

# Chapter 8 Arts Education







# Introduction<sup>1</sup>

The Arts Education subject area comprises four programs corresponding to the following subjects: drama, visual arts, dance and music.

By their nature, the arts demand different types of intelligence<sup>2</sup> and enable us to perceive, understand and interpret reality and transpose it into creations by means of symbolic language. The practice of an art involves the capacity to materialize ideas, feelings and perceptions in a creative work in a sensitive, unique and creative way, reflecting personal, social and cultural values that can contribute to the evolution of ideas and societies.

The history of each discipline in the arts enables us to trace the development of forms of expression adopted by these symbolic languages over the course of centuries. Culture is one of the issues involved in today's trend toward globalization, and the arts play an important role in expressing and preserving the cultural values of a society. Although commercial interests have a stake in the arts worldwide, and thus foster the homogenization of cultures to a certain extent, the arts still hold a place as one of the most effective methods of developing, affirming and safeguarding cultural identity.

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*In practising an art, students draw on all aspects of the self and on the diversity of their experience in order to convey their perception of reality.*

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## Contribution of the Arts Education Subject Area to Students' General Education

In addition to being a means of expression and communication, art is above all a form of knowledge that draws on both the rational and the sensitive intelligence, as well as experiential and conceptual capacities.<sup>3</sup> In practising an art, students draw on all aspects of the self—body, voice, gestures, creative imagination, culture and values—

and on the diversity of their experience in order to convey their perception of reality. They make use of a symbolic language that opens up new perspectives on themselves, others and their environment. Arts education, in helping to empower students, contributes to the construction of their identity and enrichment of their world-view. It also helps narrow the gap between

academic learning and the working world. Arts education can thus pave the way for studies leading to a wide variety of professions and occupations related to arts and culture.

In Secondary Cycle One, students continued their learning related to the creation, performance and appreciation of works in one of the Arts Education subjects. They learned to take advantage of the phases and movements of the creative dynamic and developed their creative powers by using a specific language. They developed a deeper knowledge of the works they performed or appreciated and these provided them with a variety of models of expression and communication. These different experiences enabled them to gain an awareness of the richness of symbolic languages, refine their sensitivity, adopt a more open attitude to the values of others, understand the importance of their cultural environment and prepare the way for the ongoing discovery of culture in general.

Arts education in Secondary Cycle Two follows the guidelines established in Cycle One and emphasizes the construction of meaning, expression and the use of symbolic language in creation, performance and appreciation. The arts programs are intended to develop the same competencies, to deepen students' understanding and to make more diversified use of the resources to which students already have access. For drama, dance and music, these competencies involve *creating, performing and appreciating works*, while

1. The programs in the Arts Education subject area are intended for the professional educators teaching these subjects. Consequently, specialized terms and expressions are sometimes used in the interest of precision and specific reference.
2. This reference is to the theory of multiple intelligences developed by Howard Gardner.
3. Experiential capacity refers to the creator's ability to refer to himself or herself, to take into account his or her own emergent perceptions and to take advantage of the sensory aspects of people and things. Conceptual capacity refers to the creator's ability to act in a conscious, well-thought-out manner, ensuring the coherence of his or her creative actions. The interaction of the experiential and conceptual capacities fosters the authenticity and meaningfulness of the creative experience, as it enables the artist to maintain a critical perspective when shaping the work, while keeping closely in touch with his or her inner world and values.

for visual arts, the competencies involve *creating personal images, creating media images* and *appreciating images*, whether they are works of art, cultural objects from their heritage, media images or productions by their peers.

In Secondary Cycle Two, students are presented with a variety of artistic experiences that touch on universal questions as well as personal and social issues, encouraging them to develop a world-view of greater depth and to express their own values. These experiences lead them to take on different roles and responsibilities in carrying out arts projects, and to become increasingly autonomous in developing their competencies. By combining perceptions, intuitions, impressions and various types of knowledge, they acquire the ability to create, perform or appreciate works in different contexts.

## The Arts and Multimedia

The quest for new ways to create, increasingly incorporating technological advances in the arts, has given rise to a field of creation known as multimedia.

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In recent decades, creators in different areas of production have directed their work toward searching for more comprehensive art forms. The advent of information and communications technologies has also contributed to the decartmentalization and renewal of practices and generated innovative and original works.

These new forms of expression are familiar to today's adolescents, who are interested in the use of different technological languages, tools and procedures. The incorporation of multimedia into arts teaching is a development likely to satisfy the interests and educational needs of students. The possibility of choosing this form of expression offers them a broader range of modes of creation and performance and may also enrich their ability to appreciate works.

Following this trend, the four programs in Arts Education will now include an optional program in Secondary Cycle Two that links multimedia with any of the four arts subjects. Multimedia allows for the combination of texts, images and sounds created by means of different technologies. Students thus discover other ways of constructing meaning through the

representation, expression and symbolization of gestural, visual and auditory forms. Depending on the discipline involved, they can, for example, combine real events (dancers on a stage, action painting, performance, musicians, installations, etc.) with virtual events (diaporama, video, film, three-dimensional projections, etc.).

By its very nature, multimedia encourages the organization of innovative projects that involve more than one artistic discipline. By exploring the potential for the integration, distribution and interaction of multimedia, students can pursue their assimilation of the creative resources of a specific art while at the same time discovering numerous possible relationships between an artistic discipline and technological media, as well as the user-friendly nature of these media. They will thus be following the current practices of professional artists and may, in some cases, embark on a path that could lead them to the postsecondary training offered for various careers related to multimedia.

## Compulsory and Optional Programs

A **compulsory program**, offered in each year of Cycle Two, allows students to continue developing their competencies in the subject of their choice. They can also add an **optional program** if they wish to consolidate and diversify their learning in the arts. In that case, they have two choices: a program in an arts subject or a program that connects an arts subject with multimedia. The first optional program—*Drama, Visual Arts, Dance or Music*—enables students to begin or pursue further the development of competencies in their chosen subject, according to standard practices. The second optional program—*Drama and Multimedia, Visual Arts and Multimedia, Dance and Multimedia or Music and Multimedia*—is designed to enhance these competencies through the use of technological methods and tools. The optional programs are thus an extension of the compulsory program, which they enrich by building on it and diversifying it.

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*Students can also add an optional program. They have two choices: a program in an arts subject or a program that connects an arts subject with multimedia.*

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This unified concept is part of the systemic vision characteristic of each arts subject. The programs are designed so that teachers can meet the interests and educational needs of students by providing differentiated approaches that take into account their previous learning, personal profile and learning pace.

### **Aim of the Arts Education Subject Area**

The aim of the arts education subject area is to allow students to convey their representations of reality and their world-view by means of symbolic language in a variety of situations involving creation, performance and appreciation. This aim is the common thread through all learning in the arts, whichever subject is involved.

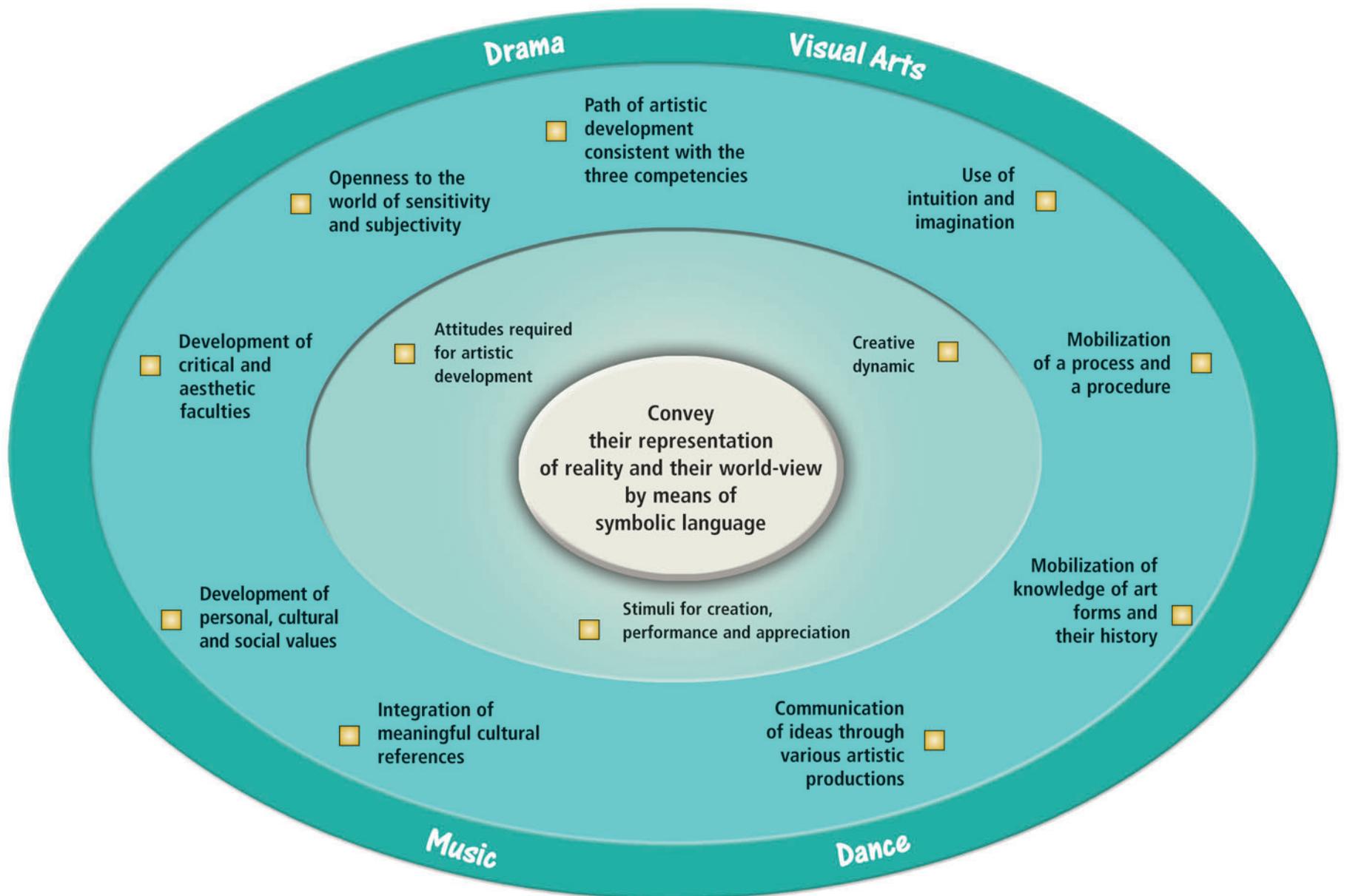
Every art has its own particular language, rules and conventions, skills, concepts, principles and tools. Through the specific nature of its own language—whether gestural, visual, or auditory—each one also offers a unique way of knowing oneself, forming relationships with others and interacting with the environment.

Each arts subject is unique, but interaction between two or more subjects is a valuable experience, especially in a context where art is associated with multimedia. Rich and stimulating projects involving meaningful learning and evaluation situations based on the elements common to the subjects in arts education and on the aim of the subject area may thus be offered to students. Such projects encourage cooperation and interdisciplinary collaboration, while fostering a dynamic dialogue, in constant renewal, between theory and practice, action and reflection, experience and cultural enrichment.

Students are also stimulated to develop their critical and aesthetic faculties and broaden their cultural horizons through exposure to works by artists of different periods and origins, including those belonging to the artistic heritage of Québec. They also stand to benefit if their arts education is enhanced by visits to cultural sites, meetings with artists and active participation in the artistic life of the school and the community. All these activities are appropriate to the educational aims of Secondary Cycle Two.

## ARTS EDUCATION

### ELEMENTS COMMON TO ALL SUBJECTS IN THE SUBJECT AREA



## Elements Common to the Subjects in the Arts Education Subject Area

The arts programs share a common aim that transcends their subject-specific characteristics. They contribute to the development of similar attitudes, are based on the same creative dynamic and make use of similar stimuli for creation, performance and appreciation.

### Attitudes required for artistic development

Among the points shared by all subjects in the Arts Education subject area, special attention should be paid to the attitudes students develop and the procedures they must adopt to create, perform and appreciate artistic works.

Arts education makes students more aware of the importance of being receptive to their sensations, impressions, emotions and feelings. It encourages them to take an interest in artistic works and their historical contexts, and to approach the stimuli for creation, performance and appreciation with an open mind. They also discover the importance of accepting unexpected events and of being unafraid to take risks in their experiments and choices. Furthermore, the practice of an art can lead students to adopt a constructive attitude toward their own experiences, as well as to cooperation and criticism. They thus learn to respect existing artistic works, their own creative productions and those of their peers. As they progress, their personal, social and cultural values increasingly influence their decisions and they express greater desire for autonomy. Finally, they learn to fully involve themselves in creation, performance and appreciation, taking into account their abilities and limitations.

### Stimuli for creation, performance and appreciation

The stimuli for creation, performance and appreciation are working guidelines that serve as a central thread in students' artistic experiences by enabling them to orient their search for ideas and creative actions. They are adapted to the ages and interests of the students and address personal and social issues as well as universal questions. Drawn from the real world, the imaginary realm, artistic and media productions and encounters with professional artists, they are connected to the educational aims of the broad areas of learning. They also include significant cultural references that take

into account the students' immediate cultural environment and give them access to the cultural heritage present here and elsewhere in the world. All students are encouraged to convey their vision of these stimuli in their creations, performances or appreciations in a concrete, sensitive, expressive and symbolic manner.

### The creative dynamic

#### *A process and a procedure*

A theoretical model known as the *creative dynamic*<sup>4</sup> presents a systemic representation of the creative act that corresponds closely to the experience of the artist. In this model, creation is presented as a system that, by its very nature, is the opposite of sequential and linear, but combines the ideas of succession and interaction. Succession is a process consisting of three distinct phases: opening, productive action, and separation. Interaction, on the other hand, is present in each phase of succession and takes the form of a procedure with three recurrent movements: inspiration, development and distancing. The **inspiration** movement stimulates ideas and intuition, the **development** movement corresponds to the development and articulation of these ideas and intuitions, and the **distancing** movement involves a stepping back from what is taking shape or what has been created. These three movements are interdependent and complementary, and they call for specific strategies and actions at each phase of creation.

#### *A framework for students' artistic development*

The creative dynamic is a valuable tool for teaching the arts as it provides students with an approach that can help them to develop their autonomy, personalize their actions and adapt their strategies, not only when participating in a creative procedure, but also in performance and appreciation contexts.

Each phase of the **process** and each movement of the **procedure** has its own importance and is worthy of the students' consideration, whether they are creating, performing or appreciating.

4. We are referring here to the work of researcher Pierre Gosselin, who has used this term to describe the creative process. We are borrowing his concept of the creative dynamic, as well as the diagram that illustrates it.

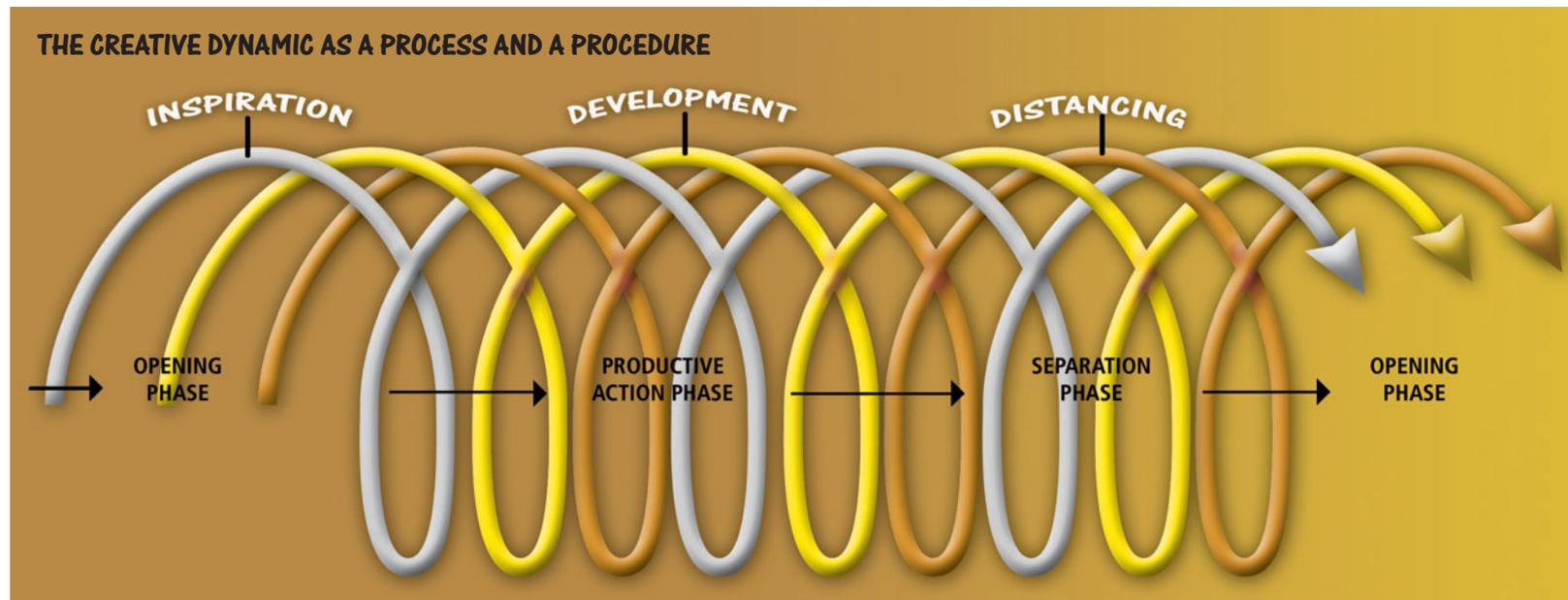
During the **opening** phase, the students choose strategies that will allow them to focus on emergent ideas, images and intuitions (inspiration) and to be receptive to these. They do not stop with the first idea they think of, but rather explore and develop different possibilities according to what moves them and the task to be accomplished. They select the most meaningful possibilities and keep records of some of them (development). They frequently step back to evaluate the quality of their ideas and develop a creative, performance or appreciation intention based on them (distancing).

The **productive action** phase involves the shaping of creation, performance or appreciation. This phase assumes, on the part of students, an active consciousness guiding the artistic endeavour and enabling them to solve problems of all types using both their sensitivity and intelligence. In this context, they make use of combinations, developing and organizing the selected elements (development). However, they remain receptive to the emergence of new ideas and new skills (inspiration). Furthermore, they take

the time to stop and evaluate the connection between the initial idea, the work in progress and the task to be accomplished (distancing).

The **separation** phase represents a pause in which the students reflect on their creation, performance or appreciation. They are receptive to the emergence of impressions, intuitions and ideas (inspiration). They identify meaningful elements of their productions and interpret the meaning (development). They evaluate, in a sensitive and rational way, their productions and their progress and they anticipate new artistic avenues and new projects (distancing).

For each of these three phases of the creative dynamic, the manifestations of the movements described above are neither exhaustive nor prescriptive. The diagram below presents the manifestations that commonly recur during an artistic experience.



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# Music

Compulsory Program

Optional Programs

Music

Music and Multimedia



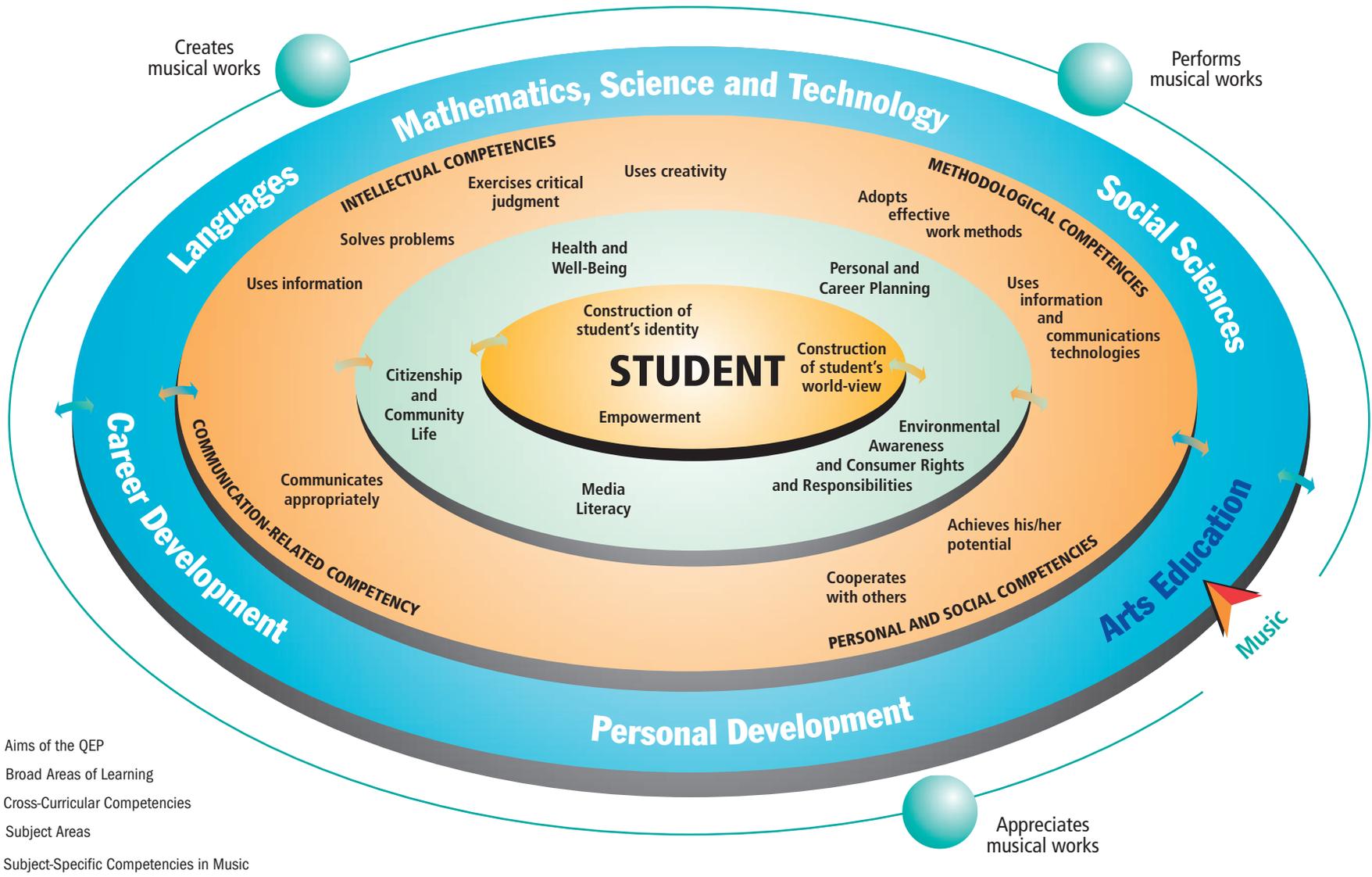


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# Making Connections: Music and the Other Dimensions of the Québec Education Program (QEP)



- Aims of the QEP
- Broad Areas of Learning
- Cross-Curricular Competencies
- Subject Areas
- Subject-Specific Competencies in Music



# Introduction to the Music Program

Music is the art of producing and combining sounds in a creative way. As the personal expression of the inner self and the translation into sound of a sociocultural reality, it delivers a structured message using a system of symbols that allows the expression of feelings and emotions. Stripped of its

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affective content and its expressive elements, music ceases to be an art and is reduced to a collection of meaningless sounds. Music has been associated with ceremony, work and dance since the beginning of history. Such connections between musical genres and their former purposes have, however, become tenuous, resulting in an art form that can either be practised independently or combined with the human voice and body movements. Moreover, by extending musical boundaries, contemporary technology has opened new paths for musical creation and performance. In today's culture, music plays an essential artistic, social and economic role and occupies an important place in the lives of young people. It is a source of special experiences

that bring together sensations, emotions and aesthetic judgment. Creating, playing, understanding, appreciating and being sensitive to music represent a specific form of intelligence through which students acquire knowledge about themselves and the world around them.

## Adolescents and Music

Music contributes to the overall development of adolescents. On the psychomotor level, it requires flexibility and technical agility, as well as visual and auditory discrimination. On the cognitive level, it solicits memory, creativity, observation skills, analytical ability and the capacity for synthesis. This is particularly true with regard to the creation of musical works, in which ideas, concepts, principles and rules are organized in a personal way. On the affective level, musical learning requires a serious commitment from students. It allows them to develop their sensitivity by exploring and expressing their emotions, becoming aware of their values, beliefs and individuality, and

developing their potential. On the social level, group and individual work increases students' sense of responsibility. Finally, on the cultural level, students develop a greater connection to art and culture through artistic practice.

Providing students with affective, cognitive, psychomotor, social and cultural experiences in music gives them an opportunity to express their ideas and their world-view and to be sensitive to the ideas of other students and different composers. They will be even more motivated, since they will be given appropriate challenges and freedom to take initiative based on their preferences and abilities, and since they will be asked to become involved in arts projects or activities right up to their completion.

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## Types of Programs

The music program comprises two types of programs: a compulsory program and two optional programs, *Music* and *Music and Multimedia*.

In secondary arts education, the compulsory music program builds on and consolidates the artistic learning previously acquired by students. Secondary music education encourages students to develop their autonomy, creative potential, artistic sensibility and performing and listening skills, as well as their ability to express themselves and communicate through music.

Students enrolled in the *Music* optional program are able to build on what they learned in Cycle One in music, or in compulsory Cycle Two music, and explore new avenues.

Moreover, students enrolled in the *Music and Multimedia* optional program are encouraged to develop their musical potential through the new aesthetic possibilities resulting from the interaction of several media<sup>1</sup> related to information and communications technologies.

1. In the music program, the term "media" refers to a means of disseminating or transmitting information with a written, auditory or visual message (text, sound, image).

## Subject-Specific Competencies and Their Interaction

As in Cycle One, the Secondary Cycle Two music program aims to develop three complementary and interdependent competencies:

- Creates musical works<sup>2</sup>
- Performs musical works
- Appreciates musical works

These competencies are developed interactively and enhance one another. Learning that focuses on creating and performing musical works involves a process of learning the language, rules, principles and tools specific to music as well as developing complex psychomotor skills. The third competency,

*Appreciates musical works*, is essential to the development of the students' critical thinking and aesthetic sensitivity. It is developed in Secondary Cycle Two as they consolidate the learning required for the creation and performance of musical works. The significance of this competency corresponds to students' socio-affective and intellectual development. Building on rational and intuitive thinking at the same time, creation, performance and appreciation

give students the opportunity to express and develop their artistic potential. In Secondary Cycle Two, the emphasis will be placed on meaning and expressiveness for all three of these competencies.

To produce their own pieces, students make increasingly autonomous use of the creative dynamic<sup>3</sup> as well as the different possibilities available through manipulating sound sources and using musical language. Consequently, the creation of individual works allows students to consolidate their musical learning. In order to perform a variety of musical selections, students gradually make the transition from instrumental performance to an actual interpretation of a work, and, in so doing, develop their musicality. Direct contact with a variety of musical works enriches students' personal culture. The presentation of musical works in front of an audience<sup>4</sup> allows the students to develop self-confidence and express what they think and who they are. They learn to exercise their critical judgment and develop their aesthetic sensitivity by appreciating not only performances by their classmates, but also a broad repertoire of musical works from a variety of

periods, cultures and artistic movements. They are also encouraged to use and decode media messages conveyed by music and to identify the values these messages transmit.

Lastly, the development and interaction of the three competencies helps to balance students' artistic progress.

## The Cultural Dimension

Students in Secondary Cycle Two are exposed to numerous cultural references in their immediate environment, references which relate to the works they are creating, performing or appreciating. This enables them to establish closer ties with their own culture and to examine it more critically. Attending performances also gives students an opportunity to better understand their cultural environment. They acquire an openness to the world around them, discover its particular features and diversity, and become aware of the distinct aspects of their own culture. This renewed and enriched perception of the artistic world helps students construct their personal and cultural identity. This in turn contributes to their development as committed, sensitive and culturally active listeners, basing their artistic choices on their own personal values.

Students are also given an opportunity to meet artists, which can help them listen more carefully and with greater intensity to an entire work. These encounters may also help students clarify their career goals.

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*The Music program enables them to establish closer ties with their own culture and to examine it more critically.*

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2. In the music program, the term "work" is used in a broad sense; it includes productions by students and those by composers.

3. The creative dynamic is described in the Introduction to the Arts Education section of the QEP.

4. In a school setting, the audience may consist of one other student, another team, the student's own class or another class.

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*The development and interaction of the three competencies helps to balance students' artistic progress.*

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# Making Connections: Music and the Other Dimensions of the Québec Education Program

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The Music program has a special relationship with the aims of the Québec Education Program. If the students themselves are in some sense the raw material of their art, then music may serve as a tool for structuring their identity. Students use their body, voice, instrument, imagination and culture to convey who they are and what they think when they create, perform or appreciate a musical work. As a result, they compare their world-view with that of their classmates, composers or other musicians or artists. Through the use of symbolic language, they learn more about themselves, others and the social and creative environment in which they are evolving and interacting, all of which contributes to their empowerment.

The Music program should not be considered in isolation, since it is part of the greater Québec Education Program. It must be understood and used according to a systemic approach, which makes it possible to establish dynamic links between music and other elements of the Program, such as the broad areas of learning, the cross-curricular competencies, and other subjects.

## Connections With the Broad Areas of Learning

Increasingly complex and comprehensive in Secondary Cycle Two, the issues raised by the broad areas of learning require students to question themselves, obtain information, reflect, take a stand and express their opinions on topics that concern them. The issues may be universal (e.g. justice, globalization, environment, work and cooperation, love, peace) as well as personal (e.g. self-assertion and difference, interpersonal relationships, health, sexuality), social (e.g. egalitarian relationships, discrimination and exclusion, sharing and community actions, means of communication, lifestyles, the distribution of wealth) or cultural (e.g. arts careers, means of expression).

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*The broad areas of learning deal with major contemporary issues. Through their specific approaches to reality, the various subjects illuminate particular aspects of these issues and thus contribute to the development of a broader world-view.*

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Planning and carrying out artistic and interdisciplinary projects, appreciating musical productions, working in collaboration, creating and performing works and expressing viewpoints are all activities that meet, in a practical way, the educational aims targeted by each of the broad areas of learning. From this perspective, all areas are likely to be addressed.

## Connections With the Cross-Curricular Competencies

To develop the targeted competencies in music, students make use of the strategies inherent to all the cross-curricular competencies, which are developed in turn by engaging the subject-specific competencies. This interdependence fosters the integration of learning. Therefore, students use creative thinking, especially when developing stimuli for creation and participating in an individual or group musical creation. To carry out such a project, they also need to use information and acquire effective work methods in order to develop different hypotheses, plan the stages of their project and complete it. When they appreciate musical works, students exercise critical and aesthetic judgment by constructing, expressing and comparing their opinions, and they must communicate their appreciation appropriately. In addition, performing enables them to solve problems of instrumental technique and cooperate with their peers by following conventions for group ensemble work. When appropriate, they use new technological tools to enhance their artistic thought and creative methods when they are required to integrate them into the creation, performance and appreciation of a musical work. They also use information and communications technologies to discover new performance contexts and to consult electronic documentary resources in order to enhance their communication.

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*The cross-curricular competencies are not developed in a vacuum; they are rooted in specific learning contexts, which are usually related to the subjects.*

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Seeking out different kinds of intelligence<sup>5</sup> and stressing the importance of an intimate relationship with oneself by identifying and openly expressing one's emotions, feelings, values and beliefs, play a role in self-recognition and self-assertion. The personal commitment demanded by the creation, performance and appreciation of musical works, and the decisions that students have to make to carry out artistic projects help them learn more about themselves, become aware of their abilities and develop greater self-confidence. Such practices are essential to helping students achieve their potential.

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*Reality can rarely be understood through the rigid logic of a single subject; rather, it is by bringing together several fields of knowledge that we are able to grasp its many facets.*

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### Connections With the Other Subject Areas

Music is particularly effective for establishing many interdisciplinary connections, primarily by virtue of the symbolic nature of its language and the learning strategies it shares with other disciplines.

Connections can be made with other arts subjects, since they have the same goals, develop the same attitudes and share the same creative dynamic, artistic progression and similar competencies. The organization of projects that draw on more than one arts subject may therefore be a good way to help students discover what the arts subjects have in common<sup>6</sup> and better understand the links among the symbolic languages that characterize them. The world of art thus seems to them to be open and integrated, where each of the arts subjects may contribute to the meaning of a given production. Interdisciplinary links can also be created with other subject areas. The students' curiosity, thoroughness, research skills and ability to handle the unexpected will be useful to establish connections, regardless of the subject area.

Reflection, questioning and dialogue in the context of self-knowledge and personal fulfillment, which are explored in subjects such as ethics and religious culture, help students get in touch with themselves. This type of contact is essential for the development of artistic language.

Examining the musical content of a work, its structure, and rhythmic and melodic organization provides an opportunity to apply reading strategies and certain mathematical concepts involving fractions and operations. In the *Music and Multimedia* optional program, more particularly, the

identification and use of physical properties of various sound sources require knowledge of a scientific and technological nature.

When students create a work with their classmates, participate in research on musicians or artistic periods, communicate their appreciation of a work of art or share their creation, performance or appreciation experiences, they should use subject-specific vocabulary and draw on the resources of language, both spoken and written, using the language of instruction or a second language.

When students appreciate musical works from various cultures and periods, they are able to put them in their historical context and to interpret the social environment associated with these works.

When students perform a musical work, it is also possible to establish connections between music, and physical education and health. Good coordination, posture, positioning and muscle tone enable students to make full use of their kinesthetic experience.

The exposure to different learning situations<sup>7</sup> and various musical tasks facilitates students' self-discovery, and through the development of the competencies, students will become aware of new areas of interest. Exploring possible careers directly or indirectly associated with music using a guidance oriented approach can lead to new career choices and encourage students to do research or experiments that will enable them to complete their personal orientation project.

These examples demonstrate the benefits of making connections among the different components of the Québec Education Program. They also illustrate the added value to students' basic education since they foster the transfer and consolidation of learning, help them develop their world-view and enrich their general cultural knowledge.

5. This reference is to the theory of multiple intelligences developed by Howard Gardner.

6. The common aspects of the arts subjects are described in the Introduction to the Arts Education section of the QEP.

7. The characteristics of learning and evaluation situations are defined in the Pedagogical Context section.

## Pedagogical Context

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For all the dimensions of artistic practice to be fully implemented in a school setting, it is important to pay attention to the pedagogical environment in which students develop.

### The Music Classroom: A Dynamic Place

The music classroom should be an environment that nurtures expression, performance, communication and autonomy. Students should feel comfortable expressing themselves and meeting artistic challenges related to musical creation, appreciation and performance. The classroom should provide students with a supportive setting where they feel free to take risks and show initiative, a setting where authenticity,<sup>8</sup> a desire for thoroughness and the desire to excel are emphasized. Working together on group artistic projects should be an opportunity for students to discover the importance of such attitudes as openness, tolerance, autonomy, sharing, and listening to themselves and to others, and to learn that all creation, appreciation and performance requires perseverance and commitment.

The physical layout of the classroom should be functional and students should have access to quality artistic, cultural and technological resources, as well as different reference materials, such as encyclopedias, compact discs and CD-ROMs about music. Furthermore, activities that take place in class should be extended outside the classroom, enabling students to interact with their cultural environment. They should have opportunities to visit concert halls and participate, at school or elsewhere, in activities associated with artists from various creative fields. These activities should enable them to enrich their cultural experience and become aware of career opportunities.

### The Teacher: Guide, Expert, Facilitator and Cultural Mediator

Music teachers play a critical role in helping students become involved in their music education in a personal and meaningful way, and in acquiring the attitudes necessary to develop and apply creative thinking. They act as a guide for their students, introducing them to the richness of music or other art forms, adjusting to their level of skills and needs, and supporting them throughout the learning and evaluation process. They help students become aware of their own learning styles and ways of doing things and encourage them to examine these aspects of their learning process from a critical standpoint. Teachers adapt their expectations to students' viewpoints and offer them, if necessary, a customized learning path in order to help them make progress in the development and consolidation of their competencies. They take into account students' needs, abilities and areas of interest in order to assist them in their artistic development. Teachers can focus on knowledge that is meaningful to the students and help them to establish links between their school experiences and their areas of personal and social interest. Teachers sometimes take on the role of facilitator by encouraging reflection and communication among students, and by teaching them to be more attentive to the interaction that musical ensemble activities require. Finally, teachers play the role of "cultural mediators"<sup>9</sup> able to communicate their passion for the art and make connections between the past, present and future or between the different aspects of the art. They encourage students to find connections among various musical works and compare them with examples of cultural diversity. Finally, since teachers realize the importance of learning transfer, they plan activities that enable students to put their knowledge and skills into context.

8. In education, a production is authentic when it reflects a student's personal and committed search, avoids using clichés or stereotypes, and strives to find original solutions.

9. This expression is adapted from the French *passeur culturel*, a term coined by Jean-Michel Zakhartchouk.

They propose complex tasks<sup>10</sup> that favour the integration of skills and knowledge, as well as their application in other contexts. Students can therefore acquire new knowledge, determine how it relates to their previous knowledge and discover its meaning in everyday life.

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*Teachers propose complex tasks that favour the integration of skills and knowledge, as well as their application in other contexts.*

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### Students: Active Participants Responsible for Their Own Learning

Students have the main responsibility for their own learning. Supported by the teacher, who encourages them to be independent and allows them to engage in a reflective process, students should place particular emphasis on authenticity and a search for originality and expressiveness in their responses. They should demonstrate openness and perseverance in their experimentation and choices. However, they do not hesitate to assess their decisions when it is time to step back and reflect on the process and product of their creative accomplishments. They record the stages of their creation, performance and appreciation experiences. In so doing, they become aware of the effectiveness of strategies and methods used and anticipate their application in similar situations or other contexts.

### Meaningful Learning and Evaluation Situations

The learning and evaluation situations presented in the music program must allow students to explore a wide range of sensory, play-oriented and aesthetic experiences. Consisting of complex tasks, they emphasize authenticity, originality and expressiveness. They foster a constant connection between the senses, the body, the emotions and thought. Teachers can use various types of production, teaching approaches and resources in order to promote progress in learning and adapt their teaching to students' needs. The learning and evaluation situations must provide stimuli for creation, performance and appreciation. They must be varied and meaningful enough to capture the students' interest and elicit a personal response from each of them. Stimuli may be familiar, fictional, realistic or based on fantasy, and are drawn from a specific historical and sociocultural context, students' areas

of interest, focuses of development in the broad areas of learning, cultural references, other art forms or other subjects.

A learning and evaluation situation is also meaningful when it is rich and varied, namely, not confined to a simple mechanical repetition of motor skills and not merely calling for an unequivocal response. A meaningful situation offers the possibility of choosing among a variety of possible approaches and requires the analysis and mobilization of several resources, which facilitates differentiated instruction. It should foster creative work that offers a reasonable challenge to students and requires their commitment in a process of perception, selection and decision. It results in a number of learning activities where links are made among the three competencies. For example, students may be asked to perform or appreciate the work of their peers. After they learn an excerpt from a musical work, they may be asked to do research on an artist or period, and the knowledge they construct will subsequently be applied to a creative, performance or appreciation activity.

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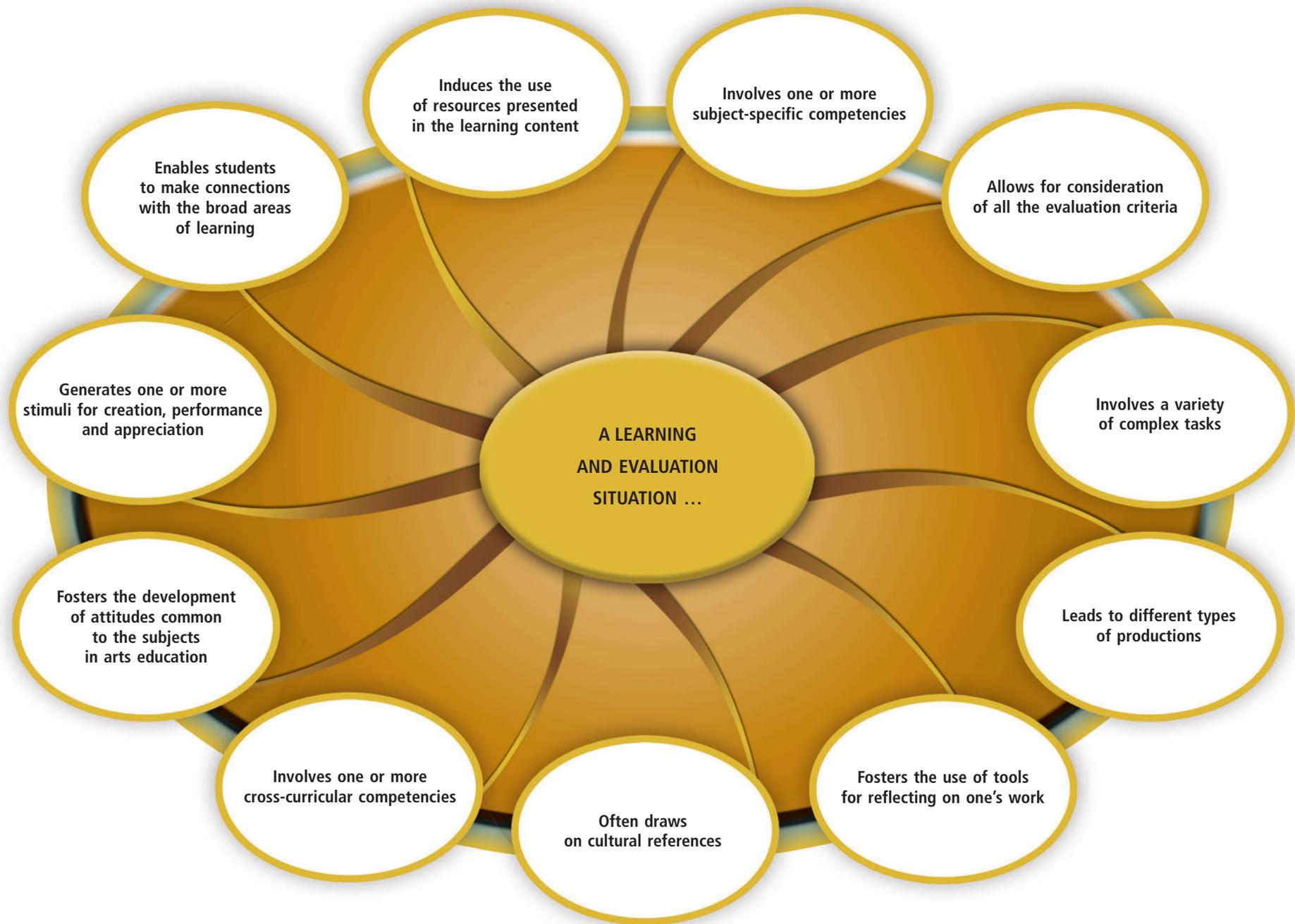
*A learning and evaluation situation is also meaningful when it offers the possibility of choosing among a variety of possible approaches.*

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In short, a learning and evaluation situation should enable students to make connections with the broad areas of learning and use one or more stimuli for creation, performance or appreciation. It must involve one or more subject-specific or cross-curricular competencies and a variety of complex tasks, and lead to different types of productions. It should also foster the acquisition of attitudes essential to artistic development, require the use of resources presented in the program content, draw on cultural references and require the students to use tools for reflecting on their work. Finally, it should enable the teacher to observe the development of the competency in students based on evaluation criteria.

The diagram below illustrates the parameters of a meaningful learning and evaluation situation.

10. A task is considered to be complex when students must solve a problem by calling upon all the key features of a competency. Several complex tasks must be completed to ensure that students fully develop the competencies.



## Evaluation in Secondary Cycle Two

In keeping with the principles of the Québec Education Program and the Policy on the Evaluation of Learning, evaluation should be considered primarily a means of supporting students in their learning and fostering their progress. It also serves to ascertain the level of development of competencies, recognize learning and certify studies.

At the end of each year of Cycle Two, teachers must draw up a competency report. At this time, they make an assessment of each of the student's three artistic competencies, using the scales of competency levels. The result recorded for the subject is derived from these three assessments, and represents a synthesis of them.

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*Evaluation has the function of regulation: it helps teachers to make pedagogical diagnoses in order to better guide students in their artistic development.*

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When used during the course of a cycle or a school year, evaluation has the function of regulation: it helps teachers to make pedagogical diagnoses in order to better guide students in their artistic development and to adjust their own teaching approaches when necessary. This regulation can be based on direct observations or observations recorded by the students or the teacher on verification, self-evaluation or co-evaluation checklists. The use of other recording tools, such as the learning file or the digital portfolio, is recommended for certain significant creations or performances. Moreover, the participation of students in their evaluation is essential because in this way they can learn to identify their learning and the ways in which they are using it.

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*Evaluation is used to assess the level of development of the competencies.*

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Toward the end of the cycle or school year, evaluation is used to assess the development of the three competencies and has the function of recognizing these competencies. In order to support the progress of learning and prepare a basis for evaluation, teachers must provide a continuum of learning and evaluation situations enabling them to support their assessment of the development of competencies, both during and at the end of the cycle or school year. They must also have records at their disposal that are pertinent and sufficient. This continuum should also offer students a number of opportunities to exercise and demonstrate their artistic competencies.

## COMPETENCY 1 Creates musical works

### Focus of the Competency

Creating vocal or instrumental works involves using the language, rules and tools specific to music in order to give concrete and deliberate expression to an idea, feelings or emotions. By creating varied vocal or instrumental pieces that reflect their personality, experience, aspirations, emotions and world-view, students develop their creativity and apply it in different contexts. They consciously engage in the creative dynamic and make use of their internal and external resources, particularly their cultural resources. At the same time, they activate their creative imagination and divergent and convergent thinking. They gradually expand the way they use musical language (sound and its parameters), rules (compositional procedures and musical forms) and tools (voice and musical instruments).

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*Students consciously engage in the creative dynamic and make use of their internal and external resources, particularly their cultural resources.*

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In Secondary Cycle One, students became familiar with the principles of musical creation and learned to use the elements of musical language and techniques, to focus on the creative dynamic and to use a variety of strategies to create musical works that reflect a search for expressiveness and originality.

In Secondary Cycle Two, the learning and evaluation situations encourage students to use a variety of age-appropriate stimuli for creation in a personal and authentic way. To create musical works, students can draw on various types of creativity: *expressive creativity*, where the process is more important than skills, technical control or the quality of the product. They may also apply *productive creativity*, which stresses the development of technique and the quality of the final product. Finally, they will make use of *inventive creativity*, which involves trying out new materials or ways of doing things. They convey their view of the world and, in so doing, express who they are, what they think about others and what makes them different from their classmates.

The competency *Creates musical works* can be given concrete expression in class using three types of complex tasks: *improvisations, arrangements and compositions*. Improvisations, which can be rhythmic or melodic, spontaneously organize sounds within a specified or unspecified framework. Arrangements can take the form of a rhythmic or melodic accompaniment in which students reorganize sounds by adapting one or more musical elements. Compositions require students to organize sounds according to rules, techniques and predetermined principles. Considering the range of possible artistic paths in Secondary Cycle Two, the tasks must foster differentiated instruction and be adapted to each student profile, while allowing teachers to monitor the progress of learning and assess the degree to which the competency has been developed. The tasks must also be sufficiently diverse to take into account each student's interests and abilities, and to allow students a large measure of autonomy while ensuring that they receive appropriate assistance from the teacher.

Whether they improvise, arrange or compose a piece of music, students can draw inspiration from a variety of sources: their areas of interest, historical and sociocultural contexts, ethical, moral or career issues, etc. Students use a variety of sound sources for their creations: voice, body, sound objects, percussion instruments, various melodic instruments, and instruments associated with information and communications technologies. If appropriate, they graphically represent elements of musical language using a notation code (personal, traditional or nontraditional). The emphasis is on authenticity and the search for originality, consistency and expressiveness. Students usually work in groups, but can occasionally work individually or interact with others. They record the stages of their experiences that reflect the creative process and its result.

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*The competency Creates musical works can be given concrete expression in class using three types of complex tasks: improvisations, arrangements and compositions.*

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By performing their musical creations, sharing elements of their experience with classmates and reporting on how they proceeded, students can better integrate their learning and apply it to other creative endeavours as well as to the performance and appreciation of musical works or excerpts.

The key features of the competency describe its main dimensions. They combine to form a dynamic movement that manifests itself at various stages of the creative process. Throughout the process, students are required to use ideas, sound sources, elements of musical language and subject-specific techniques. They are also expected to organize their creation, reflect on and share their experience.

## Key Features of Competency 1

### Uses ideas to create a musical work

Is open to a stimulus for creation. Is receptive to the images, emotions, sensations or impressions evoked by the stimulus • Keeps a record of his/her ideas • Explores various ways of conveying creative ideas through sound • Chooses musical ideas that hold his/her interest and envisions his/her creative project

### Uses sound sources, elements of musical language and elements of musical technique

Experiments with ways of making his/her idea concrete • Makes use of his/her auditory memory and experiments with sound sources, elements of musical language and subject-specific elements of technique • Chooses the most meaningful elements in relation to his/her creative intention and perfects methods for using these elements

## Creates musical works

### Shares his/her creative musical experience

Analyzes his/her creative intention and progress • Identifies the important elements of his/her experience and its characteristics • Establishes links with his/her previous learning. Identifies what he/she has learned and the strategies and methods used

### Organizes his/her musical creation

Creates a series of sound sequences and experiments with compositional procedures • Organizes the content of his/her experiments based on his/her creative intention • Reviews his/her choices and makes adjustments • Refines certain elements of his/her creation, if necessary

## Evaluation Criteria

- Variety in the use of musical language
- Effective use of sound sources
- Originality in the treatment of musical elements
- Coherent relationship between the stimulus for creation and the result
- Integration of periods of reflection into the creative experience

## End-of-Cycle Outcomes

### Music: compulsory program and optional program

By the end of the Secondary Cycle Two compulsory program and optional *Music* program, the students make conscious and autonomous use of the creative dynamic. Their productions convey their perception of reality, and reflect a search for originality and expressiveness. During the creative process, students explore, develop and apply ideas as well as elements of musical language and structure, techniques, compositional procedures and sound sources in a personal and varied way, in accordance with their creative intention. The production grows out of a coherent and complex organization of its components. Students make certain adjustments to refine their creative works, which are usually produced by interacting and cooperating with other students, but can also be produced individually. Students describe and comment on their creative experience and identify what they have learned from it as well as the strategies and methods they used. They are able to transfer learning to similar contexts or other subject-specific contexts.

### Music and Multimedia: optional program

As in the compulsory program and the *Music* optional program, students enrolled in the Secondary Cycle Two *Music and Multimedia* optional program make conscious and autonomous use of the creative dynamic. Moreover, to ensure the development of their creative intention, they know how to incorporate several media (sound, image and text) and how to use elements of musical language, structure and technique, as well as tools specific to the different media, in a personal and varied way to ensure the development of their creative intentions.

## Development of the Competency *Creates musical works*

*Students can perform a variety of complex tasks that involve the competency in its entirety and lead to different types of productions, in accordance with the program requirements.*

To help students develop the competency *Creates musical works*, the teacher provides stimulating and meaningful contexts where they can perform a variety of complex tasks that involve the competency in its entirety and lead to different types of productions, in accordance with the program requirements. Each of these tasks should involve all the key features of the competency to varying degrees and take into account the specific learning. Complementary and interactive, these tasks may be combined in the appropriate context. They may also vary in complexity in order to adapt to the requirements of the different programs, while allowing considerable room for autonomy.

### Compulsory program

The compulsory program's stimuli for creation and learning situations provide students with the opportunity to use various sound sources, compositional procedures and elements of technique. They should also enable students to gradually develop their proficiency in musical language and structures. Whether for composing, improvising or arranging, students draw on one type of creativity, cultural references, the creative dynamic and subject-specific vocabulary. They must use reflective tools in order to keep records of their creations for use in other settings. Their creations may be in the form of sound productions, with or without graphic representation.

### Music optional program

Since far more time is allocated for the *Music* optional program, the learning and evaluation situations for this option are based on more elaborate tasks than the compulsory program. They allow students to further their knowledge of musical language, structures and compositional procedures in order to develop their creation, thereby increasing the options available to them. Their creations may be in the form of sound productions with graphic representation or combined sound productions.<sup>11</sup>

### Music and Multimedia optional program

In the *Music and Multimedia* program, students have an opportunity to discover the potential for expression through multimedia and to use it in relation to their discipline. A multimedia creation involves the integration of several media, such as sound, text, fixed images or moving images. It lends itself to other artistic practices, such as literature, poetry, painting, sculpture or photography. Whether by means of a live presentation or presentation involving the use of a medium,<sup>12</sup> students experiment with tools and techniques specific to the various media. The students' creation should take the form of a multimedia production in which music plays a significant role. Given the wide-ranging potential that interactive communication provides, these works can lead students to discover new forms of communication that they can share with young people from different countries and cultures. The resulting productions provide new forms for music's long-term survival and mobility.

11. A combined production may include two types of tasks (e.g. a composition that includes an improvised section).

12. A medium is used to receive, save or transmit a message or information (e.g. disk, CD-ROM, DVD-ROM, Internet).

## Table of development for the competency *Creates musical works*

The table below gives an overview of the different contexts in which students create musical works and of the parameters that characterize the targeted competency development for each year of the cycle so that teachers can diversify their teaching. Types of tasks are indicated for each type of program, in each year of the cycle. This does not mean that the other types of tasks are not included in the program's timetable.

Given the very nature of creation, the learning planned should be viewed as a more in-depth, complex or refined treatment of the same skills and concepts. The table contains elements that will help teachers ensure the progress of learning.

- Compulsory program
- *Music* optional program
- ▲ *Music and Multimedia* optional program

Parameters		Secondary III	Secondary IV	Secondary V
<b>Mobilization of resources in a specific context</b>	<b>Stimuli for creation</b>	<span style="color: red;">●</span> <span style="color: blue;">■</span> <span style="color: green;">▲</span> Based on students' areas of interest	<span style="color: red;">●</span> <span style="color: blue;">■</span> <span style="color: green;">▲</span> Based on aspects drawn from historical contexts, including sociocultural aspects	<span style="color: red;">●</span> <span style="color: blue;">■</span> <span style="color: green;">▲</span> Based on social or cultural events and ethical or moral issues, or issues relating to professional practice
	<b>Types of tasks</b>	<span style="color: red;">●</span> <span style="color: blue;">■</span> <span style="color: green;">▲</span> Composing <span style="color: red;">●</span> <span style="color: blue;">■</span> Improvising Arranging	<span style="color: red;">●</span> <span style="color: blue;">■</span> <span style="color: green;">▲</span> Composing <span style="color: red;">●</span> <span style="color: blue;">■</span> Improvising <span style="color: blue;">■</span> <span style="color: green;">▲</span> Arranging	<span style="color: red;">●</span> <span style="color: blue;">■</span> <span style="color: green;">▲</span> Composing <span style="color: blue;">■</span> <span style="color: green;">▲</span> Improvising <span style="color: red;">●</span> <span style="color: blue;">■</span> <span style="color: green;">▲</span> Arranging
	<b>Types of creativity</b>	<span style="color: red;">●</span> <span style="color: blue;">■</span> <span style="color: green;">▲</span> Expressive creativity Productive creativity Inventive creativity		
	<b>Types of productions</b>	<span style="color: red;">●</span> <span style="color: green;">▲</span> Sound production <span style="color: blue;">■</span> <span style="color: green;">▲</span> Sound production with graphic representation <span style="color: green;">▲</span> Multimedia production	<span style="color: red;">●</span> <span style="color: blue;">■</span> <span style="color: green;">▲</span> Sound production with graphic representation <span style="color: green;">▲</span> Multimedia production	<span style="color: red;">●</span> <span style="color: blue;">■</span> <span style="color: green;">▲</span> Sound production with graphic representation <span style="color: red;">●</span> <span style="color: blue;">■</span> <span style="color: green;">▲</span> Mixed sound production <span style="color: green;">▲</span> Multimedia production

Table of development for the competency *Creates musical works* (cont.)

Parameters		Secondary III	Secondary IV	Secondary V
Mobilization of resources in a specific context (cont.)	Ways of working	 Individually In groups Interacting with others		
		 Meetings with artists		
Reflection on the process	Tools	 Record of student's learning and evaluation (summary of information associated with the development of the competency) Tools for evaluation, self-evaluation and coevaluation (e.g. observation checklist, verification checklist) Student's recording tools (e.g. record of steps, logbook, electronic portfolio)		
Resources	Content	 Sound sources Compositional procedures Structural elements Creative dynamic	Techniques Musical language Cultural references Vocabulary	
		 Media Multimedia tools		
	 Memorization strategies Auditory discrimination techniques Strategies for adjusting instrument playing through auditory or visual references Strategies for becoming familiar with elements of vocal or instrumental technique Strategies for developing subject-specific and cross-curricular competencies			
	Attitudes	 Openness Receptiveness Autonomy Respect	Constructive attitude Risk-taking Thoroughness Personal commitment	

## COMPETENCY 2 Performs musical works

### Focus of the Competency

The performer reveals the meaning of a musical work. To perform a work means to bring a creation to life by playing it with the intention of expressing and communicating feelings, emotions, sensations or ideas, whether they are those of the performer or of others.

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*When students perform a musical work, they integrate their way of using the language, rules and methods specific to a composer's music.*

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An important aspect of the competency is the assimilation of a work's characteristic features, namely the musical content and the expressive character, as well as the preferred techniques and strategies to convey them.

In Secondary Cycle One, students became familiar with the elements of musical language, vocal and instrumental technique, the expressive nature of the work and the conventions for group ensemble work.

In Secondary Cycle Two, students consolidate and enrich their knowledge and skills. They learn to recognize their abilities and needs based on the characteristics and requirements of the works they perform. In so doing, they allow themselves to take risks and are increasingly able to understand and convey the world of others. By relying on the creative dynamic as a framework for their artistic progression, they tend toward a more nuanced, accurate and authentic performance.

When students perform a musical work, they integrate their way of using the language (sound and its parameters), rules (compositional procedures and musical forms) and methods specific to a composer's music, whether the composer is another student or a professional musician. Presented as an opportunity to explore and experiment with other means of expressing, conveying and representing things, this venture into the creative universe of various composers enriches students' technical, linguistic and cultural experiences, and enables them to discover a variety of musical works from various cultures and periods, and of various styles. The performance of artistic works developed in an interdisciplinary context or with the collaboration of resource persons from the cultural and professional milieu represents a significant challenge for students in Secondary Cycle Two.

For both the compulsory and optional programs, the competency *Performs musical works* is given concrete expression through the realization of various types of complex tasks: *performing their own creations or those of their classmates* or *performing a repertoire of works of various styles*. Students can perform these tasks in large groups where all the students are directed by a conductor, in small groups where a few students play together while carefully watching and listening to each other, or as soloists. The learning and evaluation situations presented should be varied and meaningful enough to attract the students' interest and to elicit a personal response from each of them. Based on the broad areas of learning, the performance context becomes increasingly complex over the course of the cycle and introduces students to activities that foster a constant connection between the senses, body, emotions and thought.

When they perform a piece of music, it is important that students be encouraged to use their voice, an instrument or other sound sources in a variety of acoustic contexts. The musical works that students perform should be drawn from a large repertoire, which includes their own creations. The selection of repertoire must also take into account students' differences in terms of skills, abilities and the connection to knowledge, and must allow for differentiated instruction. The performance, which usually takes place in groups, may be presented in front of an audience. In the *Music* optional program, students are also required to perform the creations of their classmates and to participate in the different segments of a publicly presented music concert, in which they are also performers, which helps them discover the world of musical production and the features associated with it.

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*The competency Performs musical works is given concrete expression through the realization of various types of complex tasks: performing their own creations or those of their classmates or performing a repertoire of works of various styles.*

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Using recording tools, students record the stages of their performance experiences, thus charting the course they have followed and its end result. By reporting on their performance experience and on how they proceeded, the students are able to better synthesize their learning and apply it to the creation, performance or appreciation of other musical works. In addition, frequently reflecting on activities in progress, on the learning acquired and on the possible links with other subject areas can foster the transfer of learning and the development of cross-curricular competencies.

Considering the range of possible artistic paths in Secondary Cycle Two, the tasks must be adapted to each student profile, while allowing teachers to monitor the progress of learning and assess the degree to which the competency has been developed. The tasks must also be sufficiently diverse to take into account each student's interests and abilities, and to allow students a large measure of autonomy while ensuring that they receive appropriate assistance from the teacher.

The key features of the competency combine to form a dynamic movement that may manifest itself at various moments during the performance experience. Throughout the process, students are encouraged to assimilate the musical content, apply elements of technique and assimilate the expressive nature of the piece. They must also respect the conventions for group ensemble work and share their experience.

## Key Features of Competency 2

### Becomes familiar with the musical content of the work

Immerses himself/herself in the piece of music and, where applicable, decodes the elements of musical language, the structure of the piece and the graphic representation • Recognizes the meaning and, if applicable, the historical and sociocultural aspects that may affect the performance • Experiments with musical phrases in various ways while considering sound sources

### Applies elements of technique

Applies technique based on the piece being performed • Makes the most of resources and sensory and kinesthetic experiences • Uses, where applicable, appropriate posture, form and energy • Specifies, where applicable, elements of technique required to execute a passage • Connects the musical phrases while respecting the structure of the piece

### Shares his/her musical performance experience

Analyzes his/her communicative purpose. Identifies the important elements of his/her performance experience and its characteristics • Establishes links with his/her previous learning • Identifies what he/she has learned and the strategies and methods used

## Performs musical works

### Respects the conventions for group ensemble work

Listens to others • Puts established conventions into practice • Adapts his/her voice or instrumental playing to the ensemble by adjusting to the group through visual and auditory references

### Becomes familiar with the expressive nature of the piece of music

Experiments with the expressive elements that the piece conveys • Adapts these elements to the performance or to the composer's intention, if applicable • Makes use of expressive resources while considering the nature of the piece and its communicative purpose

## End-of-Cycle Outcomes

### Music: compulsory program and optional program

By the end of the Secondary Cycle Two compulsory program and *Music* optional program, the students perform their own creations and a varied repertoire. In the case of the optional *Music* program, they also perform the creations of their classmates. They play or sing with an appropriate tone while demonstrating control of elements of technique specific to the sound sources used. They adapt their technical knowledge to meet the requirements of the piece of music. Their vocal or instrumental performance conveys personal expressive intentions and highlights the expressive nature of the piece. They use the creative dynamic as a framework for their artistic progress. They adjust their individual performance to the group in keeping with the conventions for group ensemble work. They perform by interacting and cooperating with other students or as soloists. Students describe and comment on their performance experience and identify what they have learned from it as well as the strategies and methods they used. They are able to transfer learning to similar contexts or other subject-specific contexts.

### Music and Multimedia optional program

In addition to satisfying the outcomes of the compulsory program and the *Music* optional program, students enrolled in the *Music and Multimedia* optional program adjust their performances to the requirements of a multimedia production. They know how to take advantage of their performance resources by incorporating several media. They demonstrate their proficient use of elements of technique and of the specific tools that a multimedia environment offers.

## Evaluation Criteria

- Smooth succession of the work's musical phrases
- Efficient use of elements of technique and elements of musical language
- Connection between the performance and the expressive nature of the piece of music
- Consistent use of the conventions for group ensemble work
- Integration of periods of reflection into the performance experience

## Development of the Competency *Performs musical works*

To help students develop the competency *Performs musical works*, the teacher provides stimulating and meaningful contexts where they can perform a variety of complex tasks that involve the competency in its entirety and lead to different types of productions, in accordance with the program requirements. Complementary and interactive, these tasks may be combined in the appropriate context. They may also vary in complexity in order to adapt to the requirements of the different programs.

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*Tasks may also vary in complexity in order to adapt to the requirements of the different programs.*

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### **Compulsory program**

Students enrolled in the *Music* compulsory program are put in situations where they perform their creations and a repertoire of works from various cultures and periods, and of various styles that they are offered based on their technical development. They mainly play in groups by applying the conventions for group ensemble work, or as soloists. They create a sound production, taking into account the expressive nature of the work.

### **Music optional program**

In the *Music* optional program, the learning and evaluation situations are based on more elaborate tasks than the compulsory program. The number of stimuli for performance and the difficulty of the suggested repertoire may vary depending on the time allotted to the subject, as well as the students' maturity, interests and instrumental skills. In addition to their own creations and a repertoire from various cultures and periods, and of various styles, students also perform the creations of their classmates. As in the compulsory program, they create a sound production, taking into account the expressive nature of the work.

### **Music and Multimedia optional program**

In the *Music and Multimedia* optional program, students have an opportunity to explore contemporary practices. A multimedia creation involves the integration of several media, such as sound, text, fixed images or moving images, in which music plays a significant role. It lends itself to other artistic practices, such as literature, poetry, painting, sculpture or photography. Whether by means of a live or recorded presentation, students experiment with tools and techniques specific to the various media.

## Table of development for the competency *Performs musical works*

The table below gives an overview of the different contexts in which students perform musical works and of the parameters that characterize the targeted competency development for each year of the cycle so that teachers can diversify their teaching. Types of tasks are indicated for each type of program, in each year of the cycle. This does not mean that the other types of tasks are not included in the program's timetable.

Given the very nature of performance, the learning planned should be viewed as a more in-depth, complex or refined treatment of the same skills and concepts. The table contains elements that will help teachers ensure the progress of learning.

- Compulsory program
- Music optional program
- ▲ Music and Multimedia optional program

Parameters		Secondary III	Secondary IV	Secondary V
Mobilization of resources in a specific context	Stimuli for performance	● ■ ▲ Based on students' areas of interest	● ■ ▲ Based on aspects drawn from historical contexts, including sociocultural aspects	● ■ ▲ Based on social or cultural events and ethical or moral issues, or issues relating to professional practice
	Types of tasks	● ■ ▲ Performing a repertoire of works from various cultures and periods, and of various styles, based on their technical development	● ■ ▲ Performing a repertoire of works from various cultures and periods, and of various styles, based on their technical development	● ■ ▲ Performing a repertoire of works from various cultures and periods, and of various styles, based on their technical development
		● ■ ▲ Performing their own creations	● ■ ▲ Performing their own creations	● ■ ▲ Performing their own creations ■ Performing the creations of their classmates
	Types of productions	● ■ Sound production ▲ Multimedia production		
Ways of working	● ■ ▲ Soloist Small group Large group			
	■ ▲ Meetings with artists			

Table of development for the competency *Performs musical works* (cont.)

Parameters		Secondary III	Secondary IV	Secondary V
Reflection on the process	Tools	<ul style="list-style-type: none"> <li>● ■ ▲ Student's record of learning and evaluation (summary of information associated with the development of the competency)</li> <li>Tools for evaluation, self-evaluation and coevaluation (e.g. observation checklist, verification checklist)</li> <li>Student's recording tools (e.g. record of steps, logbook, score, electronic portfolio)</li> </ul>		
	Resources	Content	<ul style="list-style-type: none"> <li>● ■ ▲ Sound sources</li> <li>Musical language</li> <li>Cultural references</li> <li>Repertoire of works</li> </ul>	<ul style="list-style-type: none"> <li>Techniques</li> <li>Structural elements</li> <li>Vocabulary</li> </ul>
<ul style="list-style-type: none"> <li>▲ Media</li> <li>Multimedia tools</li> </ul>				
<ul style="list-style-type: none"> <li>● ■ ▲ Reading strategies</li> <li>Memorization strategies</li> <li>Auditory discrimination techniques</li> <li>Strategies for adjusting instrument playing through auditory or visual references</li> <li>Strategies for becoming familiar with elements of vocal or instrumental technique</li> <li>Relaxation techniques to manage stress</li> <li>Strategies for developing subject-specific and cross-curricular competencies</li> </ul>				
	Attitudes	<ul style="list-style-type: none"> <li>● ■ ▲ Openness</li> <li>Receptiveness</li> <li>Autonomy</li> <li>Respect</li> <li>Constructive attitude</li> <li>Risk-taking</li> <li>Thoroughness</li> <li>Personal commitment</li> </ul>		

## COMPETENCY 3 Appreciates musical works

### Focus of the Competency

Appreciating a musical work involves exploring its diverse meanings and examining it from a critical and aesthetic standpoint. It also entails a willingness to communicate with the work and to be moved by it in order to subsequently judge the impact it has on oneself and others. Contact with various musical works—those taken from the Québec artistic heritage, those created by their classmates or works by composers from other historical periods or cultures—enables students to develop their artistic awareness and their sensitivity to the expressive, symbolic, technical and aesthetic qualities of a piece of music. In so doing, they develop a greater understanding of music. They also develop their self-knowledge, enrich their cultural identity and acquire an openness to other cultures. This enables them to cultivate an interest in listening to or performing musical works and visiting cultural sites, and to develop personal appreciation criteria that will guide their choices in order to become sensitive and informed listeners.

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*Contact with various musical works enables students to develop their artistic awareness and their sensitivity to the expressive, symbolic, technical and aesthetic qualities of a piece of music.*

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*Students develop the competency Appreciates musical works by carrying out various types of complex tasks: considering a work from the repertoire, considering the creations of their classmates and considering the performance of a work.*

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measure of autonomy while ensuring that they receive appropriate assistance from the teacher.

When students approach a work to analyze it, they are asked to focus on their emotional and aesthetic reactions. They must identify the components of the work and its structure, taking into account the historical context of the work. They must identify expressive and symbolic elements that they find meaningful and relate these to the feelings elicited in them by the work. They must also take into account their own criteria for appreciating the work or those determined by the teacher, and use these criteria to support their point of view. Carrying out certain tasks should introduce students to present or past beliefs, values and knowledge. During the entire appreciation process, students are encouraged to show respect for the works, for their classmates and for their way of looking at the works. By comparing their perception of the works with that of others, students develop their understanding and refine their judgment.

Students base their appreciation of musical works on cultural experience, the content of the works or excerpts they have listened to and on different visual, audio or electronic documentary sources. They make use of criteria related to the treatment of the subject, to the development of the stimulus for creation or the stimulus for performance, to the use of elements of musical language, sound sources and elements of technique and to the emotions, feelings or impressions that the work evokes. They also identify, if applicable, historical and sociocultural aspects of the work. They communicate their appreciation using appropriate subject-specific vocabulary. They share their learning and point of view orally or in writing. Finally, students record the steps of their appreciation experiences, charting the path they have followed and its end result. Students explain what they have learned about themselves, the works, the composers and the performers. In sharing their appreciation experience, students integrate their learning more effectively and learn to apply it in other situations.

The key features of this competency that describe its main dimensions are part of a dynamic movement that may manifest itself at various stages of the appreciation experience. Throughout the process, students are encouraged to analyze a piece of music, interpret its meaning, make a critical and aesthetic judgment and share their experience.

## Key Features of Competency 3

### Analyzes a work or production

Immerses himself/herself in the musical piece and identifies its components • Identifies significant elements, based on a variety of criteria • Identifies historical and sociocultural aspects of the work, if applicable, using available information • Makes connections between these elements

### Interprets the meaning of the work or production

Identifies expressive and symbolic elements • Establishes a relationship with the impact these elements have on the work and the reactions they elicit • Identifies elements that are comparable with other works • Enhances his/her interpretation of the work's meaning by searching for additional information

## Appreciates musical works

### Shares his/her appreciation experience

Identifies the important elements of his/her experience and its characteristics • Establishes links with his/her previous learning • Identifies what he/she has learned and the strategies and methods used

### Makes critical and aesthetic judgments

Reviews his/her prior appreciation of the work in light of the historical context, including sociocultural aspects • Builds his/her arguments taking criteria into account and communicates his/her point of view

## Evaluation Criteria

- Relevance of the elements identified
- Justification of his/her appreciation
- Accuracy of subject-specific vocabulary used
- Integration of periods of reflection

## End-of-Cycle Outcomes

### Music: Compulsory program and optional program

By the end of the Secondary Cycle Two compulsory program and *Music* optional program, students identify the components of a piece of music, as well as symbolic and expressive elements that characterize it. They make connections between these elements, historical and sociocultural aspects and what they feel. Students thus develop their appreciation of the work, with the goal of communicating it. This appreciation reflects their personal interpretation of the work, based on previously defined criteria, additional information from various sources and discussions with their classmates and teacher. Their appreciation incorporates aspects of the expressive and symbolic qualities of the piece, and takes into account the context in which it was produced. They show an interest in the comments of other students and in the diversity of aesthetic and critical opinions expressed. Students describe and comment on their appreciation experience and identify what they have learned from it as well as the strategies and methods they used. When they describe their appreciation experience, they use the appropriate subject-specific vocabulary.

### Music and Multimedia optional program

In addition to satisfying the outcomes of the compulsory program and the *Music* optional program, students enrolled in the *Music and Multimedia* optional program identify the components of a multimedia production, as well as the symbolic and expressive elements that characterize it. They make connections between these elements and historical and sociocultural aspects, the tools and techniques specific to the various media and what they feel.

## Development of the Competency *Appreciates musical works*

To help students develop the competency *Appreciates musical works*, the teacher provides stimulating and meaningful contexts where they can perform a variety of complex tasks that refer to the competency in its entirety and lead to different types of productions. Complementary and interactive, these tasks may be combined in the appropriate context. They may also vary in complexity in order to adapt to the requirements of the different programs.

### Compulsory program

The learning and evaluation situations in the compulsory program favour the development and reinforcement of two types of tasks that become increasingly complex over the course of the three years of the cycle. Students enrolled in the compulsory program consider the creations of their classmates or a work from the repertoire. They mobilize their resources by identifying the sound sources used, the elements of language and structure, the compositional procedures and the elements of technique. They draw on cultural references and use various strategies. Their appreciation may be in oral or written form.

### Music optional program

In addition to considering different works, students enrolled in the *Music* optional program must learn to consider the performance of a work. The number of situations may vary depending on the time allotted to music, the students' maturity and their areas of interest. As in the compulsory program, students communicate their appreciation orally or in writing.

### Music and Multimedia optional program

In the *Music and Multimedia* optional program, the learning and evaluation situations are based on more elaborate tasks than in the compulsory program. Students explore multimedia by considering the creations of their classmates and a repertoire of varied works in which music plays a significant role. They observe the work from a creator's or performer's point of view, taking into account the use of tools, specific techniques and the interactive presence of media, and communicate their appreciation orally or in writing.

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*They observe the work from a creator's or performer's point of view and communicate their appreciation orally or in writing.*

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## Table of development for the competency *Appreciates musical works*

The table below gives an overview of the different contexts in which students appreciate musical works and of the parameters that characterize the targeted competency development for each year of the cycle so that teachers can diversify their teaching. Types of tasks are indicated for each type of program, in each year of the cycle. This does not mean that the other types of tasks are not included in the program's timetable.

Given the very nature of appreciation, the learning planned should be viewed as a more in-depth, complex or refined treatment of the same skills and concepts. The table contains elements that will help teachers ensure the progress of learning.

- Compulsory program
- Music optional program
- ▲ Music and Multimedia optional program

Parameters		Secondary III	Secondary IV	Secondary V
Mobilization of resources in a specific context	Stimuli for appreciation	● ■ ▲ Based on students' areas of interest	● ■ ▲ Based on aspects drawn from historical contexts, including sociocultural aspects	● ■ ▲ Based on social or cultural events and ethical or moral issues, or issues relating to professional practice
	Types of tasks	● ■ ▲ Considering the creations of their classmates	● ■ ▲ Considering the creations of their classmates	● ■ ▲ Considering the creations of their classmates
		● ■ ▲ Considering a work from the repertoire	● ■ ▲ Considering a work from the repertoire	● ■ ▲ Considering a work from the repertoire
	Types of productions	● ■ ▲ Written or oral communication		
Ways of working	● ■ ▲ Individually In groups Interacting with others			
	■ ▲ Meetings with artists			

Table of development for the competency *Appreciates musical works* (cont.)

Parameters		Secondary III	Secondary IV	Secondary V
Reflection on the process	Tools	<ul style="list-style-type: none"> <li>● ■ ▲ Student's record of learning and evaluation (summary of information associated with the development of the competency)</li> <li>Tools for evaluation, self-evaluation and coevaluation (e.g. observation checklist, verification checklist)</li> <li>Student's recording tools (e.g. record of steps, logbook, score, electronic portfolio)</li> </ul>		
	Resources	<ul style="list-style-type: none"> <li>● ■ ▲ Sound sources</li> <li>Techniques</li> <li>Musical language</li> <li>Cultural references</li> </ul>		<ul style="list-style-type: none"> <li>Compositional procedures</li> <li>Structural elements</li> <li>Vocabulary</li> <li>Repertoire of works</li> </ul>
	Content	<ul style="list-style-type: none"> <li>▲ Media</li> <li>Multimedia tools</li> </ul>		
	Attitudes	<ul style="list-style-type: none"> <li>● ■ ▲ Memorization strategies</li> <li>Auditory discrimination techniques</li> <li>Strategies for developing subject-specific and cross-curricular competencies</li> </ul>		
		<ul style="list-style-type: none"> <li>● ■ ▲ Openness</li> <li>Receptiveness</li> <li>Autonomy</li> <li>Respect</li> <li>Constructive attitude</li> <li>Risk-taking</li> <li>Thoroughness</li> <li>Personal commitment</li> </ul>		

## Program Content

*In the interest of differentiated instruction, the teacher must consider students' previous learning and the level of development of their artistic competencies.*

In Secondary Cycle One, the program content reflects a body of resources that students assimilate in order to create, perform and appreciate musical works. By the end of the cycle, students can independently use these elements in meaningful learning and evaluation situations.

In Secondary Cycle Two, all the categories of content are prescribed for the compulsory program. In order to ensure differentiated instruction, however, the teacher must consider students' previous learning and the level of

development of their artistic competencies. The teacher chooses the elements that are most appropriate for students in the class from the following categories: creative dynamic, strategies, conventions for group ensemble work, compositional procedures, sound sources, techniques, media, tools, concepts, vocabulary, musical repertoire, types of excerpts and cultural references.

For the optional programs, this content may be enriched depending on students' interests and educational needs.

In addition to the program content listed below, the elements common to all four subjects presented in the Introduction to the Arts Education section of the QEP must be taken into account.

### The Creative Dynamic

The creative dynamic, as presented in the Introduction to the Arts Education section of the QEP, is a tool that allows students to take charge of their creative actions and develop their autonomy. It consists of three sequential phases: an opening phase, a productive action phase and a separation phase. Furthermore, the systemic nature of the creative dynamic is marked by the recurrent action of three movements (inspiration, development and distancing) in each of its phases.

### Strategies

- Use appropriate strategies to read musical scores based on the different musical notation codes (individual, traditional and nontraditional)
- Use memorization strategies
- Use various techniques for auditory discrimination
- Use varied means to become familiar with elements of vocal and instrumental technique
- Use strategies for adjusting instrument playing through auditory or visual references
- Use relaxation techniques to manage stress
- Use strategies to create, perform and appreciate musical works
- Use strategies for developing the cross-curricular competencies of the Québec Education Program

### Conventions for group ensemble work

Responding to the sound and visual cues indicating the beginning or ending of a piece, dynamics, the beat and changes in tempo, phrasing, expression and balance between the parts

### Compositional procedures

- Call and response (antiphony), contrast, reproduction of sound, repetition, collage, ostinato, mirror
- Augmentation, permutation, integration, manipulation of tone colours
- Simple form (ABA, theme and variations, verse-chorus)

**Music: compulsory program and optional program**

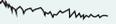
Sound sources <sup>13</sup>	Techniques
<p><b>Vocal music</b></p> <p>Voice</p>	<p><b>Vocal technique</b></p> <p>Breathing, intonation, posture, energy, pronunciation                      Inhaling, exhaling, sound production, attack, projection, care of the voice</p>
<p><b>Instrumental music</b></p> <p>Strings                      Wind instruments                      Percussion                      Body percussion                      Information and communications technologies                      (sounds produced using a sequencer or synthesizer)</p>	<p><b>Instrumental techniques</b></p> <p>Posture, form                      Breathing (inhalation/exhalation), sound production, attack, articulation, intonation,                      other appropriate techniques</p>

**Music and Multimedia: optional program**

Media	Tools	Techniques
<p>Sound</p> <p>Text (e.g. literature, poetry)</p> <p>Fixed image                      (e.g. painting, photography, comic strip)</p> <p>Moving image (e.g. video, animation, cinema)</p> <p>3-D image (e.g. sculpture, installation)</p>	<p>Microphone, amplifier, console, monitor</p> <p>Equalizer, compressor</p> <p>Computer, MIDI interface, software, sound card</p> <p>Digital synthesizer, sampler</p> <p>Sound database</p> <p>Frequency shifter, filters</p> <p>Echo chamber</p> <p>Digital medium, acoustic medium</p>	<p>Sound recording, amplification, sound processing,                      bridging, cross dissolve, signal broadcasting</p> <p>Direct sound mixing</p> <p>Multitrack, analogue, digital recording</p> <p>Grouping or input-output and track commands</p> <p>Sampling</p> <p>Signal modification (effects)</p>
<p>Other media associated with different artistic disciplines</p>	<p>Other tools associated with different media                      (e.g. camera, video camera)</p>	<p>Other techniques associated with different tools                      (e.g. image processing)</p>

13. Depending on the instruments used in class

Concepts	
Musical language	
Graphic representation using a traditional code	Graphic representation using a nontraditional code
<p><b>Intensity and dynamics</b></p> <p>Forte, piano, crescendo, decrescendo, pianissimo, fortissimo, mezzo piano, mezzo forte, subito piano, subito forte, pianississimo, fortississimo, forte piano, diminuendo</p> <p>(depending on the task proposed to students)</p>	<p><b>Intensity and dynamics</b></p> <p>Loud ○ Soft ◦</p>
<p><b>Duration</b></p> <p>Whole note, half note, quarter note, eighth note, sixteenth note, two eighth notes, triplet, whole rest, half rest, quarter rest, eighth rest, sixteenth rest, dotted notes and rests, tie, fermata, anacrusis, double dotted notes and rests</p> <p>Consecutive measures of silence</p> <p>(depending on the task proposed to students)</p>	<p><b>Duration</b></p> <p>Very short • Short – Long –</p> <p>Very long —</p> <p>Rest (expandable rectangle) </p>
<p><b>Pitch</b></p> <p>Register (high, medium, low)</p> <p>Sounds from the diatonic scale</p> <p>Sounds from the chromatic scale</p>	<p><b>Pitch</b></p> <p>High </p> <p>Medium </p> <p>Low </p> <p>Ascending sounds </p> <p>Descending sounds </p>

Concepts (cont.)	
Musical language	
Graphic representation using a traditional code	Graphic representation using a nontraditional code
<p><b>Pitch (cont.)</b></p> <p>Notes on the staff and ledger lines in the clef that the instrument uses</p> <p>An octave higher or lower (8va)</p> <p>Accidental signs (sharp, flat, natural) and key signatures</p> <p>Double flats and sharps</p> <p>Cancellation of double flats and sharps (depending on the task proposed to students)</p>	<p><b>Pitch (cont.)</b></p> <p>Highest note or lowest note E.g. </p> <p>Glissando E.g. </p> <p>Linear notation E.g. </p> <p>Modification of pitch E.g. </p>
<p><b>Tone colour</b></p> <p>Different musical instruments, depending on the repertoire</p> <p>Voice (soprano, alto, tenor, bass) and families of instruments</p>	
<p><b>Quality of sound</b></p> <p>Crisp/resonant, coarse/smooth</p> <p>Articulation signs (e.g. staccato, legato, accent, sforzando, mordent, trill, appoggiatura) depending on the instrument</p>	<p><b>Quality of sound</b></p> <p>Crisp  Resonant </p> <p>Coarse </p> <p>Smooth </p>

Concepts (cont.)	
Structure	
Graphic representation using a traditional code	Graphic representation using a nontraditional code
<p><b>Form</b>            Individual, AB, ABA, rondo            Canon, theme and variations            Sonata, concerto            Repeats (repeat sign, da capo, first and second endings, dal segno, coda, al fine)            Other forms depending on the learning contexts            Repeat of the previous measure            Repeat of the two previous measures</p>	
<p><b>Tempo</b>            Lento, moderato, allegro, accelerando, rallentando,            change in tempo, ad libidum, a tempo, ritenuto, tempo primo,            vivace, adagio, andante, largo, presto, poco a poco, simile            (depending on the repertoire)</p>	<p><b>Tempo</b></p> <p>– Accelerando </p> <p>– Rallentando </p>
<p><b>Rhythmic organization</b>            Unmeasured or based on a definite number of beats            Simple rhythmic units, simple duple or triple metre            Complex rhythmic units            Syncopation            Compound metre            Consecutive measures of silence            (depending on the repertoire)</p>	

Concepts (cont.)	
Structure	
Graphic representation using a traditional code	Graphic representation using a nontraditional code
<p><b>Melodic organization</b></p> <p>Musical phrase, series of ascending and descending sounds, conjunct/disjunct motion, series of sounds repeated at a fixed pitch, glissando</p> <p>Series of chromatic and diatonic sounds (ascending and descending)</p> <p>Major, minor scales</p> <p>Simple intervals</p>	<p><b>Melodic organization</b></p> <p>Single sound</p>
<p><b>Harmonic organization</b></p> <p>Tone cluster, cluster, major and minor chords</p> <p>Order of sharps and flats</p> <p>Key</p> <p>Modulation: change of key</p> <p>Transposition</p>	<p><b>Harmonic organization</b></p> <p>Tone cluster </p> <p>Cluster </p>
<p><b>Graphic representation (personal codes)</b></p> <p>Graphic representation invented by the student, if applicable</p>	

**Music: Compulsory program and optional programs**

<b>Vocabulary</b>					
<p>Knowledge of the subject-specific vocabulary becomes pertinent at various stages in the development of the music competencies. However, this vocabulary is particularly useful when students are appreciating musical works, communicating this appreciation and reporting on their experiences.</p>					
<i>Intensity and dynamics</i>	<i>Duration</i>	<i>Pitch</i>	<i>Voice ranges</i>	<i>Families of instruments</i>	<i>Articulation</i>
Crescendo Decrescendo Diminuendo Forte Forte piano Fortissimo Fortississimo Mezzo forte Mezzo piano Pianissimo Pianississimo Piano Subito forte Subito piano	Anacrusis Consecutive measures of silence Dotted notes and rests Double dotted notes and rests Eighth note Eighth rest Fermata Half note Half rest Quarter note Quarter rest Sixteenth note Sixteenth rest Tie Triplet Whole note Whole rest	Accidental signs Accidentals Chromatic Diatonic Double sharps and flats Flat High, medium and low register Key signatures Natural Octave higher or lower (8va) Sharp	Alto Bass Soprano Tenor		Accent Appoggiatura Mordent Legato Sforzando Staccato Trill
<i>Form</i>		<i>Tempo</i>	<i>Rhythmic organization</i>	<i>Melodic organization</i>	<i>Harmonic organization</i>
AB ABA Al fine Canon Coda Da capo Dal segno	First and second endings Repeat sign Rondo Theme and variations	Ad libidum Allegro A tempo Lento Moderato Ritenuto Tempo primo	Beat Compound metre Duple metre Rhythmic motif Syncopation Time signatures Triple metre	Major scale Minor scale Intervals Series of chromatic sounds Series of diatonic sounds	Chord Clusters Modulation Single sound Tonality Transposition

Vocabulary for the optional program: *Music and Multimedia*

Vocabulary (cont.)				
<i>Sound recording</i>	<i>Signal broadcasting</i>	<i>Recording</i>	<i>Sound processing</i>	<i>Signal modification</i>
Bidirectional microphone	Acoustic labyrinth	Digital console integrated recorder	Amplifier	Compressor
HF microphone	loudspeaker enclosure		Computer	Distortion
Moving-coil microphone	Amplified speaker	Multitrack recorder	Digital synthesizer	Dolby
Omnidirectional microphone	Bass-reflex enclosure		Interface driver software	Echo chamber
Parabolic reflector	Electrostatic loudspeaker		Listening device	Envelope
Pressure-zone microphone (PZM)	Monitor		MIDI interface	Equalizer
Shotgun microphone	Moving-coil loudspeaker		MIDI or MTC time code	Feedback monitor
Stereo microphone			MIDI software	Filter
Unidirectional microphone			Sampler	Frequency shifter
			Sound card	Multieffects
			Sound database	Positive feedback loop (feedback effect)
				Reverberation

### Musical Repertoire

Excerpts from works may be drawn from the following artistic periods and styles: contemporary music (e.g. new, serial, electroacoustic, aleatoric, popular, chansonnier, blues, jazz, country, rock, musical comedy, movie music, including music used in the mass media), folk music, music of a religious nature from the present and past, music from the Impressionist, Expressionist, Neoclassical, Romantic, Classical and Baroque periods, the Renaissance and the Middle Ages. These excerpts may come from the musical repertoire of Québec and the repertoire of other cultures. The teacher can also refer to musical works presented at concerts or shows that students have attended.

#### *Types of Excerpts*

Students' excerpts or productions from different cultures and periods are closely linked with the subject-specific content in meaningful learning and evaluation situations. In the optional programs, in which students' learning is enriched, the number of works or excerpts of works must be based on the students' level of development, the proposed learning and evaluation situations and the school context in which they are learning.

### Cultural References

Cultural references are meaningful cultural elements that are related to the subject and whose use in the classroom allows students to enrich their vision and understanding of the world around them. They enable students to make concrete connections with the subject, to recognize its reflections and living presence in their environment, and to understand the dynamic influence of the arts in society. The selection of these references must take into account their contribution to the students' education as well as regional differences and the local community.

**Elements of music history:** composers, sociocultural context, historical context, artistic periods, styles, genres, historical figures, celebrities, etc.

**Cultural experiences:** concerts presented at the school or in cultural venues, contact with professional composers or musicians, exhibitions (e.g. music history, musicians, singer-songwriters, opera, musical comedies), conferences on music, participation in music festivals, visits to cultural sites (e.g. concert halls, recording studios, music schools, resource centres), etc.

**Music-related careers:** author, composer, instrumentalist, singer, chorister, arranger, recording studio technician, stage technician, critic, cultural activities organizer, columnist, music teacher, etc.

**Documentary resources:** musical scores, televised musical programs, documentaries or stories about music, sound or visual recordings of concerts or musical shows, film scores, cultural programs, advertising media for a show (press releases and reviews, publicity, interviews, programs, posters, invitations), books or Web sites on composers and musicians, shows or cultural venues, etc.

**Cultural sites:** theatres, concert halls, recording studios, rehearsal rooms, music schools, heritage sites, etc.

**Works from the musical repertoire:** see Musical Repertoire on this page.

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