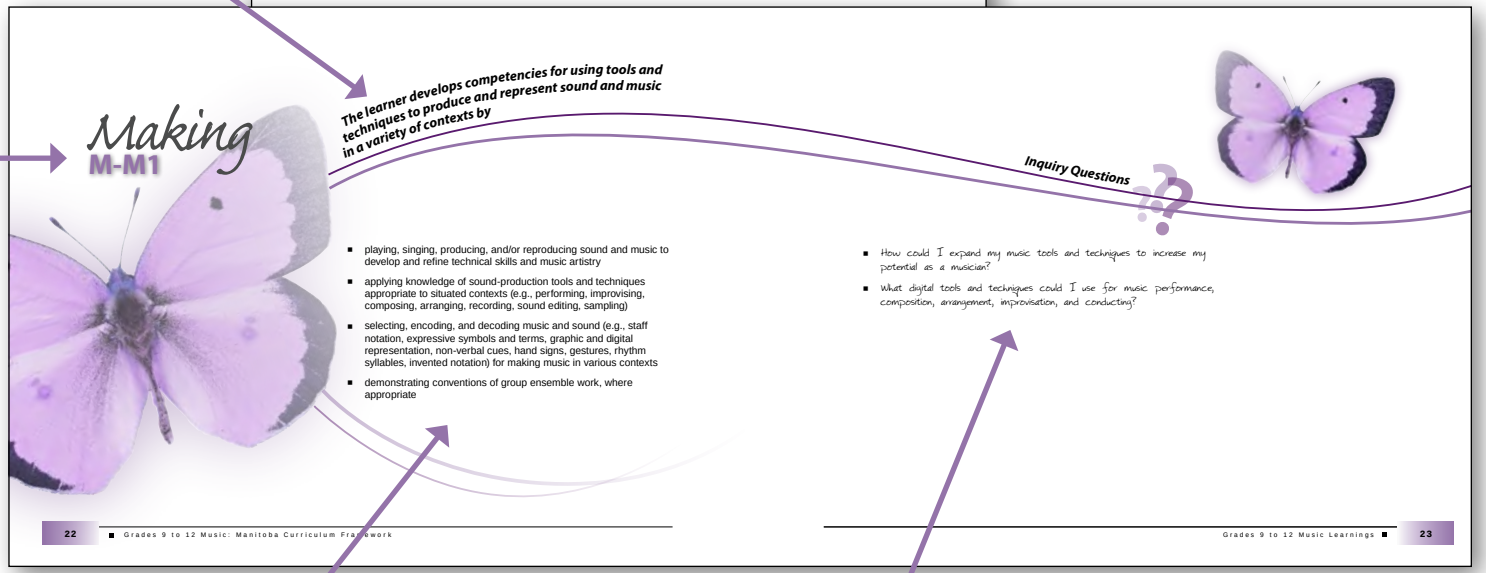
Codes

The codes identify the
- arts education discipline
- essential learning areas
- recursive learnings

Example

M–M1

M Music discipline
M Making (essential learning area)
1 Recursive learning identification number



Enacted Learnings

Enacted learnings represent multiple and diverse ways to enact the recursive learnings. They inform instructional design, teaching, and assessment. They are possible sources of evidence for recursive learnings in music.

Inquiry Questions

The inquiry questions, presented from the learner's point of view, provide learners and teachers with ideas for possible entry points and pathways into the study of music.

Grades 9 to 12
Music Learnings

Making
M-M

The learner develops language and practices for making music.

Recursive Learnings

M–M1

The learner develops competencies* for using tools and techniques to produce and represent sound and music in a variety of contexts.

M–M2

The learner develops listening competencies for making music.

M–M3

The learner develops competencies for using elements* of music in a variety of contexts.

* See Glossary.

Making
M-M1

The learner develops competencies for using tools and techniques to produce and represent sound and music in a variety of contexts by

- playing, singing, producing, and/or reproducing sound and music to develop and refine technical skills and music artistry
- applying knowledge of sound-production tools and techniques appropriate to situated contexts (e.g., performing, improvising, composing, arranging, recording, sound editing, sampling)
- selecting, encoding, and decoding music and sound (e.g., staff notation, expressive symbols and terms, graphic and digital representation, non-verbal cues, hand signs, gestures, rhythm syllables, invented notation) for making music in various contexts
- demonstrating conventions of group ensemble work, where appropriate

Inquiry Questions

- How could I expand my music tools and techniques to increase my potential as a musician?
- What digital tools and techniques could I use for music performance, composition, arrangement, improvisation, and conducting?

Making
M-M2

The learner develops listening competencies for making music by

- listening to make informed decisions and solve music challenges (e.g., related to performance practice, stylistically appropriate and characteristic tone, tuning, balance, and blend within an ensemble)
- listening critically with discrimination and purpose to
  - situate and contextualize music (e.g., cultural/ideological/historical/social contexts, music style, genre, tradition, praxis)
  - support enjoyment and understanding of music
  - make and interpret music expressively and creatively
  - inform music analysis, interpretation, appreciation, and evaluation
- developing listening strategies (e.g., kinesthetic hearing, inner hearing, musical memory, playing/singing/composing by ear) for making and creating music
- listening critically to respond in artistic ways (e.g., in performance and interpretation, with aural cues and physical cues and gestures)

Inquiry Questions

- Which listening strategies (e.g., rehearsal journal, listening log, digital recording) would be most effective for my purposes?
- How can listening for cultural and social influences help me to understand and interpret the music I am playing?

Making
M-M3

The learner develops competencies for using elements of music in a variety of contexts by

- using music elements to
  - make expressive, interpretive, and creative choices for music making
  - solve musical problems
  - communicate music practices, forms, styles, and genres
  - support musical growth
  - inform creative and critical thinking about music
- selecting, adapting, manipulating, and combining music elements to communicate meaning and intent
- using music terminology to identify and describe how and why music elements are used

Inquiry Questions

- How can I manipulate elements of music (e.g., rhythm, pitch, dynamics, timbre) to communicate a particular mood or emotion (e.g., fear, love, excitement, melancholy)?
- What music elements help me to interpret my performance repertoire for meaning and intent?
- How could I use different music elements to interpret the music I am making?
- How does the use of music elements in my repertoire provide clues about appropriate performance practice (e.g., for articulation, dynamics, phrasing, instrumentation choices)?
- How can an understanding of form help bring clarity and meaning to the music I am making?

Creating
M-CR

The learner generates, develops, and communicates ideas for creating music.

Recursive Learnings

M–CR1

The learner generates ideas from a variety of sources for creating music.

M–CR2

The learner experiments with, develops, and uses ideas for creating music.

M–CR3

The learner revises, refines, and shares music ideas and creative work.

Creating
M-CR1

The learner generates ideas from a variety of sources for creating music by

- drawing inspiration from personal experiences and relevant sources (e.g., feelings, memories, imagination, observations, associations, cultural traditions, responses to current events, social, political, historical, and environmental issues, curriculum studies, experiences with music)
- exploring a wide range of resources and stimuli (e.g., motifs, riffs, music and music excerpts, technical challenges from existing repertoire, movement, images, sound, stories, poetry, artifacts, technology, multimedia) to ignite ideas and questions
- considering other arts disciplines (dance, dramatic arts, media arts,* visual arts) and subject areas to inspire ideas
- experimenting with diverse music elements, techniques, tools, language, and practices
- engaging in collaborative idea generation (plus-ing)* as inspiration and fuel for moving ideas forward

* See Glossary.

Inquiry Questions

- What (e.g., movie, book, exhibit, event, news) could inspire ideas for my next composition/creation?
- How could I apply the concept of plus-ing to generate ideas for group or individual music composition/creation?
- What favourite art, dance, drama/theatre, and/or music (e.g., street art, steampunk dance, slam poetry/music) could I use to inspire ideas for creating new music?

Creating
M-CR2

The learner experiments with, develops, and uses ideas for creating music by

- remaining open to emerging, serendipitous ideas and inspiration
- engaging in cycles of experimentation and idea generation to consider possibilities and test out and elaborate ideas
- integrating music elements, techniques, tools, forms, stylistic considerations, language, and practices
- defining, analyzing, and solving creative music challenges
- selecting, synthesizing, and organizing promising ideas, motifs, themes, and music elements to arrange, improvise, and compose, and for music production and creation

Inquiry Questions

- What additional sources could I examine to generate other ideas for creating music?
- What questions could I ask about my initial ideas to develop additional possibilities?
- In what ways could I experiment with my ideas to see whether they will work and to find out what changes could be made?
- In what ways did feedback from peers help my experimentation?
- What digital tools and electronic or acoustic instruments could I use for my ideas?

Creating
M-CR3

The learner revises, refines, and shares music ideas and creative work by

- selecting and sharing music work in progress for ongoing feedback
- analyzing, revising, rehearsing, and refining in response to critical self-reflection and feedback from others
- reconsidering and/or confirming choices
- finalizing and sharing music creation, composition, improvisation, and/or arrangement with communicative intent and audience in mind
- applying legal and ethical arts practices (e.g., related to copyright, intellectual property) when consuming, producing, and sharing music and other arts

Inquiry Questions

- How will I document my creative music processes and work (e.g., notation, blog, audio/video recording, portfolio)?
- What are my options for presenting my music work to others?
- What does the term intellectual property mean, and why should I be concerned with copyright laws?
- What went well for me in this creative process? What changes and improvements would I like to make, and why?
- What might I create next?

Connecting
M-C

The learner develops understandings about the significance of music by making connections to various times, places, social groups, and cultures.

Recursive Learnings

M–C1

The learner develops understandings about people and practices in music.

M–C2

The learner develops understandings about the influence and impact of music.

M–C3

The learner develops understandings about the roles, purposes, and meanings of music.

Connecting
M-C1

The learner develops understandings about people and practices in music by

- exploring a range of music works, forms, genres, styles, traditions, innovations, and performance practices from various times, places, social groups, and cultures (including First Nations, Métis, and Inuit)
- investigating contributors to music from a range of contexts (e.g., musician, composer, arranger, advocate, educator, historian, critic)
- engaging with local, Manitoban, and Canadian contributors and contributions to music (e.g., music artists, groups, events, community and cultural resources, innovations) to expand learning opportunities

Inquiry Questions

- Why is it important to have an understanding of historical and cultural contexts when performing, composing, conducting, or critiquing music?
- What research and findings about music, musicians, and composers could enrich and provide new ideas for my work?
- What are my music traditions?

Connecting
M-C2

The learner develops understandings about the influence and impact of music by

- examining ways that music and music artists influence personal growth, identity, and relationships with others
- examining the impact of context (e.g., personal, social, cultural, political, economic, geographical, environmental, historical, technological) on music and music artists
- examining how music and music artists influence, comment on, question, and challenge social, political, and cultural discourse and identity
- exploring how music and music artists influence and are influenced by other arts disciplines and subject areas

Inquiry Questions

- What music communities, traditions, or philosophies connect to my own artistic practice, products, and ideas?
- What historical, social, cultural, and/or political events and issues have influenced the music works I am exploring or creating?
- How have media, social, and technological changes influenced my work and the music works I am studying?
- How have different styles of music influenced artistic and social conditions in communities and cultures past and present?
- How can music challenge and change the way society and culture are viewed?

Connecting
M-C3

The learner develops understandings about the roles, purposes, and meanings of music by

- exploring how music and music artists make and communicate meaning and create unique ways to know self and to perceive the world
- examining how music can be a means of sharing diverse viewpoints and of understanding the perspectives of others
- examining ways that music reflects, interprets, and records traditions, values, beliefs, issues, and events in society and culture
- analyzing the multiple roles and purposes of music for individuals and society (e.g., celebration, persuasion, education, commemoration, entertainment, commentary, recreation, communal events, therapy, religious/artistic/cultural expression)
- investigating leisure and/or career and other lifelong possibilities in music (e.g., musician, composer, producer, arranger, recording studio technician, teacher, critic, historian, anthropologist, therapist, volunteer, listener/viewer)

Inquiry Questions

- How can contextual information about music (e.g., historical, biographical, cultural, political, social, geographical contexts) help me to interpret the meaning and impact of music?
- Which local or regional music associations, artists, and resources could help expand my music learning?
- How could I learn more about various music roles and purposes by connecting with local or regional musicians, composers, arrangers, conductors, and other professionals (e.g., visits to music studios, in-person interviews, blogging, video conferencing, social media)?
- What are my short- and long-term possibilities in music for leisure or career?

Responding
M-R

The learner uses critical reflection to inform music learning and to develop agency and identity.

Recursive Learnings

M–R1

The learner generates initial reactions to music experiences.

M–R2

The learner critically listens to, observes, and describes music experiences.

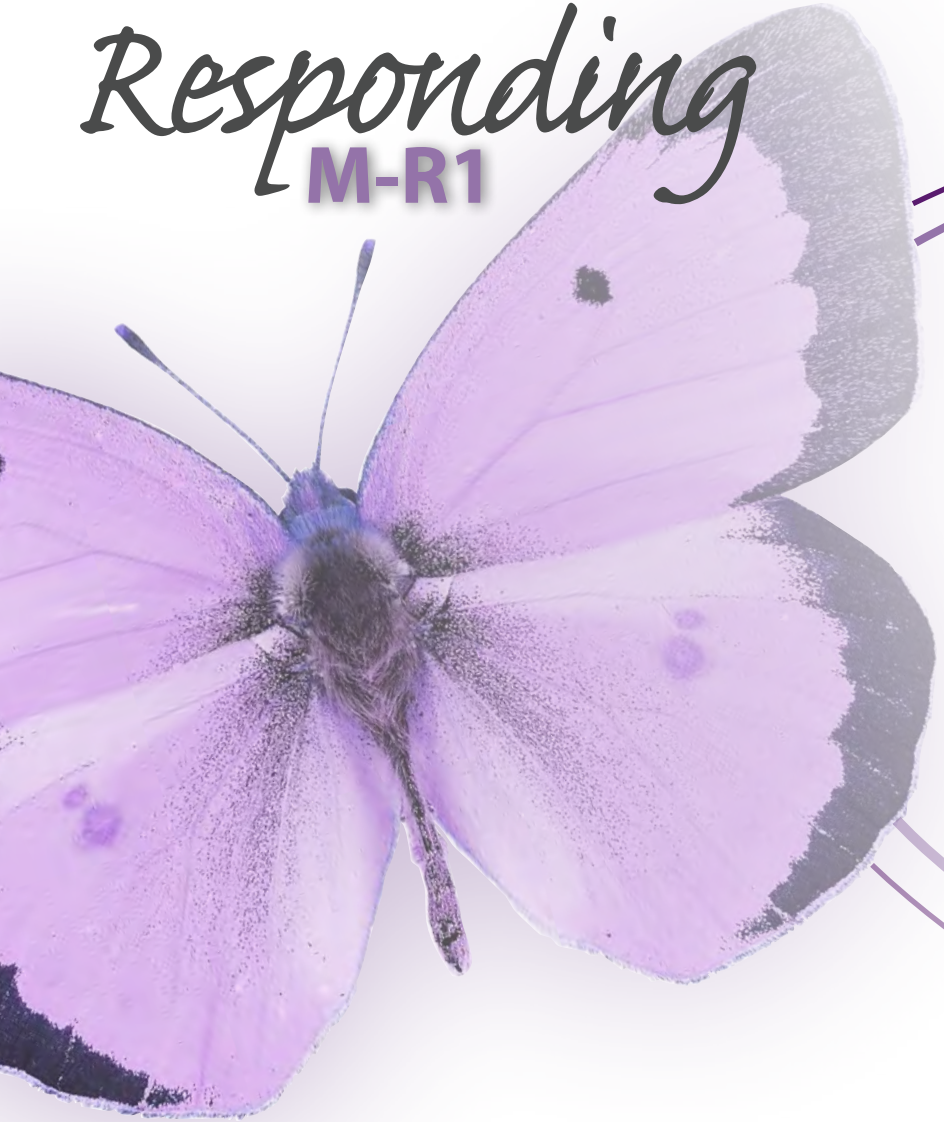
M–R3

The learner analyzes and interprets music experiences.

M–R4

The learner applies new understandings about music to construct identity and to act in transformative ways.

Responding
M-R1



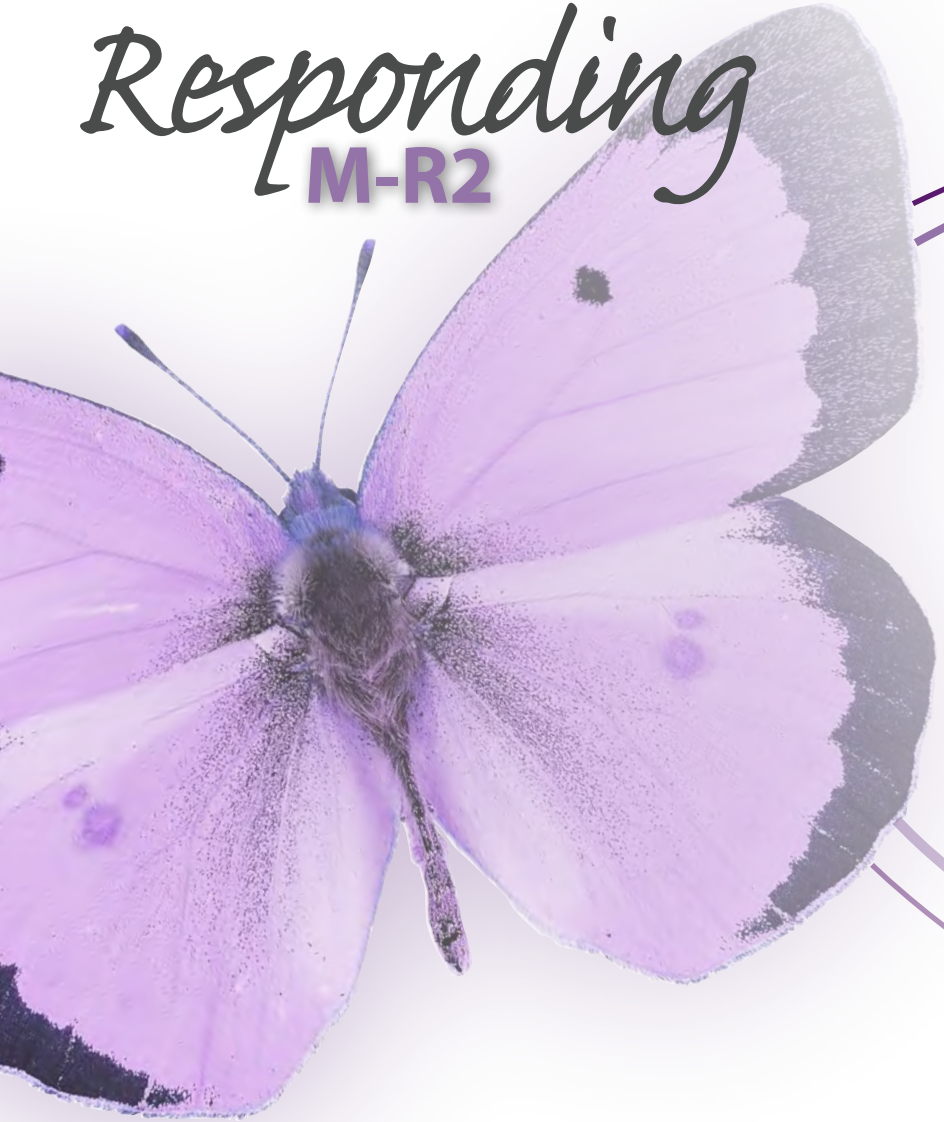
The learner generates initial reactions to music experiences by

- suspending judgment and taking time to deeply perceive music works and experiences before forming opinions, interpretations, and evaluations
- making personal connections to previous experiences with music and other art forms
- expressing first impressions (e.g., thoughts, feelings, intuitions, associations, questions, experiences, memories, stories, connections to other disciplines) evoked by music works and experiences as a starting point for critical analysis and reflection

Inquiry Questions

- What is my first reaction to this music?
- What personal connections can I make to this music?
- Have I seen or experienced music like this before? How does it compare to other music works or experiences?

Responding
M-R2



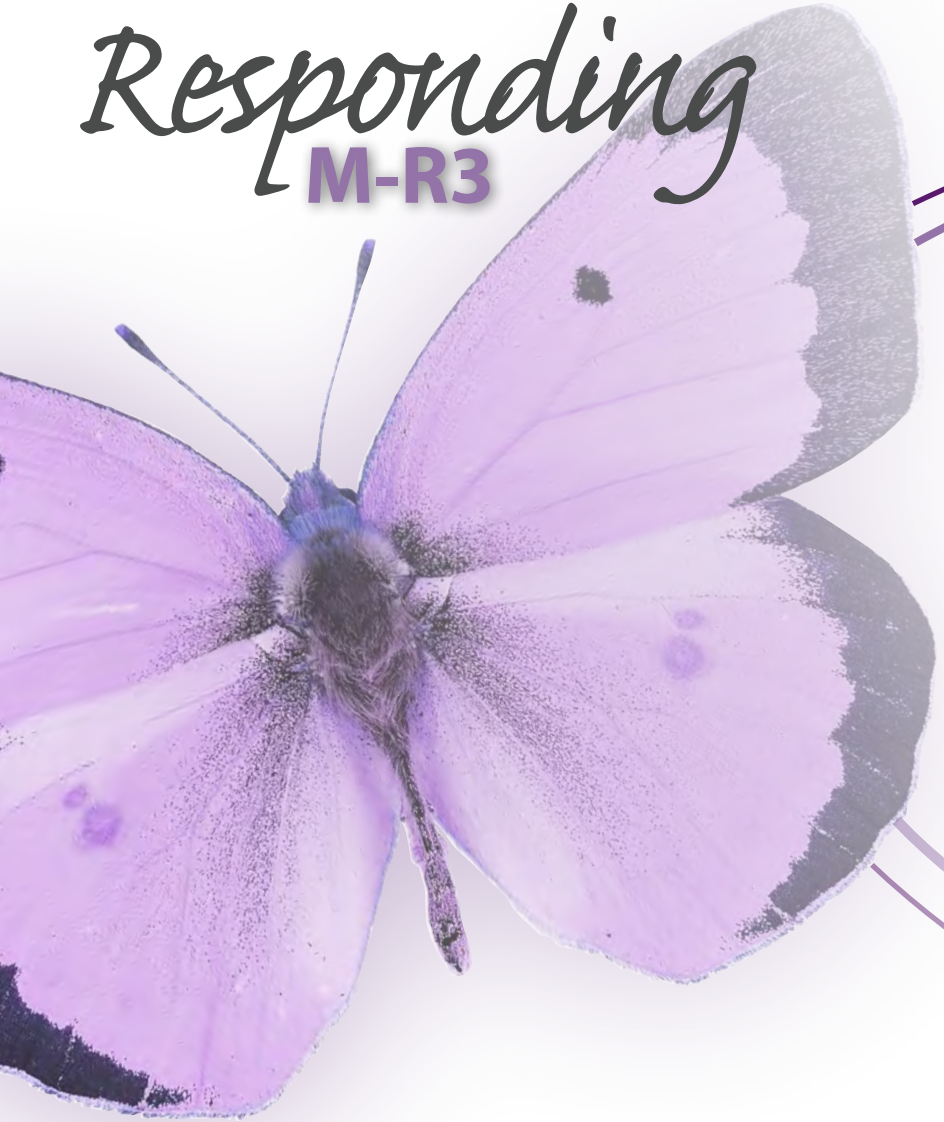
The learner critically listens to, observes, and describes music experiences by

- discerning details about music elements, forms, styles, gestures, and techniques to inform analysis, interpretation, judgment, and evaluation
- using music terminology to create rich, detailed observations (e.g., music elements, techniques, forms, motifs, structures, expressive and stylistic devices, genres, themes, patterns)
- building common understandings and considering different noticings about music works and experiences

Inquiry Questions

- How are music elements, forms, styles, gestures, and techniques used and manipulated in the music repertoire I am listening to, creating, or performing?
- What music vocabulary can I use to describe the elements, techniques, forms, motifs, and styles in the work I am listening to, creating, conducting, or performing?

Responding
M-R3



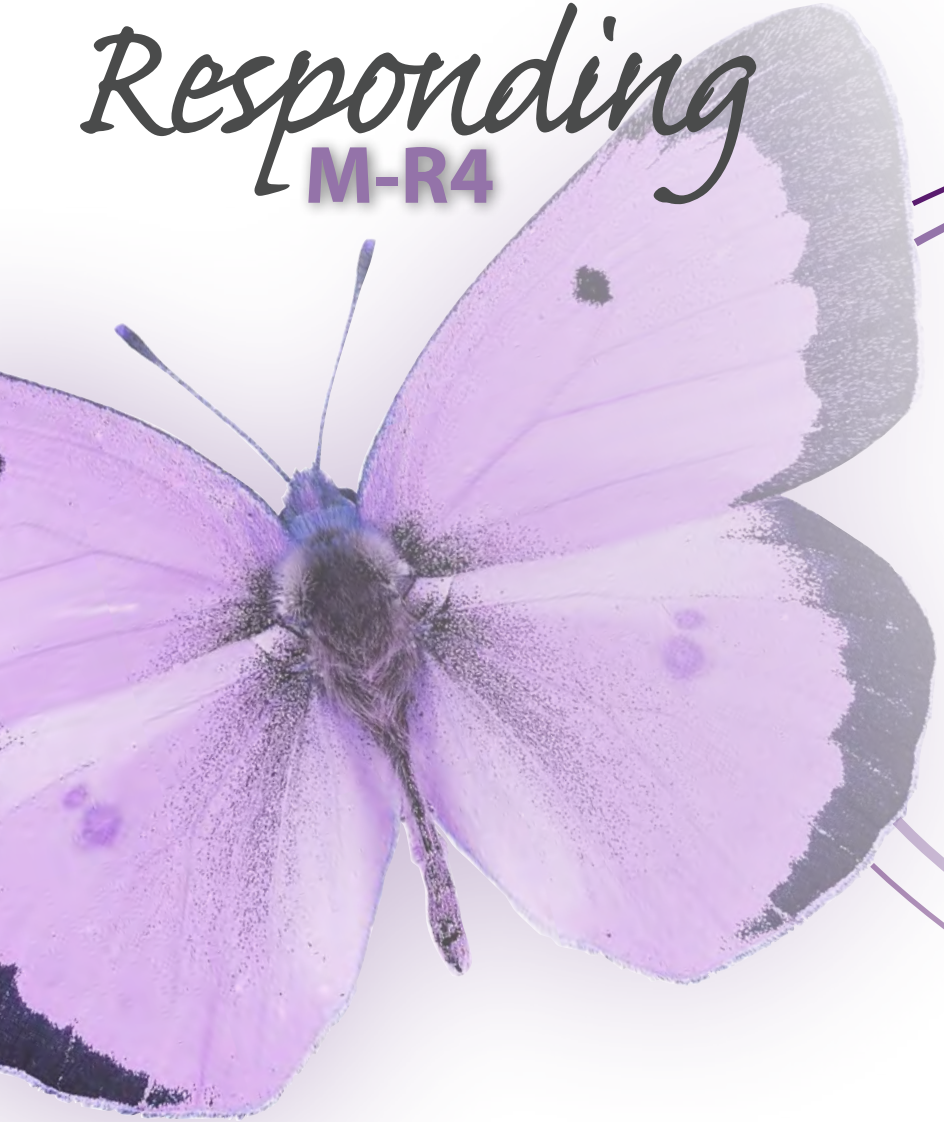
The learner analyzes and interprets music experiences by

- analyzing how music elements and techniques function, relate, and are manipulated, organized, and used for artistic and creative purposes
- connecting analysis evidence to initial reactions and personal associations to form interpretations about meaning and intent
- examining a range of interpretations to understand that unique perspectives and lenses (e.g., social, cultural, historical, political, disciplinary) affect interpretation and appreciation
- refining ideas and igniting new thinking through listening to others, critical dialogue, questioning, and research
- probing, explaining, and challenging interpretations, preferences, and assumptions about meaning and quality
- generating and co-constructing criteria to critically evaluate artistic quality and effectiveness

Inquiry Questions

- What is the musician, composer, or conductor trying to communicate, and why?
- What do I wish to communicate about my own music work, and why?
- What music elements help me to interpret music work for meaning and intent?

Responding
M-R4



The learner applies new understandings about music to construct identity and to act in transformative ways by

- justifying own interpretations, decisions, preferences, evaluations, and possible changes in previous thinking
- recognizing and respecting that individuals and groups may have different opinions, interpretations, preferences, and evaluations regarding music experiences
- making informed judgments and choices for independent decision making, evaluation, and action
- formulating ideas, beliefs, and values about music, and understanding how they inform a sense of being and agency in the world
- applying beliefs and understandings about music in purposeful, autonomous ways to inform a sense of being and agency in the world
- identifying ways that music contributes to personal, social, cultural, and artistic identity

Inquiry Questions

- Why do I prefer certain styles, genres, and forms of music over others?
- How are my personal preferences for music changing with new experiences?
- What could I change about my approach to music as a result of new learning?
- How could new understandings about music affect my personal, social, or school life?

APPENDIX

APPENDIX:

Conceptual Framework for Learning Growth in Music Education

This conceptual framework can be used to describe learning growth in music education from Grades 9 to 12. It can be used to

- design music courses
- plan for and assess learning in music education
- distinguish course credits for each grade

This conceptual framework is based on the recursive nature of music learning, which is foundational to the four essential learning areas (Making, Creating, Connecting, and Responding) and their associated recursive learnings in the Grades 9 to 12 Music Framework.

The Recursive Nature of Music Learning

Learning in music education is an ongoing, recursive process. The recursive nature of learning means that the Grades 9 to 12 learnings are developed, recombined, elaborated, and transformed across diverse contexts and in new ways so that learning becomes more sophisticated, more complex, deeper, and broader with time and new experiences.

Recursive learning is more than repetition, iteration, accumulation, or the notion of a spiral curriculum. The word *recursive* comes from the Latin verb "recurrere," which means "to run back" or "to return." Through the process of returning and reflecting back on previous learning—"a second looking—transformation, growth, development occur" (Doll).

Recursive learning facilitates deep, rich understanding, defined as the ability to recognize patterns that are a part of larger theories and concepts, the ability to support decisions and conclusions, and the recognition that understanding is sensitive to and dependent upon context (Schwartz et al.). Research points to the importance of recursive learning, which involves "building and rebuilding ideas in multiple contexts to achieve general principles that can be applied to new problems" (Schwartz et al. 4) to support learning growth over time.

The recursive process is fed by ongoing reflection and critical questioning. Without critical reflection, recursion is no different than repetition. Critical reflection changes the way recursive learnings may be understood and opens up new learning pathways and new ways of perceiving and knowing the world of music. Through the recursive process, learnings emerge, develop, shift, and change as learners "develop new structures, new ways of assimilating, constructing and organizing the world" (Jardine 47).

The recursive process of learning is generative, emergent, non-linear, and complex. Complex learning cannot always be defined in advance or replicated exactly. Such learning does not always grow incrementally from simple to complex understandings, but rather can be characterized as an expanding, changing web of dynamic interactions, relationships, and experiences.

Since rich, complex learning in the arts cannot easily be defined or predetermined, a curriculum of recursive learnings is appropriate for music education:

> A recursive curriculum, then, leaves room for students (or a class) to loop back on previous ideas, to run back or revisit what has gone before. Such a *nonlinear* approach to curriculum represents a definite departure from the *linear* lesson plans, course syllabi, and textbook constructions educators have worked with and accepted for so long. A recursive curriculum is dialogical; its development is open, dependent on the ongoing interaction among teachers, students, texts, cultures. (Doll)

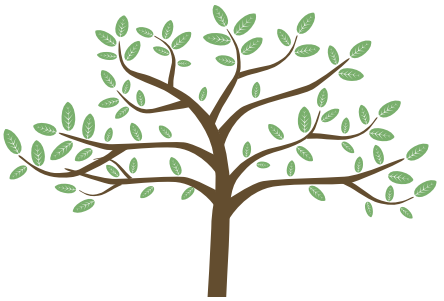
The Dimensions of Learning in Music

Because of the recursive, organic nature of music learning and because music education in Manitoba varies due to multiple factors, a flexible structure is required for describing learning growth from Grades 9 to 12. The conceptual framework for learning growth in music education can be used to meet the challenges of varying local contexts, available resources, instructional time, staffing, learner background and experience, and the chosen music education implementation approach.

The conceptual framework is based on three complementary and interrelated learning *dimensions* used to describe learning growth in music education from Grades 9 to 12: *breadth, depth,* and *transformation*.

A discussion of these dimensions of learning follows. The metaphor of a growing tree is used to represent the dimensions of breadth and depth of learning. The dimension of transformation of learning is represented by the cycle of metamorphosis from caterpillar to butterfly.

Breadth of Learning

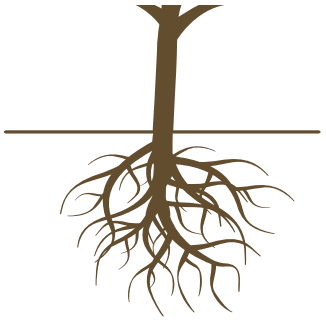


All learners need opportunities for a wide range of music learnings and experiences to give them a variety of resources and affordances for making meaning, solving problems, and making choices. Breadth is about curricular scope and includes a range of tools, techniques, competencies, languages, practices, and experiences from all four essential learning areas in music education (Making, Creating, Connecting, and Responding).

Breadth is defined by

- a wide range of diverse learning experiences, content, contexts, and applications
- an ever-expanding repertoire of techniques, strategies, processes, practices, and resources
- a broad array of learning opportunities from all the essential learning areas
- interconnectivity between the four essential learning areas

Depth of Learning



Learners need to deeply explore and develop specialized, detailed, sophisticated, and layered understandings about music. Expertise is developed through depth of learning in all four essential learning areas (Making, Creating, Connecting, and Responding).

Depth is defined by

- many experiences and a deep body of knowledge and expertise
- understanding of big ideas, influences, concepts, principles, and underlying structures
- learning in profound, complex, and multi-faceted ways
- detailed, nuanced knowing
- learning with intensity and focus
- efficiency, mastery, accuracy, and fluency in the development of skills, techniques, and competencies
- expanding capacity for remembering and recall to include synthesis, application, and innovation
- capacity for integrating learning and applying it to new contexts
- capacity for connecting parts and recognizing patterns

Transformation of Learning

Through transformation, learners develop agency, identity, and the capacity to apply and integrate learning in new self-determined ways so that learning in all four essential learning areas (Making, Creating, Connecting, and Responding) becomes personally relevant, meaningful, purposeful, and powerfully engaging.

Transformational learning results in far-reaching changes that profoundly influence and affect the learner's identity and subsequent learning:

> Transformative learning involves experiencing a deep, structural shift in the basic premises of thought, feelings, and actions. It is a shift of consciousness that dramatically and permanently alters our way of being in the world. Such a shift involves our understanding of ourselves and our self-locations; our relationships with other humans . . . ; our visions of alternative approaches to living; and our sense of possibilities for social justice and peace and personal joy. (Morrell and O'Connor xvii)

Transformation is defined by

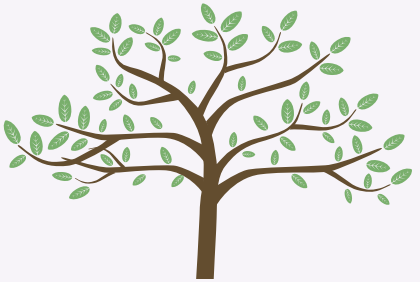
- capacity for critical reflection and dialogue
- empowerment and autonomy
- initiative, leadership, flexibility, and adaptability
- personal application of learning for current and emerging needs and uses
- identity construction and the capacity for agency
- capacity to identify and challenge assumptions and influences and to change thinking and behaviours
- capacity for building and rebuilding frames of reference
- seeing and knowing the world in new ways and from new perspectives
- empathy and understanding of others' perspectives
- cultural competency

Signposts for the Learning Dimensions

Each of the three dimensions of learning (breadth, depth, and transformation) is further described by three *signposts*. The signposts do not represent a fixed chronological sequence; instead, each signpost describes qualities and characteristics of increasing breadth, depth, and transformation of learning across and within essential learning areas in music education.

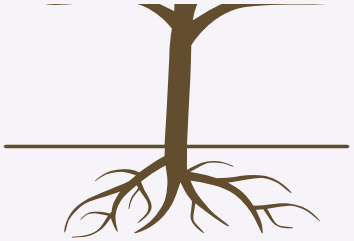
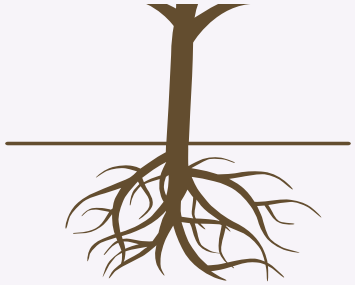
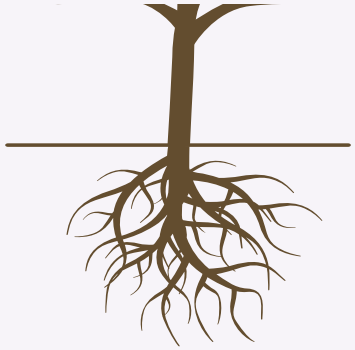
Signposts for Breadth of Learning in Music

The following table shows the growth of the *breadth* dimension of learning in music at three points in time. At each signpost, the dimension of breadth across and within essential learning areas increases in scope and variety.

Three Signposts for Breadth of Learning in Music		
Signpost 1	***Signpost 2***	***Signpost 3***
		
The learner makes connections within and among essential learning areas through various learning experiences and contexts. At this emergent phase, the learner develops a beginning repertoire of tools, techniques, competencies, strategies, processes, practices, and resources through initial learning opportunities from all four essential learning areas.	The learner expands connections within and among essential learning areas and develops an increasing repertoire of tools, techniques, competencies, strategies, processes, practices, and resources through new learning experiences, contexts, and content.	The learner diversifies and extends learnings, experiences, and connections. The web of dynamic interactions between essential learning areas and relationships with others in the community of learners becomes increasingly interconnected.

Signposts for Depth of Learning in Music

The following table shows the growth of the *depth* dimension of learning in music at three points in time. At each signpost, the dimension of depth across and within essential learning areas becomes increasingly complex and sophisticated, and integrates understandings from previous signposts.

Three Signposts for Depth of Learning in Music		
Signpost 1	***Signpost 2***	***Signpost 3***
		
The learner develops learnings in substantive and meaningful ways. The learner has rigorous and multiple opportunities to engage and interact with targeted recursive learnings.	The learner consolidates, elaborates, and reinvests previous learnings. The learner explores learnings in new contexts and from different perspectives to generate new possibilities and relationships.	The learner continues to develop learnings in comprehensive, focused, and sophisticated ways to understand and apply new facets about learnings. Relationships between learnings and learning experiences become more complex, profound, and integrated with expanded contexts and new perspectives.

continued

Three Signposts for Depth of Learning in Music		
Signpost 1	***Signpost 2***	***Signpost 3***
The learner focuses on principles, concepts, structures, order, factors, variables, patterns, and details about a learning phenomenon.	The learner explores new facets of and builds new, layered understandings about principles, concepts, structures, order, factors, variables, patterns, and details about learnings.	The learner synthesizes, generalizes, and elaborates previous and new understandings to develop more complex, nuanced, subtle, and abstract ways of knowing.
The learner develops recall and is able to reproduce specialized and authentic music language, practices, vocabulary, and knowledge.	The learner begins to internalize specialized, authentic music language, practices, vocabulary, expertise, and knowledge through inquiry and sustained engagement with recursive learnings.	The learner internalizes and masters specialized, authentic music language, practices, vocabulary, expertise, and knowledge through sustained, intense engagement with recursive learnings in multiple contexts.
The learner develops efficiency, accuracy, and fluency in targeted recursive learnings.	The learner develops increasing efficiency, accuracy, and fluency in targeted learnings through experience and over time.	The learner is a mature, full member of a music learning community. The learner integrates and applies detailed knowing and mastery of music learnings in own work, in independent areas of inquiry, and in understanding the work of others.

Signposts for Transformation of Learning in Music

The following table shows the growth of the *transformation* dimension of learning in music at three points in time. At each signpost, the dimension of transformation across and within essential learning areas becomes increasingly complex and sophisticated, and integrates understandings from previous signposts.

Three Signposts for Transformation of Learning in Music		
Signpost 1	***Signpost 2***	***Signpost 3***
The learner synthesizes and applies new learnings for current needs and uses and to make choices and decisions.	The learner synthesizes and applies learnings for new self-directed learning goals and initiatives.	The learner synthesizes and applies learnings in flexible and adaptive ways for new and emerging needs and uses and to make independent, informed choices and decisions.
The learner develops strategies for critical observation, reflection, and dialogue to identify own and others' assumptions, influences, values, and beliefs.	The learner uses critical reflection and dialogue to analyze, interrogate, challenge, reconsider, shift, and develop a range of assumptions, influences, preferences, interpretations, and learnings.	The learner uses critical reflection to re-examine, build, and rebuild frames of reference. The learner experiences deep shifts in thought, feeling, and/or actions.

continued

Three Signposts for Transformation of Learning in Music		
Signpost 1	***Signpost 2***	***Signpost 3***
The learner develops new perspectives and new ways of seeing and knowing the world.	The learner integrates new perspectives and new ways of seeing and knowing the world for learning and relationships.	The learner develops awareness that understandings are always growing and shifting. The learner uses new perspectives and new ways of knowing the world to inform action and agency and to alter own way of being in the world.
The learner becomes conscious of personal, social, and artistic identity.	The learner explores personal, social, and artistic identity and roles, and reflects and acts on beliefs and actions.	The learner's (for now) personal, social, and artistic identity informs own choices, actions, roles, and assumed positions, and informs others' perceptions of the learner.
The learner develops strategies to deal with challenges, to solve problems, and to act on critical reflection for action and agency.	The learner draws from a range of strategies, choices, and critical reflection for own decision making and problem solving to direct own learning, to consider alternatives, and for individual and collective agency.	The learner seeks and initiates new opportunities for critical reflection, action, and learning. The learner applies detailed knowledge and mastery of music learnings to independent areas of inquiry, to own and others' work, and to inform future learning.
The learner develops awareness that one's behaviour, attitudes, and values can have an effect on others. The learner recognizes and respects different perspectives, world views, and cultures.	The learner shares in the experiences and cultures of others, values different perspectives, world views, and cultures, and uses new perspectives to inform learning and action.	The learner uses cultural competencies to be a change agent for new possibilities and to make a positive difference in school and larger communities.
The learner communicates and builds connections between and among different cultures and communities through music.	The learner builds on new experiences to strengthen communication and connections between and among cultures and communities through music.	The learner is a full, mature member of a diverse, knowledgeable, and competent music community.

Using the Signposts for Breadth, Depth, and Transformation

At each grade, the recursive learnings are developed, consolidated, elaborated, recombined, and reinvested in new ways and in different contexts with increasing breadth, depth, and transformation.

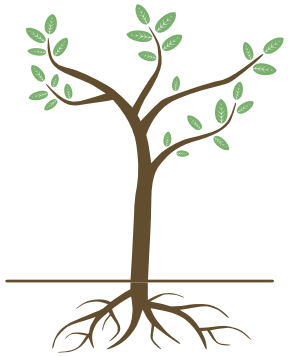
The following table suggests possible ways to describe music learning growth from the beginning of Grade 9 to the completion of Grade 12.

Learning Signposts for Breadth, Depth, and Transformation (Grades 9 to 12 Music)			
Grade 9	***Grade 10***	***Grade 11***	***Grade 12***
Signpost 1	Signposts 1 and 2	Signposts 2 and 3	Signpost 3

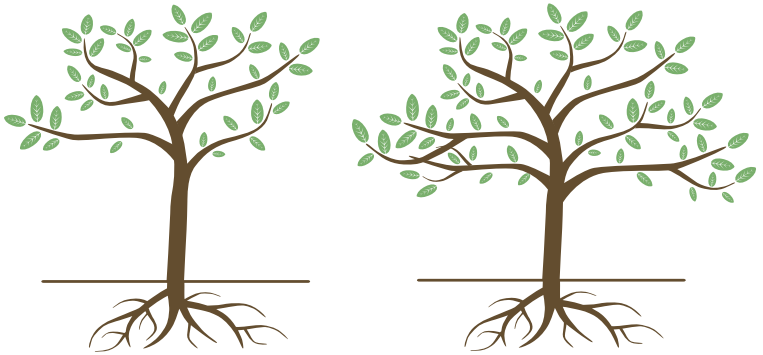
Illustration of Possible Relationships: Breadth, Depth, and Transformation

The learning signposts for breadth, depth, and transformation of learning are intended to be flexible rather than fixed markers, depending on context of use. Breadth, depth, and transformation are interrelated, but may develop in a variety of ways and at different points in time.

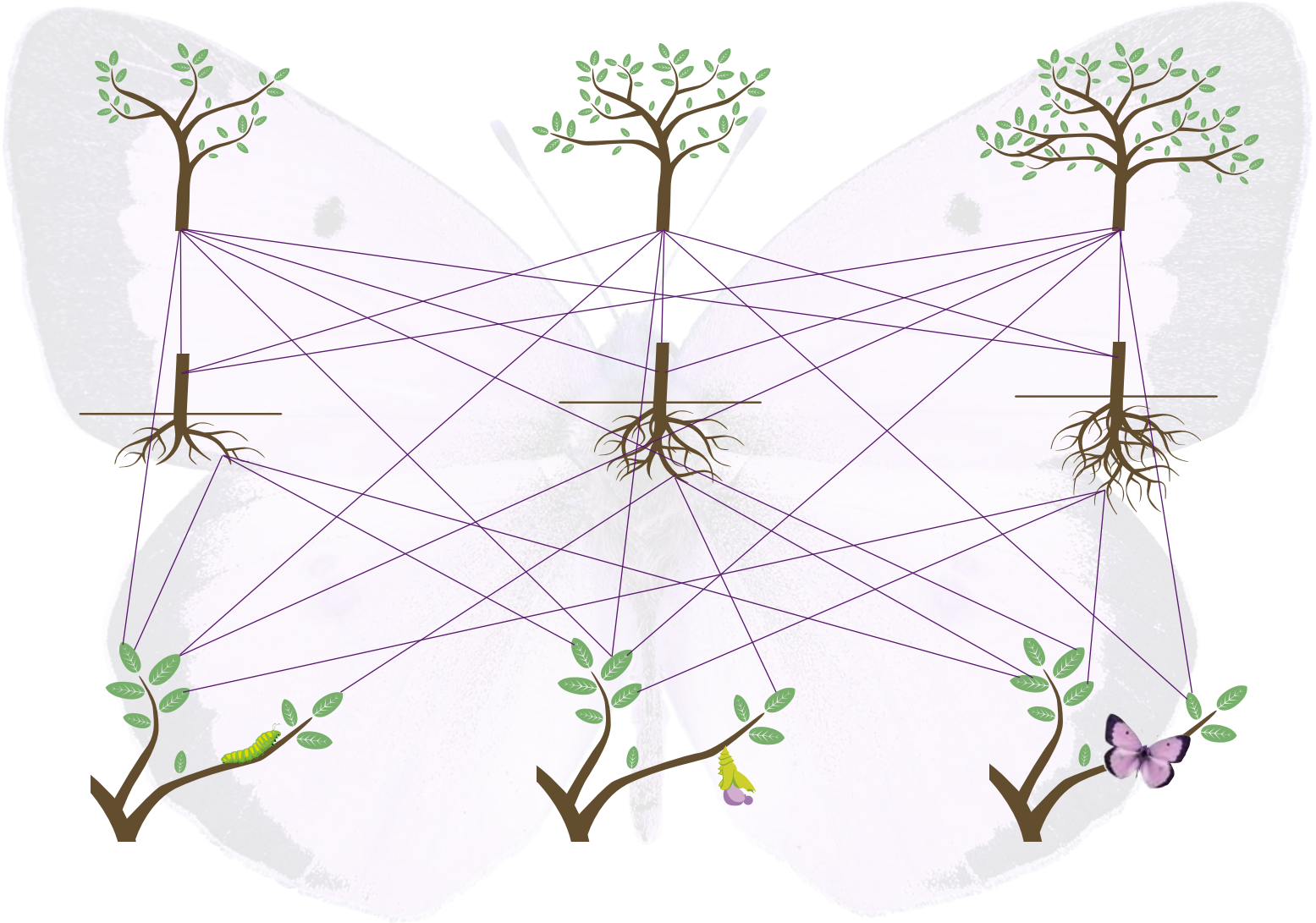
For example, at one point in time, a Grade 10 learner may reach signpost 1 for both breadth and depth of learning in music, as shown below.



At another point in time, with increased opportunities for extending breadth of learning, the same Grade 10 learner could reach signpost 2 or 3 for breadth, but remain at signpost 1 for depth, as shown in the following illustration.



The learner could, similarly, demonstrate learning growth in the three dimensions of breadth, depth, and transformation at different points in time and in different combinations, as illustrated by the network of potential connections below.



Glossary

Glossary

The following terms are provided for clarification and understanding of selected terminology used in Manitoba's Grades 9 to 12 music curriculum and resources. These terms are not intended to be exhaustive. Educators are encouraged to consult the recommended music resources for additional and alternative terminology.

12-bar blues
An African-American song form characterized by a 12-bar structure in 4/4, use of blues notes, three-line verses, and I–IV–V harmonic progression (I–I–I–I; IV–IV–I–I; V–IV–I–I).

ABA form
A sequential compositional form with three distinct parts in which a music theme (A) is followed by a contrasting but related music theme (B) and ends with a repeat of the initial music theme (A).

AB form
A sequential compositional form with two distinct parts in which a music theme (A) is followed by a contrasting but related music theme (B).

accelerando
A gradual increase in tempo, resulting in getting faster.

accent
A note performed with emphasis or stress.

affordances
Opportunities and/or possibilities for individual action and agency (Chemero; Ovens and Godber; Withagen et al.).

allegro
A lively and quick tempo.

andante
A moderate tempo or walking pace.

articulation
A performance technique affecting the musical line by the way notes are attacked and spaces are formed between notes. The two basic articulations are legato and staccato.

ascending contour
The shape of a melody established by its upward movement.

a tempo
Return to the original tempo.

aural music system
A rote process for learning music by listening and reproducing, often described as learning by ear.

balance
Maintaining proper emphasis between parts of an ensemble.

beat
The underlying pulse of music.

blend
Merging and unifying parts within an ensemble.

body percussion
Use of the body to make sounds (e.g., snap, clap, patsch, stamp).

call and response
A sequential compositional form in which a lead musician calls or performs a music phrase, while another musician or group responds by imitating the same phrase or performing a related one.

canon
An overlapping compositional form in which two or more musicians or groups imitate a melody after a given interval (e.g., four beats).

chaconne
A compositional form of Baroque origin consisting of variations built upon a short, repeated harmonic progression.

coda
The concluding part of a music composition.

competency
Consists of

> more than just knowledge and skills. Competency is the complex "know act" that encompasses the ongoing development of an integrated set of knowledge, skills, attitudes, and judgments required in a variety of different and complex situations, contexts and environments. It involves the ability to meet complex demands, by drawing on and mobilising psychosocial resources (including skills and attitudes) in a particular context. Competencies involve a mobilisation of cognitive and practical skills, creative abilities and other psychosocial resources such as attitudes, motivation and values. (OECD 4)

complementary rhythms
Interlocking layered rhythms that are related but contrasting (e.g., long sound durations in one part against short sound durations in another).

crescendo
A gradual increase in dynamics, or getting louder.

da capo (DC)
A direction to perform again from the beginning.

dal segno (DS)
A direction to perform again from a sign indicated in a score ( ).

decrescendo (diminuendo)
A gradual decrease in dynamics, or getting quieter.

descending contour
The shape of a melody established by its downward movement.

diction
Clear articulation of words in speaking and singing through effective pronunciation of vowels and consonants.

dynamics
The overall volume (loudness or quietness) of music.

elements of music
In traditional musicological Western Classical music, elements of music include melody, rhythm, harmony, timbre/tone colour, form, dynamics, tempo, and articulation. Postmodern musicology (see Lochhead, 2016; Lochhead and Auner, 2013) addresses changing and emerging concepts of space, time and temporality, sound, technologies, and the interpretive, perspectival nature of knowledge with alternative ways to describe elements of postmodern and crossover music (e.g., characteristics and qualities of sound, sound sources, time, pitch levels and relationships, interactions of sound source and environment).

everyday creativity
Expressions of originality and meaningfulness in creative product and process in the activities of everyday life, including work and leisure (Richards).

first and second endings
Repeated sections of a music composition with two different endings indicated by brackets and numbers in a score.

forms
Designs or structures for organizing music.

forte (f)
Loud dynamics.

fortissimo (ff)
Very loud dynamics.

fugue
An overlapping form in which a music theme is introduced and then extended and developed by other parts after a given interval; like a canon, but uses a more complex mix of counter-melodies.

genres
Broad categories of musical forms (e.g., popular, art, folk).

harmonic progressions
A series of chords.

harmony
A vertical element of music created by two or more pitches sounding simultaneously.

homophonic music
Texture created by a melody with a chordal accompaniment; two or more parts moving together rhythmically in a chordal style.

improvise
Making music “in the moment” with intent to explore.

interlude
A short section or bridge between two main sections of a music composition.

intonation
Singing or playing in tune by producing accurate pitches.

introduction
The opening part of a music composition.

invented music notation
Non-standard sound-symbol representations.

irregular metre
Combinations of duple and triple metres resulting in metrical patterns such as 5/4 (3 + 2/4) or 7/8 (4 + 3/8).

largo
A very slow tempo.

legato
A smooth, connected style of articulation.

media arts
Arts that involve communication technologies such as film, video, audio, digital, satellite, television, radio, the Internet, graphic communications, interactive and mobile technologies, video games, animation, and emerging technologies.

melodic contour
The shape of a melody established by its upward, downward, or horizontal movement.

melody
A horizontal element of music created by a sequence of pitches resulting in a tune.

metre
A regular pattern of accented (stronger) and unaccented (weaker) beats.

metric accents
Beats felt and heard in a metrical context that have a stronger accent than others.

mezzo-forte (mf)
Moderately loud dynamics.

mezzo-piano (mp)
Moderately soft dynamics.

non-pitched instruments
Percussion instruments producing one or more indefinite pitches used to perform rhythms.

ostinato
A short, repeated musical phrase or pattern often used as an accompaniment.

partner songs
Two or more different songs sharing the same chord structure that can be sung simultaneously to produce harmony.

pentatonic scale
A simple five-tone scale.

phrase
A music sentence or a series of sounds that connect and have a clear beginning and end.

pianissimo (pp)
Very soft dynamics.

piano (p)
Soft dynamics.

pitch
The highness or lowness of a tone determined by its frequency.

pitched instruments
Instruments producing more than one definite pitch used to perform melodies and/or harmonies.

plus-ing
"In collaborative idea generation, the act of accepting any idea and adding to it . . . ." (Kelly 321).

polyphonic music
Texture created by two or more independent melodies performed simultaneously.

release
The manipulation of one or more music elements to create a sense of relaxation, resolution, or stability after building tension in music.

rhythm
The time element of music consisting of a sequence of sound and/or silence durations.

ritardando
A gradual decrease in tempo, or getting slower.

rondo form (ABACA . . .)
A sequential compositional form with several distinct parts in which a music theme (A) is alternated with contrasting music themes (B, C, D . . .) and ends with a repeat of the initial music theme (A).

serendipitous discoveries
Imaginative, productive insights that happen by chance and contribute to resolving creative problems.

slur
A curved line above or below notes in a score that are to be performed legato.

staccato
A detached, disconnected style of articulation.

standard music notation
Written symbols for representing sounds widely used and understood by musicians (e.g., staff lines, notes, rests, time and key signatures).

style
Characteristic use of music elements producing distinctive ways of making music identified with particular performers, composers, cultures, or historical periods.

syncopation
The rhythmic effect produced by unexpectedly shifting accents from strong to weak beats.

tempo
The overall pace or speed of music.

tension
The manipulation of one or more music elements to create points of intensity, suspense, or instability in music.

texture
The fabric of music created by layering and interrelating rhythms, melodies, harmonies, and/or timbres.

theme and variations ($A_1A_2A_3A_4$ . . .)
A sequential compositional form with several distinct parts in which a music theme (A) is repeated in modified forms (e.g., altering the style, tempo, rhythm, scale).

timbre
The tone colour or distinctive quality of a sound source.

traditions
Music of a culture passed, over time, from one generation to another.

transition
A compositional feature that contributes to the continuity of music by ensuring smooth connections between its parts.

verse-chorus
A song in which the main section (verse) is followed by a refrain (chorus); the chorus is repeated after every verse.

verse-chorus-bridge
An extension of the verse-chorus form that incorporates one or more interludes.

visual music systems
Systems using graphic, pictorial symbols or gestures, such as shapes, colours, and/or icons, to represent sounds.

written music systems
Systems using written symbols, such as those used in standard notation, to represent sounds.

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