

New  Brunswick

MUSIC 122

Program Development and Implementation Branch
Department of Education
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Music 122

Rationale

The Music 122 course is designed for the advanced and serious student of music who wishes to pursue the subject as an avocation or who may be interested in further studies at the post-secondary level. The course assumes an advanced level of musical literacy, good aural skills, a sound theoretical background, knowledge of historical styles and forms and an interest in improving upon and expanding these areas of music knowledge and expertise.

Entrance Requirements

Students entering this course must have passed Music 112 (or Music 113 with teacher's permission), or have private music study equivalent to grade 6 instrumental (including keyboard) or voice and grade 2 theory offered by the Royal Conservatory of Music or equivalent. Students offering private music for advanced standing to enter grade 12 music must present evidence of acceptable equivalency prior to being accepted into grade 12 course.

Course Components

Music 122 consists of the following components and their allotted percentage of time and worth.

- | | |
|---|-----|
| 1) Technical/performance skills (instrumental; including keyboard, or guitar or vocal). | 25% |
| 2) Composition | 25% |
| 3) Canadian Music History | 20% |
| 4) Contemporary Local Cultural Institutions and The Music Industry/Careers | 10% |
| 5) Music Criticism | 10% |
| 6) Music and Technology | 10% |

Program Design and Implementation

The course may be delivered in a variety of formats. If numbers permit a discrete class is recommended. Smaller numbers may be integrated into Music 112. Students would meet with the teacher at mutually convenient times to set directions and report progress, receive feedback and assessment, and to provide opportunities for necessary encouragement and advice.

The course is designed to encourage students to develop their musical skills through exposure to a variety of musical challenges and problems that require creative and higher order thinking skills. They will be required to work individually, independently, in small groups and in larger ensembles. Assignments, projects and research activities should all be oriented to activity-based experiential learning where the students assume a large responsibility for their learning.

Students should be exposed to a wide range of music for purposes of analysis, listening, historical research and performance. It may be that a fair amount of this course will involve work outside of the music room – at home, with other students, in the library, at a music studio, at concerts, etc. The manifestations of musical activity are many and varied. It is hoped that the student will experience many of them.

Student Assessment & Evaluation

All components of this course are to be used for student assessment and their individual component worth similar to the percentage indicated beside them under the Course Component section. Assessment of the student is an integral, continuous and systematic part of the learning process. It should relate to the broad aims of the program, course content and specific learning objectives. Assessment refers to the gathering of information on what a student can do – evaluation refers to the manner in which judgments are made and reported to others – e.g., school personnel, parents. Students should know from the beginning the method, frequency and manner of the collection of information on their progress.

Purposes of Assessment & Evaluation

- to gather information and evidence on student achievement including purely musical skills of expression, interpretation, creativity, musicianship;
- to monitor students growth in all areas of the course in order to provide feedback to the student and assist the teacher to make appropriate instructional interventions;
- to communicate student progress to school personnel and parents.

The Principles of Assessment and Evaluation are as follows:

- assessment and evaluation are on-going and utilize information gathered from a variety of sources and utilizing a number of methods;
- assessment and evaluation provide information on all aspects of learning that are consistent with curriculum expectations, including skills, knowledge, understandings, procedures, processes, attitudes, dispositions and behaviours;
- the purpose of assessment and evaluation is to assist teachers to teach better and help students learn better and more;

- assessment and evaluation of students should be constructive, positive and should encourage students to monitor their own learning and to work to improve in an independent manner;
- assessment and evaluation should be carried out and recorded in ways that are meaningful and easy to understand by others.

Gathering Assessment Evidence

- Observation including anecdotal comments, checklists and rating scales.
- Portfolios and recordings (tapes) of musical efforts, e.g., compositions and criticisms could be kept in a portfolio and progress on etudes, ensemble playing, etc. could be recorded. Also, student reflections on the above provide valuable information on their use of higher order musical thinking skills.
- Performances (solo, small group, larger ensemble) demonstrations, exhibitions.
- Research papers, presentations to class including projects and home assignments.
- Interviews with students – teachers – others.
- Participation and attitude in all aspects of course of study.

It is recommended that parents be involved in as much of the above as possible. If not able to be physically present then samples of written and recorded work should be made available to parents.

The manner in which the above is presented to others is the responsibility of the School District. If percentages must be used it is strongly suggested that students be given written critiques of their progress in all areas of the course.

Technical/Performance Skills

Entrance Requirements

Students entering the grade 12 music course must demonstrate either:

- the completion of the performance objectives in the grade 11 course or,
- private music study in an instrument (including keyboard) or voice at the level of grade 6 Royal Conservatory of Music or equivalent. Evidence of this standing must be presented prior to enrolling in Music 122.

Content

Students will continue to develop their technical and performance skills on their chosen instrument through grade 12.* This will include:

- practice
- solo playing using both studies and other music at a suitable level*
- small ensembles with as much variety as possible given the music resources of the school and students
- participation and leadership
- sight reading/singing
- school ensembles such as stage band, concert band, choir, musicals, etc.

It is expected that students will:

- progress to level of the equivalent of Royal Conservatory of Music Grade 7 or beyond
- sight-read at two levels below the above playing level
- make music among themselves and perform for others utilizing a wide range of repertoire
- demonstrate an increasing subtlety of interpretation and musical judgment in their playing
- reflect upon and critique their playing and that of others

* See Appendices 1 & 2 for suggestions for (1) Selected Instrumental Solo Materials and (2) Selected Instrumental Study Materials

- demonstrate enthusiastic and regular practice habits
- demonstrate leadership in school music activities
- play music that is being studied for other purposes e.g., listening, music criticism, composition

Composition

25%

The grade 12 music course contains an important composition component. In the overall assessment it is worth 25%. This component is an opportunity for students to put previously learned theoretical and aural concepts to practical and creative uses. By grade 12, students will have been introduced to many of the important building blocks of composition such as rhythm, pitch (melodic and harmonic), texture, tone colour, dynamics and form. They are now required to put knowledge of these concepts to creative use – to manipulate the above elements to create compositions that demonstrate a degree of musical originality.

The aims are therefore two-fold – to apply previously learned theoretical knowledge and to work in the world of musical ideas to produce short musical compositions that demonstrate craft and inventiveness.

Methodology

The composition of music does not exist in a vacuum. Musical ideas can be developed from numerous sources including other musical activities such as score reading and analysis, listening, arranging, and improvising. This being the case, the composition section interacts with and complements other areas of the curriculum. Students must listen and play, for these are valuable experiences necessary for the generation of musical ideas. The actual act of composition may take place in school or outside of school, and preferably over a period of time. The generation and development of musical ideas requires reworking, refinement, analysis, reflection and often rejection of produced materials. The time needed to notate is also considerable, as is the time necessary to interpret and perform the composition. It is therefore recommended that students work throughout the semester/year on a variety of exercises and compositions. Consideration should be given to combining the requirements of this section and the objectives of the technology unit. There is nothing to stop a student producing compositions using the available technology.

The basic text is Learning to Compose by John Howard but students should study all music they listen to and play, from an analytical/compositional point of view.

Students are required to create and perform the following:

1. A soundscape / soundpiece of two minutes duration using non-conventional notation.

At least 2 from numbers 2, 3, 4

2. A thirty-two bar single-line melody for a specific instrument.
3. A sixteen bar piece in two or more parts that demonstrates contrapuntal techniques.
4. A setting of words to music with simple accompaniment.

5. A final project of at least 4 minutes duration, either a short piece or pieces in the style of a particular composer or historical style*, or an original composition of at least 4 minutes duration incorporating previous learning.

Soundscape / Soundpiece

This activity is useful in developing the students' awareness of the various sounds that can be found in different environments – sounds that are often taken for granted and never really listened to. We hear them but we don't listen to them. They can be notated with or without definite pitch using traditional and/or non-conventional (graphic) notation. Students should work at notating and performing both imitative and creative soundscapes / soundpieces. Examples could include:

1. Make soundscape of a main street –
 - (a) on a Saturday evening and
 - (b) on Sunday morning
2.
 - (a) a tranquil pastoral scene
 - (b) a storm in the country
3. Own choice
4. Learning to compose (P. 8 and 9 assignments 1, 2 a, b)

The books of John Paynter Sound & Silence and R. Murray Schaffer Ear Cleaning, Elephant in the Classroom and A Sound Education are useful resources.

Melody Writing

The objective is to have students create and perform an extended melody (at least 32 bars). Students should have opportunities to:

- generate musical ideas
- develop musical ideas through compositional devices such as use of motifs (melodic and rhythmic), sequences, modulations
- develop a sense of form through structuring of both phrases and sections. This would entail, the study of cadences, scales, intervals, phrasing, melodic contour and simple forms such as binary and ternary.
- Manipulate musical elements for expressive effects (dynamics, timbre, rhythms, etc. Note harmony will only be implied, not written out.)

* See Appendix III, Summary Chart of Musical Styles

Examples and explanations can be selected from Learning to Compose.

pp. 10-17 especially p. 13 assignment 4 – (How to use musical ideas)
pp. 16-19 (form) including assignments 7, 8, 9
p. 23 assignments 13-17
p. 26 assignments 18-26
p. 40 assignments 28-39
assignment 33-34 (phrasing)
assignment 35 (scales)
p. 50-52 assignments 37-38 (various ways of developing a tune)

Partwriting

Students are required to create and perform a 16 bar piece in two or more parts demonstrating fluency, independent part writing and use of contrapuntal techniques.

Begin with simple drones and ostinati. Play and listen to examples in Learning to Compose pp. 76-79 and do assignment 57. Read, play, listen to examples on pp. 79-83, Several Tunes at Once. Add 2nd movement of Bach's D minor Double Violin Concerto to listening list on p. 79. Discuss other pieces played or listened to where part writing is prominent or that are polyphonic in nature.

Final composition might demonstrate use of imitation, voice leading, inversion, augmentation, stretto, use of pedal-point.

Word Setting

A short text, perhaps an 8-line verse, should be selected and set to music with simple mainly chordal accompaniment. The music should be sensitive to the words and the piece should be performed.

Read Learning to Compose pp. 58-61 (do not do assignments 41 B and 42).

Read pp. 55-57 and pp. 62-65 and complete assignment 41 a (accents) or other suitable text, then assignment 39 p. 55 and assignment 40 (2), p. 57 both dealing with chords and harmony.

Re-read pp. 59-61 and complete assignment 42 or other suitable text.

Final Projects

Choose one:

On original composition of 3-8 minutes duration demonstrating originality of musical ideas, fluency, stylistic consistency, attention to formal matters and musical interest will be composed, performed and critiqued. The work may be for any combination of voices or instruments.

OR

Using one of the following techniques: aleatoric, dodecaphonic, tonal, atonal, contrapuntal, create a 3-5 minute piece.

OR

A short piece of 3-5 minutes duration in the style of a particular composer or historical style will be composed, performed and critiqued. Faithfulness to stylistic characteristics of the imitated style is important. Students must be able to list and describe such characteristics. (see attached Appendix 3)

Musical craft and invention, quality of ideas, fluency, expressive qualities and emotional effects are all considerations for evaluation.

Suggestion

A concert of these students' works should be presented to other classes and also recorded for each student. Other music classes could critique them as part of their listening units and as motivation for their own compositional efforts.

Enrichment

How to produce and publish music material
Appendix 4

Canadian Music History

(20%)

Objectives

Students will:

1. Understand how Canadian music evolved since 1867.
2. Demonstrate familiarity with some of the Canadian Music Centre's Associated Composers and their music.
3. Experience, in detail, at least one Canadian composer's compositions, musical style and research his/her biography.
4. Research the basic mandate of some of Canada's national music institutions.

Teachers are encouraged to focus on New Brunswick's musical assets whenever possible.

Resources

Student text:

The Music of Canada, Timothy McGee, W.W. Norton and Company, 1985
1/student

Required references:

Composter Project Ted Dawson, ed. by David Parsons, Canadian Music Centre, 1991
1 book/student, 1 set of tapes/2 students

The Encyclopedia of Music in Canada, Kallman, Potvin, Winters, University of Toronto Press, 1991
1/class for reference

Recommended resources:

Directory of Associate Composers, ed. by Carolyn Beatty, coordinated by Mark Hand, Canadian Music Centre, 1989
1/3 or 4 students

Twentieth Century Canadian Composers – Vol. 1, Ian Bradley, GLC Publishers Limited, 1977
1/3 or 4 students

Twentieth Century Canadian Composers – Vol. 2, Ian Bradley, GLC Publishers Limited, 1982
1/3 or 4 students

Canada's Music: An Historical Survey, Clifford Ford, GLC Publishers Limited, 1985
1/class for reference

Music Education in Canada, Nancy Vogan and Paul Green

(Current) Catalogue of Recordings, Canadian Music Centre
1/class

Music Directory Canada, 5th edition, publ. Jim Norris

Essential Recordings: (available through the CMC)

Anton Kubalek Plays Canadian Piano Music, SMLP 4023

Canadian Classics Vol. 1, CMC 2887 (D)

R. Murray Schafer, SMLP-C4046

Scores:

“Altitude” by Claude Champagne

Unit Content

The intent of this unit is to have the students gain an understanding of the historical development and the current status of Canadian music and to acquaint them with important national music institutions. This will be achieved through reading assignments and writing research papers and/or making oral presentations. There are 3 parts to this unit.

Part 1

To provide the necessary background information for effective research, and to give an historical perspective of Canadian Music, students will read the small text contained in the Composter Project and chapters 4, 5, 6 and 7 of McGee's The Music of Canada. Evaluation procedures will include normal testing tools for comprehension. Teachers may wish to provide students with question sheets and/or review/summary sheets of the readings. Teachers may also decide as to the frequency of the testing. Be sure to include an awareness of aboriginal music. It might include inviting an aboriginal musician to a class discussion.

Part 2

Students will write an assignment of at least 2 to 4 pages in length and/or deliver an oral presentation on a Canadian music institution which possesses a national profile. The possible topics could make an infinite list. Some suggested topics are: the CBC, the Canadian Music Centre, the Canada Council, the Canadian League of Composers and their affiliate, the Society of Composers, Authors and Publishers – (SOCAN), conservatories of music, the National Arts Centre, the Association of Canadian Orchestras, the Association of Canadian Choral Conductors, the Canadian Band Association, the Canadian Music Educators' Association, the Registered Music Teachers' Association, and a professional orchestra, choir or chamber ensemble. Obviously locally available resources may restrict the students' selection of topics. However, students should be encouraged to contact the institution for information. For this reason, this assignment might be given with a distant deadline.

Part 3

Students will write an assignment of at least 5 pages in length and/or deliver an oral presentation on 2 Canadian composers. The focus of this assignment is to be a comparison of the composers' musical styles and the ideas behind the composers' work. Some biographical information could be included although this is not to be the emphasis of the assignment. Students will need access to scores and recordings so that adequate study can occur. In all likelihood, this will involve the student accessing materials from the Canadian Music Centre. Again, teachers are advised to give the students enough lead-time so that appropriate resources are available.

Evaluation

The unit is comprised of 3 parts.

Part 1 is the easiest component to complete. It is a concrete assignment which uses a limited number of resources, and is easily assessed. In a semestered school it should take 1-2 weeks. This is worth 25% of the unit.

Part 2 is an easily understood assignment but it demands greater responsibility, motivation and maturity of the students. Once the information is available, this assignment could be completed in only 1 week. This is worth 25% of the unit.

Part 3 is similar to Part 2 in its expectations of personal qualities but the end product is more comprehensive. Again, once the information is available, there should be little difficulty in completing the assignment. This assignment could be allotted 2 weeks. This assignment is worth 50% of the unit.

Teacher Notes

Summary of Chapters in The Music of Canada.

The following are some of the important points teachers may wish to emphasize to their students.

Chapter 4

- ** A connection should be made between Western European music from a Canadian perspective and the socio-political history of the late 1800's. For instance, 1867 was Canada's year of Confederation which was the same era as the operation of the Halifax Citadel and the Victorian Age.
- ** The settling of the West via the Canadian Pacific Railway brought an Asian and European cultural influence. The folk songs associated with the voyageurs became less popular while parlour music became more popular.
- ** Church and community choirs thrived.
- ** Many orchestras were formed but most collapsed within 12 years due to a shortage of money. Of particular interest is the evolution of the Quebec Symphony.
- ** Many orchestras were formed but most collapsed within 12 years due to a shortage of money. Of particular interest is the evolution of the Quebec Symphony.
- ** Opera and vaudeville were very popular. Concert repertoire was essentially Western European content.
- ** Major cities of Eastern Canada were on the same touring circuit as Boston, New York, Chicago, etc.
- ** For the first time Canada produced its own virtuosi such as Frantz Jehin-Prume on violin, Luigi von Kunits on violin, and Emma Albani a soprano, Georgina Stirling, opera singer.
- ** The organ makers Casavant Freres were established in 1880 in St. Hyacinthe, Quebec.
- ** Piano manufacturers flourished – Mason and Risch, Lesages, and Heintzman and Willis
- ** Distinct French and English musical styles became established.

Chapter 5

- ** In general, this was a time of prosperity for Canada as it grew as a producer and as a consumer.

- ** Claude Champagne and Healey Willan emerged as major composers for the French and English styles respectively.
- ** With the advent of the radio and phonograph there came a shaping of the market for music, a certain cultural homogenization, and a national identity/awareness.
- ** Important dates are:
 - 1919 First broadcast was begun on a regular basis by the Canadian Marconi Company
 - 1927 First Nationwide broadcast for the Diamond Jubilee of Confederation
 - 1929 25 performances of the Toronto Symphony were broadcast with the last concert consisting of nothing but Canadian music
 - 1936 Founding of the CBC
- ** Popular styles of music and jazz emerged. Important Canadian jazz figures are: Trump Davidson, Percy Faith, Maynard Ferguson, Gill Evans, Oscar Peterson and Guy Lombardo.
- ** Chamber music became more established with the creation of the “Hart House String Quartet” and the “Toronto Conservatory String Quartet”.
- ** Concert choirs flourished as did local opera companies. National companies collapsed under the financial pressured brought to bear as a result of World War I.
- ** Since 1940, CBC carried Saturday matinee performances of the Metropolitan opera.
- ** Significant Canadian musicians of this time include: Edward Johnson, Harry Adaskin, Percy Faith, Wilfrid Pelletier, Claude Champagne, Rodolphe Mathieu, Healey Willan, Ernest MacMillan, Kelsey Jones, Robin Bailey and Talivaldis Kenins.

NOTE: The text scores for Champagne’s “Danse Villageoise” on page 173 (there is a recording of this same work on “Canadian Classics Volume 1”), Willan’s “Introduction, Passacaglia and Fugue” on page 179, and Willan’s “Rise Up, My Love, My Fair One” on page 199 (there is a recording of this last work on the “Composter” tape).

Chapter 6

- ** Since the end of World War II, Canada has entered fully into the mainstream of Western music. It has been established more ensembles presenting better performances and it has more music in schools, universities, and conservatories.

** The French Folk tradition has been maintained in Quebec while the English, Scottish and Irish Folk tradition were retained in Newfoundland, New Brunswick, Nova Scotia, and Prince Edward Island. The Acadian tradition continues in the Atlantic Provinces.

** Professional orchestras became firmly established in Montreal, Toronto, Vancouver, Halifax, Quebec, London and in the National Arts Centre, Ottawa.

For a more complete and updated listing, contact the Association of Canadian Orchestras.

** Professional choirs were established, including: The Elmer Isler Singers (Toronto), the Vancouver Chamber Choir, the Tudor Singers (Montreal). The Mennonite Children's Choir (Winnipeg) was also formed.

** Important dates are:

1933 Banff School of Fine Arts opens

1957 Canada Council was formed

1959 Canadian Music Centre started building a national library of musical scores and information

1960 Establishment of the National Youth Orchestra

1970 Canadian Radio-Television and Telecommunications Commission (CRTC) legislated the 30% Canadian content law

** The Canadian composers from this chapter are: Jean Papineau-Couture (text contains a score for "Prelude for Suite for Piano" with a recording of the same on Anton Kubalek Plays Canadian Piano Music"), Gilles Tremblay (scores for "Phases" in text), Godfrey Ridout (score for "Etude II from Two Etudes" in text with a recording of the same on "Anton Kubalek..."), Violet Archer, Oskar Morawetz, John Weinzweig (score for "Movement No. 1 from Divertimento No. 1" in text with a "Composter" recording), R. Murray Schafer (score for "Part V from Requiems for the Party Girl" in text with a recording on "R. Murray Schafer"), Harry Freedman, Barbara Pentland, John Beckwith, Istvan Anhalt and Harry Somers.

** Important Electronic Musicians/Composers are: Hugh LeCaine, Gustav Ciamaga, David Keane and Barry Truax.

Chapter 7

** Aboriginal music is stylistically very diverse.

** Aboriginal cultures music is associated with religious ritual – no recreation as in European cultures. Therefore the music is defined by the specific rituals.

** Current Aboriginal cultures are heavily influenced and affected by the dominant European presence.

- ** Most Aboriginal music is vocal. Some have words and some have only vocables (syllables and exclamations).
- ** Aboriginal ownership of music is very personal. Songs are usually created for certain occasions.
- ** Algonkian, Iroquoian, Plains, MacKenzie River, Plateau and Pacific Coast peoples each have unique qualities to their music and the instruments used for accompaniment.
- ** The Inuit of the Yukon, Central Arctic and Baffinland, Quebec, and more recently Labrador have been more successful than other aboriginals at preserving their culture.
- ** Inuit music is both functional (ritual) and recreational. Most is related to ancient beliefs.
- ** The Inuit tend to compose music while other aboriginals frequently acquire/assume a piece from a trance-like meditation experience.

Contemporary Local Cultural Institutions and the Music Industry/Careers

10%

The purpose of this unit is two-fold: (1) to familiarize students with the various institutions that exist in their community and province which support and encourage music, and, (2) to give students a background in the availability of, and requisites for music-related careers.

Again it is intended that the students research available resources and produce information, especially in the careers section, that may be of some relevance to their future.

Short presentations of their findings and discussions are the preferred methods of using the information.

Provincial Cultural Institutions

Students should be involved in research that increases their awareness of musical performing groups, institutions, support groups and industries at the local, provincial and national levels.

At the local level, students will identify amateur and professional musical groups of various musical styles, attend performances when possible and invite local musicians to perform and discuss their work in class (helpful funding may be available through the Artists in the Schools program) – contact the Arts Branch or Dept. of Education.

Students should also identify provincial organizations that support or perform music. This list could include the New Brunswick Arts Branch, musicians union, Saint John Symphony, Universities of New Brunswick, Mount Allison University and Université de Moncton, festivals (Baroque Festival, Festival By The Sea, etc.) It is important that the richness and variety of musical styles in the province are identified.¹

It is also important that the supporting infrastructure is examined; i.e. the role of organizations, agents and business that presents and makes available musical performances. Included would be recording studios, radio stations, performing arts association, music stores, instrument repair companies/individuals, etc.

Included would be the Canada Council, the Canadian Broadcasting Company, orchestras from large and small populations, Canadian Opera, the Canadian Music Centre, and popular performers. Students should develop an understanding of the role these large organizations play in influencing the musical life of the province.

¹ The curriculum guide Fine Arts 110 is helpful in this regard (pink section) and also information from the various program officers at the Arts Branch, Department of Municipalities, Culture and Housing.

Music Industry/Careers

Students should begin this section by listing music related careers. They should then select a career or an aspect of the music industry that has appeal to them as a possible vocation. If more than one student selects the same career the teacher may decide, in the interests of broader information being made available to the class, to ask that all students select a different career.

To provide students with information on their choice, the following questions should be researched:

- the necessary school requirements for the chosen career,
- the necessary entrance requirements for post-secondary study,
- where study is available in Canada,
- years to complete program,
- language of instruction,
- nature and extent of course work,
- graduation requirements (recital, composition, etc.)
- availability of employment for graduates,
- expected salary in first position,
- opportunities for professional development, promotion, salary increases,
- travel requirements,
- compatibility of personality with employment demands
- with whom will they work (other musicians, non-musicians, business people, bureaucrats, children, etc.),
- what might be their level of satisfaction in this position,
- what musical returns can they make to your community, country,
- what provisions are there for social benefits – sickness, health, coverage, pension.

* See appendix VI for information and short description on careers in music.

** See Who Teaches What in the Arts, ISBN 0-9 20007-26-0, Canadian Conference of the Arts, 1989.

*** Music Career poster is a useful resource (see guidance department)

The above information will furnish the basis for a short presentation, including a question period, to the class.

Music Criticism

(10%)

The main focus in this section is to develop the students' listening skills to a high degree, to have them reflect on live and recorded music and write about their reflections in a way that demonstrates their knowledge and understanding of music and the role of a critic. They will therefore employ analytical, synthesizing, research and evaluating skills in comparing and contrasting musical performances. They are also required to write in a clear and cogent manner that comments intelligently and sensitively on the quality of music and musical performance.

Items 1 and 2 should be attempted in that order prior to proceeding to the choice (2) from among numbers 3, 4, 5, 6.

1. Understand role and function of a music critic (does he/she comment on the music or the performance or both. Compare with films, plays).
2. List and describe the necessary and desirable qualities and experiences to become a successful music critic:
 - broad knowledge of music history, style, performance practices, good writing skills including an ability to write for a variety of readers, acoustical and architectural considerations, interpretation, reasoned judgement, good listening skills, knowledge/awareness of the issues involved in authenticity, e.g., use of original instruments versus modern, sensitivity to performance conditions and status of performer, knowledge of a lot of music, live and recorded, speaking voice for radio/T.V.

Select two activities from number 3, 4, 5, 6.

3. Read and discuss 3-5 reviews of musical performances from various sources with the following in mind:
 - style of writing;
 - intended readership or audience;
 - what was evaluated, e.g., technical competence, musicality, interpretation, rapport with audience, programming (selections and sequencing), audience reaction, etc.
4. Critique a live professional concert (if possible), or student performance, or a recording. Write for peers. Refer to list developed in number 3 above. Critique should be around one page long.

5. Compare and contrast performances of the same work or part thereof, e.g.,

Mozart - A Little Night Music – CD 450095
Eine Kleine Nachtmusik – CD 450048
Norton Scores – Vol. 1, p. 553

Tchaikovsky - Symphony 5 - CD 450147
- CD 450205

6. Listen to two pieces you don't know (one in a style familiar to the student and one in a less familiar style) and critique them. Listen to them many times then critique them later.

Teacher note: - much of this listening could be done at home and certainly independently.

Rationale

The primary advantage to the use of technology (electronic media) in the music classroom is that it encourages the exploration of sound, thereby developing the musical imagination. As such it is especially well suited for use in teaching and learning music composition and arranging. Other advantages of the use of technology in the classroom are that it can contribute to the development of musicianship, and reduce, or even eliminate, some of the routine associated with the creative process (e.g., transposing instrumental parts, copying scores, etc.)

It is important, however, to realize that technology is only a means to an end, and not an end in itself. The following caveat is worth noting:

Recent developments in technological hardware and software support offer an obvious boon to compositional experiences in the schools. It has never been easier to create, combine, save, retrieve, and experiment with sound. However, with this power comes abuse and misunderstanding. Technology provides the music educator with a powerful means for promoting and operationalizing compositional thought, but technology is, itself, not the point. Rather, the point is the expressive sound and the mental representations that the technology supports.¹

One of the most significant advantages to using technology in the music classroom is that it lessens students' dependence on traditional notation, thereby empowering them to explore music-making in ways which previously would have required years of preparation and study. As a result, it is now possible to engage more students in composition than ever before. Bennett Reimer argues that music composition should constitute a third force in music education (listening and performances are the other two). The use of computer-synthesizer technology can make this possible.

While composition is an obvious candidate for the use of technology, other important aspects of the music curriculum which it can support are music performance, ear-training, theory, and listening/appreciation. Electronic keyboard classes make it possible for teacher to offer keyboard skills classes to relatively large groups of students, and there is a large body of use-friendly music theory and aural skills software which teachers can use to individualize instruction. However, the introduction of HyperCard coupled with CD-Rom technology for use in listening and appreciation is one of the most exciting and stimulating developments in the recent history of music education. With this combination of hardware and software, students are able to explore the world of music through sound, text, and visual imagery. These products have the potential to revitalize music listening and appreciation classes.

¹ Draft of a document written by the Center for the Study of Education and the Musical Experience at Northwestern University, Evanston, Illinois (May 14, 1992).

Technology instruction comprises approximately 10% of the course content (about 10 hours of class time). It is suggested that the “getting acquainted to technology section” be placed near the beginning of the course and lead directly into music composition.

General

Student Objectives

1. Demonstrate knowledge and understanding of the following terms necessary for use of computer/Midi technology:

mouse, sequencer and sequencing, sampler and sampling, floppy disk drive, hard disk drive, compact disc, musical-instrument-digital-interface (Midi), HyperCard, synthesizer, random access memory, read-only memory, bytes and kilobytes, megabyte, CD Rom, CD Rom player, write-protect, write-enable, digital-to-analog conversion, windows, software, hardware, editing, tracks, channels, printer, cut, paste, copy.
2. Demonstrate familiarity, understanding, and basic competence with the synthesizer in terms of its parts and functions (keyboard, pitch wheel, modulation wheel, master volume control, sequencer keys and indicator, voice key and indicator multi-key and indicator, sequencer mode key and indicator, edit/compare key and indicator, utility key, store/copy key).
3. Demonstrate familiarity, understanding, and basic competence with the hardware of the Macintosh computer in terms of its operating parts and functions (keyboard, mouse, disk drives, on/off switch).
4. Demonstrate familiarity with the operating systems (intuitive human interface) of the Macintosh computer (menus, mouse clicks, starting and stopping applications, printing or producing output, saving, backing up and managing files).

Teacher Note

The purpose of the above objectives is to introduce students to the basic terminology associated with computer/Midi technology as well as to the machines themselves and how they are operated. It is likely that at least some students have already had considerable experience with computers and/or synthesizers. In such cases, teachers are advised to draw upon the knowledge and experience of those individuals by requesting that they serve as tutors to other students.

Much of the information required in this section may be found in the operating manuals which are provided with the equipment.

Composition

Student Objectives

1. Explore and produce simple preprogrammed sounds on the synthesizer. The purpose of this activity is to introduce students to the breadth of timbres (voices) and sound possibilities available through the synthesizer.
2. Experiment with sampling sounds (digital recording and playback).
3. Experiment with sequencing sounds (including playback and translation of real-time sounds into graphics and traditional notation using the computer).
4. Experiment with voice editing (using a computer and electronic score to transpose, re-orchestrate, or alter voices).
5. Experiment with printing scores.
6. Compose.

Teacher Note

The purpose of the above objectives is to equip students with the basic technological know-how to compose using computers and synthesizers. It is suggested that teachers consult the synthesizer operating manual for directions and information pertaining to the operation of that instrument. Similarly, teachers are advised to review the explanatory manual which accompanies the computer software package.

Appendix V offers a simple lesson plan written out in step-by-step fashion that may be helpful to teachers new to the technology.

Useful Computer Software

Deluxe Music Construction Set (for transcribing, arranging, composing and printing).
Pub.: Electronic Arts

Deluxe Recorder (sequencer) (this product is designed to work with DMCS).
Pub.: Electronic Arts

EZ Vision

Music Prose

Professional Composer

Music Theory

1. Demonstrate competence to a reasonable level with ear-training/aural skills and music software suitable for the grade 12 level (depends on what they have done previously).

Recommended Software

Publisher

Practica Musica (Midi)

Ars Nova (Macintosh)

Listen (Midi)

Resonate (Macintosh)

Melodious Dictator (Midi)

Temporal Acuity Products (Apple IIGS)

Teacher Note

1. There are a number of software products which develop ear-training and aural skills. The intention here is simply to acquaint students with the format of several of the more popular and efficient packages. Once that is accomplished, the student is able to direct his/her own learning in this area.

Listening/Appreciation

Student Objective

1. Demonstrate competence in running and utilizing commercial “interactive” hypercard/CD products such as:

Britten’s Young Person’s Guide to the Orchestra

Beethoven Symphony # 9 (Pub: Voyager)

Stravinsky The Rite of Spring (Pub: Voyager)

Mozart’s The Magic Flute (Pub: Warner Audio Notes)

Beethoven String Quartet No. 14 (Pub: Warner Audio Notes)

The Anatomy of Music (Pub. Tom Snyder Productions Ltd.)

Teacher Note

The above-mentioned HyperCard products are relatively simple to use and can be intended to be self-directed. In other words, students can interact with the computer in selecting which tasks and activities (listening, analysis, historical review, score-study, etc.) they wish to do. The purpose of the above objective is to familiarize students with the product in terms of how they are “opened” and “operated”. After accomplishing this task, the student is free to direct his/her own learning.

APPENDICES

Appendix I

Selected Instrumental Solo Materials for Woodwind, Brass and Percussion

Italicized titles indicate books; Non-italicized titles indicate single pieces of music

Flute

Blavet	Sonata No. 1	Rudall Carte
Handel	Sonatas in g minor, and F, C, G maj	Rudall Carte
Kulau (Moyses)	<i>Album of Sonatinas</i> , Sonatina	Schirmer
Loeillet	Sonata in g min.	Rudall Carte
Telemann	Sonata in F maj.	International
Faure	Piece	Leduc
	Sicilienne, Op. 78	International
Honegger	<i>Contemporary French Recital Pieces</i>	International
Krommer	<i>Romantic Music for Flute</i>	Boosey/Hawkes
Bach	Sonata in E \flat , g min.	Peters
Schumann	Three Romances	International

Oboe

Cherubini	<i>Oboe Solos</i> , Vol. 2, Andantina	Chester
Danzi	<i>Oboe Solos</i> , Vol. 2, Arietta	Chester
Handel	Air and Rondo	Chester
Loeillet	Sonata in C	Chester
Krenek	Andante and Allegretto	Belwin
Corelli	Concerto for Strings and Oboe	Boosey/Hawkes
Beethoven	Adagio Cantabile	Southern
Fleming	Three Dialogues	Leeds

Clarinet

Bassi (Voxman)	Nocturne	Rubank
Mozart	<i>Solos for the Clarinet Player</i>	Schirmer
Finzi	Five Bagatelles	Bossey/Hawkes
Roussel	Aria	Leduc
Whitney	Gigue	Bourne
Baerman	<i>Solos for the Clarinet Player</i>	Schirmer
Schumann	Fantasy Pieces	Schirmer
Stamitz	Concerto in B \flat	Schott
Cook	Alla Marcia	Oxford

Saxophone

Bartok	Evening in the Country	Ludwig
Benson	Cantilena	Bossey/Hawkes
Bloch	<i>Contemporary French Recital Pieces</i>	International
Bozza	Aria	Leduc
	Petite Gavotte	Leduc
Handel (Voxman)	<i>Concert and Contest Collection</i>	Rubank
Mozart	Adagio and Menuetto	Rubank
Saint-Saens	<i>Saxophone Solos</i>	Chester
Eccles	Sonata	Leduc
Guildhaud	First Concertino	Rubank
Vivaldi	Sonata in g min.	McGinnis/Marks

Bassoon

Bakaleinikoff	Three Pieces	Belwin
Weissenborn	Song Without Words	Rubank
	Caproccio, Op. 14	International
Galliard	Sonata No. 1, a min.	International
Koepke	Suite in G	Rubank
Faure	Piece	Leduc
Spohr	Adagio	Simrock
Boismortier	Sonata No. 5	Baron
Fliere	Humoresque	International

Trumpet

Bakaleinikoff	Polonaise	Belwin
Fitzgerald	Modern Suite	Fischer
	Introduction and Fantasy	Belwin
Handel	Concertino	Oxford
Nelhybel	Suite	Gen. Mus.
Cords	Romance	Cundy-Bett.
Montbrun	Lied	Leduc
Alary	Trumpet Piece, Op. 57	Cundy-Bett.
Mihalovici	Meditation	Leduc
Bernstein	Rondo for Liefy	Amberson
Corelli	Sonata in F	Ed. Musicus

French Horn

Handel	<i>Solos for the French Horn Player</i>	Schirmer
Mozart	Concertos No. 1, 2, 1 st , 2 nd Mov.	Schirmer
Cherubini	Sonata No. 1	Schirmer
Faure	<i>Froydis' Favorite Prunes, Vol. 2</i>	McCoy
Corelli	Sonata in F	Ed. Mus.
Haydn	Concerto No. 2	Cundy-Bett
Gliere	Intermezzo	MCA
Nelhybel	Scherzo Concertante	Gen. Mus.

Trombone/Baritone

Bach	<i>Solos for the Trombone Player</i>	Schirmer
Handel	<i>A Handel Solo Album</i>	Oxford
Hasse	Suite	Rubank
Mozart	<i>Vocal Studies</i>	Schirmer
McCarty	Sonata	Ensemble
Galliard	6 Sonatas for Trombone, Bk. 1	International
Marcello	Sonata in e min.	International
McKay	Concert Solo Sonatina	Boston
Dedrick	Lyric Etudes	Kendor

Tuba

Bach	Siciliano	Brodt
Handel	<i>Concert Album for Tuba</i>	Ed. Mus.
Masso	Suite for Louise	Kendor
Bilik	Introduction and Dance	S. French
Nelhybel	Suite	Gen. Mus.
Wagner	<i>Solos for The Tuba Player</i>	Schirmer
Golterman	Concerto No. 4	Fischer
Tcherepnine	Andante	Belaieff
Frackenpohl	Variations for Tuba and Piano	Shawnee
Kulesha	Visions	C.M.C.
Hartley	Aria	Elkan-Vogel

Percussion**• Snare Drum**

Abel	Peach Grove Drummer	Ludwig
Prentice	Pass in Review	Belwin
Schinstine	<i>17 + 1 Percussion Pieces</i>	Southern
Berg	Rocky Rhythm	Bourne
Trad.	Downfall of Paris	Fischer
Wilcoxon	<i>The All American Drummer</i>	Ludwig

• **Mallet**

Goldenberg	<i>Modern School for Xylophone</i>	Chappell
Joliff	<i>78 Solos for Marimba</i>	Belwin
Clementi	<i>Masterpieces for Marimba</i>	Belwin
Haydn	Gypsy Rondo	Ludwig
Schubert	Ave Maria	Rubank

• **Tympani**

Mckenzie	<i>6 Graded Tympani Solos</i>	Music for Percussion
Price	<i>Tympani Solos</i>	Music for Percussion
Schinstine	Timpendium	Southern
Firth	<i>The Solo Tympanist</i>	Fischer
Hinger	<i>Solos for the Virtuoso Tympanist</i>	Jerona

Appendix II

Selected Instrumental Solo Materials for Woodwind, Brass and Percussion

Italicized titles indicate books; Non-italicized titles indicate single pieces of music

Flute

Endresen	Supplementary Studies for Flute or Piccolo	Rubank
Vester	125 Easy Classical Studies for Flute	Universal
Gariboldi	20 Studies Opus 132	International
Koehler	Studies, Opus 33, Bk. 1	International
Taffanel-Gaubert	Méthode.. Vol. 2	Leduc
	24 Progressive Studies	Leduc
Berbiguer	18 Studies	Schirmer
Genzmer	Neuzeitliche Etuden, Vol. 1	Schott

Oboe

Barrett	Method for Oboe, 40 Progressive Melodies	Boosey/Hawkes
Gekeler	Method for Oboe, Book 2	Belwin

Clarinet

Galper	Clarinet for Beginners, Bk. 2	Boosey/Hawkes
Hite (arr.)	Melodious and Progressive Studies, Bk. 1	Southern
	Melodious and Progressive Studies, Bk. 2	Southern
Rose	40 Studies for Clarinet	Fischer

Saxophone

Endreson	Supplementary Studies for Saxophone	Rubank
Voxman	Selected Studies for Saxophone	Rubank
De Ville	Universal Method for Saxophone	Universal

French Horn

Endreson	Supplementary Studies for Horn	Rubank
Maxime-Alphonse	200 Modern F.H. Etudes, Bk. 1, 2	Leduc
Concone	Lyrical Studies	Brass Press

Trumpet

Clodomir	70 Little Studies	International
Hering	40 Progressive Etudes	Fischer
Balasanya	20 Studies	International
Gates	Odd Meter Etudes	Fox

Trombone/Baritone

Endreson	Supplementary Studies for Trombone	Rubank
Fink	Studies in Legato for Trombone	Fischer
Gaetke	60 Studies for Trombone	International
La Fosse	School of Sight Reading and Style	Baron

Bassoon

Giampiere Weissenborn	Progressive Method for Bassoon Studies for Bassoon, Op. 8, Vol. 1 50 Advanced Studies	Ricordi International Peters
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Tuba

Endresen	Supplementary Studies for E \flat and BB \flat Bass	Rubank
Vandercook Blazhevich Kopprasch	Etudes for E \flat and BB \flat Bass Tuba 70 Studies for BB \flat Tuba, Vol 1 60 Studies, Book 1	Rubank R. King Hofmstr.

Percussion

Burns & Feldstein Whaley Goldenberg Hinger Reed Cirone	Intermediate Drum Method Fundamental Studies for Mallets Modern School for Xylophone Tympani Tech. For the Virtuoso Syncopation for the Modern Drummer Portraits in Rhythm	Belwin Meredith Chappell Jerona Reed Belwin
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Appendix III

Summary Chart of Musical Styles

Musical Characteristics

	Baroque (1600-1750)	Classical (1750-1800)	Romantic (1800-1900)	Modern (1900 to present)
Melody	<ul style="list-style-type: none"> • elongated themes (especially in slow movements) • single basic “affection” (mood feeling) of the composition is established by theme • fortspinnung – literally spinning out of melody • embellishments and decorations common 	<ul style="list-style-type: none"> • clearly defined phrases 2 or 4 measures long • tonal melodies • graceful and simple 	<ul style="list-style-type: none"> • longer more irregular phrases • more chromaticism • greater melodic contrast within a movement 	<ul style="list-style-type: none"> • often fragmented, motivic, wide – ranging, angular • reduced relationship (if any to a key centre) • use of folk melodies
Harmony	<ul style="list-style-type: none"> • rise of tonality (major minor system) replacing modal system • chords change often (fast harmonic rhythm) • walking bass common 	<ul style="list-style-type: none"> • diatonic • occasional chromaticism 	<ul style="list-style-type: none"> • use of chromaticism • modulations often to remote keys • use of extended chords and new progressions 	<ul style="list-style-type: none"> • polytonality, tonality, atonality, whole-tone, twelve tone and bitonality all used • partial demise of major/minor systems • chord clusters and pointillist effects • constantly unresolved chords
Rhythm	<ul style="list-style-type: none"> • constant on-going “consistent” pulse and rhythmic drive • constant tempo throughout a movement 	<ul style="list-style-type: none"> • simple meters • crisp, precise, regular rhythms 	<ul style="list-style-type: none"> • can be complex • extensive use of rubato, accelerando and ritardando • displaced accents • diminishing importance of barline 	<ul style="list-style-type: none"> • strong accents and syncopation (barbaric, primitive and jazz rhythms) • multi/mixed meters • polyrhythms • a-rhythmic structures

	Baroque (1600-1750)	Classical (1750-1800)	Romantic (1800-1900)	Modern (1900 to present)
Texture	<ul style="list-style-type: none"> polyphonic and quite thick and busy several melodic lines combined over figured bass 	<ul style="list-style-type: none"> homophonic clear texture 	<ul style="list-style-type: none"> usually homophonic – melody supported by block chords variety of textures 	<ul style="list-style-type: none"> wide variety of sound sources and combinations
Tone colour	<ul style="list-style-type: none"> violins gain acceptance “wooden” woodwinds use of valveless natural trumpets and characteristic high register use of harpsichord as “harmonic fill” in orchestra pipe organ becomes virtuosic instrument use of castrati singers 	<ul style="list-style-type: none"> smallish orchestra standardization of orchestra advances in construction of woodwinds pianoforte replaces harpsichord 	<ul style="list-style-type: none"> use of new instruments often for special effects orchestra increases up to 100 people tone colour an end itself piano now capable of wide range of tone colours and volume new standards of technique demanded of individual instrument players and orchestra group 	<ul style="list-style-type: none"> use of sound and instruments as an end in themselves development and acceptance of electronic technology e.g., synthesizers use of unusual instruments including enlarged percussion section expansion of sound sources
Dynamics	<ul style="list-style-type: none"> use of terraced dynamics – contrasts achieved by increasing or decreasing the number of instruments playing few expression marks 	<ul style="list-style-type: none"> typically limited to pp-ff restrained, few sudden changes 	<ul style="list-style-type: none"> varied dynamic range increased to pppp-ffff abrupt, dynamic changes dramatic use of silence 	<ul style="list-style-type: none"> extreme variations volume and silence used as end in themselves
Often described as	<ul style="list-style-type: none"> bouncy, energetic, grandiose, religious, theatrical, dynamic, bustling, bold, colourful 	<ul style="list-style-type: none"> balanced, restrained, simple, light, not dramatic, well formed, little tension, logical, serene, aristocratic 	<ul style="list-style-type: none"> stormy, restless, full of changes, emotional, dramatic, complicated, sweeping, romantic, virtuosic, intimate, rebellious, programmatic, colourful 	<ul style="list-style-type: none"> eclectic, harsh, unusual, different, exotic, tough, percussive, nervous, violent, dissonant, brief, succinct

	Baroque (1600-1750)	Classical (1750-1800)	Romantic (1800-1900)	Modern (1900 to present)
Performance Practice	<ul style="list-style-type: none"> • keep similar mood throughout composition • dynamic levels must be clearly defined – avoid long crescendos and decrescendos • keep pulse steady • emphasize phrase beginnings in contrapuntal sections and balance voices • bass line is important 	<ul style="list-style-type: none"> • melody should predominate and accompanying parts should be quieter • dynamics should be treated with restraint • timbre should be clear • texture should be clear 	<ul style="list-style-type: none"> • melodies must “sing” • balance, expression and dynamics must be worked in conjunction with each other • tone colour should be full, rich and warm • try to exploit all available instrumental colours • strive for intended emotional effect of music 	<ul style="list-style-type: none"> • follow composers instructions precisely • directors must understand the relationship between the varying degrees of dissonance • proper blend and balance of parts is important • often requires players of superior technical skills and an ability to improvise

Appendix IV

How to Produce and Publish Music Material

The following serves as a guideline for music students who wish to increase their musical expression through composition. Several of our high school music students have written many original compositions of excellent quality. Included are a few points of interest that will assist prospective student composers.

The very first principle is to write compositions as clearly and neatly as possible with the appropriate harmony. If the composition has words, these should be written directly under the notes to be sung.

If possible, make a tape recording of the composition. Several new electric keyboards such as the Korg M1, JW-50 Roland and Yamaha PSR-SQ16 work stations have multiple tracks (the latter 2 have 16) to allow the composition of a fairly good demo of your song.

To protect your material, send an original copy of your composition to yourself through registered mail. When it arrives, do not open it and make sure the date is clearly visible on the postmark. Material sent through the mail in this method will stand up in court proving you are the original composer and is much less expensive than paying copyright fees.

If you do pay to copyright your material, the international copyright is recommended as the Canadian copyright provides very limited protection.

There are thousands of composers who write out their songs and send them along with a tape to several music publishing companies. Ninety-nine percent of these are sent back to the composer in many cases with a polite letter stating “while your music has merit, we are not in a position to publish at this time.” So as not to be discouraged, you must realize that music publishers have dozens of writers on staff and attempt to promote their own singer/song writers.

A more successful venue for publishing your compositions would be for you to do it yourself. Contact a local music studio and find out what a recording package may

cost. Be sure you have a market for selling the resulting cassette tap or you will go in debt. You probably do not have enough relatives to buy 500 to 1000 copies. However, school bands, choirs, or church groups may perform the music, record it and sell it as a fundraiser. You would have your music recorded and pay for it too. Before entering a music studio, be sure that all your practicing has been done. At up to \$100/hr. you cannot afford to use up valuable studio time to learn songs and rehearse.

If you wish to only publish the written music rather than go through the expense of recording it, you can send away to have the music type set and then make your own copies. There are some new music computer programs which will also do the same job.

Be sure to join a performing rights association so that if your music is performed on radio, T.V. or other concert venue. You would be paid a royalty. Canada used to have two performing rights groups (CAPAC, PROCAN), but now we have only one – Society of Composers, Authors and Music Publishers of Canada (SOCAN), 41 Valleybrook Drive, Don Mills, Ontario, M3B 2S6.

Their purpose is to protect the performing rights of copyright owners – composers, lyricists, song writers and publishers.

If you are fortunate enough to have a company publish your music, they usually look after the copyright fees and pay you a royalty.

In New Brunswick, there is some assistance available to encourage musicians. The Department of Municipalities, Culture and Housing (Arts Branch) provides some help to musicians for development, implementation and monitoring programs. It provides some grants to qualified performers. Also, FACTOR, the Foundation to Assist Canadian Talent On Record, 146 Front Street, Suite 355, Toronto, Ontario, M5J 2L7, provides loans and awards for recording and touring.

Resource Books

Music Directory Canada – 5th edition
by Jim Norris publisher

CM Books, 3284 Yonge St., Toronto, Ontario M4N 3M7

Some Straight Talk About the Music Business – 2nd edition
by Mona Coxson, CM Books

Music Studios

C.M.S. Studios
151 Mountain Road
Moncton, NB
E1C 2K8

Prime Time Studio
Gary Morris
Sussex, NB

Studio Madouess
45 Savoie
RR # 4
Edmundston, NB
E3V 3V7

Appendix V

Sequencing Project

A computer consists of hardware and software. **Hardware** refers to the items that are tangible and can be touched. This includes the computer itself, the printer, monitor, keyboard, etc. **Software** refers to the instructions written in a computer language that tell the hardware how to perform its tasks (program).

The computer can be attached to and can communicate with a keyboard or another sound device using MIDI (a MIDI instrument with or without a keyboard may be called a **sound module**). **MIDI** means Musical Instrument Digital Interface. This is a standardized device that allows information to be conveyed from one instrument to another and/or from one or more instruments to a computer. The **interface** is the hardware link that allows the information to be transferred.

To attach the computer to the MIDI equipment:

Be sure the power is **off** at both the computer and the sound device.

Attach the MIDI interface to the Modem port (found at the back of the computer).

Connect the MIDI cable from the MIDI *OUT* of the sound module to the MIDI *IN* of the interface.

Connect the MIDI cable from the MIDI *OUT* on the interface to the MIDI *IN* on the sound module.

Using Macintosh computer once the cables have been installed

1. Turn on the computer (back, left hand corner).
2. Turn on the keyboard and sound module and amplifier.
3. Double click on the hard drive.
4. Double click on the EZ Vision icon.
5. Double click on your own EZ Vision folder that you have previously created.

Terms you need to know before beginning the project

Program – An individual voice or instrument

Track – One line or part of music

Sequence – Group of up to 16 tracks that may be heard separately or in groups

After setting up the equipment you may begin to record the first track as follows:

1. Select a track by clicking on the track bar.
2. Begin recording the track by clicking the record button.
3. In *real-time* mode, using the keyboard to enter one individual voice. See note below.
4. Repeat steps 1, 2 and 3 above for as many tracks as you require.

5. Refer to the manual to ensure you are able to perform the following:
 - a) Record and play back a track;
 - b) Name the track;
 - c) Assign and change program sounds;
 - d) Select and edit notes;
 - e) Create a sequence;
 - f) Use of the edit window;
 - g) Save the information both on the hard drive and a floppy disk.

NOTE: Refer to the manual for instructions on *step-time recording*.

Sample Activities

The following are offered as suggestions for activities utilizing school equipment.

Sound Exploration Project

The student chooses a musical selection to be orchestrated using multiple tracks. The selection must be a minimum of thirty-two bars. There must be at least four tracks including one rhythm track. The student must demonstrate knowledge of both real and step time recording. The student must also demonstrate knowledge of the following uses of the sequencing program:

1. Record and play back a track;
2. Name the track;
3. Assign and change program sounds;
4. Select and edit notes;
5. Create a sequence;
6. Use of the edit window;
7. Save the information both on the hard drive and a floppy disk.

Other Suggestions

Composition exploration – Using a computer program or sequencer, a student working on a composition may hear all the voices simultaneously, may easily make corrections, may have the computer print a score on request, and may store the score electronically for future retrieval and modification.

Tutoring lab for Theory, History and Ear Training – Use the computer program in conjunction with the student's principal performance instrument. Example: making use of the *Band in the Box* program to improve and extend improvisational skills.

Evaluation of the Project

Evaluation will be based on the following areas:

1. Testing of knowledge of terms.
2. Use of the equipment.
3. The major portion of the evaluation is the project itself, including interpretations of musical decisions.

Appendix VI

MUSIC INDUSTRY – Careers in music. The following provides a starting point for research into careers.

Choosing a career is one of the most difficult decisions facing a young musician. A true musician will sense an inner necessity, or a certain drive to achieve his or her goals within a musical career. This drive will provide the strength necessary to have a career in the musical field.

UNIVERSITY TEACHING

Today it is fairly difficult to acquire a job in music at university. Research or performance is taking up more time than teaching, and it is more likely for someone with more degrees and experience to obtain a university teaching career in music. A doctorate is normally required.

MUSIC JOURNALISM

To pursue a career in music journalism, writers, editors, and publishers need a solid professional background. The way music is, one takes many years to absorb enough to begin writing about the subject. The ultimate career goal for music journalists is to enlighten and interest their readers.

ORCHESTRAL CONDUCTORS

For an aspiring conductor, the best progression is to start music lessons beginning with piano. Tremendous drive and enthusiasm is needed to be successful. Superior musical understanding is also required.

COMPOSING

Most composers find it necessary to teach and work at other jobs to support their craft. Many people have found musical composition to be very rewarding.

OPERATING A MUSIC SCHOOL

The role of a music school director is to seek ways of accomplishing and improving standards. Many difficult decisions must be made. Administrative and business skills are required.

MUSIC LIBRARIANSHIP

The music librarian helps broaden the horizons of music for the local clients, e.g., university, conservatory, etc.

MUSIC THERAPY

The music therapist should have knowledge of the piano, and also one secondary instrument, like the guitar. He or she must have good vocal skills. They also must be familiar with human behaviour. Music therapists must be skilled in the verbal and written reporting of music therapy assignments, treatments, and program evaluations.

MUSIC PERFORMANCE

In deciding on a career in music performance one must have musicality, determination, ambition, good health, personality, intelligence, and discipline.

MUSIC CRITICISM

Music criticism is a form of journalism. The career of a music critic can be described as a musician who writes with critical and musical understanding. The critic should have good musical understanding.

CHURCH MUSIC

Positions in church music normally require the ability to sing or play the organ.

MUSIC INSTRUMENT SALES

One must have total familiarity with the structural and acoustic features and performance application of the products.

MUSIC RESEARCH

Opportunities for professional researchers in the field of music are currently few. The jobs are usually found in broadcasting companies and universities.

MUSICAL INSTRUMENT MANUFACTURING

The best people in this industry must have knowledge in areas other than music. An understanding of physics and manufacturing processes is important in designing and developing an instrument.

The career choices open to a musician are limited by the talents, imagination, and daring of the individual. Composition, performance, studio recording, broadcasting, administration, research, teaching, writing, publishing, instrument building and repair, music therapy, and music sales, all of which require musical abilities and understanding of the art.