Choral 10, 20, 30
2021 Saskatchewan Curriculum

Saskatchewan

Due to the nature of curriculum development this document is regularly under revision. For the most up-to-date content, please visit here: www.curriculum.gov.sk.ca.

Acknowledgements

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Introduction

Arts Education is a required area of study in Saskatchewan's Core Curriculum which is intended to provide all Saskatchewan students with an education that will serve them well regardless of their choices after leaving school. Through its various components and initiatives, Core Curriculum supports the achievement of the Goals of Education for Saskatchewan. For current information regarding Core Curriculum, please refer to the *Registrar's Handbook for Saskatchewan Administrators* found on the Government of Saskatchewan website. For additional information related to the various components and initiatives of Core Curriculum, please refer to the Government of Saskatchewan website for policy and foundation documents.

This curriculum provides the intended learning outcomes that students are expected to achieve by the end of the course. The curriculum reflects current arts education research and updated technology and is responsive to changing demographics within the province.

All students will work toward the achievement of the provincial outcomes. Effective instruction, including the use of the Adaptive Dimension, will support most students in achieving success. Some students, however, will require additional supports. The Adaptive Dimension refers to the concept of making adjustments to any or all of the following variables: learning environment, instruction, assessment and resources. Adjustments to these variables are intended to make learning meaningful and appropriate and to support achievement. **Within the context of the Adaptive Dimension, curricular outcomes are not changed; adaptive variables are adjusted so that the curricular outcomes can be achieved. Please refer to the Saskatchewan Curriculum website for more information on the Adaptive Dimension.**

Grades 10-12 Arts Education

Arts Education includes the following provincially-developed courses:

- *Arts Education 10, 20, 30*
- *Band 10, 20, 30*
- *Choral 10, 20, 30*
- *Dance 10, 20, 30*
- *Drama 10, 20, 30*
- *Guitar 10, 20, 30*
- *Instrumental Jazz 10, 20, 30*
- *Music 10, 20, 30*
- *Studio Art 20, 30*
- *Visual Art 10, 20, 30*
- *Vocal Jazz 10, 20, 30*

Secondary Credits Policy

To meet the credit requirements for graduation of the 24 credit program, students are required to take **two** compulsory courses from the areas of arts education and/or practical and applied arts. These compulsory courses can be taken at level 10, 20 or 30 from either or both areas.

Course Synopsis

Choral 10, 20, 30 enables students to deepen their understanding of the language of music, increase their vocal technique and engage in choral ensemble performances as a natural outgrowth of their classroom learning experiences. Students gain insights into styles and genres of choral music within historical and contemporary contexts, examine the role of choral music in communities and reflect on its impact in their own lives.

In *Choral 10*, students practise basic fundamentals of vocal technique and develop skills (e.g., intonation, pitch breathing, alignment) and practices necessary for ensemble singing. They interpret music using visual and aural music systems and experiment with processes for improvising, arranging and composing. Students also learn about stylistic practices of various vocal and choral music traditions and investigate the role of choral music, and Indigenous vocal music, in maintaining traditions, reflecting cultural identities and conveying oral histories. Students engage in processes for improvement as individual singers and as an ensemble and examine the impact and role of choral music in their own lives.

In *Choral 20*, students consistently demonstrate fundamentals of vocal technique, skills and practices for ensemble singing. They continue to interpret music and investigate processes for improvising, arranging and composing. Students also explore stylistic practices within vocal and choral music traditions and investigate factors that influenced composers of the repertoire being studied. They investigate legal and ethical issues, such as copyright, performance rights and protocols related to traditional vocal music of Indigenous peoples from Saskatchewan and around the world. Students set goals for improvement and identify pathways for continuing engagement in choral music.

In *Choral 30*, students apply decision-making abilities, skills and practices for improving ensemble singing, refine fundamentals and demonstrate advanced vocal technique. They increase their ability to interpret music expressively, improvise, arrange, compose and assess their process for improvement as individual singers and as an ensemble. They refine stylistic practices within various forms of vocal and choral music traditions and investigate how the choral music being studied has changed over time (e.g., role of choir, changing styles or genres). They also learn about contemporary Indigenous vocal music and composers. Students analyse societal standards (e.g., legal, ethical, community norms and values) and cultural contexts and sensitivities related to choral music. Students critique a variety of ensemble performances and create a plan for continuing engagement in choral music.

Broad Areas of Learning

There are three Broad Areas of Learning that reflect Saskatchewan's Goals of Education. All areas of study contribute to student achievement of the Goals of Education through helping students achieve knowledge, skills and attitudes related to these Broad Areas of Learning. The Kindergarten to Grade 12 goals and grade level outcomes for each area of study are designed for students to reach their full potential in each of the following Broad Areas of Learning.

Sense of Self, Community and Place*

(Related to the following Goals of Education: Understanding and Relating to Others, Self Concept Development and Spiritual Development)

Students possess a positive sense of identity and understand how it is shaped through interactions within natural and constructed environments. They are able to nurture meaningful relationships and appreciate diverse beliefs, languages and practices from the diversity of cultures in our province, including First Nations and Métis. Through these relationships, students demonstrate empathy and a deep understanding of self, others and the influence of place on identity. In striving to balance their intellectual, emotional, physical and spiritual dimensions, students' sense of self, community and place is strengthened.

In arts education, students learn about themselves, others and the world around them. Students use the arts to explore and express their own ideas, feelings, beliefs and values and also learn to interpret and understand those expressed by others. They discover that the arts can be an effective means of developing self- knowledge, understanding others and building community.

Lifelong Learners

(Related to the following Goals of Education: Basic Skills, Lifelong Learning, Positive Lifestyle)

Students are curious, observant and reflective as they imagine, explore and construct knowledge. They demonstrate the understandings, abilities and dispositions necessary to learn from subject discipline studies, cultural experiences and other ways of knowing the world. Such ways of knowing supports students' appreciation of Indigenous worldviews and learning about, with and from others. Students are able to engage in inquiry and collaborate in learning experiences that address the needs and interests of self and others. Through this engagement, students demonstrate a passion for lifelong learning.

Throughout the study of arts education, students seek, construct, express and evaluate knowledge. As students participate in meaningful cultural and artistic inquiry within schools and communities, they are able to gain a depth of understanding about the world and human experience that enables them to become more knowledgeable, confident and creative lifelong learners.

Engaged Citizens

(Related to the following Goals of Education: Career and Consumer Decisions, Membership in Society and Growing with Change)

Students demonstrate confidence, courage and commitment in shaping positive change for the benefit of all. They contribute to the environmental, social and economic sustainability of local and global communities. Their informed life, career and consumer decisions support positive actions that recognize a broader relationship with, and responsibility for, natural and constructed environments. Along with this responsibility, students recognize and respect the mutual benefits of Charter, Treaty and other constitutional rights and relationships. Through this recognition, students advocate for self and others, and act for the common good as engaged citizens.

The arts give students multiple ways to express their views and to reflect on the perspectives and experiences of others. Students learn how to design, compose, problem solve, inspire change and contribute innovative ideas that can improve the quality of their own lives and the lives of others. Students in the arts seek to discover who they are, envision who they might become, imagine possibilities and alternatives for their communities and provide new ideas and solutions for building a sustainable future. They also gain an understanding of the immense contributions that artists and the arts offer to the world.

*A sense of place is a geographical concept that attempts to define our human relationships with the environment and knowledge derived from this relationship.

Cross-curricular Competencies

The Cross-curricular Competencies are four interrelated areas containing understanding, values, skills and processes which are considered important for learning in all areas of study. These competencies reflect the Common Essential Learnings and are intended to be addressed in each area of study at each grade.

Developing Thinking

(Related to CEL of Critical and Creative Thinking)

Constructing knowledge (i.e., factual, conceptual, procedural and metacognitive) is how people come to know and understand the world around them. Deep understanding develops through thinking and learning contextually, creatively and critically in a variety of situations, both independently and with others.

Think and learn contextually

- Apply prior knowledge, experiences, and the ideas of self and others in new contexts
- Analyze connections or relationships within and/or among ideas, experiences, or natural and constructed objects
- Recognize that a context is a complex whole made of parts
- Analyze a particular context for ways that parts influence each other and create the whole
- Explore norms*, concepts, situations and experiences from several perspectives, theoretical frameworks and worldviews.

Think and learn creatively

- Show curiosity and interest in the world, new experiences, materials and puzzling or surprising events
- Experiment with ideas, hypotheses, educated guesses and intuitive thoughts
- Explore complex systems and issues using a variety of approaches such as models, simulations, movement, self-reflection and inquiry
- Create or re-design objects, designs, models, patterns, relationships or ideas by adding, changing, removing, combining and separating elements
- Imagine and create central images or metaphors for subject area content or cross-disciplinary ideas.

Think and learn critically

- Analyze and critique objects, events, experiences, ideas, theories, expressions, situations and other phenomena
- Distinguish among facts, opinions, beliefs and preferences
- Apply various criteria to assess ideas, evidence, arguments, motives and actions
- Apply, evaluate and respond to differing strategies for solving problems and making decisions
- Analyze factors that influence self and others' assumptions and abilities to think deeply, clearly and fairly.

*Norms can include unexamined privilege (i.e., unearned rights/entitlements/immunity/exemptions associated with being "normal") which creates a power imbalance gained by birth, social position, or concession and provides a particular context.

Developing Identity and Interdependence

(Related to CELs of Personal and Social Development and Technological Literacy)

Identity develops as an individual interacts with others and the environment and learns from various life experiences. The development of a positive self-concept, the ability to live in harmony with others and the capacity and aptitude to make responsible decisions about the natural and constructed world supports the concept of interdependence. The focus within this competency is to foster personal reflection and growth, care for others and the ability to contribute to a sustainable future.

Understand, value, and care for oneself (intellectually, emotionally, physically, spiritually)

- Recognize that cultural and linguistic backgrounds, norms and experiences influence identity, beliefs, values and behaviours
- Develop skills, understandings and confidence to make conscious choices that contribute to the development of a healthy, positive self-identity
- Analyze family, community and societal influences (such as recognized and unrecognized privileges) on the development of identity
- Demonstrate self-reliance, self-regulation and the ability to act with integrity
- Develop personal commitment and the capacity to advocate for self.

Understand, value, and care for others

- Demonstrate openmindedness* toward, and respect for, all
- Learn about various peoples and cultures
- Recognize and respect that people have values and worldviews that may or may not align with one's own values and beliefs
- Value the varied abilities and interests of individuals to make positive contributions to society
- Advocate for the well-being of others.

Understand and value social, economic, and environmental interdependence and sustainability**

- Examine the influence of worldviews on one's understanding of interdependence in the natural and constructed world
- Evaluate how sustainable development depends on the effective and complex interaction of social, environmental and economic factors
- Analyze how one's thinking, choices and behaviours affect living and non-living things, now and in the future
- Investigate the potential of individual and group actions and contributions to sustainable development

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- Demonstrate a commitment to behaviours that contribute to the well-being of the society, environment and economy – locally, nationally and globally.

*Openmindedness refers to a mind that is open to new ideas and free from prejudice or bias in order to develop an "ethical space" between an existing idea and a new idea (Ermine).

**Sustainability refers to making informed decisions for the benefit of ourselves and others, now and for the future, and to act upon those decisions for social, economic, and environmental well-being.

Developing Literacies

(Related to CELs of Communication, Numeracy, Technological Literacy, and Independent Learning)

Literacies provide many ways to interpret the world and express understanding of it. Being literate involves applying interrelated knowledge, skills and strategies to learn and communicate with others. Communication in a globalized world is increasingly multimodal. Communication and meaning making, therefore, require the use and understanding of multiple modes of representation. Each area of study develops disciplinary literacies (e.g., scientific, economic, physical, health, linguistic, numeric, aesthetic, technological, cultural) and requires the understanding and application of multiple literacies (i.e., the ability to understand, critically evaluate and communicate in multiple meaning making systems) in order for students to participate fully in a constantly changing world.

Construct knowledge related to various literacies

- Acknowledge the importance of multiple literacies in everyday life
- Understand that literacies can involve words, images, numbers, sounds, movements and other representations and that these can have different interpretations and meanings
- Examine the interrelationships between literacies and knowledge, culture and values
- Evaluate the ideas and information found in a variety of sources (e.g., people, databases, natural and constructed environments)
- Access and use appropriate technologies to investigate ideas and deepen understanding in all areas of study.

Explore and interpret the world using various literacies

- Inquire and make sense of ideas and experiences using a variety of strategies, perspectives, resources and technologies
- Select and critically evaluate information sources and tools (including digital) based on the appropriateness to specific tasks
- Use various literacies to challenge and question understandings and interpretations
- Interpret qualitative and quantitative data (including personally collected data) found in textual, aural and visual information gathered from various media sources
- Use ideas and technologies in ways that contribute to creating new insight.

Express understanding and communicate meaning using various literacies

- Create, compute and communicate using a variety of materials, strategies and technologies to express understanding of ideas and experiences
- Respond responsibly and ethically to others using various literacies
- Determine and use the languages, concepts and processes that are particular to a discipline when developing ideas and presentations
- Communicate ideas, experiences and information in ways that are inclusive, understandable and useful to others
- Select and use appropriate technologies in order to communicate effectively and ethically.

Developing Social Responsibility

(Related to CELs of Communication, Critical and Creative Thinking, Personal and Social Development, and Independent Learning)

Social responsibility is the ability of people to contribute positively to their physical, social and cultural environments. It requires an awareness of unique gifts and challenges among individuals and communities and the resulting opportunities that can arise. It also requires participation with others in creating an ethical space* to engage in dialogue, address mutual concerns and accomplish shared goals.

Use moral reasoning processes

- Evaluate the possible consequences of a course of action on self, others and the environment in a particular situation
- Consider the implications of a course of action when applied to other situations
- Consistently apply fundamental moral values** such as "respect for all"
- Demonstrate a principle-based approach to moral reasoning
- Examine how values and principles have been and continue to be used by persons and cultures to guide conduct and behaviours.

Engage in communitarian thinking and dialogue

- Model a balance in speaking, listening and reflecting
- Ensure that each person has an opportunity to contribute
- Demonstrate courage to express differing perspectives in a constructive manner
- Use consensus-building strategies to work towards shared understanding
- Be sensitive to, and respectful of, diversity and different ways of participating.

Take social action

- Demonstrate respect for and commitment to human rights, treaty rights and environmental sustainability
- Contribute to harmony and conflict resolution in own classroom, school, family and community
- Provide support in a manner that is respectful of the needs, identity, culture, dignity and capabilities of all persons
- Support individuals in making contributions toward achieving a goal
- Take responsible action to change perceived inequities or injustice for self and others.

*An ethical space exists between separate worldviews. In this space, "we can understand one another's knowledge systems" (Ermine, 2006). For further information, see Willie Ermine's work related to ethical space.

**The most basic moral value underlying development of the CEL of Personal and Social Development is that of respect for persons. For further discussion, related to fundamental moral values, refer to *Renewed Objectives for the CELs of Critical and Creative Thinking and Personal and Social Development* (2008).

Aim and Goals

The **aim** of Kindergarten to Grade 12 Arts Education is to enable students to understand and value arts expressions throughout life.

Goals are broad statements identifying what students are expected to know and be able to do upon completion of the learning in a particular area of study by the end of Grade 12.

Figure 1. Kindergarten to Grade 12 Goals of Arts Education
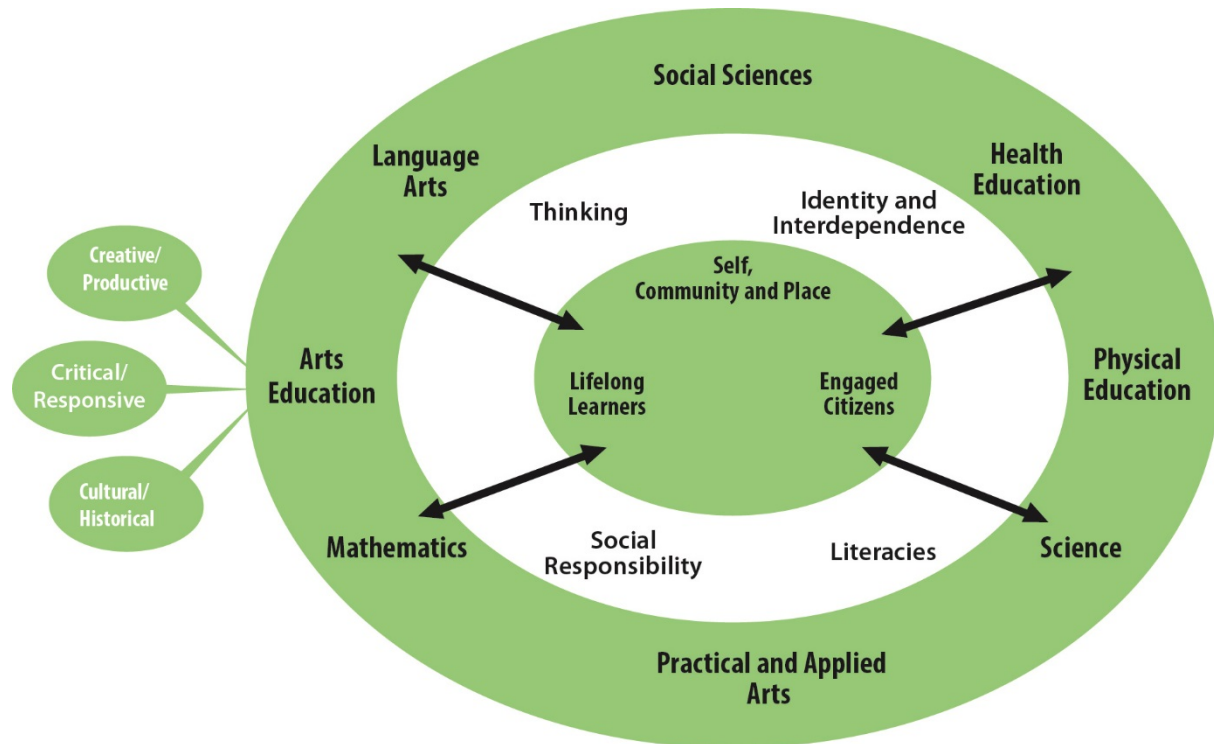
The three goals of arts education from Kindergarten to Grade 12 are:

Cultural/Historical (CH) - Students will investigate the content and aesthetics of the arts within cultural, historical and contemporary contexts and understand the connection between the arts and the human experience.

This goal focuses on the role of the arts in various cultures, the development of the arts throughout history and factors that influence contemporary arts and artists. It includes the historical development of dance, drama, music and visual art within its social, cultural and environmental context. In addition, the goal includes learning about the arts in contemporary societies, popular culture and interdisciplinary forms of expression. The intent is to develop students' understanding of the arts as important forms of aesthetic expression and as records of individual and collective experiences, histories, innovations and visions of the future.

Critical/Responsive (CR) - Students will respond to artistic expressions of Saskatchewan, Canadian and international artists using critical thinking, research, creativity and collaborative inquiry.

This goal enables students to respond critically to images, sounds, performances and events in the artistic environment, including the mass media. Students become participants in the interactive process between artist and audience rather than passive consumers of the arts. Several processes are provided to help teachers guide discussion and encourage various responses to works of art, for example, visual art works, musical compositions or dance and drama performances. The processes are intended to move students beyond quick judgement to informed personal interpretation and can be used with each of the arts disciplines and interdisciplinary works. The intent of this goal is also to ensure that students are actively engaged with artists in their own communities and recognize that the arts are integral to the lives and cultures of every community.

Creative/Productive (CP) - Students will inquire, create and communicate through dance, drama, music and visual art.

This goal includes the exploration, development and expression of ideas in the language of each art form. Each discipline involves students in different ways of thinking, inquiring and conveying meaning. Each form involves students in creative processes and means of inquiry that require students to reflect on big ideas and investigate compelling questions using the language, concepts, skills, techniques and processes of that discipline. In order for an activity to be creative, students must be engaged in critical thinking, observation and other forms of research, active exploration and creative problem-solving processes. Students learn where ideas come from and how ideas can be developed and transformed in each art form. Documentation is also an important part of the creative process and can be used for purposes of idea development and refinement, assessment and sharing learning with others. Reflection, both ongoing and summative, is an essential part of every creative process and allows students to assess and evaluate their continued growth in their creative endeavours.

Inquiry

Inquiry learning provides students with opportunities to build knowledge, abilities and inquiring habits of mind that lead to deeper understanding of their world and human experience. Inquiry builds on students' inherent sense of curiosity and wonder, drawing on their diverse backgrounds, interests and experiences. The process provides opportunities for students to become active participants in a collaborative search for meaning and understanding.

"My teacher (Elder) liked it when I asked questions, this way it reassured him that I understood his teachings. He explained every detail, the meaning and purpose. Not only talked about it, but, showed me! Communication, critical and creative thinking were important." (Traditional Knowledge Keeper Albert Scott).

Students who are engaged in inquiry:

- construct deep knowledge and deep understanding, rather than passively receiving information;
- are directly involved and engaged in the discovery of new knowledge;
- encounter alternative perspectives and differing ideas that transform knowledge and experience into deep understandings;
- transfer new knowledge and skills to new circumstances; and,
- take ownership and responsibility for their ongoing learning and mastery of curriculum content and skills.

(Adapted from Kuhlthau, Maniotes, & Caspari, 2007)

Constructing Understanding Through Inquiry
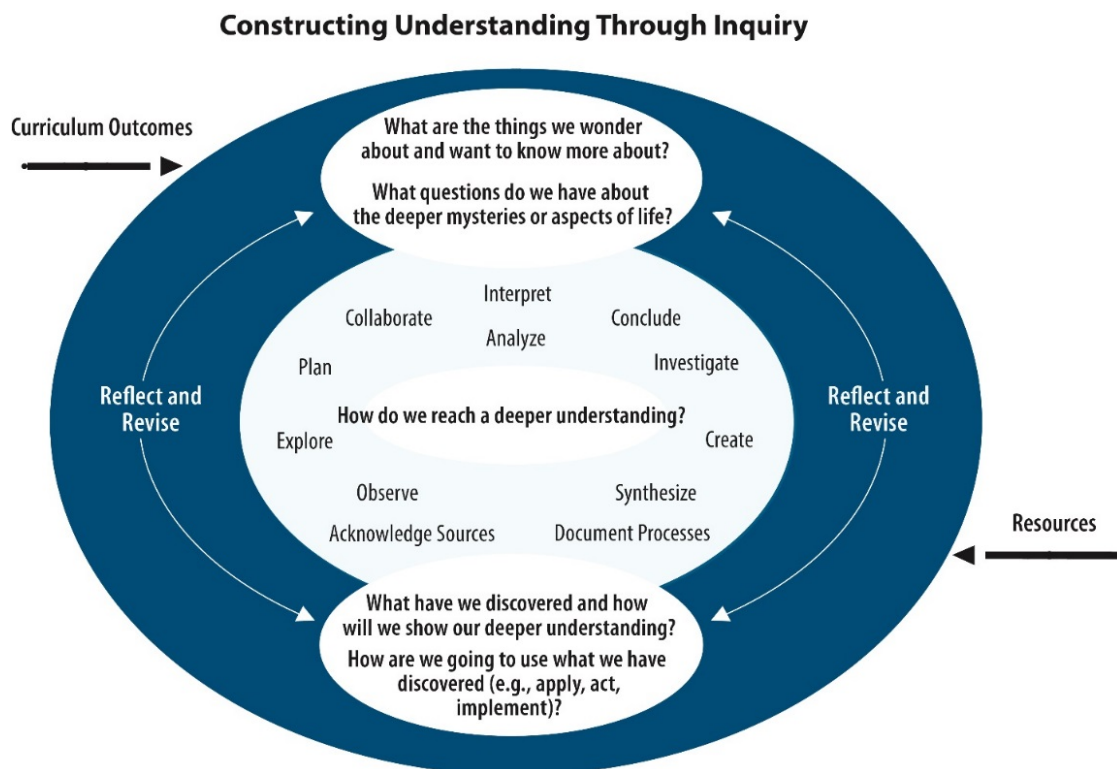
Inquiry learning is not a step-by-step process, but rather a cyclical process, with various phases of the process being revisited and rethought as a result of students' discoveries, insights and construction of new knowledge. Experienced inquirers will move back and forth among various phases as new questions arise and as students become more comfortable with the process. The previous graphic shows various phases of the cyclical inquiry process.

An important part of any inquiry process is student reflection on their learning and the documentation needed to assess the learning and make it visible. Student documentation of the inquiry process may take the form of works-in-progress, reflective writing, journals, reports, notes, models, arts expressions, photographs, video footage, action plans and many more.

Creating Questions for Inquiry

It is important that teachers and students learn within meaningful contexts that relate to their lives, communities and world. Teachers and students need to identify big ideas and questions for deeper understanding central to the area of study.

Big ideas invoke inquiry questions. These questions are important in developing a deep understanding of the discipline or an area of study within the discipline. They do not have obvious answers and they foster high-order thinking. They invite genuine inquiry.

It is important to develop questions that are evoked by student interests and sense of wonder and have potential for rich and deep learning. These questions are used to initiate and guide inquiries that lead to deep understandings about topics, problems, ideas, challenges, issues, concepts and areas of study related to curriculum content and outcomes.

Well-formulated inquiry questions are broad in scope and rich in possibilities. Such questions encourage students to explore, observe, gather information, plan, analyze, interpret, synthesize, problem solve, take risks, create, conclude, document, reflect on learning and develop new questions for further inquiry.

The process of constructing questions for deep understanding can help students grasp the important disciplinary or interdisciplinary ideas that are situated at the core of a particular curricular focus or context. These broad questions lead to more specific questions that can provide a framework, purpose and direction for the learning activities in a lesson, or series of lessons, and help students connect what they are learning to their experiences and life beyond school.

Big Ideas for Inquiry

The following big ideas and inquiry questions are provided as suggestions for teachers and students to consider investigating at the 10, 20 and 30 levels.

Sample Big Ideas	Sample Inquiry Questions
Choral Music Experiences	
• Choral music is created within a cultural and historical context.	What is choral music, considering various time periods, places and diverse cultural perspectives? How will the historical or cultural context of the text of the song influence our performance of the music?
• School choral music ensembles support diversity and inclusion.	How can a sense of community be created within our choral ensemble? What musical strategies and social strategies could help to diversify our music and learning experiences (e.g., what barriers to inclusion and participation may exist)?
• School choral music ensembles incorporate culturally relevant repertoire.	What languages and traditions could be incorporated into our repertoire and learning experiences? How can we ensure the songs we sing are culturally affirming and do not reflect cultural appropriation? In what ways could knowledge and incorporation of world music expand our techniques, skills and musical ideas?
• Structured rehearsals can maximize learning and performance quality.	What are fundamentals of an effective ensemble rehearsal, and how could we improve our own rehearsal process? What should be our guidelines for effective rehearsals? What methods (e.g., peer feedback) are available to support practice and ongoing assessment for growth?
• Student learning contracts and documentation, including the use of technology, can assist in demonstrating individual and collective musical growth.	What is the purpose of a student learning contract and what should it contain? Why and how should individual growth and ensemble progress be documented (e.g., reflective journals, practice and rehearsal notes, critiques, audio or video recordings)? How could technology be used in our practice, rehearsal and performance?
• Effective performers collaborate, critique self and others, build consensus and demonstrate leadership.	What is my role in the ensemble and how can I demonstrate collaboration and leadership at the same time? What do we need to do to get better? How can we show respect for our own work and others through critique? What is the intent of the repertoire and what are the technical requirements and challenges?
• There is a range of careers and opportunities for continued participation in music.	How could I prepare for a career or ongoing participation in music after high school? What role might a mentor play in my music pathway, and how could I approach someone?

Vocal Technique • Breath support impacts sound production.	What are some fundamentals of sound production? How could a knowledge of vocal anatomy impact singers' health and sound production? Why is it important to use your breath to create tone?
• Body posture/alignment impacts sound production.	What are characteristics of good posture and how does body alignment affect sound?
• Practice can improve technique and quality of performance.	How can we improve our vocal technique (e.g., achieve better pitch, diction, tone, rhythmic accuracy)? How did we sound? What did we do well? What can we improve upon and how? How could we assess our performance?
Interpretation • Singers respond to text and various notation systems (e.g., standard, letter names, solfege, scale degrees, aural cues) and diverse traditional cultural music practices.	In addition to Western music notation, what are some other methods of music making and communication in music?
• Singers interpret expressive terms and music symbols within the context of the repertoire (e.g., tempo, dynamics).	What should we know about the text of the song and what difference does it make? What emotion/feeling does the text of a song suggest? What value is there in knowing the form of a song? What do I need to know about the choral music repertoire we are studying to improve my performance? What are the roles of a conductor (e.g., guide rehearsals, direct and shape the sound of the ensemble, support the interpretation, support singers' vocal health, provide and encourage feedback)?
The Power of Music • Relationships exist between music and language.	Is music a universal language? How is music a form of communication? In what ways does the power of music go beyond language? What features are shared in common between music and language (e.g., pitch, tone, rhythm, forms of social bonding)? What are neuroscientists learning about how music affects responses or creates changes in the brain?
• Composing and performing music involves an understanding of theory, structures and styles.	What are the basic elements or building blocks of music? How can we differentiate among types of music within a genre? How are the elements of music and principles of composition manipulated to express musical ideas in selected compositions? What value is there in knowing the form or structure of a song?
• Music is a reflection of place and time.	How and why has choral music changed through the eras? How has being from Canada and/or Saskatchewan affected the work,

	life and careers of Canadian vocalists? How did choral music evolve within specific places and time periods (e.g., European church music, contemporary virtual choirs, anthems, carols, secular works)? What factors contribute to music becoming iconic representations of specific generations and cultures? Who are some historical and contemporary choral music influencers, and why did they have such an impact?
• Music impacts society and individuals.	How does music impact individuals and societies (e.g., influence on styles and popular tastes, economics, cultural cohesion, early years' development, sub-culture identity, emotional state, memory, community bonding)? What is the relationship between music and identity (e.g., personal, cultural, generational)?
• Choral singing requires knowledge of the language of music and dedication to practice.	How can knowing the language of music improve our music making and performance? What are some effective strategies to use when practicing? What could we do to stay motivated to practise and learn more about choral music outside class time?
• Knowing the evolution of a music genre is essential for achieving deep understanding.	How will knowing the history and context of our selected music genre improve our musical decision making and performance? What historical or cultural events have occurred or are occurring that may have affected the music I am performing and/or how I perform that music?
• Collaboration with other art forms can expand one's music practice and worldview (e.g., music and film, music and dance, music and slam poetry, musical theatre).	How could we collaborate with other students, musicians and artists (e.g., poets, dancers, videographers) in our community or online? What is the value of cross-disciplinary and cross-cultural collaboration? How can we access funds to bring professional artists into the school (e.g., artists in schools grants)?
• There are ways to prepare for auditions or joining groups through traditional cultural protocols and practices.	What happens in auditions and how can we prepare? How can we determine which skills to highlight? How could I best demonstrate my sight reading abilities? What protocols are important for joining specific traditional cultural music groups (e.g., mentorship, invitation, ceremonies)? How could I use my smartphone for accompaniment or backing track? How can I demonstrate my musicianship in an audition using an electronic digital instrument (e.g., live looping, loop variations, live effects processing, finger drumming, live synth playing)?
First Nations Music • Performance methods and protocols are important in the creation and presentation of	How can we partner with community resource people to learn more about First Nations music in our local area? What is the relationship between culture and music?

First Nations traditional drumming and singing.	What are protocols and practices associated with traditional First Nations music composition and performance? How can we learn more about the social and/or spiritual significance of First Nations songs? In what ways do gender roles differ in traditional ways of music creation and performance? What roles do traditional drumming and singing play, socially and spiritually, within communities?
• Saskatchewan and Canadian First Nations musicians are widely recognized for their skills and leadership in traditional drumming and singing.	
• First Nations musicians and performing groups often draw on, or incorporate, traditional music when creating new work.	Who are some Saskatchewan and Canadian First Nations musicians who are recognized by their peers and communities for their skills and leadership in traditional drumming and singing? What music qualities differentiate various songs and styles (e.g., diversity of powwow dances, Southern versus Northern styles)? How has traditional First Nations music influenced, or been incorporated into, other contemporary music (e.g., hip hop, DJ collectives, rock, pop)? Who are some contemporary First Nations music performers and what is admired about their work? What influences/inspires their work?
Métis Music	
• Métis traditional music plays an important role in Saskatchewan communities.	How does music help to maintain and celebrate Métis identity and community life, past and present? Why are family and community gatherings that involve the arts, such as Métis kitchen parties, an important factor in the continuity and sharing of cultural and artistic traditions?
• The preservation and sharing of Métis music has been, and continues to be, a vital component of Métis arts and culture.	What stories have been told about Métis musicians of the past? What is the role of music in the social, religious, political, environmental and/or historical experiences of the Métis people?
• Songs and fiddling styles in various Métis communities, and among individual musicians, have recognizable characteristics.	What are the characteristics of traditional Métis music that make it recognizable and of high quality? How do musical styles differ among Métis communities? How is Métis music evolving as musicians infuse new ideas with traditional styles? How do community gatherings and competitions contribute to innovations in dance and music?
• There are connections between language and music.	How have languages (e.g., Michif, French, Cree, Saulteaux) played a role in the creation and evolution of Métis songs? What characteristics do language and music share (e.g., forms of social bonding, pitch, rhythm, methods of communication, documentation, emotional expression)?
• Saskatchewan and Canadian Métis musicians are widely recognized for their skills and	Who are some Métis musicians and groups that are recognized locally and nationally for their skills and creativity? How do

leadership in traditional and contemporary music.	repertoire and styles of fiddling and songs differ by location and individual musician? What factors contribute to the evolution of traditional and contemporary music? What role does mentorship play in the pursuit of music making and careers?
Composing, Song Writing and Recording • There are a variety of approaches for composing and/or arranging music.	What process could I/we use to compose an original piece of music (e.g., song writers circle)? How could we create a new arrangement for an existing work? Who are the resource people in our community, and where could we get funding to collaborate with musicians or composers (e.g., artists in schools grants)?
• There are ethical and legal issues related to composing, performing and recording.	What ethical and legal implications do we need to consider when composing, performing and recording (e.g., copyright, sharing credit, sampling, cultural and artistic appropriation)?
• Audio recording, mixing and mastering skills can be used for creation, self-assessment, practice/rehearsal and digital music product development.	What audio production skills, practices, equipment and software do we need to create a digital recording? What is the benefit of using recording for critique and self-assessment to improve? What role does social media play in music promotion and marketing and what are current trends and issues? What is the future of music production and dissemination and the future of choral music in particular?

An Effective Arts Education Program

The arts education curriculum has been developed for all students in the province. The curriculum allows for both disciplinary and interdisciplinary studies. The term "arts" includes fine arts, popular arts, traditional arts, commercial arts, functional arts and interdisciplinary arts with the understanding that there is much overlap among categories as is the case in much contemporary arts practice.

The Saskatchewan arts education curriculum provides students with a unique "way of knowing" about the world and human experience. Research clearly demonstrates the benefits of arts education, not only for those students who have a special interest in the arts, but for all students facing a future that requires multiple literacies, creative and critical thinking and innovative problem-solving abilities that will apply to their daily lives and any post-secondary careers or personal endeavours.

Students in effective arts education programs will have opportunities to:

- apply creative processes in a variety of art forms and media;
- develop self-confidence in their own creative abilities;
- recognize that artists are thinkers and that their imaginations and creativity contribute to the understanding of human existence;
- investigate community and global issues explored by contemporary artists;
- discover through the arts how societies express their histories, values and beliefs; and,
- celebrate Saskatchewan's and Canada's rich cultural and artistic heritage.

Research included in *Learning, Arts, and the Brain: The Dana Consortium Report on Arts and Cognition*, and the report entitled *Critical Links: Learning in the Arts and Student Academic and Social Development,* demonstrates that arts education provides students with tremendous benefits including increased cognitive abilities, improved conflict resolution and other social skills and higher levels of motivation and student engagement. (Deasy, 2002 and Gazzaniga, 2008)

Arts and Learning Spaces

This curriculum requires that all students have opportunities to develop their own creativity and learn about the innovative work of Saskatchewan's arts community. Students are encouraged to partner with local arts and learning experts to immerse themselves in real world creative processes and develop knowledge of Saskatchewan and Canadian arts expressions. These interactions help students to discover that artistic work is situated within personal, cultural, regional and global contexts embraces diversity and inclusion and reveals distinct identities and a unique sense of place.

One of the major challenges facing schools today is finding effective ways to build new relationships with the wider community. When arts resources and expertise outside of school are drawn upon, a new learning space is created, helping to remove boundaries between school and community. This new

learning space enables a range of formal and informal arts education experiences to take place such as collaborative inquiry projects, intercultural exchange, mentor-based relationships and use of new interactive technologies to bring about a synergy of learning among students, teachers and professional artists.

Many opportunities exist for schools and school divisions to enter into partnerships with others, for example, educational institutions, local artists and arts and cultural organizations. Distance learning opportunities, tours, workshops, made in Saskatchewan web-based resources and local and provincial programs such as artists in schools are examples of communities working together to support student learning in the arts.

Arts Education and Student Engagement

Current research on learning indicates that arts education has extremely positive outcomes in the area of student engagement. Students are more likely to develop deep understanding when they are actively engaged and have a degree of choice about what is being learned and how it is being learned and assessed. Student engagement is affected by a complex range of variables, but studies show that engagement is increased dramatically through effective instructional practices that include high quality arts education experiences.

Research-based indicators of high quality arts education programs include:
- an inclusive stance with accessibility to all students;
- active partnerships between schools and arts organizations and between teachers, artists and community;
- shared responsibility among stakeholders for planning, implementation, assessment and evaluation;
- a combination of development within the specific art forms (education in the arts) with artistic and creative approaches to learning (education through the arts);
- opportunities for public performance, exhibition and/or presentation;
- provision for critical reflection, problem solving and risk taking;
- emphasis on collaboration;
- detailed strategies for assessing and reporting on students' learning, experiences and development;
- ongoing professional learning for teachers, artists and the community; and,
- flexible school structures and permeable boundaries between schools and community.

(Bamford, 2006, p. 140)

Student engagement depends on multiple factors including a learning program that is relevant to students' lives and interests and is co-constructed with them. This type of democratic interaction requires a shift in ownership of the learning program from a solitary teacher-delivered program to increased teacher-learner-community collaboration.

Studies such as the Paul Hamlyn Foundation's *Learning Futures: Next Practice in Learning and Teaching* indicate that far too many students are disengaged from school and report that learning is often fragmented or disconnected, not relevant to real life and is being done 'to' them instead of 'with' them. Involving students in learning experiences that encourage connection-making among the arts and other disciplines leads to learning that is deep (reflective, metacognitive), authentic (real-world contexts, meaningful to students' lives) and motivational (task/goal oriented, inspires students to further learning). Students who are engaged in high quality arts education programs take pride in their work and accomplishments and recognize that their individual and collective voice is heard and respected.

> Mihaly Csikszentmihalyi refers to engagement as, *"… a connection between something inside and an opportunity outside to … produce something real"*. When students are engaged in their learning, the magic of discovery is tangible, visible, shared, and motivational, even for the observer. (Pasquin & Winn, 2007, p. 176)

Arts Education and Student Voice

Adam Fletcher, on his website *Soundout: Promoting Student Voice in School*, defines student voice as "the individual and collective perspective and actions of young people within the context of learning and education". Through long-term work on student engagement and student voice, Fletcher concludes that student voice is about learning, teaching, school improvement, youth development, school culture, diversity, integrity and civic engagement. He states that "student voice is formed of the unique perspective of the young people in our schools. It is formed in the same ways that adult voice is; that is, experience and education help students create opinions, ideas and beliefs to which they give their voice." Teachers and students who interact within high quality arts and learning spaces have learned how to negotiate and co-construct democratic learning models. Arts education is one of the most effective vehicles for empowering students to reflect on, act on, and give voice to, their own opinions, beliefs and ideas through the creation and presentation of their own arts expressions.

The following provides examples of arts education experiences and instructional approaches that encourage increased student engagement and respect for student voice.

An effective arts education program promotes student engagement and respect for student voice by providing opportunities for students to:

- become involved in planning a variety of personalized ways to achieve learning outcomes;
- explore ideas and concepts, take risks, experiment and improvise with processes and media;
- develop understanding, skills and abilities within meaningful contexts;
- investigate and find solutions for a variety of artistic challenges;
- ask questions about big ideas and topics that have relevance to their lives;
- design and collaborate on inquiry projects that address their questions;
- make connections among the arts and other disciplines;

- work in partnership with teachers and professionals in the arts in formal and informal settings;
- have flexibility and choice among a variety of approaches to learning;
- negotiate assessment practices including self-assessment;
- collaboratively design assessment criteria and rubrics; and,
- work with teachers, artists and community members to document and share their learning with others.

The arts provide opportunities for young people to experiment with ideas and put them into action ... Young people see the arts - personally and for their societies - playing unique social and educational roles, and they view their work as real, vital and necessary. (Brice Heath & Robinson, 2004, p. 108)

Arts Education immerses students in individual and collaborative inquiries that encourage research, the co-creation of knowledge, skill development, self-reflection and interactions with other students, Saskatchewan artists and diverse communities. Through inquiry learning, students examine their own and others' perspectives on the world and express their ideas and artistic voices through the languages and creative processes of the arts.

Creative Technologies

This curriculum encourages the creative use of strategies, materials, instruments, electronic devices and technologies in the making and sharing of arts expressions. Creation and performance using digital media are an essential part of contemporary professional arts practices and arts education.

In arts education classes, students have opportunities to develop their digital skills and expressive use of media through examination and application of audio and visual design technologies, interactive media and incorporation of technologies into disciplinary and multidisciplinary practices and performances.

Through this curriculum, students learn to incorporate digital media and investigate current and emerging technologies when producing, documenting and sharing dance, drama, music and visual art expressions. They also engage in critiques and research the work of contemporary artists who use creative technologies in innovative ways in their practices.

Safety

Safety is an essential consideration in all learning environments. To create a safe environment for learning requires that teachers be informed, aware and proactive and that students listen, think and respond appropriately.

Safe practices are the joint responsibility of teachers and students. Safety refers to more than protecting students' physical safety (e.g., injury prevention procedures). Safety also includes students' personal and emotional safety and sense of belonging which can be supported by ensuring that learning takes place in an inclusive environment free from subtle or overt stereotypes (e.g., racial, gender and sexual diversity, socio economic or social status), exclusion, bullying or use of inappropriate language and behaviours.

The teacher's responsibility is to provide instruction and supervision within a safe environment (e.g., floor free of debris, climate of respect for self and others) and to ensure the students are aware of safe practices such as the importance of appropriate clothing and equipment, inclusion of all students in the work, adjusting tasks for students who may require adaptations and ensuring proper techniques in each art form (e.g., warm up and body alignment in dance, proper breathing while singing or playing, caution with visual art tools and chemicals). The students' responsibility is to act appropriately based on the information and guidance provided by the teacher and/or resources.

Kwan, Texley and Summers (2004) suggest that teachers, as professionals, consider four Ps of safety: prepare, plan, prevent and protect. The following points are adapted from those guidelines and provide a starting point for thinking about safety in the classroom:

Prepare

- Keep up to date with personal safety knowledge and certifications.
- Be aware of national, provincial, school division and school level safety policies and guidelines.
- Design a safety agreement with students.

Plan

- Develop learning plans that promote effective and safe learning for all students.
- Choose activities that are suited to the abilities, maturity and behaviour of all students.
- Create safety agreements and checklists for in-class activities and field studies.

Prevent

- Assess and mitigate hazards (e.g., ensure dance and theatrical stage props and equipment are not defective).
- Review procedures for accident prevention with students (e.g., transporting students to off-site locations, ensuring vocal health when playing instruments or singing).
- Teach and review safety procedures with students (e.g., how to move to avoid muscle strains or fabrics becoming entangled, proper posture when playing, storing or transporting musical instruments).
- Do not use defective or unsafe equipment or procedures.
- Do not allow students to eat or drink in areas used for learning activities (e.g., procedure for staying hydrated but avoiding liquid spills on the floor).

Protect

- Ensure students have sufficient protective devices where applicable (e.g., masks or protective eyewear as needed when using visual art tools, creating dance props or stage backdrops).
- Demonstrate and instruct students on the proper use of safety equipment and protective gear.
- Model safe practices by insisting that all students, teachers and visitors (e.g., guest artists) follow school division safety guidelines.

Safety in the classroom includes the storage, use and disposal of chemicals (e.g., visual art materials such as paint, ceramic glazes, photography, lithography, sculpture or materials used in the construction of drama/theatre or dance staging). The *Workplace Hazardous Materials Information System* (WHMIS) regulations (WHMIS 1998 and WHMIS 2015) under the *Hazardous Products Act* and the *Hazardous Product Regulations* govern storage and handling practices of chemicals in schools. All school divisions must comply with the provisions of these regulations. Chemicals should be stored in a safe location according to chemical class, not just alphabetically. Appropriate cautionary labels must be placed on all chemical containers and all school division employees using hazardous substances should have access to appropriate *Materials Safety Data Sheets* (WHMIS 1998) or *Safety Data Sheets* (WHMIS 2015). Under provincial WHMIS regulations, all employees involved in handling hazardous substances must receive training by their employer. Teachers who have not been informed about or trained in this program should contact their director of education. Further information related to WHMIS is available from Health Canada and the Saskatchewan Ministry of Labour Relations and Workplace Safety.

Using this Curriculum

Outcomes define what students are expected to know, understand and be able to do by the end of a grade or secondary level course in a particular area of study. Therefore, all outcomes are required. The outcomes provide direction for assessment and evaluation, and for program, unit and lesson planning.

Outcomes:

- focus on what students will learn rather than what teachers will teach;
- specify the skills, abilities, knowledge and/or attitudes students are expected to demonstrate;
- are observable, assessable and attainable; and,
- are supported by indicators which provide the breadth and depth of expectations.

Indicators are representative of what students need to know and/or be able to do in order to achieve an outcome. When planning for instruction, teachers must comprehend the set of indicators to understand fully the breadth and the depth of learning related to a particular outcome. Based on this understanding of the outcome, teachers may develop indicators that are responsive to students' needs, interests and prior learning. Teacher-developed indicators must maintain the intent of the outcome.

The set of indicators for an outcome:

- provides the intent (breadth and depth) of the outcome;
- tells the story, or creates a picture, of the outcome;
- defines the level and types of knowledge required; and,
- is not a checklist or prioritized list of instructional activities or assessment items.

Other Terms

Within curricula, the terms "including", "such as", "e.g." and "i.e." serve specific purposes:

- **Including** prescribes content, contexts or strategies that students must experience in their learning, without excluding other possibilities.
- **Such as** provides examples of possible broad categories of content, contexts or strategies that teachers or students may choose, without excluding other possibilities.
- **E.g.** offers specific examples of what a term, concept or strategy might look like.
- **I.e.** means 'that is' and clarifies the term, concept or strategy it follows.

Outcomes at a Glance

10	20	30
CP10.1 Demonstrate basic fundamentals of vocal technique.	CP20.1 Consistently demonstrate fundamentals of vocal technique.	CP30.1 Refine fundamentals and demonstrate advanced vocal technique.
CP10.2 Demonstrate skills (e.g., intonation, pitch breathing, alignment) and practices necessary for ensemble singing.	CP20.2 Consistently demonstrate skills (e.g., intonation, pitch breathing, alignment) and practices necessary for ensemble singing.	CP30.2 Apply decision-making abilities, skills and practices for improving ensemble singing.
CP10.3 Demonstrate ability to interpret music using various visual (e.g., standard and/or non-standard notation, written musical scores, graphic score) and aural music systems.	CP20.3 Demonstrate ability to interpret, with increased accuracy, music using various visual (e.g., standard and/or non-standard notation, written musical scores, graphic score) and aural music systems.	CP30.3 Demonstrate ability to interpret, with increased accuracy and expression, music using various visual (e.g., standard and/or non-standard notation, written musical scores, graphic score) and aural music systems.
CP10.4 Experiment with processes for improvising, arranging and composing.	CP20.4 Investigate processes for improvising, arranging and composing.	CP30.4 Improvise, arrange and compose with purpose for meaning.
CP10.5 Identify and experiment with stylistic practices of various vocal and choral music traditions.	CP20.5 Demonstrate stylistic practices within various forms of vocal and choral music traditions.	CP30.5 Refine stylistic practices within various forms of vocal and choral music traditions.
CH10.1 Investigate the role of choral music in the context of various cultures, places and eras.	CH20.1 Investigate factors (e.g., place, time, societal events) that influenced the composer of the repertoire being studied.	CH30.1 Investigate how the choral music being studied has changed over time (e.g., role of choir, changing styles or genres).
CH10.2 Examine the role of choral music and Indigenous vocal music in maintaining traditions, reflecting cultural identities and conveying oral histories.	CH20.2 Examine traditional vocal music of Indigenous peoples from Saskatchewan and around the world.	CH30.2 Examine contemporary Indigenous vocal music and composers.
CH10.3 Examine the impact and role of choral music in own life.	CH20.3 Identify pathways and benefits for continuing engagement in choral music.	CH30.3 Create a plan for continuing engagement in choral music.

CH10.4 Identify and describe legal and ethical considerations concerning music copyright and performance rights.	CH20.4 Investigate legal and ethical issues, such as copyright and performance rights, related to choral music and performance.	CH30.4 Analyse and discuss societal standards (e.g., legal, ethical, community norms and values) and cultural sensitivities related to choral music.
CR10.1 Describe own process for improvement as individual singers and as an ensemble.	CR20.1 Identify or set goals for improvement as individual singers and as an ensemble.	CR30.1 Assess and refine own process for improvement as individual singers and as an ensemble.
CR10.2 Describe, through critical listening, various genres and styles of choral music.	CR20.2 Respond to a variety of live or recorded choral ensembles.	CR30.2 Critique a variety of live or recorded choral ensemble performances.

Outcomes and Indicators - Legend

CP10.1 -a

CP or CR or CH	Creative/Productive or Critical/Responsive or Cultural/Historical Goal
10	10, 20 or 30 course
1	Outcome number
a	Indicator

Choral 10: Outcomes and Indicators

K-12 Creative/Productive (CP) Goal: Students will inquire, create and communicate through dance, drama, music and visual art.

CP10.1 Demonstrate basic fundamentals of vocal technique.

Indicators

a. Sing with breath support (e.g., practise appropriate breathing technique and recognize how it helps support sound production and vocal health).

b. Describe and demonstrate quality singing in response to given criteria and considering cultural context.

c. Hear and match pitch and discern accuracy of notes.

d. Discuss the importance of vocal warm ups and regular practise.

e. Examine different ranges (i.e., alto, bass, baritone, tenor, soprano) on a choral score.

f. Identify own range, with teacher guidance, and recognize that voice range may change over time.

g. Recognize, experiment with, and demonstrate different vocal registration (e.g., head voice, chest voice, falsetto, speaking voice).

h. Demonstrate understanding of fundamentals of tone production (e.g., breath management, supported projection, characteristic tone quality across the ranges, vowel sounds).

i. Discuss basic principles of vocal anatomy (e.g., vocal bands/folds, how to produce a sound, sound source, articulators and resonators).

j. Discuss and demonstrate the difference between pronunciation (e.g., the act of speaking words correctly), enunciation (e.g., the art of speaking words clearly and concisely) and diction (e.g., the "choice of words" used in writing, speaking or singing).

k. Demonstrate and articulate the importance of proper posture and body alignment for singing.

l. Demonstrate choral blend through vowel unity and understand the role it plays in intonation.

m. Identify factors and apply techniques for maintaining vocal health.

CP10.2 Demonstrate skills (e.g., intonation, pitch breathing, alignment) and practices necessary for ensemble singing.

Indicators

    a.   Demonstrate ensemble skills such as:

- adjusting dynamics
- blending vowels
- placing consonants
- adjusting vibrato
- maintaining own part.

    b.   Demonstrate personal and interpersonal skills necessary for ensemble music making including:

- etiquette
- rehearsal protocols
- leadership.

    c.   Recognize opportunities for applying interpretation abilities (e.g., inflection, tone, emulating instrumental sounds).

    d.   Maintain accurate pitch when singing harmony.

    e.   Demonstrate fluency and growth in vocal techniques and musicality when singing advanced vocal ensemble repertoire.

    f.   Apply processes (e.g., focusing on a specific part, experimenting with phrasing, running through from start to finish, working on sections, isolating variables, making group choices), with teacher guidance, for collective practice, rehearsal and performance.

    g.   Examine various musical functions in a song (e.g., melody, harmony, bass line).

    h.   Incorporate movement in ensemble work (e.g., use movement to experience music concepts) recognizing how singing involves the whole body.

    i.   Demonstrate ability to respond to the conductor.

CP10.3 Demonstrate ability to interpret music using various visual (e.g., standard and/or non-standard notation, written musical scores, graphic score) and aural music systems.

Indicators

a. Demonstrate ability to respond to notation systems such as letter names, solfege, scale degrees and aural cues when singing in the context of the repertoire studied.

b. Demonstrate ability to read, notate, understand and interpret written musical scores and various notation systems.

c. Sight sing a short passage (e.g., at a lower difficulty level than the repertoire studied).

d. Demonstrate ability to learn music through aural transmission.

e. Interpret expressive terms and music symbols within the context of the repertoire (e.g., tempo, dynamics, form, style, articulation, graphic symbols).

CP10.4 Experiment with processes for improvising, arranging and composing.

Indicators

a. Investigate ways that music elements (e.g., tempo, rhythm) can be used to express musical ideas.

b. Take creative risks when creating and refining work.

c. Embellish, ornament or improvise on a melody.

d. Experiment with stylistically appropriate group improvisation (e.g., with chords/harmonic background).

e. Explore and examine composition and arranging techniques (e.g., What is the composer doing musically in relation to the text? What is a compositional hook?).

f. Compose, arrange or improvise a short phrase (e.g., create a vocal warm up).

g. Reflect on individual and group compositions and arrangements, identifying strengths and challenges encountered.

CP10.5 Identify and experiment with stylistic practices of various vocal and choral music traditions.

Indicators

a. Identify and experiment with vocal characteristics and stylistic features that are typical in diverse music genres (e.g., spirituals, jazz, blues, opera).

b. Sing (e.g., warm up, excerpt, repertoire, short folk song) in a minimum of two languages.

c. Incorporate stylistic features reflective of the socio-cultural contexts of the choral repertoire being studied.

K-12 Cultural/Historical (CH) Goal: Students will investigate the content and aesthetics of the arts within cultural, historical and contemporary contexts and understand the connection between the arts and the human experience.

CH10.1 Investigate the role of choral music in the context of various cultures, places and eras.

Indicators

a. Connect with community choirs (e.g., Ukrainian, German) to discuss the influence of culture, time or place on repertoire choices and performances.

b. Discuss the contribution of choral music in building Saskatchewan communities, past and present.

c. Observe and listen to performative practices of various choirs (e.g., cultural performance practices, influence of composer's place and time on the work).

d. Interview a conductor to discuss the conductor's work and roles (e.g., factors influencing repertoire selection, stylistic features, language considerations).

e. Respond to examples of choirs performing related repertoire.

f. Research the meaning of cultural appropriation and its relevance to vocal and choral music.

CH10.2 Examine the role of choral music and Indigenous vocal music in maintaining traditions, reflecting cultural identities and conveying oral histories.

Indicators

a. Discuss various purposes of choral and vocal music (e.g., ceremonial, social, commercial, artistic expression, storytelling).

b. Engage with First Nations and Métis singers to identify regional and individual singing styles.

c. Research the role vocal music plays in Indigenous cultures in Saskatchewan, past and present (e.g., treaty education outcome SI10: Analyze the spirit and intent of treaties and investigate the extent to which they have been fulfilled).

d. Examine sources of inspiration for the songs of First Nations and Métis musicians and composers.

CH10.3 Examine the impact and role of choral music in own life.

Indicators

    a. Examine and describe the various roles that singing and choral music play in students' lives.

    b. Examine how choral music is used in media and infused in daily life (e.g., to influence consumers via advertising, shopping environments).

    c. Investigate relationships between choral and vocal music and personal wellness including mental health, and identify and discuss associated research.

    d. Discuss how one becomes a discerning consumer and/or producer of choral music (e.g., criteria for judgement of quality, purchase of recordings or tickets to performances).

    e. Seek opportunities to hear (live and recorded) and participate in choral music performances.

CH10.4 Identify and describe legal and ethical considerations concerning music copyright and performance rights.

Indicators

    a. Define the term copyright in relation to Canadian and international music laws and assess its impact on a choral class.

    b. Examine the relationship between copyright and recording and/or posting of music and virtual performances, including online platforms, streaming services and the impact on remuneration for artists.

    c. Investigate and report on current issues and resources connected to copyright law such as "intellectual property", "open source" and "creative commons".

    d. Identify and discuss some issues regarding posting of music online including possible consequences and permanence of web postings.

K-12 Critical/Responsive (CR) Goal: Students will respond to artistic expressions of Saskatchewan, Canadian and international artists using critical thinking, research, creativity and collaborative inquiry.

CR10.1 Describe own process for improvement as individual singers and as an ensemble.

Indicators

    a. Examine individual roles within the ensemble (e.g., personal responsibility, collective, role of conductor).

    b. Reflect on what went well in rehearsal and performance.

c.   Identify areas for improvement.

d.   Co-construct goals or criteria for rehearsals and performances.

e.   Examine the process of polishing a piece including how to refine a rehearsal (formative) or a performance (summative).

f.   Examine factors (e.g., posture, breathing) that effect expression and make decisions to improve.

CR10.2 Describe, through critical listening, various genres and styles of choral music.

Indicators

a.   Recognize the elements of music in examples from diverse choral traditions.

b.   Discuss the sounds, harmonies, rhythmic patterns and text in diverse choral traditions.

c.   Use music terminology to describe what is heard.

d.   Consider and explain how music selections are reflections of their place and time.

e.   Examine different genres and styles of choral performances.

f.   Describe and justify one's preferences for various examples of choral styles.

g.   Respond to various types of choral music genres performed by Saskatchewan-based ensembles, considering inclusion and diversity of genres, cultures, genders, eras and styles.

Choral 20: Outcomes and Indicators

K-12 Creative/Productive (CP) Goal: Students will inquire, create and communicate through dance, drama, music and visual art.

CP20.1 Consistently demonstrate fundamentals of vocal technique.

Indicators

a. Sing with breath support (e.g., practise appropriate breathing technique and recognize how it helps support sound production and vocal health).

b. Assess and demonstrate characteristics of quality singing based on collaboratively developed criteria and considering cultural contexts.

c. Hear and match pitch; discern accuracy of notes.

d. Practise vocal warm ups and identify the purpose of specific warm ups.

e. Experiment with own range (e.g., warm ups) and practise healthy ways to expand own range.

f. Demonstrate different vocal registration (e.g., head voice, chest voice, falsetto, speaking voice).

g. Apply, with guidance, a well supported tone.

h. Examine principles of vocal anatomy and terminology (e.g., how does one support breathing, the role of articulators and resonators in enunciation).

i. Demonstrate appropriate diction (e.g., clarity, appropriate vowel usage in the language, consonants, rolling Rs, releases, vowels) required of the language and repertoire demands.

j. Demonstrate and articulate the importance of proper posture and body alignment for singing.

k. Demonstrate choral blend through vowel unity and modifying intonation.

l. Identify factors and apply techniques for maintaining vocal health.

CP20.2 Consistently demonstrate skills (e.g., intonation, pitch breathing, alignment) and practices necessary for ensemble singing.

Indicators

a. Consistently demonstrate ensemble skills such as:

- adjusting dynamics
- blending vowels

- placing consonants
- adjusting vibrato
- maintaining own part.

b. Demonstrate personal and interpersonal skills necessary for ensemble music making including:

- etiquette
- rehearsal protocols
- leadership.

c. Explore interpretation abilities through versatility of voice (e.g., inflection, tone, emulating instrumental sounds).

d. Maintain accurate pitch when singing harmony.

e. Demonstrate fluency and growth in vocal techniques and musicality when singing advanced vocal ensemble repertoire.

f. Determine and apply processes (e.g., focusing on a specific part, experimenting with phrasing, running through from start to finish, working on sections, isolating variables, making group choices), with teacher guidance, for collective practise, rehearsal and performance.

g. Identify musical functions of own part in a song (e.g., melody, harmony, bass line).

h. Incorporate movement in ensemble work (e.g., use movement to experience music concepts) recognizing how singing involves the whole body.

i. Demonstrate ability to respond to the conductor.

CP20.3 Demonstrate ability to interpret, with increased accuracy, music using various visual (e.g., standard and/or non-standard notation, written musical scores, graphic score) and aural music systems.

Indicators

a. Demonstrate, with increased accuracy, the ability to respond to notation systems such as letter names, solfege, scale degrees and aural cues when singing in the context of the repertoire studied.

b. Demonstrate increased ability to read, notate, understand and interpret written musical scores and various notation systems.

c. Sight sing a short passage (e.g., at a lower difficulty level than the repertoire studied).

d. Demonstrate ability to learn music through aural transmission.

e. Interpret expressive terms and music symbols within the context of the repertoire (e.g., tempo, dynamics, form, style, articulation, graphic symbols).

CP20.4 Investigate processes for improvising, arranging and composing.

Indicators

a. Investigate ways that music elements (e.g., tempo, rhythm) can be used to express musical ideas.

b. Take creative risks when creating and refining work.

c. Embellish, ornament or improvise on a melody.

d. Experiment with stylistically appropriate group improvisation (e.g., with chords/harmonic background).

e. Explore and examine composition and arranging techniques (e.g., What is the composer doing musically in relation to the text? What is a compositional hook?).

f. Compose, arrange or improvise a short phrase (e.g., create a new melody or harmony).

g. Reflect on individual and group compositions and arrangements, identifying strengths and challenges encountered.

CP20.5 Demonstrate stylistic practices within various forms of vocal and choral music traditions.

Indicators

a. Demonstrate vocal characteristics and stylistic features that are typical in diverse music genres (e.g., spirituals, jazz, blues, opera).

b. Sing (e.g., warm up, excerpt, repertoire, short folk song) in a minimum of two languages.

c. Incorporate stylistic features reflective of the socio-cultural contexts of the choral repertoire being studied.

K-12 Cultural/Historical (CH) Goal: Students will investigate the content and aesthetics of the arts within cultural, historical and contemporary contexts and understand the connection between the arts and the human experience.

CH20.1 Investigate factors (e.g., place, time, societal events) that influenced the composer of the repertoire being studied.

Indicators

   a.   Recognize social and political influences on the composer of the choirs' repertoire.

   b.   Explore inquiry questions such as: What is the purpose or meaning of historically informed performance practices? What is a characteristic tone or sound of various cultural practices? How does knowing the composer's place and social environment of the time help to understand and interpret the work?

   c.   Discuss what is known about the composer's intent and how that intent influences the choir's interpretation and musical choices.

   d.   Explore underrepresented composers and discuss historical and contemporary inequities.

   e.   Investigate the role of, or connections between, music and social justice.

CH20.2 Examine traditional vocal music of Indigenous peoples from Saskatchewan and around the world.

Indicators

   a.   Engage with First Nations and Métis Elders or singers to differentiate characteristics and purposes of vocal music.

   b.   Research and recognize there are different purposes for Indigenous ceremonial and social music.

   c.   Examine the impact of historical contexts on Indigenous music (e.g., government ban on music and ceremonies, traditional versus competitive powwows, treaty education outcome SI11 - analyze how the unfulfilled aspects of treaties, with international Indigenous people, have resulted in inequities).

   d.   Explore, with guidance of Indigenous resource people, differences in music, protocols and practices among Indigenous peoples in Saskatchewan and internationally.

   e.   Investigate vocal styles and song writing protocols and processes used in powwow social music.

   f.   Explore the singing and traditional music of Métis people.

g. Discuss Indigenous ways of knowing and learning vocal music (e.g., songs passed down/shared/gifted, songs composed).

CH20.3 Identify pathways and benefits for continuing engagement in choral music.

Indicators

a. Research and discuss the benefits of participating in choral music (e.g., social, cognitive, physiological, psychological) as a lifelong pursuit.

b. Demonstrate awareness of Saskatchewan and Canadian singers, composers, musicians and the music industry including local Indigenous musicians.

c. Research career avenues and investigate opportunities (e.g., scholarships, entrance requirements, music schools) for continuing study at the post-secondary level.

d. Discuss entrepreneurship and personal qualities required for pursuing a career in choral and other types of music.

e. Seek opportunities to hear (live and recorded) and participate in choral music performances.

CH20.4 Investigate legal and ethical issues, such as copyright and performance rights, related to choral music and performance.

Indicators

a. Describe factors that place some works in the public domain and cite some examples of these works along with reasons for their inclusion.

b. Examine scenarios involving copyright controversies in music.

c. Discuss the difference between appropriation and incorporating ideas from other work.

d. Examine legalities (e.g., copyrighting, trademarking, First Nations traditional laws, contracts) and ethics (e.g., illegal downloading, sampling, cultural protocols, compensation from streaming services) related to creating and producing choral music.

K-12 Critical/Responsive (CR) Goal: Students will respond to artistic expressions of Saskatchewan, Canadian and international artists using critical thinking, research, creativity and collaborative inquiry.

CR20.1 Identify or set goals for improvement as individual singers and as an ensemble.

Indicators

a. Determine criteria collectively, with teacher support, for critiquing own ensemble rehearsals and performances.

b. Provide feedback on individual and ensemble singing (rehearsal and performance).

c. Demonstrate ability to incorporate feedback.

d. Reflect on ensemble singing and contribute to collective goal setting for improvement.

e. Reflect on own singing and set personal goals for improvement.

f. Examine the process of polishing a piece including how to refine a rehearsal (formative) or a performance (summative).

g. Conduct an inquiry into choral music and expression (e.g., What makes the music good beyond the notes? How are we connecting ourselves to the piece? How do we convey that to our audience?).

CR20.2 Respond to a variety of live or recorded choral ensembles.

Indicators

a. Respond to various choral selections (e.g., critique or a creative response).

b. Conduct an inquiry into what is choral music (e.g., What is the definition of choral music or a choral ensemble given the diversity of cultures, eras and styles?).

c. Identify, through critical listening, different genres and styles of choral performances.

d. Compare and contrast the same piece performed by two different groups (e.g., different tempo, musical phrasings).

e. Connect own experience to selected musical examples (e.g., What does the music mean to you? Does the music remind you of something?).

f. Examine how interpretation and experience of music is affected by one's personal lens, context or worldview.

g. Research and respond to a diversity of choral music genres (e.g., sacred, secular, new/modern, Inuit throat singing, First Nations singing and drum groups).

Choral 30: Outcomes and Indicators

K-12 Creative/Productive (CP) Goal: Students will inquire, create and communicate through dance, drama, music and visual art.

CP30.1 Refine fundamentals and demonstrate advanced vocal technique.

Indicators

a. Sing with breath support (e.g., practise appropriate breathing technique and recognize how it helps support sound production, vocal health and characteristic tone quality).

b. Collaborate with peers, with teacher guidance, to develop criteria for high quality singing considering cultural context.

c. Discern pitch variances and make appropriate adjustments.

d. Create own vocal warmup sequences for purposes related to the repertoire.

e. Practise healthy ways to expand own range.

f. Discuss the difference between performance range versus singable range (e.g., singable range might be A# or B but would not use that range in production).

g. Demonstrate effective transition in accessing different registrations and evenness of tone throughout the range (i.e., passaggio).

h. Apply, with guidance, a well-supported characteristic tone quality as appropriate to the repertoire.

i. Enact principles of vocal anatomy and terminology (e.g., how does one support breathing, the role of articulators and resonators in enunciation).

j. Consistently demonstrate appropriate diction required of the language and repertoire demands.

k. Demonstrate and articulate the importance of proper posture and body alignment for singing.

l. Demonstrate choral blend through vowel unity and modifying intonation with diverse repertoire.

m. Identify factors and apply techniques for maintaining vocal health.

CP30.2 Apply decision-making abilities, skills and practices for improving ensemble singing.

Indicators

a. Adjust vocal techniques as appropriate within the context of the ensemble, such as:

- adjusting dynamics
- blending vowels
- placing consonants
- adjusting vibrato
- maintaining own part.

b. Demonstrate personal and interpersonal skills necessary for ensemble music making including:

- etiquette
- rehearsal protocols
- leadership.

c. Demonstrate interpretation abilities through versatility of voice (e.g., inflection, tone, emulating instrumental sounds).

d. Maintain accurate pitch when singing harmony.

e. Demonstrate fluency and growth in vocal techniques and musicality when singing advanced vocal ensemble repertoire.

f. Determine and apply processes (e.g., focusing on a specific part, experimenting with phrasing, running through from start to finish, working on sections, isolating variables, making group choices), independently for collective practise, rehearsal and performance.

g. Identify musical functions of own and others' parts in a song (e.g., melody, harmony, bass line).

h. Incorporate movement in ensemble work (e.g., use movement to experience music concepts) recognizing how singing involves the whole body.

i. Demonstrate ability to respond to the conductor.

CP30.3 Demonstrate ability to interpret, with increased accuracy and expression, music using various visual (e.g., standard and/or non-standard notation, written musical scores, graphic score) and aural music systems.

Indicators

a. Demonstrate, with increased accuracy, the ability to respond to notation systems such as letter names, solfege, scale degrees, aural cues when singing in the context of the repertoire studied.

b. Demonstrate increased ability to read, notate, understand and interpret written musical scores and various notation systems.

c. Sight sing a short passage (e.g., at a lower difficulty level than the repertoire studied).

d. Demonstrate ability to learn and lead others in learning music through aural transmission (e.g., picking own part out of harmony, learning by listening to others, matching with others in same section, using another part as a reference for singing own part, learning a melody through repetition).

e. Interpret expressive terms and music symbols within the context of the repertoire (e.g., tempo, dynamics, form, style, articulation, graphic symbols).

CP30.4 Improvise, arrange and compose with purpose for meaning.

Indicators

a. Investigate ways that music elements (e.g., tempo, rhythm) can be used to express musical ideas.

b. Take creative risks when creating and refining work.

c. Embellish, ornament or improvise on a melody.

d. Experiment with stylistically appropriate group improvisation (e.g., with chords/harmonic background).

e. Explore and examine composition and arranging techniques (e.g., What is the composer doing musically in relation to the text? What is a compositional hook?).

f. Compose, arrange or improvise a phrase or passage (e.g., develop a counter melody or descant).

g. Reflect on individual and group compositions and arrangements, identifying strengths and challenges encountered.

CP30.5 Refine stylistic practices within various forms of vocal and choral music traditions.

Indicators

    a.   Refine vocal characteristics and stylistic features that are typical in diverse music genres (e.g., spirituals, jazz, blues, opera).

    b.   Sing (e.g., warm up, excerpt, repertoire, short folk song) in a minimum of two languages.

    c.   Incorporate stylistic features reflective of the socio-cultural contexts of the choral repertoire being studied.

    d.   Engage (e.g., online, in person) with artists from diverse cultural backgrounds.

K-12 Cultural/Historical (CH) Goal: Students will investigate the content and aesthetics of the arts within cultural, historical and contemporary contexts and understand the connection between the arts and the human experience.

CH30.1 Investigate how the choral music being studied has changed over time (e.g., role of choir, changing styles or genres).

Indicators

    a.   Discuss how choral music has changed or developed through various eras.

    b.   Examine various purposes (e.g., sacred, celebratory, entertainment) of choral music and how those purposes may change.

    c.   Discuss why the content (e.g., text, subject matter within a genre, theme, message) of choral music may change over time.

    d.   Conduct an inquiry into how aural traditions are maintained or changed in choral music.

    e.   Examine ways that choral music can include or exclude people (e.g., audition processes, lack of site reading ability, financial barriers, marginalized populations, access to education).

    f.   Co-create a symbolic representation (e.g., visual, vocal, digital) of Saskatchewan choral music.

CH30.2 Examine contemporary Indigenous vocal music and composers.

Indicators

    a.   Research (e.g., reference materials, personal interviews) contemporary Indigenous music and vocalists.

    b.   Engage with Indigenous singers to learn about contemporary music expressions.

c. Research social and cultural influences (e.g., family life, legacy of residential schools, languages, personal experiences growing up, traditional stories, global issues) on contemporary Indigenous singers and their work.

d. Describe how specific selections of contemporary Indigenous music, local and global, incorporates traditional and/or innovative singing styles.

e. Analyze how the work of contemporary Indigenous singers may be influenced by cultural traditions and global change (e.g., treaty education outcome SI12 - investigate the values and beliefs of self, family, community and society in relation to the importance of honouring the spirit and intent of treaties).

CH30.3 Create a plan for continuing engagement in choral music.

Indicators

a. Explore and research pathways and benefits of continuing engagement in choral music.

b. Conduct an inquiry into opportunities and benefits for continuing lifelong engagement in choral music (e.g., community choirs, musical theatre).

c. Research career avenues and investigate opportunities (e.g., scholarships, entrance requirements, music schools) for continuing study at the post-secondary level.

d. Make connections between choral music and other areas of study (e.g., literature, math, science, social sciences, physical education, other arts).

e. Research and discuss the roles that choral music plays in Saskatchewan including First Nations and Métis traditions.

f. Research supports for musicians such as unions, professional associations, agents, Elders and Knowledge Keepers, provincial and federal grants (e.g., funding for creation, touring and recording).

g. Seek opportunities to hear (live and recorded) and participate in choral music performances.

CH30.4 Analyse and discuss societal standards (e.g., legal, ethical, community norms and values) and cultural sensitivities related to choral music.

Indicators

a. Discuss the selection of repertoire and issues of community norms (e.g., appropriateness for audience, singing secular or sacred repertoire, lyrics).

b. Conduct an inquiry into questions related to censorship and community sensitivities.

c.   Discuss text issues/references in choral music.

K-12 Critical/Responsive (CR) Goal: Students will respond to artistic expressions of Saskatchewan, Canadian and international artists using critical thinking, research, creativity and collaborative inquiry.

CR30.1 Assess and refine own process for improvement as individual singers and as an ensemble.

Indicators

a.   Discuss ways to conduct constructive critiques (e.g., identifying what is going well and how we can build on that; examine how we can pull from one area to make another better?)

b.   Determine criteria collectively for critiquing own ensemble rehearsals and performances.

c.   Take ownership of the rehearsal process (e.g., What do we need to spend more time on later?).

d.   Identify opportunities for improvement through various approaches (e.g., small ensembles, soprano sectionals).

e.   Explore different choral structures or models for small ensembles (e.g., rotate the section leaders, conductorless singing).

f.   Examine the process of polishing a piece including how to refine a rehearsal (formative) or a performance (summative).

g.   Co-develop criteria for evaluating the quality and effectiveness of music performances and compositions and apply the criteria to personal listening, composing and performing.

h.   Examine performance spaces including acoustic properties (e.g., reverb, tone, volume) and make necessary adjustments (e.g., singing techniques, microphones).

i.   Reflect on, and document, rehearsals and performances to achieve artistic intent and support ensemble and individual musical growth.

CR30.2 Critique a variety of live or recorded choral ensemble performances.

Indicators

a.   Seek out and select examples of choral performances to critique.

b.   Discuss components of a performance critique (e.g., analyze technique, assess interpretation, make informed opinions).

c.   Generate appropriate criteria for critique.

d.   Critique different arrangements of the same choral text.

e. Differentiate among various genres and styles of choral performances.

f. Demonstrate critical thinking during critique.

g. Contribute to dialogue and common understanding of the selection.

h. Probe and challenge assumptions about the selection.

i. Determine the aesthetic qualities of the work.

j. Examine and discuss interpretive decisions that reflect a particular musical style.

k. Research, document and share information about various choirs, conductors, choral leaders and vocalists in Saskatchewan (e.g., Saskatchewan Choral Federation, Choral Canada).

Assessment and Evaluation of Student Learning

Assessment and evaluation are continuous activities that are planned for and derived from curriculum outcomes and consistent with the instructional learning strategies. The depth and breadth of each outcome, as defined by the indicators, informs teachers of the skills, processes and understandings that should be assessed.

Assessment is the act of gathering information on an ongoing basis in order to understand individual students' learning and needs.

Evaluation is the culminating act of interpreting the information gathered through relevant and appropriate assessments for the purpose of making decisions or judgements, often at reporting times.

Effective and authentic assessment and evaluation involves:

- designing performance tasks that align with curricular outcomes;
- involving students in determining how their learning will be demonstrated; and,
- planning for the three phases of assessment and evaluation indicated below.

Formative Assessment		Summative Assessment and Evaluation
Assessment *for* Learning involves the use of information about student progress to support and improve student learning, inform instructional practices, and: - is teacher-driven for student, teacher and parent use; - occurs throughout the teaching and learning process, using a variety of tools; and, - engages teachers in providing differentiated instruction, feedback to students to enhance their learning and information to parents in support of learning.	**Assessment *as* Learning** involves student reflection on learning, monitoring of own progress, and: - supports students in critically analyzing learning related to curricular outcomes; - is student-driven with teacher guidance; and, - occurs throughout the learning process.	**Assessment *of* Learning** involves teachers' use of evidence of student learning to make judgements about student achievement and: - provides opportunity to report evidence of achievement related to curricular outcomes; - occurs at the end of a learning cycle, using a variety of tools; and, - provides the foundation for discussions on placement or promotion.

There is a close relationship among outcomes, instructional approaches, learning activities, assessment and evaluation. Assessments need to be reflective of the cognitive processes and level(s) of knowledge indicated by the outcome. An authentic assessment will only collect data at the level for which it is designed.

Glossary

A-B / A-B-A / A-A-B-A (Musical forms) - the organization of sections of a musical work, represented by letters that depict similar and contrasting sections. A-B refers to a work with two distinct parts. A-B-A refers to a work with two distinct parts, the first of which is repeated after performing the second. A-A-B-A refers to a work with two distinct parts; the first part is repeated, followed by the second and then a repeat of the first again.

A Cappella - "In the chapel". Refers to choral music sung without instrumental accompaniment.

Accent - giving prominence to a specific beat or musical note.

Accompaniment - a secondary vocal and/or instrumental part or parts added to a principal part or parts.

Acoustics - the science of sound.

Aleatoric - the term applied to music in which certain choices in composition or realization, to a greater or lesser extent, are left to chance or whim.

Arpeggio - the notes of a chord played one after another.

Articulation - the separation of successive notes from one another, singly or in groups, by a performer and the manner in which this is done; the manner in which notes are performed.

Atonal - a type of music in which tones and chords are not related to a central keynote.

Augmented - a major or perfect interval raised by a half-step.

Aural - having to do with the ear or the sense of hearing.

Balance - the blend and positioning of voices, instruments or other sounds.

Ballad - a slow, lyrical song.

Bass- the lowest adult male singing voice.

Beat - the regular repeated pulsation in music.

Belt voice - when a voice is coordinating in a true "belt" the vocal cords are attempting to take the chest voice coordination up as high as it can go without allowing it to switch to a thinner cord.

Binary - a form or structure in music with two distinct sections: part A and part B (AB form).

Body percussion - sounds made by clapping hands, slapping legs and chest, or stomping feet.

Breath Support - a way of using, when singing, parts of the body such as muscles of the torso that interact with the diaphragm, lungs and larynx to produce a desired result (e.g., better tone, sustaining notes, extending phrases).

Bridge - the middle part of an AABA form (i.e., the "B" part). It usually serves as a contrast and typically ends with a half cadence. Its function is to connect or "bridge," between the "A" sections.

Call and response - a structural device that derives from the work songs of Afro-American slaves; a soloist sings or plays and a group or second soloist replies "in response" to the first.

Canon - a composition in which all of the voices perform the same melody, beginning at different times.

Chest voice - the part of the voice which seems to resonate in the chest; should be used with discretion with inexperienced singers.

Chord - three or more tones sounded simultaneously.

Chromatic scale - movement by half steps (e.g., c to c#, e to f). Chromatic scale – A scale of half-steps with 12 tones to an octave.

Clef - a symbol written at the beginning of a musical staff indicating which notes are represented by which lines and spaces.

Coda - the ending section of a song or arrangement, sometimes indicated by ⊕.

Compose - the act of creating music (e.g., creating short music patterns, rhythms or melodies; playing or writing an original music composition; creating music using standard or non-standard notation).

Consonance - the property of sounding harmonious.

Contour - the shape of a melody, or how the sound rises and falls in pitch.

Copyright - is the exclusive legal right to produce, reproduce, publish or perform original works such as literary, dramatic, musical or visual works, performances and sound recordings. The creator is usually the copyright owner. Generally, an original work is automatically protected by copyright the moment it is created. Copyright in Canada exists during the creator's lifetime and for 50 years following death at which time the work is typically considered public domain.

Crescendo - a gradual increase in the volume.

Decrescendo - a gradual decrease in the volume.

Degree - individual notes in a scale. If a major scale is defined by "do-re-mi-fa-so-la-ti," do is the first degree, re the second degree and so on.

Descant - a melodic voice part pitched higher than and concurrent with the melody.

Diaphragmatic breathing - breathing management techniques that provide singers with a full and supported voice, while reducing strain on the rest of the body and improving vocal performance.

Diatonic scale - the notes found within a major or minor scale.

Diction - enunciation of words in singing.

Diminished interval - a minor or perfect interval lowered by a half-step.

Disjunct - a term applied to a melodic line that moves by leap rather than in conjunct motion (by step).

Dissonance - sound that is a disagreeable auditory experience.

Dominant chord - in tonal music, the chord build on the fifth degree of the scale.

Duple metre - a time signature with groups of two beats to the measure, strong/weak.

Duration - the length of a tone or sound.

Dynamics - the degree of loudness or softness at which music is performed.

Elements of music - the key ingredients of music including dynamics, rhythm (beat, tempo, patterns of duration, metre), pitch and melody, timbre or tone colour and texture.

Embellishments (melodic and rhythmic) - notes added to ornament a melody or rhythmic pattern.

Falsetto - a form of vocal production used by male singers to extend their range upwards beyond its natural compass by limiting the vibration of the vocal cords.

Form - the organizational structure of the music.

Genre - a type or kind of musical work (e.g., opera, oratorio, art song, gospel, suite, jazz, madrigal, march, work song, lullaby, barbershop, Dixieland).

Gospel - a style of music typical of southern religious services.

Half-step - the smallest distance between pitches commonly used in Western art music.

Harmony - a texture created when two or more sounds are combined.

Head voice - That lighter voice that is free of tension and used for higher notes, distinct from the lower register (chest voice) that resonates higher in the body.

Improvisation - the process of simultaneously composing and performing music.

Interval - the distance between two pitches.

Intonation - singing or playing in tune.

Legato - played without any perceptible interruption between the notes.

Major scale - a succession of eight notes within an octave, moving in whole steps except for two half-steps between steps three and four and between seven and eight.

Melody - a series of pitches and durations that combine to make a self-contained musical thought.

Metre - recurring patterns of accented and unaccented beats that produce a rhythmic grouping.

Minor scale - a succession of eight notes within an octave, moving in a specified pattern of whole steps and half-steps. The fundamental feature is that the interval between the tonic and third is minor.

Mixed metre - a mixture of duple and triple metres.

Mode - the selection of tones arranged in a scale that forms the basic tonal substance of a composition (i.e., usually based on a major or minor scale but starting on a note other than the root). Starting with the first note of a major or minor scale, the modes are: 1 - Ionian, 2 - Dorian, 3 - Phrygian, 4 - Lydian, 5 - Mixolydian, 6 - Aeolian, 7 - Locrian.

Monophonic texture (monophony) - one unaccompanied melodic line.

Motif - a small melodic fragment repeated within a melody.

Music - the art of humanly organized sound.

Non-pitched sounds - sounds with no discernible pitch.

Notation, invented or non-traditional - original pictures or symbols created to convey sound or music ideas. Notation, traditional – common system of writing used to convey music ideas.

Octave - the distance between notes of the same name and eight letter notes higher or lower; for example, A B C D E F G A. Also A at 440Hz is an octave lower than A at 880Hz.

Ostinato - a short melodic or rhythmic pattern that is repeated over and over to form an accompaniment.

Passagio - a transition or bridge between chest and head voice, generally occurring around an E-F# above middle C4 for men and around an A-B above middle C for women.

Percussion - all instruments that may be played by shaking, rubbing, or striking the instrument itself (includes piano).

Phrase - a natural division in the melodic line, similar to a sentence or part of a sentence.

Pitch - a term used to designate sounds as high or low. Pitch is determined by the number of vibrations per second of a sound. Pitch direction describes the movement of pitch patterns or melodies, which may move upward, downward, or stay the same.

Polyphonic texture (polyphony) - the simultaneous combination of two or more melodic lines.

Portfolio - a collection of artistic works, originally found mainly in visual arts but now often used in music, drama and dance.

Principles of composition - tools or devices that help organize sounds and the elements of music into cohesive works (e.g., variety, repetition, balance, acoustics, transition, tension and resolution, unity).

Push-up - a term used to describe one chorus and verse when speaking about traditional First Nations music. "A lead singer 'leads-off' (begins) with the first line of the song's chorus. Another singer 'seconds' him by repeating that line with slight variations in pitch and tone before the first line is completed. The rest of the group joins in singing all of the first chorus. Three accented drum beats indicate the break between chorus and verse" (Roberts, 1992, p. 86).

Repertoire - a body or selection of musical works/pieces.

Rhythm - movement marked by the regulated succession of strong and weak elements, or of opposite or different conditions. In other words, rhythm is simply the timing of the musical sounds and silences.

Rondo -a form having a repeated section A, alternating with contrasting material (B and C). ABACA is an example of rondo form.

Rote - learning a written piece of music through the process of endless repetition; not exactly the same process by which music is memorized.

Round - a circular canon which may be repeated any number of times.

Scale - an ascending or descending pattern of half and/or whole steps.

Sequence - a pattern within a melody that is repeated on a higher or lower scale step.

Serial music - a type of composition based on a technique involving a twelve-tone scale. See also twelve-tone scale.

Sol-fa - a series of names or syllables used to designate the tones of a scale pattern (i.e., pentatonic: doh re mi sol lah; minor: lah ti doh re mi fah soh lah).

Solfege - a system of designating verbal syllables for the degrees of the scale (major: doh re mi sol la ti doh).

Solo - a musical composition or a passage or section in a musical composition written for performance by one singer or instrumentalist, with or without accompaniment.

Staff (Staves) - the horizontal lines on and between which notes are written.

Structural devices - devices used in constructing a piece of music (e.g., motif, phrase, sequence, repetition, variation, cadence).

Style - the style of a composition is its manner of treating form, melody, rhythm, counterpoint, harmony, tone colour.

Syncopation - the placement of rhythmic accents on weak beats or weak portions of beats.

Tempo - the rate of speed or the pace of the music.

Tension and resolution - tension can be created through the use of different elements (e.g., building dynamics, rising melodic line, use of dissonant harmony). Resolution may be created by a change in dynamics or height of melody, or movement from dissonant to consonant harmony.

Ternary - designates a form or structure in music that has three sections with the first section being repeated after the second section (ABA form).

Texture - the weave of the music (i.e., dense or transparent, heavy or light, thin or thick).

Theme - a melodic or rhythmic idea that a piece or section of music is built around.

Timbre - the tone colour or the characteristics of a sound that help distinguish that sound from another.

Time signature - a symbol that denotes a metric rhythm (e.g., 3/4 or 4/4).

Tonality - a function of texture in the sense that the music is gravitating towards certain pitches in a key. Different scales can be said to have different tonality (e.g., major tonality, minor tonality and so on).

Tone production - factors that combine to produce a healthy characteristic tone (e.g., breath management, supported projection, characteristic tone quality across the ranges, vowel sounds).

Tonic/Tonic chord - in tonal music, the chord build on the first note of the scale/key (the tonal center).

Transcribe - the listening to and then writing down of music by ear.

Transpose - to write or perform music in a different key.

Triad - a chord of three notes consisting of a root, a third above the root and a fifth above the root.

Triple metre - a time signature with groups of three beats to the measure, strong/weak/weak.

Tuning - the state of being in the proper pitch (i.e., to be in tune). The proper adjustment of instruments with respect to the frequency of the pitches.

Twelve-tone scale - a scale constructed of all twelve half-steps within an octave and organized in a specific order called a tone row.

Unison - singing or playing at the same pitch or exactly an octave apart.

Vamp - a short, repeated chord progression, usually used as the introduction to a performance. An accompaniment, usually improvised, consisting of a succession of simple chords. Often used in a musical to hold place in a song until the action and song are ready to continue.

Vibrato - a slight fluctuation of pitch.

Whole step - the equivalent of two half-steps (e.g., the distance between G and A is a whole step).

Whole tone scale - a scale that divides the scale into six equal, tempered whole tones.

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