

# Progression of Learning in Secondary School

## Music

August 20, 2010

## Table of Contents

<b>Progression of Learning in Secondary School</b>	3
<b>Introduction</b>	5
<b>Knowledge</b>	6
<b>Applications of Knowledge</b>	11
<b>Competency 1 – Creates musical works</b>	11
<b>Competency 2 – Performs musical works</b>	13
<b>Competency 3 – Appreciates musical works</b>	16

### **Reproduction rights**

Educational institutions are authorized to reproduce this document in whole or in part. If copies are sold, the price must not exceed the cost of reproduction. This document is available at:

[ [www.mels.gouv.qc.ca/progression/secondaire/index\\_en.asp](http://www.mels.gouv.qc.ca/progression/secondaire/index_en.asp) ]

## Progression of Learning in Secondary School

The progression of learning in secondary school constitutes a complement to each school subject, providing further information on the knowledge that the students must acquire and be able to use in each year of secondary school. This tool is intended to assist teachers in planning both their teaching and the learning that their students are to acquire.

### The role of knowledge in learning

The knowledge that young people acquire enables them to better understand the world in which they live. From a very early age, within their families and through contact with the media and with friends, they accumulate and learn to use an increasingly greater body of knowledge. The role of the school should be to progressively broaden, deepen and structure this knowledge.

Knowledge and competencies must mutually reinforce each other. On the one hand, knowledge becomes consolidated when it is used and, on the other hand, the exercise of competencies entails the acquisition of new knowledge. Helping young people acquire knowledge raises the challenging question of how to make this knowledge useful and durable, and thus evokes the notion of competency. For example, we can never be really assured that a grammar rule has been assimilated until it is used appropriately in a variety of texts and contexts that go beyond the confines of a repetitive, targeted exercise.

### Intervention by the teacher

The role of the teacher in knowledge acquisition and competency development is essential, and he or she must intervene throughout the learning process. In effect, the *Education Act* confers on the teacher the right to “select methods of instruction corresponding to the requirements and objectives fixed for each group or for each student entrusted to his care.” It is therefore the teacher’s responsibility to adapt his or her instruction and to base it on a variety of strategies, whether this involves lecture-based teaching for the entire class, individualized instruction for a student or a small group of students, a series of exercises to be done, a team activity or a particular project to be carried out.

In order to meet the needs of students with learning difficulties, teachers should encourage their participation in the activities designed for the whole class, although support measures should also be provided, when necessary. These might involve more targeted teaching of certain key elements of knowledge, or they might take the form of other specialized interventions.

As for the evaluation of learning, it serves two essential functions. Firstly, it enables us to look at the students’ learning in order to guide and support them effectively. Secondly, it enables us to verify the extent to which the students have acquired the expected learning. Whatever its function, in accordance with the *Policy on the Evaluation of Learning*, evaluation should focus on the acquisition of knowledge and the students’ ability to use this knowledge effectively in contexts that draw upon their competencies.

### Structure

The progression of learning is presented in the form of tables that organize the elements of knowledge similarly to the way they are organized in the subject-specific programs. In mathematics, for example, learning is presented in fields: arithmetic, geometry, etc. For subjects that continue on from elementary school, the *Progression of Learning in Secondary School* has been harmonized with the *Progression of Learning in Elementary School*. Every element of learning indicated is associated with one or more years of secondary school during which it is formally taught.

A uniform legend is used for all subjects. The legend employs three symbols: an arrow, a star and a shaded box. What is expected of the student is described as follows:

→	Student constructs knowledge with teacher guidance.
★	Student applies knowledge by the end of the school year.
	Student reinvests knowledge.

An **arrow** indicates that teaching must be planned in a way that enables students to begin acquiring knowledge during the school year and continue or conclude this process in the following year, with ongoing systematic intervention from the teacher.

A **star** indicates that the teacher must plan for the majority of students to have acquired this knowledge by the end of the school year.

A **shaded box** indicates that the teacher must plan to ensure that this knowledge will be applied during the school year.

# Music

## Introduction

In order to create, perform and appreciate musical works, students must acquire a certain amount of knowledge related to the language of music and the structure of musical works, as well as the techniques and rules pertaining to instrumental and vocal practice. Presented schematically in the program, this learning: here is addressed in order to facilitate teachers' planning.

Divided into two sections, *Knowledge* and *Applications of Knowledge*, this document provides an overview of the learning that students are expected to acquire over the course of their arts education studies at the secondary level, both in the compulsory program and in the optional programs. The first section covers knowledge that students should have acquired by the end of each cycle. The second section illustrates, by means of observable actions, how this knowledge is mobilized in the exercise of the three competencies developed in this program. The action verbs used in the statements characterize the progression of learning for each key feature of the competencies, from one cycle to another, and from year to year within each cycle. Also included, for each category of knowledge presented, is a review of the learning acquired at the elementary level upon which the secondary learning is based.

Since competency development and acquisition of the knowledge underlying the competency are closely related, the particulars contained in this document should enable teachers to help students acquire the tools they need to develop the competencies of the Music program and to discover their artistic sensitivity and their creative potential, whether they are enrolled in the compulsory program or in one of the optional programs. In their planning, teachers can reserve time for the assimilation of certain elements of learning content in order to offer students exploration activities as well as varied tasks for improvement purposes, or more complex tasks involving the application of different kinds of knowledge in a particular context.

Throughout their music studies, students learn to use different types of knowledge acquired in the classroom and through their cultural experiences in order to create and perform musical works. They also acquire the skills necessary to exercise critical judgment when appreciating musical works of different forms and cultures and they learn to use correct English and the appropriate subject-specific terminology to formulate this appreciation.

In the optional Music programs, students enhance the knowledge acquired in the compulsory program. In the context of more complex learning and evaluation situations, they are encouraged to consider the symbolic treatment of elements of musical language and to develop their ability to use these elements in contexts related to multimedia environments, especially in the *Music and Multimedia* optional program. They thus discover new avenues of creation, performance and appreciation.

The secondary-level Arts Education programs were designed to ensure a continuous progression of learning in the same arts subject from the beginning to the end of secondary school. Students can thus pursue their artistic path in a single subject into the second cycle. However, it may happen that some students change subjects in each year of Cycle Two. It is therefore important to establish conditions that will ensure as complete a training in music as possible.

# Music

## Knowledge

- Cycle Two: Compulsory program
- Cycle Two: *Music* optional program
- ▲ Cycle Two: *Music and Multimedia* optional program

→ Student constructs knowledge with teacher guidance. ★ Student applies knowledge by the end of the school year. Student reinvests knowledge.  E: The letter E indicates knowledge from the elementary-level Music program which is developed in greater depth or applied in Secondary Cycle One.	Elementary	Secondary				
		Cycle One		Cycle Two		
		1	2	3	4	5
<b>A. Conventions for group ensemble work</b>		1	2	3	4	5
a. Identifies directions indicating beat	E					
b. Identifies sound or visual cues related to group ensemble work (e.g. beginning or ending of a piece, dynamics, beat, changes in tempo)		→	★			
<span style="color: red;">●</span> c. Differentiates sound or visual cues related to group ensemble work, especially phrasing and balance between parts				→	★	
<span style="color: red;">●</span> d. Describes sound or visual cues related to group ensemble work, especially expression				→	→	★
<span style="color: blue;">■</span> e. Compares sound or visual cues related to group ensemble work				→	→	★
<span style="color: green;">▲</span> f. Compares sound or visual cues related to group ensemble work with tools specific to multimedia (e.g. sound or visual beat)				→	→	★
<b>B. Compositional procedures</b>		1	2	3	4	5
a. Names the composition procedures, including repetition	E					
b. Identifies compositional techniques (e.g. question/answer, contrast, reproduction of sound, repetition, collage, ostinato, mirror, augmentation)		→	★			
<span style="color: red;">●</span> c. Differentiates certain compositional procedures (e.g. ostinato, verse-chorus)				→	★	
<span style="color: red;">●</span> d. Describes the characteristics of certain compositional procedures (e.g. repetition of a rhythmic, melodic or harmonic ostinato formula)				→	→	★
<span style="color: blue;">■</span> <span style="color: green;">▲</span> e. Compares the characteristics of certain compositional procedures (e.g. change in the order [permutation] of melodic units, addition [insertion] of one or more rhythmic or melodic measures)				→	→	★
<b>C. Sound sources, techniques</b>		1	2	3	4	5
<b>1. Vocal music, instrumental music</b>						
a. Identifies some percussion instruments and a few other instruments, including the recorder	E					
b. Identifies some of the following sound sources: voice, strings, winds, percussion, body percussion, information and communications technologies		→	★			
<span style="color: red;">●</span> c. Differentiates the sound sources used in the classroom				→	★	
<span style="color: red;">●</span> d. Describes the characteristics of the sound sources used in the classroom (e.g. families of instruments)				→	→	★
<span style="color: blue;">■</span> e. Compares the characteristics of the sound sources used in the classroom (e.g. plucked, hammered or bowed strings)				→	→	★
<span style="color: green;">▲</span> f. Compares the characteristics of the sound sources with those of tools specific to the multimedia used in the classroom				→	→	★

<b>2. Vocal techniques</b>					
a. Distinguishes among the elements of technique, including tone	E				
b. Identifies elements of vocal technique (e.g. breathing, intonation, posture, energy, pronunciation, sound production)		→	★		
● c. Differentiates elements of vocal technique (e.g. attack, sound production, inhaling, exhaling)				→	★
● d. Explains the use of different vocal techniques in voice study (e.g. vocal ease, flexibility, relaxation)				→	→
■ e. Compares different vocal techniques used (e.g. exercises related to sound emission, pronunciation, intonation)				→	→
▲ f. Compares the use of different vocal techniques to consider in sound processing (e.g. projection and sound production adapted to recording)				→	→
<b>3. Instrumental techniques</b>					
a. Differentiates among the following elements of technique: posture, form, means of production and technique	E				
b. Identifies elements of instrumental technique (e.g. posture, form, breathing [inhaling/exhaling], sound production, attack, articulation)		→	★		
● c. Differentiates elements of instrumental technique (e.g. attack and sound production)				→	★
● d. Explains the use of different instrumental techniques (e.g. agility, flexibility, concentration)				→	→
■ e. Compares different instrumental techniques used				→	→
▲ f. Compares the use of instrumental techniques to be considered in sound processing (e.g. projection and sound production adapted to recording)				→	→
<b>D. Media, tools, techniques</b>		1	2	3	4
▲ a. Compares features of media elements specific to multimedia (e.g. sound, text, static image, moving image, 3D image)				→	→
▲ b. Compares features of tools specific to multimedia (e.g. microphone, amplifier, console)				→	→
▲ c. Compares features of techniques specific to multimedia (e.g. sound recording, amplification, direct sound mixing)				→	→
<b>E. Concepts</b>		1	2	3	4
<b>1. Musical language</b>					
1.1. Graphic representation using a traditional code or a nontraditional code					
a. Distinguishes symbols related to dynamics, duration (including whole notes and triplets) and pitch (on the staff, according to the musical pieces studied)	E				
b. Identifies the graphic symbols related to musical language and to the structure, depending on the instrument		→	★		
● c. Differentiates certain graphic symbols related to musical language and structure				→	★
● d. Describes the characteristics of certain graphic symbols related to musical language and structure				→	→
■ e. Compares the characteristics of certain graphic symbols related to musical language and structure				→	→
▲ f. Compares the characteristics of certain graphic symbols related to musical language and structure that have undergone digital or analog processing				→	→
1.2. Intensity and dynamics					
a. Identifies the following dynamics: forte, piano, crescendo, decrescendo	E				
b. Identifies some dynamics among the following: forte, piano, crescendo, decrescendo, pianissimo, fortissimo, mezzo piano, mezzo forte, subito piano		→	★		

●	c. Identifies the characteristics of certain dynamics				→	★	
■	d. Identifies and compares the subtleties of certain dynamics (e.g. between pianissimo and piano, between forte and mezzo forte)				→	→	★
▲	e. Identifies and compares the subtleties of certain dynamics that have undergone digital or analog processing				→	→	★
1.3. Duration							
	a. Differentiates among notes and rests, including triplets and whole notes	E					
	b. Identifies symbols for notes, rests, and augmentation signs among the following: whole note, half note, quarter note, quarter rest, two eighth notes, eighth note, sixteenth note, whole rest, half rest, eighth rest, dotted note, dotted rest, tie, fermata		→	★			
●	c. Differentiates certain note and rest figures, and augmentation signs				→	★	
●	d. Describes the characteristics of certain note and rest figures, and augmentation signs				→	→	★
■	e. Compares the characteristics of certain note and rest figures, and augmentation signs				→	→	★
▲	f. Compares the characteristics of certain note and rest figures, and augmentation signs that have undergone digital or analog processing				→	→	★
1.4. Pitch							
	a. Differentiates between low, medium and high registers	E					
	b. Identifies registers, pitches of the diatonic scale, notes on the staff and ledger lines in different keys, according to the instrument played, as well as accidental signs (sharp, flat, natural) and key signatures		→	★			
●	c. Differentiates registers, pitches of the diatonic scale, including the chromatic scale and accidental signs				→	★	
●	d. Describes the characteristics of different registers, pitches of the diatonic scale, including the chromatic scale and various accidental signs				→	→	★
■	e. Compares the characteristics of different registers, pitches of the diatonic scale, including the chromatic scale, transposition by one octave higher or lower, and double sharps and flats				→	→	★
▲	f. Compares the characteristics of different registers, pitches of the diatonic scale, including the chromatic scale, transposition by one octave higher or lower, and double sharps and flats that have undergone digital or analog processing				→	→	★
1.5. Tone colour							
	a. Distinguishes the instruments depending on the repertoire used	E					
	b. Identifies instruments and the families they belong to, as well as registers of the voice (soprano, alto, tenor, bass)		→	★			
●	c. Highlights characteristics of instruments and the families they belong to, as well as registers of the voice				→	★	
●	d. Describes different ways of producing a sound (e.g. vibration of a column of air, strings, percussions, digital sounds)				→	→	★
■	e. Compares the specific methods of producing sounds from the voice and from different families of instruments				→	→	★
▲	f. Compares the specific methods of producing sounds from the voice and from different families of instruments with those that have undergone digital or analog processing (e.g. digital synthesizer, sampler)				→	→	★
1.6. Quality of sound							
	a. Differentiates crisp sounds from resonant sounds and coarse sounds from smooth sounds	E					

b. Identifies qualities of sound and articulation signs (e.g. staccato, legato, accent, sforzando)		→	★			
● c. Highlights qualities of sound and articulation signs (e.g. staccato, legato, accent, sforzando, appoggiatura, mordent)				→	★	
● d. Describes characteristics of qualities of sound and articulation signs				→	→	★
■ e. Compares different qualities of sound and articulation signs				→	→	★
▲ f. Compares the different qualities of sound and articulation signs that have undergone digital or analog processing				→	→	★
<b>2. Structure</b>						
2.1. Form						
a. Identifies the ABA form	E					
b. Identifies repeat signs and musical forms from among the following: individual, AB form, ABA form, canon in two voices, rondo, canon, theme and variations		→	★			
● c. Differentiates forms and repeat signs, especially the canon, rondo, theme and variations				→	★	
● d. Describes the components of a musical form				→	→	★
■▲ e. Compares different musical forms referring to their components				→	→	★
2.2. Tempo						
a. Identifies tempi using the traditional code: lento, moderato, allegro, accelerando and rallentando	E					
b. Identifies tempi among the following: lento, moderato, allegro, accelerando, rallentando, change of tempo, ad libitum, a tempo, ritenuto		→	★			
● c. Differentiates the terms pertaining to tempi				→	★	
● d. Describes the characteristics of different tempi				→	→	★
■▲ e. Compares subtleties of tempi, referring to their characteristics				→	→	★
2.3. Rhythmic organization						
a. Identifies elements of rhythmic organization	E					
b. Identifies different elements of rhythmic organization (e.g. beat, measures, simple rhythmic units)		→	★			
● c. Points out elements of rhythmic organization, especially simple duple and triple metres				→	★	
● d. Describes the characteristics of certain elements of rhythmic organization				→	→	★
■▲ e. Compares the characteristics of certain elements of rhythmic organization, especially syncopation and compound metre				→	→	★
2.4. Melodic organization						
a. Identifies a musical phrase, a series of ascending sounds, a series of descending sounds and a series of sounds repeated at a fixed pitch	E					
b. Identifies elements of melodic organization (e.g. musical phrase, ascending and descending series of sounds, conjunct sounds, disjunct sounds, series of sounds repeated at a fixed pitch, glissando)		→	★			
● c. Picks out elements of melodic organization (e.g. sequences of ascending and descending chromatic and diatonic sounds)				→	★	
● d. Describes the characteristics of certain elements of melodic organization (e.g. description of a major scale)				→	→	★
■▲ e. Compares elements of melodic organization (e.g. different simple intervals)				→	→	★

2.5. Harmonic organization					
a.	Names the following elements of harmonic organization: tone cluster, cluster, major and minor		→	★	
●	b. Picks out certain elements of harmonic organization, especially major and minor chords			→	★
●	c. Describes characteristics of certain elements of harmonic organization (e.g. a cluster is a group of simultaneous conjunct sounds)			→	→
■▲	d. Compares elements of harmonic organization (e.g. different tones)			→	→
2.6. Graphic representation (personal codes)					
a.	Identifies a personal graphic representation in his/her creations	E			
b.	Identifies graphic symbols (personal codes) related to musical language and to the structure of a piece of music		→	★	
●	c. Differentiates certain graphic symbols related to musical language and to the structure of a piece of music			→	★
●	d. Describes the characteristics of certain graphic symbols related to musical language and to the structure of a piece of music			→	→
■▲	e. Compares the characteristics of certain graphic symbols in a piece of music			→	→
3. Musical repertoire and cultural references for appreciation					
a.	Types of excerpts <sup>1</sup>	E			
b.	Names artistic periods (e.g. contemporary, classical, baroque) and styles of works (e.g. popular, chansonnier, blues, jazz)		→	★	
c.	Identifies works from the musical repertoire of Québec and the repertoire of other cultures		→	★	
●	d. Identifies artistic periods, styles of works and cultural references (e.g. elements of the history of music)			→	★
●	e. Associates works with artistic periods or styles			→	→
●	f. Associates cultural references (e.g. composers, sociocultural context) with works from the Québec repertoire and the repertoire of other cultures			→	→
■	g. Names works or composers from different artistic periods including the Impressionist, Expressionist, Neo-classical, Romantic, Classical, and Baroque periods, the Renaissance and the Middle Ages			→	→
■▲	h. Describes cultural references (e.g. cultural experiences) associated with works from the musical repertoire of Québec and the repertoire of other cultures			→	→
▲	i. Names works and artists associated with multimedia			→	→

1. Because these elements materialize during action, they are integrated into the section *Applications of Knowledge section*.

# Music

## Applications of Knowledge

### Competency 1 – Creates musical works

● Cycle Two: Compulsory program

■ Cycle Two: *Music* optional program

▲ Cycle Two: *Music and Multimedia* optional program

<p>→ Student constructs knowledge with teacher guidance.</p> <p>★ Student applies knowledge by the end of the school year.</p> <p>Student reinvests knowledge.</p> <p>E: The letter <b>E</b> indicates knowledge from the elementary-level Music program which is developed in greater depth or applied in Secondary Cycle One.</p>	Elementary	Secondary				
		Cycle One		Cycle Two		
		1	2	3	4	5
<b>A. Uses ideas to create a musical work</b>		1	2	3	4	5
a. Looks for ideas inspired by the stimulus for creation	E	■	■			
b. Finds ideas related to the language, rules and tools of music that emerge from the stimulus for creation (e.g. compositional procedures, sound sources, musical language)		→	★	■	■	■
● c. Tries out ideas related to musical content adapted to an improvisation or a composition <sup>1</sup> (e.g. sound sources, techniques, structure)				→	★	■
● d. Tries out ideas related to musical content adapted to an improvisation or an arrangement <sup>1</sup> (e.g. compositional procedures, musical language, sound sources)				→	→	★
■ e. Tries out and selects musical ideas adapted to a composition, an improvisation or an arrangement <sup>1</sup> , according to the suggested instrumentation (e.g. compositional procedures, musical language, structure)				→	→	★
▲ f. Tries out and selects musical ideas adapted to a composition, an improvisation or an arrangement <sup>1</sup> , according to the suggested media or multimedia tools (e.g. computer, synthesizer, video camera)				→	→	★
<b>B. Uses sound sources, elements of musical language and elements of musical technique</b>		1	2	3	4	5
<b>1. Musical language and graphic representation</b>						
a. Uses different elements intensity and dynamics, duration, pitch, tone colour and quality of sound	E	■	■			
b. Tries out different elements of musical language in short melodic or rhythmic improvisations		→	★	■	■	■
● c. Tries out different elements of musical language adapted to the development of a sound production <sup>2</sup> with graphic representation				→	★	■
● d. Tries out different elements of musical language adapted to the development of a sound production with graphic representation or a mixed production				→	→	★
■ e. Uses different elements of musical language within a sound production with graphic representation or a mixed production				→	→	★
▲ f. Uses different elements of musical language within a sound production with graphic representation or a mixed or multimedia production				→	→	★
<b>2. Sound sources and techniques</b>						
a. Uses some different sound sources: voice, body, musical instruments, sound-producing objects, recorder and information and communications technologies	E	■	■			
b. Looks for a variety of tones among the sound sources, making use of his/her memory and playing short improvisations (e.g. using mallets made of wood, metal, felt or other materials)		→	★	■	■	■

●	c. Selects various sound sources for his/her creation (e.g. different techniques)				→	★		
●	d. Highlights the different sound sources and techniques used in his/her creation (e.g. sound effects used in his/her musical performance)				→	→	★	
■	e. Uses sound sources and techniques in a personal way				→	→	★	
▲	f. Uses vocal, instrumental and multimedia techniques in a variety of ways				→	→	★	
<b>C. Organizes his/her musical creation</b>			1	2	3	4	5	
<b>1. Compositional procedures</b>								
	a. Uses the following composition procedures: repetition, question and answer, contrast, reproduction of sound	E						
	b. Plays short sequences using a specific compositional procedure (e.g. contrast, repetition)		→	★				
●	c. Plays sequences using different compositional procedures (e.g. reproduction of sound and collage)				→	★		
●	d. Constructs a musical idea using a specific compositional procedure				→	→	★	
■	e. Develops a sequence that highlights the compositional procedure that best represents his/her creative intention (e.g. use of dynamics and pitch in contrast)				→	→	★	
▲	f. Develops a sequence that highlights the compositional procedure that best represents his/her multimedia production (e.g. use of collage in an animated film)				→	→	★	
<b>2. Structure and graphic representation</b>								
	a. Uses elements of melody: musical phrase, series of ascending or descending sounds, series of sounds repeated at a fixed pitch	E						
	b. Tries out elements of structure adapted to his/her creation (e.g. use of a musical form and a tempo)		→	★				
●	c. Selects elements of structure adapted to his/her creation (e.g. use of simple rhythmic units in a rondo)				→	★		
●	d. Applies different elements of structure adapted to his/her creation (e.g. use of theme and variations with changes of tempo)				→	→	★	
■▲	e. Highlights different elements of structure in his/her creation (e.g. use of the ABA form with contrasting tempi and modulation)				→	→	★	
<b>D. Shares his/her creative musical experience</b>			1	2	3	4	5	
	a. Uses subject-specific vocabulary	E						
	b. Uses subject-specific vocabulary in accordance with the prescribed terminology of the program		→	★				
●	c. Uses subject-specific vocabulary in accordance with the prescribed terminology prescribed for in each the programs				→	★		
	d. Describes important aspects of the use of sound sources, techniques and elements of musical language	E						
	e. Describes aspects of his/her experience related to the creative dynamic, especially to the strategies used (e.g. memorization strategies)		→	★				
●	f. Describes aspects of his/her experience related to the creative dynamic and to the strategies used (e.g. use of three phases of the creative dynamic, techniques for auditory discrimination)				→	★		
■▲	g. Picks out elements that he/she could apply in a subsequent project, focusing on the relevance of his/her choices, the strategies used, the respect of conventions and the context of the creative production				→	→	★	

1. The complete description of the types of tasks in Secondary Cycle Two is listed on page 13 and 14 of the Music program.
2. See the types of productions by level on page 13 of the Secondary Cycle Two Music program.

# Music

## Applications of Knowledge

### Competency 2 – Performs musical works

● Cycle Two: Compulsory program

■ Cycle Two: *Music* optional program

▲ Cycle Two: *Music and Multimedia* optional program

<p>→ Student constructs knowledge with teacher guidance.</p> <p>★ Student applies knowledge by the end of the school year.</p> <p>Student reinvests knowledge.</p> <p>E: The letter <b>E</b> indicates knowledge from the elementary-level Music program which is developed in greater depth or applied in Secondary Cycle One.</p>	Elementary	Secondary				
		Cycle One		Cycle Two		
		1	2	3	4	5
<b>A. Becomes familiar with the musical content of the work</b>						
<b>1. Musical language and graphic representation</b>						
a. Locates elements of musical language among the qualities of intensity, dynamics, duration, pitch, tone colour and quality of sound	E					
b. Decodes elements of musical language in the proposed work, using reading strategies		→	★			
● c. Reads the phrases of a proposed work, taking into account different elements of musical language (e.g. dynamics, note and rest signs)				→	★	
● d. Reads the work all the way through, observing different elements of musical language				→	→	★
■▲ e. Incorporates elements of musical language into his/her performance, making use of memorization strategies				→	→	★
<b>2. Structure and graphic representation</b>						
a. Locates elements related to the structure of the piece: form, tempo, rhythmic organization and melodic organization	E					
b. Decodes elements of structure in a musical work (e.g. form, repeat signs, change of tempo, simple rhythmic units, musical phrase, major and minor chords)		→	★			
● c. Reads the phrasing within a musical work, taking into account different elements of structure (e.g. repeat signs, tempi, simple measures, key signature)				→	★	
● d. Reads the work all the way through, observing different structural elements				→	→	★
■▲ e. Incorporates structural elements in his/her musical performance, making use of memorization strategies				→	→	★
●■▲ f. Picks out historical and sociocultural aspects to be considered in the performance dynamic				→	→	★
<b>3. Sound sources</b>						
a. Uses the voice, body, musical instrument, sound-producing object and information and communications technologies proposed in the piece	E					
b. Executes musical phrases, taking into account sound source used (e.g. voice, strings, winds, percussion, body percussion, information and communications technologies)		→	★			
● c. Plays musical phrases all the way through, taking into account the sound source used				→	→	★
■ d. Plays musical phrases, emphasizing the nuances of musical language in the work				→	→	★

▲	e. Plays musical phrases with the voice, a musical instrument or a technological sound source, emphasizing the nuances of musical language in the multimedia work				→	→	★
<b>B. Applies elements of technique</b>			1	2	3	4	5
<b>1. Vocal and instrumental techniques</b>							
	a. Integrates the voice techniques related to the characteristics of the piece, such as tone	E					
	b. Applies the elements of technique required in musical phrases (e.g. posture, breathing, articulation) taking into account the structure of the work		→	★			
●	c. Combines elements of technique in a short piece (e.g. intonation, projection) taking into account the structure of the work				→	★	
●	d. Applies the appropriate techniques for executing a musical passage				→	→	★
■	e. Incorporates different elements of technique into his/her musical performance, depending on the complexity of the work				→	→	★
▲	f. Incorporates different elements of vocal, instrumental and multimedia techniques				→	→	★
<b>C. Becomes familiar with the expressive nature of the piece of music</b>			1	2	3	4	5
	a. Repeats the piece taking some expressive elements into account	E					
	b. Applies elements related to the expressive character of the piece (e.g. use of the dynamics indicated in the piece)		→	★			
●	c. Highlights out the expressive elements of the piece in his/her performance (e.g. changes in tempo according to the required expression)				→	★	
●	d. Adjusts his/her musical performance to certain expressive passages in the work (e.g. simultaneous changes in dynamics and tempo in relation to the expression required)				→	→	★
■	e. Incorporates various techniques related to the expressive character of the work into his/her musical performance (e.g. use of special techniques in order to produce acoustic effects)				→	→	★
▲	f. Incorporates various techniques related to the expressive character of the multimedia work into his/her musical performance (e.g. use of various techniques in order to produce electronic effects)				→	→	★
<b>D. Respects the conventions for group ensemble work</b>			1	2	3	4	5
	a. Takes into account direction indicating the beat	E					
	b. Responds to sound or visual cues related to the work in ensemble playing (e.g. changes in tempo)		→	★			
●	c. Applies sound and visual cues for ensemble music in his/her musical performance (e.g. phrasing and balance between the parts)				→	★	
●	d. Adjusts his/her musical performance to certain sound and visual cues				→	→	★
■	e. Incorporates a combination of sound and visual cues into his/her musical performance				→	→	★
▲	f. Incorporates a combination of sound and visual cues into his/her musical performance (e.g. takes into account the sound or visual beat and dynamics on the screen)				→	→	★
<b>E. Shares his/her musical performance experience</b>			1	2	3	4	5
	a. Uses subject-specific vocabulary	E					
	b. Uses subject-specific vocabulary in accordance with the prescribed terminology of the program		→	★			
●■▲	c. Uses subject-specific vocabulary in accordance with the prescribed terminology in each of the programs				→	★	
	d. Describes important aspects of the use of sound sources, techniques and elements of musical language	E					

e. Describes aspects of his/her experience related to the performance dynamic, especially to the strategies used (e.g. procedures for decoding musical scores)		→	★			
● f. Describes aspects of his/her experience related to the performance dynamic and to the strategies used (e.g. ways of becoming familiar with elements of technique, ways of cooperating in ensemble work)				→	★	
■▲ g. Identifies elements that he/she could apply in a subsequent project, focusing on his/her choice of strategies and the conventions and context of the work being performed				→	→	★

# Music

## Applications of Knowledge

### Competency 3 – Appreciates musical works

● Cycle Two: Compulsory program

■ Cycle Two: *Music* optional program

▲ Cycle Two: *Music and Multimedia* optional program

<p>→ Student constructs knowledge with teacher guidance.</p> <p>★ Student applies knowledge by the end of the school year.</p> <p>Student reinvests knowledge.</p> <p>E: The letter <b>E</b> indicates knowledge from the elementary-level Music program which is developed in greater depth or applied in Secondary Cycle One.</p>	Elementary	Secondary				
		Cycle One		Cycle Two		
		1	2	3	4	5
<b>A. Analyzes a work or production</b>						
a. Pays attention to subject-specific elements when listening to other students' productions and to works of the present and past, from here and elsewhere	E					
b. Picks out component elements of the work <sup>1</sup> (e.g. sound sources, elements of musical language, structure)		→	★			
● c. Makes connections between elements of content identified and historical and sociocultural aspects of the work (e.g. elements of structure, sound sources associated with the folk music of a country)				→	★	
■ d. Places in context elements of content in the work that have symbolic significance (e.g. form, culture-specific sound sources )				→	→	★
■ e. Picks out elements of content related to the performance of the work (e.g. dynamics and tempo associated with the musical performance)					→	★
▲ f. Places in context elements of multimedia content in the work that have symbolic significance (e.g. choice of a particular tone colour, type of instrument used, treatment of the work in terms of meaning or effects attempted)				→	→	★
<b>1. Musical language</b>						
a. Locates some of the following elements: intensity and dynamics, duration, pitch, tone colour and quality of sound	E					
b. Picks out similarities and contrasts associated with elements of musical language used in the work (e.g. dynamics, duration, pitch)		→	★			
● c. Identifies different ways of using elements of musical language in the work (e.g. changes in tempo)				→	★	
● d. Describes ways of using elements of musical language in the work (e.g. changing dynamics by repeating a rhythmic or melodic motif)				→	→	★
■ e. Describes elements of musical language that are particularly characteristic of the work (e.g. identification of sounds of the chromatic scale)				→	→	★
▲ f. Describes elements of musical language that are particularly characteristic of the multimedia work (e.g. variation of duration and pitch through treatment of the sound)				→	→	★
<b>2. Sound sources and techniques</b>						
a. Locates some of the sound sources used: voice, body, musical instruments, sound-producing objects and information and communications technologies	E					
b. Identifies sound sources and techniques used in the work (e.g. voice, strings, winds, playing techniques)		→	★			
● c. Picks out different ways of using sound sources and techniques in the work (e.g. plucked strings, bowed strings)				→	★	

●	d. Describes ways of using sound sources and techniques in the work (e.g. use of the bow for bowed strings)				→	→	★
■	e. Describes particular aspects of the vocal or instrumental performance that characterize the work (e.g. different techniques for playing the same instrument)				→	→	★
▲	f. Describes particular aspects of the vocal or instrumental performance, media, tools or techniques that characterize a multimedia work (e.g. distinction between natural voice and processed voice)				→	→	★
<b>3. Compositional procedures</b>							
	a. Locates the following composition procedures: repetition, question and answer, contrast and reproduction of sound	E					
	b. Picks out similarities and contrasts with the compositional procedures used in the work (e.g. reproduction of sound, repetition, collage)		→	★			
●	c. Identifies different ways of using compositional procedures in the work (e.g. changes of register in the reproduction of sound)				→	★	
●	d. Describes ways of using compositional procedures in the work (e.g. contrast of tempo, dynamics, duration in reproduction of sound, repetition or collage)				→	→	★
■	e. Identifies particular aspects of the compositional procedures used in the work (e.g. the effect of dynamics, varieties of tempi in the reproduction of sound, repetition or collage)				→	→	★
▲	f. Identifies particular aspects of the compositional procedures used in a multimedia work (e.g. ostinato represented with one of the signal modifications, digital collage)				→	→	★
<b>4. Structure</b>							
	a. Locates the ABA form	E					
	b. Picks out the similarities and contrasts in certain passages associated with the structural elements of the work (e.g. form, tempo, rhythmic, melodic and harmonic organization)		→	★			
●	c. Identifies the structural elements of the work (e.g. ABA form, allegro, accelerando, etc.)				→	★	
●	d. Describes the function of different structural elements of the work				→	→	★
■	e. Describes the use of certain elements of structure and relates these to the meaning of the work (e.g. changes of key associated with a change of mood)				→	→	★
▲	f. Describes the use of certain elements of structure and relates these to the meaning of the multimedia work (e.g. sound clusters with feedback electronic effects or reverberation to enhance the expressive character of the work)				→	→	★
<b>B. Interprets the meaning of the work or production</b>			1	2	3	4	5
	a. Associates the elements of content with what he/she has felt	E					
	b. Makes connections between the musical elements observed and the meaning perceived (e.g. choice of tempo adapted to the emotion or the desired musical atmosphere)		→	★			
●	c. Makes connections between the musical effects observed, the meaning perceived and the expressive elements of the work (e.g. descending series of tones to represent a dramatic moment)				→	★	
■▲	d. Makes connections between the musical effects observed, the meaning perceived and the symbolism of the work (e.g. certain elements of musical language and structure that suggest a treatment of the work in terms of meaning and desired effects)				→	→	★
<b>C. Makes critical and aesthetic judgments</b>			1	2	3	4	5
	a. Uses subject-specific vocabulary	E					
	b. Uses subject-specific vocabulary in accordance with the prescribed terminology of the program		→	★			
●■▲	c. Uses subject-specific vocabulary in accordance with the prescribed terminology for in each of the programs				→	★	

d. Discusses his/her musical observations, explaining his/her preferences	E					
e. Expresses his/her preferences concerning his/her observations through the application of previously acquired appreciation criteria		→	★			
● f. Justifies his/her point of view with arguments based on connections between the different elements selected				→	★	
■▲ g. Justifies his/her point of view with arguments based on the content of the work, the meaning perceived and the appreciation criteria selected				→	→	★
<b>D. Shares his/her appreciation experience</b>		1	2	3	4	5
a. Uses subject-specific vocabulary	E					
b. Uses subject-specific vocabulary in accordance with the prescribed terminology of the program		→	★			
●■▲ c. Uses subject-specific vocabulary in accordance with prescribed terminology in each of the programs				→	★	
d. Describes important aspects of the appreciation of sound sources, technique and elements of musical language	E					
e. Describes aspects of his/her experience related to the appreciation dynamic, especially to the strategies used (e.g. use of different techniques for auditory discrimination)		→	★			
● f. Describes aspects of his/her experience related to the appreciation dynamic and to the strategies used (e.g. ability to identify expressive elements, strategies related to observation)				→	★	
■▲ g. Identifies elements that contributed to the development of the appreciation and that he/she could apply in a subsequent project, (e.g. use of different information sources, recording methods)				→	→	★

1. In the Music program, the term “work” is used in a broad sense; it can mean a student production or that of a composer.