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Getting Ready to Read: Extending Vocabulary (Creating a Word Wall)

MUSIC **Grade 7** **(Expectation: demonstrate understanding of the markings and Italian terms for dynamics, tempo, articulation and phrasing in the music they sing and play)**

Students are required to learn, on average, over 2 000 words each year in various subject areas. Those who have trouble learning new words will struggle with the increasingly complex texts that they encounter in the middle and senior school years. A *word wall* is a wall, chalkboard or bulletin board listing key words that will appear often in a new unit of study, printed on card stock and taped or pinned to the wall/board. The word wall is usually organized alphabetically.

Purpose
- Identify unfamiliar vocabulary and create a visible reference in the classroom for words that will appear often in a topic or unit of study.

Payoff
Students will:
- practice skimming and scanning a musical excerpt before dealing with the content in an intensive way. Students will then have some familiarity with the location of information and with various elements of the notation.
- develop some sense of the meaning of key musical terminology before actually discovering the terms in context.
- improve comprehension and spelling because key words remain posted in the classroom.

Tips and Resources
- *Skimming* means to read quickly - horizontally - through the musical excerpt to get a general understanding of the content and its usefulness.
- *Scanning* means to read quickly - vertically or diagonally – to find important musical terms, signs, accidentals etc..
- Before building the word wall, consider using **Analysing the Features of Text** in *Think Literacy: Cross-Curricular Approaches, Grades 7-12* to help students become familiar with the text.
- Consider posting certain words for longer periods (for example: words that occur frequently in the unit, words that are difficult to spell, and words that students should learn to recognize on sight).
- Have students refer to the word wall to support their understanding and spelling of the words.
- Refer to The Arts: The Ontario Curriculum Grades 1-8 for a glossary of additional words and terms.
- Refer to various method books for a glossary of terms and words in context.
- Refer to "How to Use a Word Wall in the Music Classroom" on the OMEA website ([www.omea.on.ca)](www.omea.on.ca).
- For more information, see:
  - Teacher Resource*, Word Wall for Grade 7 Music.*
  - Teacher Resource, *Word Cards with Definitions for Grade 7 Music*.
  - Student Resource, *Skimming and Scanning to Preview Text.*

Standard of Excellence Book 1 by Bruce Pearson, Kjos Publishing 1993.
Successful Sight-Singing Book 1 by Nancy Telfer, Kjos Publishing 1992.
All for Strings Book 1 by Gerald Anderson and Robert Frost, Kjos Publishing 1986.
How to Use a Word Wall in the Music Classroom www.omea.on.ca.

Further Support
- Add a picture or symbol to the word cards (preferably a photograph from a magazine) as a support for ESL students and struggling readers.
- Provide each student with a recording sheet so they can make their own record of the key words for further review.
- If it appears that students will need additional support, review the terminology on the word wall in the two classes following this activity, using **Take Five** or **Think/Pair/Share**, which are described in the Oral Communication section of *Think Literacy: Cross-Curricular Approaches, Grades 7-12.*

Getting Ready to Read: Extending Vocabulary (Creating a Word Wall)

MUSIC Grade 7

What teachers do	What students do	**Notes**
Before • Before class, preview the musical notation (sample of music) for key vocabulary. (See Teacher Resource, *Word Wall for Grade 7 Music for sample vocabulary.)* • Prepare strips of card stock (approximately $4'' \times 10''$) for words. • Divide students into groups of three. • Provide stick-on notes, markers, and masking tape or pins for each group of students. • Explain to students that together the class will find key vocabulary in the assigned musical notation and will help each other to understand and spell the key vocabulary by creating a "word wall" in the classroom to which they can refer for the duration of that particular topic. • Distribute Student Resource, *Skimming and Scanning to Preview Text*. Read and clarify the techniques with students.	• With their group find an appropriate space where they can talk face-to-face and write down the words. • Follow along on the handouts as the teacher reviews skimming and scanning.	
During • Ask students to skim the musical notation to get a general sense of what's in it and where things are. • Engage students in some general discussion of the topic, making a few brief notes on the board about the big ideas. • Direct students to independently scan the text for unfamiliar words/symbols. • Ask students to create a personal list of 10 unfamiliar words/terms/symbols. • Direct students to small groups and ask the groups to compare personal lists and create a group master list. • Distribute eight pieces of card stock (approx. $4'' \times 10''$), markers and pieces of masking tape to each group.	• Skim the excerpt, looking at the title of the piece and the tempo markings to get a general idea of the character of the excerpt. • Scan the excerpt for words/symbols they do not know, marking them with stick-on notes (optional) and then making a personal list of the words/terms/symbols. • Compare personal lists. Choose the words for a group master list. • In each group, print the key vocabulary words in large letters on card stock and tape or pin them to the blackboard or bulletin board, preferably alphabetically. Include any applicable symbols.	
After • Lead some discussion of the words/symbols and ask students to speculate on their meaning. If appropriate, describe prefixes and suffixes that are unique or common to the subject area. • Ask each group to look up the meaning of its words/symbols and then to explain the meaning to the rest of the class.	• Use the glossary in the textbook dictionary(ies) to find the meaning of the words/symbols. • Present their words/symbols to the rest of the class. • Add the meaning to the words/symbols on the cards in smaller letters.	

Word Wall for Grade 7 Music

Dynamics:

crescendo	diminuendo	decrescendo
forte	mezzo	piano

Tempo:

allegro	andante	largo
moderato		

Articulation:

legato	staccato

Teacher Resource

Word Wall for Grade 7 Music   (continued)

binary	**D.C. al fine**	**flat**
form	**harmony**	**key signature**
melody	**natural**	**pick-up note**
sharp	**timbre**	**ternary**
time signature		
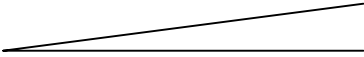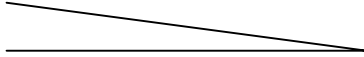
Word Cards with Definitions for Grade 7 Music

Dynamics:

crescendo	decrescendo	diminuendo
– to gradually get louder – can be shown as:	– to gradually get softer – can be shown as:	to gradually get softer

forte	mezzo	piano
to play or sing strongly and loudly	a prefix to forte and piano that means moderately	to play or sing softly

Tempo:

allegro	andante	largo
quick and lively	at a walking pace	slowly

moderato
at a moderate tempo or speed

Articulation:

legato	staccato
to play or sing smoothly	note to be played or sung detached

Teacher Resource

Word Cards with Definitions for Grade 7 Music (continued)

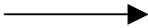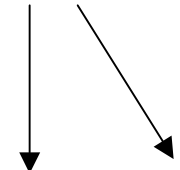| **binary** form that consists of 2 sections (AB)	**D.C. al fine** go back to the beginning and play until "fine"	**flat** lowers a note one semitone
form the structure of a piece of music	**harmony** more than one sound created at the same time	**key signature** – a cluster of flats or sharps arranged in a set pattern at the beginning of a line of music – determines the tonal pattern
melody the "tune"	**natural** cancels a flat or sharp	**pick-up note** note(s) that lead into the down beat
sharp raises a note one semitone	**ternary** form that consists of 3 sections (ABA)	**timbre** – tone colour, the quality of sound – the "voice" of a particular instrument"

time signature
– a symbol at the beginning of a line of music
– the top number tells how many beats in a bar
– bottom number tells what type of note gets one beat

Skimming and Scanning to Preview Text

Skimming	
What is it?	When you SKIM, you read quickly to get the main idea of a piece of music that you are learning or might be sight reading, and a few (but not all) of the details.
Why do I skim?	Skimming allows you to read quickly to get a general sense of a piece of music. You may also skim to get a key musical ideas. After skimming a piece, you might decide that you want or need to study it in greater depth.
How do I skim? ⟶ Read in this direction.	1. Read the first few bars, two or three bars in the middle, and the final two or three bars of a piece, trying to get a basic understanding of the information. 2. Some people prefer to skim by reading the first and last bars of each section, that is, the main musical themes and how these musical ideas are completed. 3. Remember: You do **not** have to read every note when you skim. 4. Generally, move your eyes horizontally (and quickly) when you skim.

Scanning	
What is it?	When you SCAN, you move your eyes quickly down a page or list to find one specific detail.
Why do I scan?	Scanning allows you to locate quickly a dynamic marking, repeat sign, or accidentals without trying to understand the rest of the piece. As a musician, you need to make note of key ideas to properly convey the intentions of the composer.
How do I scan? Read in these directions.	1. Note how the information is arranged on a page. Will tempo markings or information about the birth and death of the composer guide you? 2. Move your eyes vertically or diagonally down the page, letting them dart quickly from side to side and keeping in mind the exact type of information that you want. 3. Aim for 100% accuracy!

Writing for a Purpose: Writing a Procedure

MUSIC Grade 7 (Expectation: sing and play instruments with expression and proper technique)

When students can get the "picture" of a form of writing in their heads, they feel more confident about creating the final product. A *template* or framework is a skeletal structure for a writing form that allows students to organize their thoughts and researched information. Sometimes, the template is used as the framework for longer or more sophisticated pieces of writing; other times, the template itself is the intended end product.

Purpose
- Provide students with a template to structure their understanding of a form of writing and help them organize information. Students use a template to organize their thoughts about proper performance posture and its effect on singing or playing an instrument. In this case, the completed template is an end product that reminds each student about proper performance posture for her/his own instrument.

Payoff
Students will:
- learn the common expectations for the form and components of a particular writing assignment.
- organize their writing and ensure that it meets the requirements of the assignment.

Tips and Resources
- To help students understand how to construct a writing assignment, they may first need to deconstruct an example of that assignment. The same template that is used for structuring student writing can be used initially to analyze examples of a writing form. For instance, before having students use the template to write in a specific form, give them an example of the same kind of writing and have them use the template to identify the example's main idea, supporting details, transitional sentences, etc. Using the template to deconstruct a piece of writing before writing their own version gives students an exemplar from which to work when they begin their own writing. This activity can also be done in pairs or in small groups.
- Consider using examples from the Ontario Curriculum Exemplars.
- See the following resources:
    - Teacher Resource, *Proper Performance Posture: Sample Student Response.*
    - Student Resource, *Template for Writing a Procedure for Proper Performance Posture.*
    - Student/Teacher Resource, *Writing a Procedure.*
    - Student Resource*, Template for Writing a Procedure.*
  Note: Proper Performance Posture: Sample Student Response is intended as a resource for the teacher, not for use with students.

Further Support
- The template for any individual writing assignment can be revised to make the accommodations necessary for students with special needs. For example, reduce the number of paragraphs or supporting details, create differing expectations for research, or modify the complexity of the main idea, etc.

Writing for a Purpose: Writing a Procedure

MUSIC Grade 7

What teachers do	What students do
Before • Teachers should familiarize themselves with the Teacher Resource, *Proper Performance Posture*: S*ample Student Response.* • Use the Student Resource, *Template for Writing a Procedure for Proper Performance Posture.* Copy and distribute one per student*. Note*: templates can be adapted to support a variety of writing tasks and assignments. • Copy and distribute (one per student) the Student/Teacher Resource, *Writing a Procedure.* • Engage the students in a discussion of what is involved in order to demonstrate proper performance posture and why it is important in music class.	 • Contribute responses to the whole-class discussion on proper performance posture and why it is important in music class.

During
• Model the method for using a template to organize information by completing, as a class, the first two sections of the example ("Introduction" and "Prediction"):
  - Tell students the name of the form of writing e.g., writing a procedure.
  - Ask aloud, "What happens in the first section of the template?"
  - Expected Response: "This section of the procedure is an introduction. In a few sentences it gives the reader an idea of what he/she will be reading about."
• Engage students in a whole-class discussion about the remaining three sections, focusing on general, not specific content.
• Monitor students' work as they begin completing the template for their own instrument, using the Student/Teacher Resource *Writing a Procedure* as additional support.
• Teachers may choose to have students complete the templates in point form.
	• Contribute responses to the whole-class discussion of the Introduction and Prediction sections of the *Proper Performance Posture* template.
	
	• Use the Student/Teacher Resource, *Writing a Procedure* and the Student/Teacher Resource, *Template for Writing a Procedure for Proper Performance Posture* to complete the template for their own instrument.
	• Complete the template in point form or in sentences.

After • Assign a completion date for the template. • Use peer, self or teacher assessment of the completed template in a subsequent class. • Encourage students to use the information in the template as a resource/reminder for improving their posture during performance.	 • Participate in peer or self-assessment of completed templates in a subsequent class. • Use the information in the template as a resource/reminder for improving their posture during performance.

Notes

Proper Performance Posture: Sample Student Response

Topic: Proper Performance Posture

Introduction:
- State the topic.
  - *the importance of proper performance posture to playing my clarinet*
- Why is it important and how does it connect to performing in the classroom?
  - *Proper performance posture will help me:*
    - *get better air flow through my instrument*
    - *be able to finger my notes more quickly and accurately*
    - *play for longer periods of time without becoming stiff or uncomfortable*
    - *have a fuller and more musical tone*

Prediction:
- Make a suggestion about what will happen if you follow the steps.
  - *If I follow the steps for correct posture, my overall playing and comfort will improve, leading to greater personal satisfaction AND to higher marks!*

Materials/Equipment:
- What do you need to have proper performance posture?
  - *I will need :*
    - *my clarinet, set up correctly with a good reed*
    - *an appropriate chair for playing*
    - *an adjustable music stand*

Method:
- What steps must you follow? What is the appropriate order for these steps?
  Include enough details so that another person could easily complete the task.
  1. *Set up my reed correctly on my instrument mouthpiece (look back to the notes I made on setting up my reed).*
  2. *Sit with my feet flat on the floor, and my bottom on the front of the seat. My back should be nice and straight, so my shoulders are pretty much above my hips.*
  3. *My hands on my instrument should form a kind of rounded C shape so that I can hold the clarinet up firmly, and not accidentally rub any of the little side keys.*
  4. *The mouthpiece should go in my mouth about two centimetres.*
  5. *The bell of my clarinet should be between my knees.*
  6. *My music stand should be adjusted so I can look straight ahead to my music, with my chin level and firm.*
  7. *My throat should stay relaxed so the wind can come up from my lungs.*

Conclusion:
- Did your process work?
- What did you learn from your procedure?
  - *Yes, the process worked very well! I sounded pretty good before, but after getting used to this, my hands get less cramped, and my clarinet sounds a lot clearer.*

Student Resource

Template for Writing a Procedure for Proper Performance Posture

Topic: Proper Performance Posture

Introduction: • State the topic.   • Why is it important and how does it connect to performing in the classroom?
Prediction: • Make a suggestion about what will happen if you follow the steps.
Materials/Equipment: • What do you need to have proper performance posture?
Method: • What steps must you follow? What is the appropriate order for these steps?   Include enough details so that another person could easily complete the task.
Conclusion: • Did your process work?   • What did you learn from your procedure?

Writing a Procedure

What is a procedure?

A procedure is a form of writing that informs the reader about how to do something. A procedure gives detailed instructions that the reader should be able to translate into action. Procedures could be written in science class to outline the steps taken in an experiment, or as a step-by-step explanation about how to play a game created in response to a language activity.

In a procedure, you can do the following:

- Begin by identifying the topic or issue and the relevance or importance of knowing how to do the thing that is being explained. For example, writing a procedure for programming a VCR will help you make full use of the various features your VCR offers.
- Proceed by identifying the intent or goal of the procedure. What is it that will be accomplished if the reader follows the steps identified?
- Make a prediction or create a hypothesis about what will happen if the steps are followed.
- Identify any equipment or materials you will need in order to complete the procedure.
- Write step-by-step instructions related to the procedure. Write in time sequence and provide as much detail, as the reader will need to be able to follow the instructions and actually do what it is you are describing.
- Let your readers know how they will know if they have been successful.

How do you write a procedure?

1. Use an organizer such as a flow chart to plan the sequence you will describe. Make a list of the equipment or materials you will need.

2. When writing your instructions, think of who your audience might be. The age and interests of the audience will determine your tone and choice of language. For example, if you are writing instructions for building a cabinet for a carpenter, they would be very different from instructions you would write if the reader had never built anything before.

3. In your conclusion, provide your readers with an indication of how they will know whether or not they have been successful.

O

Small-group Discussions: Place Mat

MUSIC Grade 7 (Expectation: identify ways in which the music industry affects various aspects of society and the economy)

In this easy-to-use strategy, students are divided into small groups and each group is gathered around a piece of chart paper. First, students think individually about a question and write down their ideas on their own section of the chart paper. Then, students share ideas to discover common elements, which can be written in the centre of the chart paper.

Purpose
- Give all students an opportunity to share ideas and learn from each other in a cooperative small-group discussion**.**

Payoff
Students will:
- have an opportunity to reflect and participate.
- interact with others and extend learning while accomplishing a task.

Tips and Resources
- The strategy can be used with a wide variety of questions and prompts.
- Use the place mat strategy for a wide range of learning goals, for example:
    - to encourage students to share ideas and come to a consensus on a topic;
    - to activate the sharing of background knowledge among students;
    - to help students share problem-solving techniques in mathematics and science;
    - to take group notes during a video or oral presentation.
- Place Mat also works well as an icebreaker when students are just getting to know each other.
- Groups of 2 to 4 are ideal for place mat, but it can also work with up to 7 students in a group.
- You may choose several questions or issues for simultaneous consideration in a place mat strategy. To start, each group receives a different question or issue to work on. Once they have completed their discussion, the groups rotate through the various questions or issues until all have been explored.
- For a sample place mat, see Teacher Resource, *Place Mat Sample.* The example is intended as a resource for the teacher and is not to be shared with the students.
- For more information, see:
    - Student Resource, *Place Mat Template.*
    - Teacher Resource, *Place Mat Sample.*

Beyond Monet, pp. 172-173.

Further Support
- Give careful consideration to the composition of the small groups, and vary the membership according to the students' styles of learning and interaction, subject-matter proficiency, and other characteristics.
- Some students may benefit from being able to "pass" during group sharing.
- Some students may benefit from being able to use symbols and pictures in their section of the place mat.
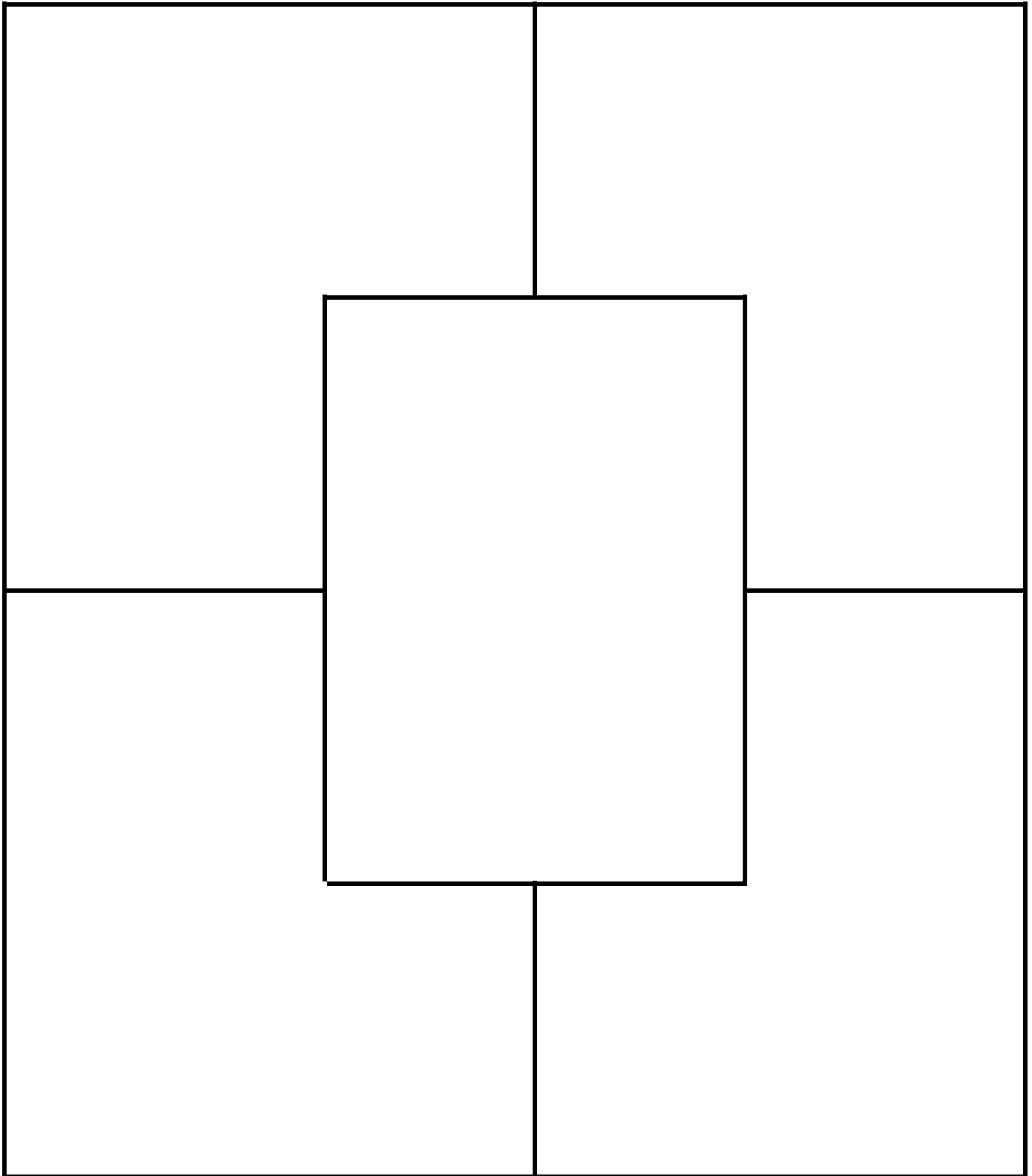
O

Small-group Discussions: Place Mat

MUSIC Grade 7

What teachers do	What students do
Before • The intent of this introductory activity is to encourage students to share ideas and preferences. • Review the Teacher Resource, *Place Mat Sample.* Note: The sample shows possible student answers. • Divide students into groups of 4 or 5. • Write the prompt on the board or chart paper. *Think about a popular music style that you like. How has this style influenced what you shop for, look like, and how you think and act?* • Distribute chart paper to each group. • Ask the students to divide the chart paper into sections equal to the number of students in the group, leaving a circle or square in the centre of the chart.	
During • Direct group members to think about and then write silently about the task in their personal area of the chart paper for approximately 5 minutes.	• Record the music style of their choice in their section of the chart paper. • Gather their thoughts about the task and write silently in their own area of the paper, respecting the space and silence of all members of the group.
After • Give a signal for students in each group to discuss and share their ideas and experiences and find the common elements or ideas. • Find the connections and circle the common elements in their area of the chart paper. • Have the students post the charts to share their group's thinking with the class.	• Take turns sharing ideas with the group. • Engage in discussion with all group members to arrive at common elements or ideas. • Find the connections and circle the common elements in their own section of the chart paper. • Record common ideas in the centre of the place mat. • Use oral skills, such as active listening, requesting clarification, and developing consensus. • Circulate around the room to look at the ideas on the charts of other groups.

Notes

Place Mat Template

Teacher Resource

Place Mat Sample

Musical Style – Pop

I buy music video's on DVD.

Going to concerts is fun.

I like to watch Much Music with my friends.
My friends and I entered a lip sync contest at school.

I can do a lot of the dances from the videos.

I wear the clothes I see in the videos.

'Musical Style – Oldies

I listen to music from my parents' collection.

My friends and I shop for vintage clothing.

It would be cool to play this music on the guitar.

I have some DVD's of my favorite groups.

Musical Style – Hiphop

My friends and I like wearing baggy pants and sport jerseys.

I like how it looks to wear necklaces and bracelets.
My friends and I use the words in the songs when we talk.

I think it's cool to wear my hat sideways or backwards.

I wear my basketball shoes with the laces loose.

I think they use drugs.

I think they belong to gangs.

FASHION
- BEING UNIQUE
- SOCIALIZING WITH PEERS

Piercing and tattooing is cool.

I bought a bass guitar and I'm trying to learn some songs so that I can play in a band.

Musical Style – Heavy Metal

I like to wear black clothes and color my hair.

My friends and I like to be different.

R

Getting Ready to Read: Extending Vocabulary (Creating a Word Wall)

MUSIC Grade 8 (Expectation: recognize the difference between Program and Absolute music)

A word wall is a display listing key words that will appear, often in a new unit of study. They are usually listed alphabetically. It is suggested that in the music classroom, the word wall consist of music related words. Temporary lists of other non-music content words may be posted for the duration of the unit.

Purpose
- Identify unfamiliar vocabulary and create a visible reference in the classroom for words that will appear often in a topic or unit of study.

Payoff
Students will:
- practise identifying words which are unfamiliar or confusing to them.
- learn the meaning of key words in the text.
- improve comprehension and spelling because the key words remain posted in the classroom.
- use appropriate vocabulary associated with program music in writing and discussions.
- improve musical understanding.
- improve understanding of texts read.

Tips and Resources
- Use Think Aloud - the teacher models by reading the first paragraph of the text and shares the thought process of identifying words that may be confusing.
- Sample word wall based on the provided text.
- See Student Resource, *Program Music*, an excerpt from Machils, Joseph, and Forney, Kristine. *The Enjoyment of Music, Eighth Edition*. New York: W.W. Norton and Company, 1999.
- For more information, see:
  - Student Resource, *Program Music.*
  - Student Resource, *Absolute Music.*
  - Teacher Resource, *Word Wall for Grade 8 Music*
  - Teacher Resource, *Word Cards with Definitions for Grade 8 Music.*
- Examples of possible five minute word wall follow-up activities:
  Match the definition
  - Have students match definition cards to words on the word wall
  Guess the word
  - Give the students clues to guess the word to reinforce spelling, usage and meaning
       example word: movement
       - Clue 1 - This is a two-syllable word. (Ask for, and write guesses down.)
       - Clue 2 - It has eight letters. (Ask for, and write guesses down.)
  Find a part of speech
  - Ask students to write down five verbs from the wall
  Understanding related words
  - Ask students to identify root words and create related words by adding prefixes and suffixes example word: compose
       - Write the noun form of this word. (composer, or composition - discuss *er* or *or* added to a verb usually means one who does)
       - Write the past tense of this word. (composed)
  Word Sorts (This could be a longer activity.)
  - Students will sort the words on the word wall by:
       - Element (instruments played, volume, type of music, etc.)
       - Syllables
  Match the Synonym
  - Have students match synonyms to words on the word wall.

Further Support
- If it appears that students will need additional support, review the terminology on the word wall in the two classes following this activity, using **Think/Pair/Share** in Think Literacy: *Cross-Curricular Approaches, Grades 7-12.*

Getting Ready to Read: Extending Vocabulary (Creating a Word Wall)

MUSIC Grade 8

What teachers do	What students do
Before • Explain the strategy to the students: "We will read the text and identify words that we may not know, or that may be confusing to us. We will add those words to our word wall." • Non-musical words will be written separately and remain displayed for the duration of the unit. • Explain the purpose of the strategy: "Identifying unknown or confusing words helps us to better understand the text. Words that are on our word wall should be spelled correctly in our writing and they are there as a reference so you can use them in oral discussions." • Distribute Student Resource, *Program Music.*	• Follow along as the teacher explains the purpose of the strategy.
During • The teacher reads the text of the first paragraph and thinks aloud. • Possible confusing or unfamiliar words are written down. • After modeling, the teacher asks for a volunteer to continue and prompts when necessary in case any possible words are skipped. • The whole class continues to do this for this reading passage and words are written down.	• Follow along as the teacher thinks aloud about the first paragraph. • Students volunteer to read and continue finding words for the word wall.
After • Discuss the meaning of the words, both musical and non-musical. If necessary, words are looked up in a dictionary or music dictionary. • Distribute the Student Resource, *Absolute Music.* • Provide chart paper and markers for each group. • Divide class into groups and have them go through the same process taking turns reading and identifying words for the word wall. • The groups then bring their lists together and the teacher leads them in creating a consolidated list of words to add to the wall. • In subsequent lessons, the teacher uses follow-up activities (examples provided in Tips and Resources) to reinforce the spelling and meaning of the word wall words.	• In groups, the students do the word wall activity with the second provided text, Absolute Music. • Each takes turns reading and identifying confusing or unknown words. • One in each group writes the words down on the chart paper provided.

Notes

Program Music

Program music is music that tells a story or paints a picture through music. Composers utilize a variety of compositional styles to guide you through a story as told through their music. Program music was a common form of music during the Romantic Era. The tone poem is one style of program music and Hector Berlioz used a modified symphonic form to write his programmatic piece, *Symphonie Fantastique.*

Program music was not discovered until the Romantic Period (1820-1910); however, there are several composers who wrote compositions that had programmatic themes in earlier times. Program music may be telling a story that has characters, or might be describing scenery of a composer's country, or depicting a national struggle such as war. Many composers wrote music that was based upon themes that related to their lives. Themes of program music were often based upon personal experience, literature, art, politics, environment, and nationalism. The tone poem is one form of program music.

Program music is sometimes explored through the symphonic poem, or tone poem. It was Franz Liszt who first composed in this new style, and coined the term, symphonic poem in 1754. Instead of including all of the musical ideas in three movements of a symphony, the symphonic poem usually compresses the musical and thematic material into a continuous musical form so that composers can complete their musical story in a one movement composition. A composer of the symphonic poem is Hector Berlioz.

Some composers have modified the symphony of the Classical Period to suit their needs. For example, French composer and conductor, Hector Berlioz, had a musical motif that was identified with his beloved, Harriet Smithson. Every time that her musical theme appeared in the music, she was part of the story at that point of the composition. Berlioz even went one step beyond what other composers who wrote program music did by providing a storyline for each of the five movements of his piece, Symphonie Fantastique. He also explained the story in written language so that the listeners would experience each scene or movement as he had intended.

Berlioz altered some of the elements of music to make Harriet Smithson's motif more appropriate for the scene that she was in. He modified the timbre by changing the orchestration, adapted the tempo by making her motif faster or slowing it down, or varied the intensity by making her musical motif louder or softer. He would change the music to reflect her evolving character. Some composers did not give an explanation of their music.

Unlike Berlioz, other composers who wrote Program Music gave the listener a chance to discover their own ideas for the details of their story. "You can identify Program Music because the composer usually gives the piece a title that starts you on the journey of imagination and storytelling through listening to their piece."[1]

1 Machlis, Joseph and Forney, Kristine. *The Enjoyment of Music Eighth Edition.* New York: W.W. Norton and Company, 1999: Page 271

Absolute Music

Absolute music is music that is written for the purpose of simply creating music. This style of music involves a composer making musical decisions about what notes to use, and how rhythms and harmonies work together. Beethoven was a composer of absolute music. He, among many other composers, used several different musical structures for their compositions. They followed writing procedures and musical styles popular for their era and needed to make many musical choices.

Absolute music may evoke a feeling. It may satisfy you as a listener by sounding pleasing, complete, and symmetrical. Composers who write absolute music usually have ingenious ideas for melodies. They prefer to improvise on their instrument until they discover something that makes musical sense. Composers had different structures of music they could use to compose.

A composer such as Beethoven would scribble down musical ideas that were pleasing to him. He would jot these musical ideas down in a small book that he would carry with him so that he would not miss a great melody. He would then revise and edit his work until he was able to piece all of the great melodies in a style such as sonata, symphony, concerto, and pieces. One of the most popular structures was Sonata-Allegro form.

Many composers that wrote Absolute Music would need to follow many rules and conventions for their time. Composers would need to know about counterpoint, sonata form, harmony, orchestration, and would need to know how to manipulate the elements of music to give themselves more possibilities with the music they composed. One of the most popular forms (structures) of writing during the Classical Period was Sonata-Allegro form. This had three main parts: exposition, development, and recapitulation. Composers would introduce their musical idea(s) (themes) at the beginning of the piece, expand on those ideas, and bring back their original theme at the end of the piece. Absolute music gives you, the listener, a chance to draw your own conclusions about the meaning of the music.

There are some pieces of Absolute Music that are not intended to tell a story; however, many listeners through time have imposed a story on them. This is the staggering element about Absolute Music; since there are no words and no language limitations, you are able to put your own thoughts and impressions into a piece which has been shared and enjoyed by millions of listeners around the world for hundreds of years.

Word Wall for Grade 8 Music

Music Words

classical period	composition	compositional
motif	movement	nationalism
orchestration	symphonic poem	theme
thematic	timbre	

Other Words

beloved	coined	compresses
continuous	depicting	evolving
intended	intensity	modify

Word Cards with Definitions for Grade 8 Music

Music Words

classical period (1750- 1820's) the rise of the industrial age, a time of great social upheaval Music: Mozart, Haydn, Beethoven	**composition** – a piece of music – the process of writing a piece of music	**compositional** pertaining to composition i.e., a compositional style is a style of composing
motif a recurring musical idea (short sequence of notes) used to unify a composition	**movement** – a section of a composition – a symphony will often have 3-4 movements	**nationalism** a devotion to one's country, its heritage, and its interests
orchestration the number and type of instruments used in a composition	**symphonic poem** – a one movement piece for orchestra – tries to capture a mood or an idea musically	**theme** a recurring musical idea used to unify a composition, often developed from a motif or motifs
thematic pertaining to the theme i.e., a thematic development expands the theme	**timbre** – the quality or colour of a sound – the sound of a particular instrument	

Other Words

beloved much loved, very dear, thought of highly	**coined** invented or introduced a particular word or phrase	**compresses** – compacts or brings together – condenses
continuous without break or interruption	**depicting** to describe something using art, words, or music	**evolving** developing, changing, growing, often becoming better
intended aimed at, planned, hoped for	**intensity** – the impression of strength and power – sometimes associated with volume (dynamic level) of the music	**modify** – alter, change – adapt

Writing for a Purpose: Writing an Information Report

MUSIC Grade 8 (Expectation: recognize the difference between Program and Absolute music)

When students can get the "picture" of a form of writing in their heads, they feel more confident about creating the final product. A *template* or *framework* is a skeletal structure for a writing form that allows students to organize their thoughts and researched information in order to write a first draft.

Purpose
- Provide students with the Information Report Template to scaffold their understanding of a form of writing and help them organize information before drafting the piece.

Payoff
Students will**:**
- learn the common expectations for an Information Report check.
- organize their writing and ensure that it meets the requirements of the assignment.

Tips and Resources
- The *Think Literacy Music* resource for Grade 8 has been developed as a three-part suite to help students understand absolute and program music. It is assumed that the students have completed the Grade 8 **Word Wall** and **Jigsaw** activities before completing this final writing assignment; therefore, they should already have copies of the student resource, *Information Report Sample - Absolute Music*.
- The analysis of Absolute Music completed as a class will help to guide students as they individually plan an information report about program music.
- To help students understand how to construct a writing assignment, they may first need to deconstruct an example of that assignment. The same template that is used for structuring student writing can be used initially to analyze examples of a writing form. For instance, before having the students write an Information report, give them the example *Program Music* and have them use the template to identify the example's main idea, supporting details, transitional sentences, etc. Using the template to deconstruct a piece of writing before writing their own version gives students an example from which to work when they begin their own writing. This activity can also be done in pairs or in small groups.
- See the explanation and sample templates for writing an information report, in the following resources:
  - Teacher Resource, *Analysis of the Information Report: Absolute Music.*
  - Student Resource, *Information Report Template.*
  - Student Resource, *Writing a Report.*

Further Support
- The template for any individual writing assignment can be revised to make the modifications or accommodations necessary for students with special needs. For example, reduce the number of paragraphs or supporting details, create differing expectations for research, or for the complexity of the main idea, etc.

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Writing for a Purpose: Writing an Information Report

MUSIC Grade 8

What teachers do	What students do

Before
• Review the Teacher Resource, *Analysis of the Information Report: Absolute Music* to help guide students through their analysis of this writing form.
• Photocopy two copies of the Student Resource, *Information Report Template* and one copy of the Student Resource, *Writing a Report* for each student.
• Model the method for analyzing the form of the piece of writing using the first two paragraphs of the Teacher Resource, *Absolute Music*:
  - Tell students the name of the form of writing e.g., an information report
  - Ask aloud, "What happens in this paragraph/part of this piece of writing?
  - Expected Response: "This first paragraph of the report is called an introduction. In a few sentences, it gives the reader a map of what he/she will be reading about in this report."
• Ask students to work in groups of four to deconstruct the rest of the example. Each student should fill in his/her blank template as they discuss it.
 	
• Discuss the student responses as a class. Instruct the students to revise their own templates as needed.
• To reinforce the structure and the process, read together the Student Resource, *Writing a Report.*
	• Read the example, following the teacher's oral deconstruction of the Student Resource, *Information Report Sample: Absolute Music.*
	
	• Work in groups to deconstruct the rest of the example and fill in the blank template as it is discussed.
	• Contribute to the whole-class discussion and revise the information recorded on their template.

During • Previewing students researched piece of program music from the *Grade 8 Jigsaw* activity. They also read two Student Resources, *Program Music* and *Absolute Music*. • Direct students to use their second blank *Information Report Template* to plan an information report about program music.	• In class, plan an information report on program music, by completing the second copy of *Information Report Template,* adding (in the appropriate places) the information they have researched and facts that were provided in the Student Resource, *Program Music*. Students will need to add details of the forth sub-topic at the bottom of the page.
After • In a subsequent class, assess the completed template, using peer, self, or teacher assessment. • Ask students to write the report using their completed template as a guide.	• Participate in peer or self-assessment of completed template. • In a subsequent class, or as homework, use their completed template and the Student Resource, *Writing a Report* to assist them in the completion of their own report comparing Program and Absolute music.

Notes

Analysis of the Information Report: Absolute Music

Introduction: Introduce topic and classify it or put it into a category - e.g., "Absolute music is music that is written for the purpose of simply creating music."

In two or three sentences, give the reader a "map" of what you plan to do with the topic. Essentially, you are naming your sub-topics.
e.g., sub-topic 1 - The style of the music.
      sub-topic 2 - How one composer, Beethoven, composed Absolute Music.
      sub-topic 3 - The different structures composers used to write Absolute Music.

First sub-topic: - e.g., explain the style of absolute music.

Make several key points with information from your research.

Write a transitional sentence or question - e.g., "Composers had different structures of music with which they could compose."

Second sub-topic - e.g., how one composer, Beethoven, composed Absolute Music.

Make key points from your research.

Write a transitional sentence.

Third sub-topic - e.g., the different structures composers used to write Absolute Music.

Make key points from your research.

Write a transitional sentence.

Conclusion: Re-state some of your key points e.g., The point from paragraph three is restated: "There are some pieces of Absolute Music that are not intended to tell a story; however, many listeners through time have imposed a story on them."

Information Report Template

Introduction:
First sub-topic: Key points from your research: Transitional Sentence:
Second sub-topic: Key points from your research: Transitional Sentence:
Third sub-topic: Key points from your research: Transitional Sentence:
Conclusion: Re-state some of your key points.   Write an emphatic concluding sentence.

Writing a Report

What is a report?

A report is a form of writing that provides information. There are different types of reports, and they can be organized in different ways depending on the purpose and audience. However, a report is usually based on **researched facts** or on **accurate details** of a situation or event, not just on the writer's own knowledge. You might write a report for Health class on the effects of second-hand cigarette smoke, or you might write a report for Science class on the increasing uses of lasers as tools in industry and medicine. You might also write a report detailing the organization, costs, participation, and success of a certain event such as a concert or banquet. In business situations, or in science or medical journals, reports are organized with a summary (or abstract) at the beginning. The purpose of this summary is to give the person reading the report a sense of the main content. The rest of the report fills in the background information, the process by which the information was obtained, and makes recommendations.

How do you write a report?

1. Research your information, finding it in several different sources - e.g., books, magazines, the Internet.

2. Take notes from your sources of the key details that you need. Be sure to record which information comes from which source so that you can give credit to those sources.

3. Use an organizer such as a chart, web, or sub-topic boxes to sort and classify your information into different areas for sub-topics.

4. When writing your introduction, think of who your audience might be. If your report is to be made orally to your classmates, you will want to catch their interest somehow, perhaps by referring to some personal experiences. If your report is for the teacher or for an "expert" on your topic, you should be more formal and to the point, avoiding the use of "I" and being more objective.

5. Develop each sub-topic paragraph with an appropriate topic sentence that shows how the sub-topic links to the topic.

6. Make sure that your sub-topic paragraphs have a logical order and that they flow smoothly. Use sub-headings to guide your reader through a lengthy report with many sub-topics.

7. Write a conclusion that summarizes two or three of the main points you wish to make about your topic. Depending on the type of report, write several recommendations.

8. Give credit to your sources by acknowledging them. List the sources alphabetically by the author's surname, following the pattern below:

    Bentley, George. *Laser Technology*. Toronto: Porter Books, 1998.
    Lawrence, Anita. "The Laser Revolution." *Maclean's*. March 6, 2000: 52-57.

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Small-group Discussions: Jigsaw

MUSIC Grade 8
Absolute vs. Program Music: The Battle of Musical Meaning

Jigsaw is a complex form of cooperative learning and it is important that students have experience with small group learning skills before they are involved in jigsaw. Jigsaw is a cooperative learning technique that provides students with an opportunity to actively help each other in their learning. Each student is assigned to a "home group" of three to five, and an "expert group" consisting of members from different home groups. Students meet in their expert group to discuss specific ideas or solve problems. They then return to their "home group", where all members share their expert knowledge.

Purpose
- Encourage group sharing and learning in a particular task.
- Provide struggling learners with more opportunities to comprehend meaning in their groups and ask for explanations that they would normally not get in a whole-class situation with the teacher as leader.

Payoff
Students will:
- increase their comprehension and have a compelling reason for communication.
- receive support and clarification from other students.
- share responsibility for each other's learning as they use critical thinking and social skills to accomplish the learning task.
- gain self-confidence through their contributions to the group effort.

Tips and Resources
- Samples of research material for this jigsaw assignment are available to be printed from the websites listed. See Teacher Resource, *Absolute vs. Program Music: The Battle of Musical Meaning*. Recordings can be found online: http://www.naxos.com/naxos/naxos.htm, in public libraries, or can be purchased at your local music store.
- Create mixed-ability "expert groups" so that students of varying skills and abilities have the opportunity to learn from each other as they become "experts" on the material.
- Once students are assigned to their "home group", distribute composer/piece research material (material printed from the websites, see Teacher Resource, *Absolute vs. Program Music: The Battle of Musical Meaning*) to create "expert groups". Assign specific roles (e.g., secretary, introduction, key question one, etc.) to the individual students within the "expert group" to be responsible for a particular segment of the task.
- Provide key questions to help the expert groups gather information in their particular area such as composer biography, specifics of the piece, who or what influenced the composer, and what is the program or story of the piece.
- Prepare a summary chart to guide students in organizing the experts' information into a cohesive and meaningful whole.
- You will need to cut and paste the text of the Vivaldi reading into a word processing document and print this material in order to see the complete text.
- You may choose to modify/simplify the expert group samples according to the needs of your students
- Recommended websites for additional information or for varied (simplified) reading levels: http://library.thinkquest.org/22673/index.html, http://www.nyphilkids.org, http://www.essentialsofmusic.com/, http://www.artsalive.ca and http://www.dsokids.com

Further Support
- Give students a framework for managing their time on the various parts of the jigsaw task.
- Circulate to ensure that groups are on task and managing their work well. Ask groups to stop and think about how they are checking for everyone's understanding and ensuring that everyone's voice is heard.

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Small-group Discussions: Jigsaw

MUSIC Grade 8

What teachers do	What students do
Before • Print material required for the "expert groups" from the websites. See Teacher Resource, *Absolute vs. Program Music: The Battle of Musical Meaning.* • Assign each student to a "home group" of three to five students. • Assign each student to an "expert group" by distributing research material to each member of the "home group". • Assign a role for each member of the "expert group" to complete a specific segment of the task.	• Meet briefly in the home groups to review the task before breaking off into expert groups.
During • Provide key questions to help the "expert groups" gather information in their particular area such as composer biography, specifics of the piece, who or what influenced the composer, and what is the program or story of the piece. • Have "expert groups" read, review, and discuss their research material, and record important concepts and information by using a graphic organizer. • Remind students that the experts will have to consider how they will teach the material to the "home group" members. • Convene "home groups" so that each student can share his or her expertise with all members of the "home group". • Monitor the comprehension of the group members by asking questions and rephrasing information until it is clear that all group members understand the points.	• Work together to make sure that all group members become "experts" on their particular part of the reading task, and help each other to decide how to report the learning to the home group (e.g., as a series of questions and answers; in chart or template form; or some other way). • Use small-group discussion skills to share "expert" knowledge with the "home group" until all members have arrived at a common understanding of the entire task. • If appropriate, fill out a graphic organizer in the home group to gather all the information presented by each expert.
After • If appropriate, convene the class as a whole group to review and share learning or to enable "expert groups" to present to the entire class. • Have students reflect on the communication they used to help all group members understand the material.	• Ask the teacher to clarify any information or ideas that are still unclear or confusing. • Discuss what communication helped them to understand the material explained by others.

Notes

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Absolute vs. Program Music: The Battle of Musical Meaning

Websites: Recommended websites are selected for the content and ability to provide information for each of the key questions. Most of the recommended websites are program notes from well-known symphony orchestras. Examples from the New York Philharmonic are in .pdf format, and need to be downloaded with Adobe Acrobat Reader (a free copy can be downloaded from http://www.adobe.com). Be patient, these .pdf files take time to load to your screen. These pages can be saved and used at a later date.

Recordings: You will find recordings of all of these pieces at http://www.naxos.com/naxos/naxos.htm. Go to "Artists and Composers", select "composers", find the composer in the alphabetical list, scroll down to the lists of music at the bottom of the page, and click on the link to the right of the composition. There will be two options: Full Service and Free Account. If you sign up for the free account, it will give you access to 25% of each recording. This will be sufficient for your "expert groups" to use as part of their research or class presentation. You will need to provide your e-mail and password to gain access to the recordings for future use.

Research Sample 1

Modest Mussorgsky 1839-1881 Russian	Pictures at An Exhibition 1874	Piano Suite, Rewritten for Orchestra by Maurice Ravel	This programmatic suite musically represents the artwork of Victor Hartman. Each movement represents a painting interjected with walking music between each. Some of the paintings are rooted in Russian Folklore.

Recommended Website:
http://www.newyorkphilharmonic.org/programNotes/0304_Musorgsky_PicturesAtExhibition.pdf

Recording: Naxos.com (you can hear 25% of each movement of the piece)
http://www.naxos.com/naxos/naxos.htm

Supplementary Website: http://hector.ucdavis.edu/music10/RecList/MussPict.htm

This website includes the actual pictures that inspired Mussorgsky to write Pictures at an Exhibition. It gives a brief summary of the pieces, and comments on each movement giving musical details.

Research Sample 2

Antonio Vivaldi 1678-1741 Italian	The Four Seasons 1725	Violin Concerto four movements	Sonnets about the four seasons written by Vivaldi, himself. Each season is portrayed by a movement.

Recommended Website: http://www.baroque-music-club.com/vivaldiseasons.html

An excellent website that has all of the information needed for "expert groups" to present. Site includes pictures, complete translations of the sonnets that inspired The Four Seasons, and discussion about how The Four Seasons is an early example of program music. You will need to cut and paste the text of the Vivaldi reading into a word processing document in order to see the complete text.

Recording: Naxos.com (you can hear 25% of each movement of the piece)
http://www.naxos.com/naxos/naxos.htm

Teacher Resource

Absolute vs. Program Music: The Battle of Musical Minds

Research Sample 3

Camille	Danse Macabre	Tone Poem	The poem by Henri Cazalis tells
Saint-Säens	1921		about skeletons and ghosts
1835-1921			coming to life at midnight and
French			dancing until the rooster crows
			again at dawn.

Recommended: http://www.kennedy-center.org/calendar/index.cfm?fuseaction=composition&composition_id=2628#

This description is from the John F. Kennedy Centre for the Performing Arts website. There is a video presentation titled <u>Understanding the Music</u> by the Associate Conductor describing the program of the piece. There is also a link to biographical information about Camille Saint- Säens.

Recording: Naxos.com (you can hear 25% of the piece) http://www.naxos.com/naxos/naxos.htm

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Research Sample 4

Claude Debussy	Prelude to the Afternoon	Tone Poem	This piece is set in the forest with
1862-1918	*(Aprés Midi D'un Faun) 1894*		a mythical creature that is half
French			man, half goat. It is based on the
			poem by Stephane Mallarmé.

Recommended Website:
http://www.newyorkphilharmonic.org/programNotes/0304_Debussy_PreludeFaun.pdf

Recording: Naxos.com (you can hear 25% of the piece) http://www.naxos.com/naxos/naxos.htm

Supplementary Website: http://www.studiocleo.com/librarie/mallarme/mallarme.html

Go to the Poetry link above, then click on "The Afternoon of a Faun" for the complete poem by Stephane Mallarmé. You will find biography links as well as other samples of this writer's works.

Research Sample 5

Richard Strauss	Also Sprach Zarathustra	Tone Poem	This piece was used in the opening
1864-1949			of *2001: A SpaceOdyssey*. It is
			German, based on a book by
			Nietzche which describes the life and
			teachings of the prophet, Zarathustra.

Recommended Website: http://www.newyorkphilharmonic.org/programNotes/0304_Strauss_Zarathustra.pdf

Recording: Naxos.com (you can hear 25% of each movement of the piece)
http://www.naxos.com/naxos/naxos.htm

Supplementary Website: http://www.wwnorton.com/enjoy/shorter/composers/strauss.htm

This site has biography information about Richard Strauss as well as selected links for further study. Click on the "Listening Examples" link for a streamlined recording of Also Sprach Zarathustra which also includes information about the work.

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Absolute vs. Program Music: The Battle of Musical Minds

Research Sample 6

Paul Dukas 1865-1935 French	The Sorcerer's Apprentice	Tone Poem	Made popular by Micky Mouse in the film *Fantasia*, it is based on the poem by Goethe. A novice magician unsuccessfully tries out magic to diminish his work load.

Recommended Website:
http://newyorkphilharmonic.org/programNotes/0405_Dukas_SorcerersApprentice.pdf

These program notes are from the Cincinnatti Orchestra website. It has biographical information about Paul Dukas and details of the program of The Sorcerer's Apprentice. Also included is a glossary of terms, and a bibliography of sources.

Recording: Naxos.com (you can hear 25% of the piece)
http://www.naxos.com/naxos/naxos.htm

Research Sample 7

Bedrich Smetana 1824-1884 Bohemian	The Moldau (Vltava) 1874	Tone Poem	The music represents a river, The Moldau flowing through Bohemia (now the Czech Republic) and the various scenes encountered along the river.

Recommended Website: http://newyorkphilharmonic.org/programNotes/Smetana_Mavlastselections.pdf

You will need to inform your students that The Moldau is referred to in these program notes as Vltava.

Recording: Naxos.com (you can hear 25% of each movement of the piece)
http://www.naxos.com/naxos/naxos.htm

Research Sample 8

Franz Liszt 1811-1886 Hungarian	Les Préludes 1848	Symphonic Poem	This piece depicts the trials that humans face in life. It offers musical contrast between conflict and serenity.

Recommended Website:
http://www.newyorkphilharmonic.org/programNotes/Liszt_Preludes_SymPoem3.pdf

Recording: Naxos.com (you can hear 25% of the piece) http://www.naxos.com/naxos/naxos.htm

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Teacher Resource

Absolute vs. Program Music: The Battle of Musical Minds

Research Sample 9

Ludwig van Beethoven 1770-1827 German	Symphony No. 6 "Pastorale" 1807	Symphony	Describes a pastoral story including a peasant dance and thunderstorms. Each of the five movements has a thematic title. The term symphonic poem was not yet used.

Recommended Website:
http://newyorkphilharmonic.org/programNotes/0304_Beethoven_FideloPC4Sym6.pdf

You may want to highlight for students where the notes for Beethoven's 6th Symphony starts as these program notes also include information about two other works.

Recording: Naxos.com (you can hear 25% of each movement of the piece)
http://www.naxos.com/naxos/naxos.htm

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Getting Ready to Read: Extending Vocabulary (Creating a Word Wall)

MUSIC Grade 9 MTV.01 identify and define in simple terms the elements of music(i.e., rhythm, melody, timbre, dynamics, harmony, texture , and form)

Students are required to learn, on average, over 2 000 words each year in various subject areas. Those who have trouble learning new words will struggle with the increasingly complex texts that they encounter in the middle and senior school years. A *word wall* is a wall, chalkboard or bulletin board listing key words that will appear often in a new unit of study, printed on card stock and taped or pinned to the wall/board. The word wall is usually organized alphabetically.

Purpose
- Identify unfamiliar vocabulary and create a visible reference to be displayed in the classroom for words that will appear often in a topic (repertoire) or unit of study throughout the term.

Payoff
Students will:
- practise skimming and scanning an assigned reading before dealing with the content in an intensive way. Students will then have some familiarity with the location of information and with various elements of the text.
- develop some sense of the meaning of key words before actually reading the words in context.
- improve comprehension and spelling because key words remain posted in the classroom.

Tips and Resources
- *Skimming* means to read quickly – horizontally - through the text to get a general understanding of the content and its usefulness.
- *Scanning* means to read quickly – vertically or diagonally – to find single words, facts, dates, names or details.
- For directions, see Student Resource, *Skimming and Scanning to Preview Text.*
- Before building the word wall, consider using **Analysing the Features of Text** to help students become familiar with the text.
- Consider posting certain words for longer periods (for example: words that occur frequently in the unit, words that are difficult to spell, and words that students should learn to recognize on sight).
- Have students refer to the word wall to support their understanding and spelling of the words throughout the term.
- Refer to *The Arts: The Ontario Curriculum Grades 9 and 10* for a glossary of additional words and terms.
- Refer to various method books for a glossary of terms and words in context.
- For more information, see:
  - Student Resource, *Skimming and Scanning to Preview Text.*
  - Teacher Resource, *Word Wall for Grade 9 Music.*
  - Teacher Resource, *Word Cards with Definitions for Grade 9 Music* which can be displayed a the beginning of the term as a starting point and can be added to as musical terms or signs are discovered in repertoire or units studied.

Standard of Excellence Book 1 by Bruce Pearson, Kjos Publishing, 1993.
Successful Sight-Singing Book 1 by Nancy Telfer, Kjos Publishing, 1992.
All for Strings Book 1 by Gerald Anderson and Robert Frost, Kjos Publishing, 1986.
OMEA Website resources: www.omea.on.ca
Education Network of Ontario Music Cyberfest Technical Resource Page: www.enoreo.on.ca/musiccyberfest
Course Profile: Music, Grade 9 Open, www.curriculum.org

Further Support
- Add a picture or symbol to the word cards (preferably a photograph from a magazine) as a support for ESL students and struggling readers.
- Provide each student with a sheet to record key words for further review.
- If it appears that students will need additional support, review the terminology on the word wall in the two classes following this activity, using **Take Five** or **Think/Pair/Share,** which are described in the Oral Communication section.

Getting Ready to Read: Extending Vocabulary (Creating a Word Wall)

MUSIC Grade 9

What teachers do	What students do
Before • Before class, preview the text for key vocabulary. Post words on P. 40 and 41 on word wall letting students know that these words will be part of our focus throughout the year. • Prepare strips of card stock (approximately 4" x 10") for words. • Divide students into groups of three. • Provide stick-on notes, markers, and masking tape or pins for each group of students. • Explain to students as opportunities arise to expand their musical terminology that together the class will find key vocabulary in the assigned text and will help each other to understand and spell the key vocabulary by creating a "word wall" in the classroom that they can refer to for the duration of that particular topic. • Distribute Student Resource, *Skimming and Scanning to Preview Text*, and read and clarify the techniques with students.	• With their group, find an appropriate space where they can talk face-to-face and write down the words. • Follow along as the teacher reviews skimming and scanning.
During • Ask students to skim the text to get a general sense of what's in it and where things are. • Engage students in some general discussion of the topic, making a few brief notes on the board about the big ideas. • Direct students to independently scan the text for unfamiliar words. • Ask students to create a personal list of 10 unfamiliar words/terms/symbols. • Direct students to small groups and ask the groups to compare personal lists and create a group master list. • Distribute eight pieces of card stock (approx. 4" x 10"), markers, and pieces of masking tape to each group.	• Skim the text, looking at ==illustrations and subtitles== to get a general idea of the topic of the text. • Scan the text for words they do not know, marking them with stick-on notes (optional), and then making a personal list of the words/terms/symbols. • Compare personal lists. Choose the words for a group master list. • In each group, print the key vocabulary words in large letters on card stock and tape or pin them to the blackboard or bulletin board, preferably alphabetically.
After • Lead some discussion of the words and ask students to speculate on their meaning. If appropriate, describe prefixes and suffixes that are unique or common to the subject area. • Ask each group to look up the meaning of its words and then to explain the meaning to the rest of the class.	• Use the glossary in the textbook dictionary(ies) to find the meaning of the words. • Present their words to the rest of the class. • Add the meaning to the words on the cards in smaller letters.

Notes

R

Word Wall for Grade 9 Music

Theory:

consonance	**dissonance**	**interval**
motif/theme	**transposition**	**verse/chorus**

Analysis:

Balance / blend	**renaissance**	**baroque**
classical	**romantic**	**modern**
contemporary	**style**	**groove**
bridge	**pop**	**practice log**
	etiquette	

Word Wall for Grade 9 Music (continued)

Technology:

.mp3	.wav	analog
digital	MIDI	quantize
real time	sequencing program	step time

Word Cards with Definitions for Grade 9 Music

Theory:

consonance two notes that when sounded or played together sound pleasant	**dissonance** two or more notes that clash when sounded or played together	**interval** distance between two notes
motif/theme a recurring idea used to unify a composition	**transposition** moving a composition up or down in pitch to suit a particular voice or instrument	**verse/chorus** a musical form having as part of its structure two recurring contrasting sections

Analysis:

balance/blend the blending of different timbres in a composition	**renaissance 1450 – 1600** re-birth of classical culture after the dark ages Art: Michelangelo Science: Copernicus Music: Gabrieli, Gluck, Byrd	**baroque 1600- 1750** characterized by grotesqueness, extravagance and complexity Art: DaVinci Science: Galileo Music: Bach, Vivaldi, Handel
classical 1750- 1820's the rise of the industrial age, a time of great social upheaval Art: Louis David Science: Watt, Franklin Music: Mozart, Haydn, Beethoven	**romantic 1825- 1900** period of increased individual and artistic freedom Art: Delacroix Science: Darwin, Pasteur Music: Berlioz, Brahms, Wagner	**modern 1900- 1950** rapid science and social developments Two world wars Art: Picasso, Group of Seven Science: Einstein, Wright Brothers, Ford Music: Bartok, Berg, Copland
contemporary 1950 – present the information age, age of technology Art: Warhol Science: Banting, Best Music: Bernstein, Williams, Cage	**style** performance criteria related to the specific music being performed	**groove** the 'feel' for a piece of music

Word Cards with Definitions for Grade 9 Music (continued)

bridge an element of form: a connecting passage joining two sections	**pop** short form for popular music, representing mainstream music for entertainment from 1950 onwards	**practice log** a written record of when you have practised and the pieces you have worked on
	etiquette standards of behaviour associated with various performance venues and musical styles	

Technology:

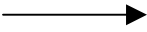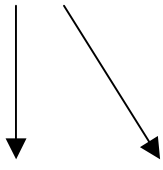| **.mp3** most common form of compressed digital computer music file	**.wav** a standard form of digital computer music file	**analog** older, tape-based recording method using continuing waves of sound information
digital modern recording method storing musical information as numerical sequences	**MIDI** the system that allows a computer and an electronic music device to communicate	**quantize** this sequencing function allows the performer to correct the timing of a recording using set values.
real time sequencer recording technique in which the performer plays as though using a tape recorder. This technique captures the performance "as is".	**sequencing program** a computer application for recording and editing MIDI and digital audio data.	**step time** sequencer recording technique, recording music one "step" at a time by using the keyboard to enter a set note value (e.g., all eighth notes).

R

Skimming and Scanning to Preview Text

Skimming	
What is it?	When you SKIM, you read quickly to get the main idea of a paragraph, page, chapter, or article, and a few (but not all) of the details.
Why do I skim?	Skimming allows you to read quickly to get a general sense of a text so that you can decide whether it has useful information for you. You may also skim to get a key idea. After skimming a piece, you might decide that you want or need to read it in greater depth.
How do I skim? → Read in this direction.	5. Read the first few paragraphs, two or three middle paragraphs, and the final two or three paragraphs of a piece, trying to get a basic understanding of the information. 6. Some people prefer to skim by reading the first and last sentence of each paragraph, that is, the topic sentences and concluding sentences. 7. If there are pictures, diagrams, or charts, a quick glance at them and their captions may help you to understand the main idea or point of view in the text. 8. Remember: You do **not** have to read every word when you skim. 9. Generally, move your eyes horizontally (and quickly) when you skim.

Scanning	
What is it?	When you SCAN, you move your eyes quickly down a page or list to find one specific detail.
Why do I scan?	Scanning allows you to locate quickly a single fact, date, name, or word in a text without trying to read or understand the rest of the piece. You may need that fact or word later to respond to a question or to add a specific detail to something you are writing.
How do I scan? Read in these directions. ↓ ↘	4. Knowing your text well is important. Make a prediction about where in a chapter you might find the word, name, fact, term, or date. 5. Note how the information is arranged on a page. Will headings, diagrams, or boxed or highlighted items guide you? Is information arranged alphabetically or numerically as it might be in a telephone book or glossary? 6. Move your eyes vertically or diagonally down the page, letting them dart quickly from side to side and keeping in mind the exact type of information that you want. Look for other closely associated words that might steer you toward the detail for which you are looking. 7. Aim for 100% accuracy!

Developing and Organizing Ideas: Adding Details

MUSIC Grade 9

In this strategy, students complete a first draft of a piece of writing. Next, they ask questions to support and elaborate on the main ideas in the draft. A structure for asking questions is provided. In this example, students are asked to write a paragraph about a musical performance they have attended in their community.

Purpose
- Provide additional specific and supportive detail in the writing.

Payoff
Students will:
- add depth and breadth to writing by including appropriate details.

Tips and Resources
- If teachers choose not to use the Teacher Resource, *Adding Details – Music Sample (Part One)*, ensure that the paragraph on the topic *Music in the Community* is "bare-bones", leaving out most details and containing several unanswered questions.
- As a next step in the writing process, consider following this activity with **Peer Editing** in *Think Literacy*: *Cross-Curricular Approaches, Grades 7-12.*
- For more information, see:
  - Teacher Resource, *Adding Details: Music Sample (Part One).*
  - Student/Teacher Resource, *Stretching Ideas.*
  - Student/Teacher Resource, *Adding Details: Music Sample (Part Two).*

Further Support
- Encourage students to use anecdotes and example, as well as facts.

Developing and Organizing Ideas: Adding Details

MUSIC Grade 9

What teachers do	What students do
Before • Teachers become familiar with the sample paragraphs. *Adding Details: Music Sample (Parts One and Two).* • Ask students to write a paragraph about a musical performance they have attended in their community (may be assigned as class work or homework).	
During • Begin by reading aloud the paragraph in Teacher Resource, *Adding Details: Music Sample, (Part One)*. Display a visual copy of the <u>paragraph only</u> for use by the class. • Distribute or display the Student/Teacher Resource, *Stretching Ideas*. • Ask students to reread the sample paragraph and ask questions in all places where more information is needed. • Respond to student questions by adding more details, examples, or anecdotes. • Distribute or display Student/Teacher Resource *Adding Details: Music Sample, (Part Two)*. • Guide students in a discussion of how additional supporting detail improved the quality of the writing. • Direct students (individually or in pairs) to use the *Stretching Ideas* handout to guide revision of their own first drafts. • Begin revision of own work, using questions adapted from the Student/Teacher Resource, *Stretching Ideas*.	• Complete and bring to class a first draft of the *Music in the Community* writing assignment (a draft of a paragraph on a musical performance they have attended in their community). • Read the sample paragraph and the *Stretching Ideas* handout and identify places where more information is needed. • Volunteer questions adapted from the *Stretching Ideas* handout that can be used to improve the effectiveness of the sample paragraph. • Participate in a discussion of how adding details improves the effectiveness of a piece of writing. • Begin revision of own work, adapting questions from the *Stretching Ideas* handout.
After • In a subsequent class, or as homework, have students finish the revisions of the first draft of their work. • **Optional**: Following revision, students may use their second draft and *Stretching Ideas* (individually or in pairs) to identify further areas for improvement.	• Revise the first draft of their work using the ideas developed in class. • Include a copy of the questions used as part of the *Stretching Ideas* activity, with the completed version of their *Music in the Community* paragraph.

Notes

Adding Details: Music Sample (Part One)

SUMMER JAZZFEST OPENS!

The Mariposa Jazz Band kicked off its tenth Summer Jazzfest last night. This was the first concert in the Festival's newly renovated summer home and as a result advance ticket sales have been very promising. The musicians in the band practise every week. Rob Riff, the new third trombone player was interviewed after the concert and talked about his experiences.

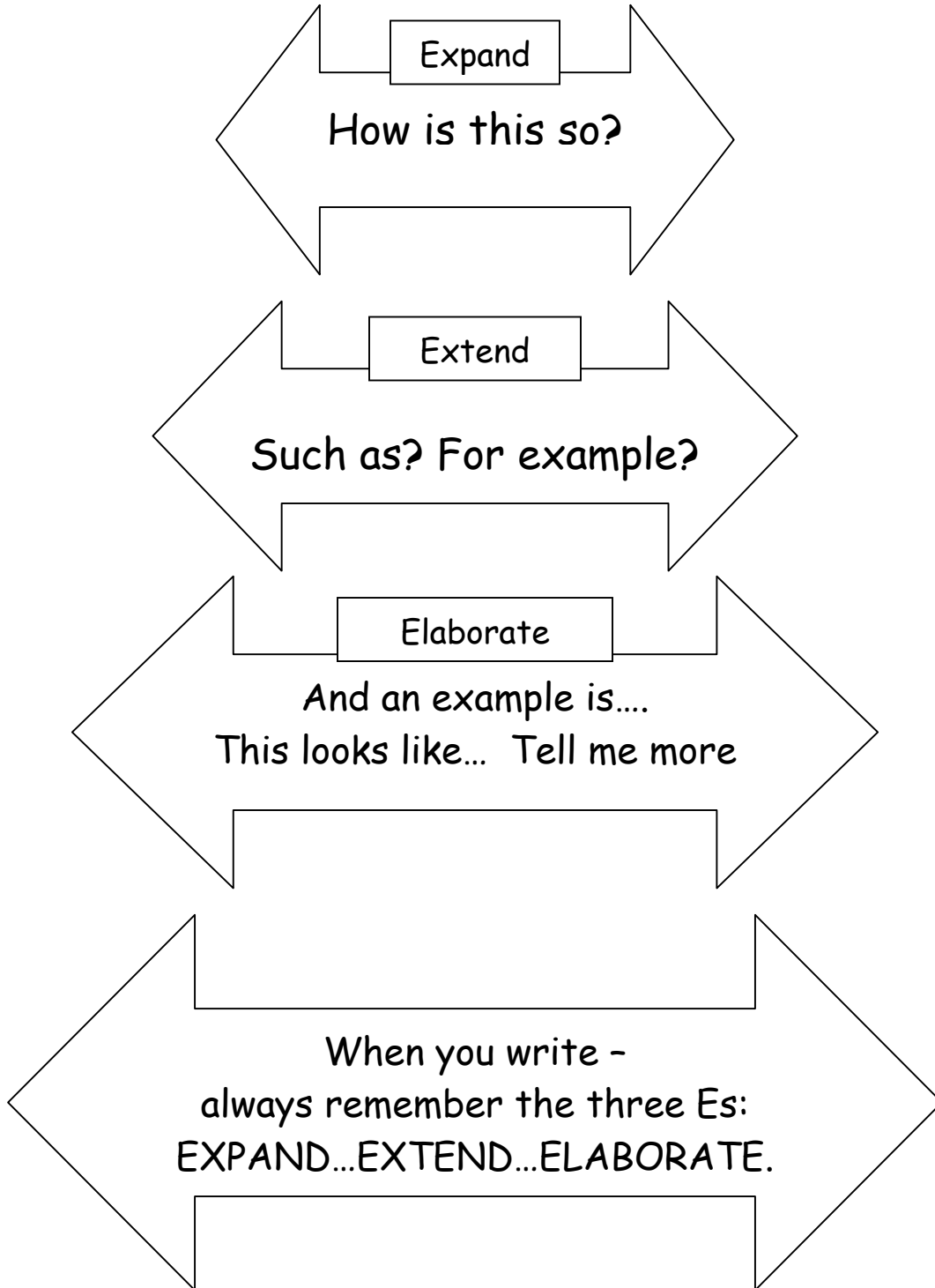|		
Who organizes the concerts? e.g., volunteers, students, paid organizers *What are the ways to be involved with the Festival?* e.g., developing programs, ticket sales, lighting, sound, hiring musicians, advertising	*What is the Jazzfest?* e.g., a week-end festival *Are there other types of festivals in the area?* e.g., Rock, Folk, Classical Music, Choral Festivals *Are there other performing groups in the area?* e.g., choral groups, orchestras, rock bands, church choirs, theater companies	*Who can play in the band?* e.g., students, amateurs, people from the community *What time commitment is involved?* e.g., How many hours do you practice for a concert? *What skills studied in music class would enable you to become involved in the Festival?* e.g., organizational skills, putting on concerts, advertising, ticket sales, team work

Stretching Ideas

Expand

How is this so?

Extend

Such as? For example?

Elaborate

And an example is….
This looks like… Tell me more

When you write –
always remember the three Es:
EXPAND…EXTEND…ELABORATE.

Adding Details: Music Sample (Part Two)

SUMMER JAZZFEST OPENS!

The Mariposa Jazz Band kicked off its tenth Summer Jazzfest last night with its first concert of the year last night in front of an enthusiastic audience. This was the first concert in the Festival's newly renovated summer home – The Koochiching Band Shell. "Advance ticket sales have been very promising for the Festival," says general manager, Mary Poser. The band consists of musicians, both young and old, who practise weekly and present concerts throughout the peninsula. Rob Riff, the new third trombone player, was interviewed after the concert and had this to say about the performance: "The band was hot tonight! The audience was really enthusiastic and our conductor really made things happen for us. I'm so happy to be playing in a good band again." The next performance takes place on Sunday night.

O

Small-group Discussions: Determining Key Ideas

MUSIC Grade 9 MAV.03 demonstrate an understanding of the effects of music education on themselves and their peers.

In this strategy, students work individually to identify three to five key ideas from a piece of writing. In pairs, they share ideas and streamline their list to a maximum of four key ideas. Finally, two pairs of students combine to share and reduce their list further to one or two key ideas.

Purpose
- Share and consolidate learning when reading new material.

Payoff
Students will:
- understand a topic more deeply.
- share learning with peers.
- sharpen skills in small-group discussion, especially in listening and persuading.
- learn to focus on the "big ideas."
- practise how to summarize ideas.

Tips and Resources
- Use this strategy either at the end of a unit to help students summarize the key ideas, or at the beginning, to stimulate interest and add meaning and focus to further study.
- Vary the pairing of students so that they learn to work with different partners.
- Reading passages covering composers' biographies, historical eras, analysis and appreciation, the role of music in society, etc. could all be used in this exercise.
- For more information, see:
  - Student Resource, *Steps for Working Together to Determining Key Ideas.*
  - Student Resource, *The Mozart Effect: True or Bogus?*
  - Student/Teacher Resource, *Steps for Working Together to Determine Key Ideas: The Mozart Effect.*

http://www.scena.org/lsm/sm5-2/mozart-en.htm#
Reading Strategies for the Content Areas, pp. 361-364.

Further Support
- For ESL/ELD learners, pair students of the same first language so that they can help each other in their first language.
- Post a chart of expressions related to the language of polite negotiation and persuasion so that students can refer to it. For ideas, see *Student/Teacher Resource, Speaking Out in Discussion Etiquette.*
- New and important ideas/terms found in reading selections might be added to a "Word Wall" pp 30 – 34.

O

Small-group Discussions: Determining Key Ideas

MUSIC Grade 9

| What teachers do	What students do
Before • Provide students with blank cue cards or stick-on notes. • Review Student/Teacher Resource, *Steps for Working Together to Determine Key Ideas: The Mozart Effect* with students. • Assign a reading selection. See Student Resource, *The Mozart Effect: Real or Bogus?* • Have students complete an initial summary of the reading in class or for homework before beginning the strategy. • Direct students to write three to five key ideas from their reading, one per cue card or stick-on note.	• Read and keep notes of main ideas. • Make judgements on what the three to five key ideas of the reading might be. • Summarize the key ideas on three to five separate cards or stick-ons.
During • Instruct students to form pairs to discuss their key ideas and to narrow these to no more than four cards per pair. • Have two pairs of students work together to further negotiate and refine their key ideas to one or two entries only. • If appropriate, review the language of negotiation and polite persuasion with students, in preparation for the negotiation process (e.g., *Do you think…? Would you agree that…? I don't agree with that because…*).	• Discuss the key ideas in pairs. • Through negotiation, streamline them to no more than four ideas per pair. Write the ideas on cards. • Combine with another pair to further engage in give-and-take to condense the key ideas to a maximum of two. • Continually evaluate their own understanding of the material and its main ideas as they engage in the negotiation process.
After • Call upon each group to report their summaries of the most important ideas to the whole class.	• Share the most important ideas with the whole class.

Notes

The Mozart Effect: True or Bogus?

By [Lucie Renaud](), *La Scena Musicale Online*, October 1, 1999

Do you believe in the power of Mozart's music? The media appears to be having a field day with this new controversy, but is it really a matter for debate?

First of all, what is "the Mozart effect"? After reading Don Campbell's book of the same title, it's apparent that, for him, therapeutic results can come not only from Mozart's music, but can be obtained by humming or dancing to an upbeat melody or by listening to a piece of music one finds inspiring.
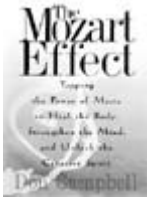
What kind of music works best is a personal decision; the only warning would be not to use music played too loudly. That said, the human voice is the most potent tool available to alleviate sadness and pain. This notion helps explain why there is such a devoted public for operatic performances. The audience seems to thrive on neither the setting nor the orchestra, but on the opera singers sustaining those gloriously long high notes. The listeners await the climax of each aria: when the singer performs it well, they derive intense pleasure from the liberation of their tensions.

The general public first heard about "the Mozart effect" in 1993 when Dr. Frances Rauscher studied 36 undergraduate psychology students at the University of California in Irvine. After listening to 10 minutes of Mozart's *Sonata for 2 pianos in D major K.448*, the students scored a full 8 or 9 points higher on IQ tests. The boost was temporary, lasting between 10 and 15 minutes, but nevertheless, Dr. Rauscher and her team established that the increase in IQ scores was a direct effect of some unique aspect of Mozart's music. Of course, the media interpreted the findings by stating "Mozart makes you smarter". The next day, record stores all over the USA were stormed by hopeful buyers who cleaned out all the Mozart CDs from their shelves.

A few months ago, Kenneth Steele and his team of scientists at Appalachian State University tried to duplicate the study (increasing the number of subjects and diversifying the ages), but failed to obtain the same results. This rekindled the public debate about "the Mozart effect." What seems to be forgotten here is that the first study was performed on college students, not on young kids. The research team didn't analyse the brain of the students; they just examined behaviour. Dr. Rauscher, now a professor at University of Wisconsin, tried to dampen the media frenzy. In an interview to the *New York Times*, she voiced her concern that gross generalizations could hurt the scientists' credibility. "I am all for exposing children to wonderful cultural experiences. But I do think the money would be better spent on music education programs," she said.

Perhaps the debate is shallow. After all, music's virtues won't probably ever be fully comprehended by the scientific community. In the long run, it doesn't matter--we should simply be glad that the studies directed greater attention in our society to music.

ALFRED A. TOMATIS: "DOCTOR MOZART"

As an ear, nose and throat specialist, surgeon, psychologist and inventor, Dr. Tomatis has been studying the ear's significance for the last 50 years. Nicknamed "Dr. Mozart" by his patients, he was the first to mention "the Mozart effect." He devised a unique method to help people with learning disabilities (Tomatis' method is especially useful in treating autism) or behaviour problems.

According to Tomatis, the ear's primary function is to help grow the brain of the unborn child. In spite of all of the other sounds surrounding him (mother's heartbeat, circulation, digestion), the fetus can recognise the maternal voice as early as 4 1/2 months before birth. It is as essential to his growth as food is. The umbilical cord feeds the body while the sound waves nourish the brain. After birth, the ear charges the neo-cortex and therefore ignites the entire nervous system.

Our nervous system can be "charged" or "discharged" by the sounds around us. High frequencies (such as those found frequently in Mozart's violin concertos) energise the brain. The lower ones drain all energy away. To use sound in a positive manner, Dr. Tomatis prescribes sonic therapy instead of medication. In doing so, his goal is to rebuild the inner ear's muscles so that the ear can once again differentiate all the frequencies of surrounding sounds. This retraining of the ear is done through "the electronic ear," Tomatis' own invention. in which modified headphones transmit sound through the bones as well as through air. Tapes of Mozart's music (specially-filtered to amplify the higher frequencies) are used, as well as recordings of the mother's voice (when available) and some Gregorian chants.

Tomatis also discovered that the human voice can reproduce only the frequencies perceived by the ear. He demonstrated that one ear is always dominant in the listening process, and that the analysis of sounds is easier to achieve when the right ear listens first. This finding was of particular interest to singers and musicians. In his autobiography *The Conscious Ear*, Tomatis recalls how Maria Callas came to him, unable to pursue her singing career because she had become unable to hear properly with her right ear. Tomatis retrained her inner ear and she was able to return the concert circuit with great success.

Today, the Tomatis method is used in over 250 centres worldwide, staffed by specialists in psychology, medicine, education, speech therapy and music.

CD REVIEW: "MOZART EFFECT: MUSIC FOR CHILDREN"

"The Mozart effect" has become a big marketing operation. Several record producers are trying to renew the interest of the public in their Mozart catalogues by underlining the supposed benefits. I listened to a three-CD compilation endorsed by Don Campbell that promised to "open the minds" of children (young and old). The insert presents only the positive side of the story, of course. The music is supposed to be used as background music while other activities are performed. According to the literature, the effect will vanish after 25 minutes (too bad for those Mozart symphonies which happen to be 28 minutes long!).

I have to say that my musically-trained ear would have resisted ingesting more than the prescribed 25 minutes of some rather strange arrangements of the master's music. Mozart's music, when performed in a non-professional manner, can be as offensive as heavy metal! When presented in their original instrumentation however, the experience was much more pleasant. I must say here that the kids who listened in with me seem to have enjoyed themselves thoroughly. To be savoured sip by sip."

Steps for Working Together to Determine Key Ideas: The Mozart Effect

The Mozart Effect: True or Bogus ?
By Lucie Renaud, La *Scena Musicale Online*, October 1, 1999

Pre-Reading Questions

La Scena Musicale is a Quebec-based Classical music magazine. Before reading, consider the following:

Intended Audience
La Scena Musicale is a Quebec-based Classical music magazine. For what age and type of audience do you think the author is writing?

Title
Consider the Title: *The Mozart Effect: True of Bogus?*
What questions does the title cause you to ask yourself? What information do you expect to find in this article?

Your Point of View
What is your opinion of Classical music? How will your opinion affect the way you read the article?

On your own, summarize three to five key ideas on cue cards or stick-on notes.

↓

In pairs, share your key ideas and, through discussion, streamline them no more than four ideas.

↓

In a group of four, discuss and further trim your list of key ideas to one or two, to share with the class. Be prepared to defend your choices!