

# Surfing in the Elements

## The Arts



### Including:

- Introduction to the Elements
- Musical Web Quest
- MIDI and the Elements
- Introduction to Music Notation
- Creating Using Notation Software
- Culminating Alternative 1: Element Detective
- Culminating Alternative 2: DJ Mixing

An Integrated Unit for Grade 7/8

Written by:

**Terry Gardiner, Jim Palmer, Dorothy Stewart (Project Leader)**

Length of Unit: approximately: 20 hours

**February 2003**



## **Surfing in the Elements**

### **The Arts An Integrated Unit for Grade 7/8**

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The Arts, Grades 1-8

Health & Physical Education, Grades 1-8

Language, Grades 1-8

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### **An Integrated Unit for Grade 7/8**

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**Terry Gardiner, Jim Palmer, Dorothy Stewart (Project Leader)**

Upper Canada District School Board

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## Surfing in the Elements

### The Arts An Integrated Unit for Grade 7/8

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## Task Context

This unit uses readily available current technologies to explore the elements of music (i.e., rhythm, melody, timbre, dynamics, harmony, texture, and form). This unit fosters a knowledge of the elements, which is essential to the understanding and creation of music and serves as the basis for further study. It is intended for use in a non-instrumental setting, though it can be easily adapted for a variety of ensembles. This unit builds on student knowledge of the elements of music from Grade 6 and/or Grade 7. Some degree of comfort with computer technology would be beneficial. The skills and knowledge learned in this unit should motivate students to explore the world of music in and out of the classroom.

## Task Summary

The elements of music, approached from the standpoint of current and readily available technologies are key to this unit. Students progress through knowledge, understanding, application, and communication. Activities begin with a review of the elements of music and the application of those elements using familiar technologies (CD and taped recordings). Students perform a simple search for music on the Internet, which serves as an introduction to the MIDI music file format. Students use the MIDI music files found on the Internet to practise their analytical skills using the elements of music. Using worksheets, websites, and software, students develop skills in rhythm and standard notation. Students use notation software to explore the elements, standard notation, and composition.

This unit provides the teacher with two culminating task alternatives for the application and communication of a broad range of skills developed in the preceding activities. While the focus of this unit is on approaching the elements of music through technology, non-technological alternatives are offered in subtask Notes to Teacher whenever practical. Possible connections with Grade 8 History (Subtasks 2 and 6), Grade 7 and 8 Language, Visual Arts, Drama (Subtask 6), and Dance (Subtask 7) are suggested in the subtask Notes to Teacher.

This unit develops the learning skills included in the Provincial Report Card (p. 2). Time estimates for this unit depends on several variables, such as the teacher's and student's experience in music and technology, the number of workstations available, and amount of integration with other subject areas, i.e., the number of expectations developed with students, and the corresponding time that would take.

## Culminating Task Assessment

While the first culminating task option, Subtask 6, allows students to demonstrate mastery of the elements through the creation of a slide show, the second culminating task uses a graphical composition program (a simple, visual drag-and-drop utility) allowing students to compose an original piece on the computer. BLM 7.1 DJ Mixing Software Guide, leads students through the choices they make using dedicated "DJ" or "mixing" software. Students create descriptive program or "liner" notes reflecting the choices they have made using the elements of music and the intended effect of those choices. This culminating task alternative is best suited to classes with either a computer in the classroom that can be adapted as a music workstation (see Basic technical setup for music and computers, Subtask 2), or access to a computer lab. If a lab is used, students will need headphones. In classes where the appropriate technology exists, students could "burn" their compositions onto a "class-mix" CD. The learning expectations for both Grades 7 and 8 ask students to describe how the elements of music are used in a piece of music.

## Links to Prior Knowledge

The unit assumes that students have knowledge of the elements of music. BLMs and teaching strategies are provided for teachers to review the elements of music that are the focus of the unit (i.e., rhythm, melody, tone colour, dynamics, tempo, meter, harmony, texture, and form).



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## Considerations

### Notes to Teacher

Students in Grade 7 and 8 should experience a balanced music program that provides students with many opportunities to perform, listen to, and create music, while consolidating their knowledge of the elements of music. The use of technology outlined in this unit will further enhance these experiences. Software and activities outlined have been chosen for their ease of use and high level of engagement possibilities.

Units for combined grades provide examples of activities that could be used to meet the expectations for each grade. Teachers must examine the expectations listed for each subtask to determine the approach to the activities for each grade and how the instruction and assessment will be organized. Teachers may wish to develop additional activities specific to the expectations for each grade. Often the teacher must direct one grade to work on an appropriate assignment while the teacher focuses the other grade on different content.

This unit requires students to use the Internet. Teachers must ensure that students know and follow board and school policies related to Internet use.

The URLs for the websites were verified by the writers prior to publication. Given the frequency with which these designations change, the teacher should verify the websites before assigning them for student use.

The teacher should consult board policies regarding use of any copyrighted materials. Before reproducing materials for student use, whether print or software, the teacher should ensure that he or she is familiar with the school's rights and obligations under the CanCopy agreement, and that this licence covers the resources he or she wishes to use. Before screening videos/films with his or her students, the teacher should ensure that his or her board/school has obtained the appropriate public performance videocassette licence from an authorised distributor. The teacher is reminded that much of the material on the Internet is protected by copyright. Copyright is usually owned by the person or organization that created the work. Reproduction of any work or substantial part of any work on the Internet is not allowed without the permission of the owner.

#### **Adaptations**

Adaptations include adjustments for exceptional pupils, students with special education needs, and/or ESL/ELD students. Teachers should consult students' Individual Educational Plans (IEP) for specific directions on required accommodations and/or modifications. Use the Teacher Companion (see *Ontario Curriculum Unit Planner*) to browse, copy, or bookmark Special Education and ESL/ELD strategies.



## Surfing in the Elements

### The Arts An Integrated Unit for Grade 7/8

#### 1 Introduction to the Elements

The purpose of this activity is to review the main elements of music and their definitions (BLM 1.1). Students then listen to a recording of Mussorgsky's *The Great Gate of Kiev* and identify some of the ways certain elements of music have been used in the composition. Students then work in small groups, are assigned certain elements of music, and identify their use in a piece of music they have brought in. This information and the recordings are shared with the class and definitions put on a "word wall" for reference. To assess learning, the teacher records how accurately students have identified the use of their assigned element (in their chosen music example) and their accurate application of music vocabulary from the "word wall."

#### 2 Musical Web Quest

The task begins with a Prior Knowledge Survey BLM 2.3, which serves two purposes; it gives the teacher a sense of the overall background of the class, and allows for the grouping of students with complementary strengths (see teaching/learning strategies). This survey is intended to gather information about student familiarity with the piano keyboard and computer operating systems. The teacher and students use *A Simplified Glossary of Music Technology Terms* BLM 2.2 and *MIDI Music Web Quest* BLM 2.4 in an online web exercise. The teacher and students should have some familiarity with the use of the Internet and should be familiar with their board's protocols for computer use and the Internet. The files downloaded in this unit will be analysed in Subtask 3.

#### 3 MIDI and the Elements

Students explore the elements of music within the files collected in the MIDI Web Quest. As students prepare for a presentation to the class, the activity sheet guides small-group work.

#### 4 Introduction to Music Notation

Students review how to read musical notation and practise their skills. Some alternative ways to complete this subtask are provided for students who do not have access to a computer or the Internet. Students are provided with BLM 4.2 *Introduction to Music Notation* that describes and demonstrates basic concepts of music notation. Using a computer and music-drill software, students develop their skills in expectations related to rhythm, metre, melody, and reading musical notation. Depending on the software used and the area the teacher chooses to concentrate on, concepts of metre (time signature), tempo, note names, rests, and a number of other concepts may be covered. The follow-up activities include making posters and flash cards based on the concepts outlined in BLM 4.2 *Introduction to Music Notation*. This subtask can be completed in many different classroom configurations, such as a computer-lab setting, a stand-alone computer in the classroom, or with pencil and staff paper.

#### 5 Creating Using Notation Software

The purpose of this activity is to have students utilise and communicate their understanding of the elements of music and to assess this understanding. By using a music-notation program, students create and present musical compositions that make use of the elements of music studied in this unit. Students take the melody of *Twinkle Twinkle Little Star* and manipulate it in several ways applying their knowledge of the elements of music. Students then save their new compositions to share with the class and write reviews that demonstrate their knowledge of the elements of music and how they are used in pieces of music. The Grade 7 and Grade 8 students complete different tasks for assessment. By following the specific instructions in BLM 5.1 *Composition Project: Twinkle Twinkle*, Grade 8 students write a theme and variation based on *Twinkle Twinkle* and Grade 7 students alter the elements of music from the original piece. Both Grades 7 and 8 students use BLM 5.2 *Review of Your Masterpiece* to review their work.



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**6 Culminating Alternative 1: Element Detective**

This is the first option of two culminating tasks. The purpose of this culminating task is to assess the ability of students to apply their knowledge of the elements of music to musical examples and to communicate that knowledge. Students demonstrate the ability to identify the elements of music studied in the unit in a variety of musical examples. Students create a presentation using "Ministry Licensed" Corel Presentations or Hyper Studio, and MIDI files that students have collected.

**7 Culminating Alternative 2: DJ Mixing**

While the first culminating task option, Subtask 6, allows students to demonstrate mastery of the elements through the creation of a slide show, the second culminating task uses a graphical composition program (a simple, visual drag-and-drop utility) allowing students to compose an original piece on the computer. BLM 7.1 DJ Mixing Software Guide, leads students through the choices they make using dedicated "DJ" or "mixing" software. Students create descriptive program or "liner" notes reflecting the choices they have made using the elements of music and the intended effect of those choices. This culminating task alternative is best suited to classes with either a computer in the classroom that can be adapted as a music workstation (see Basic technical setup for music and computers, Subtask 2), or access to a computer lab. If a lab is used, students will need headphones. In classes where the appropriate technology exists, students could "burn" their compositions onto a "class-mix" CD. The learning expectations for both Grades 7 and 8 ask students to describe how the elements of music are used in a piece of music.



## Surfing in the Elements

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120 mins

### Description

The purpose of this activity is to review the main elements of music and their definitions (BLM 1.1). Students then listen to a recording of Mussorgsky's *The Great Gate of Kiev* and identify some of the ways certain elements of music have been used in the composition. Students then work in small groups, are assigned certain elements of music, and identify their use in a piece of music they have brought in. This information and the recordings are shared with the class and definitions put on a "word wall" for reference. To assess learning, the teacher records how accurately students have identified the use of their assigned element (in their chosen music example) and their accurate application of music vocabulary from the "word wall."

### Expectations

- 7a1 A • demonstrate an understanding of the basic elements of music specified for this grade (see below) through listening to, performing, and creating music;
- 7a3 A • use correctly the musical terminology associated with the specific expectations for this grade;
- 7a20 A – identify the type of texture in music appropriate for the grade (homophonic, polyphonic);
- 7a21 – recognize binary form (AB) and ternary form (ABA) in music they perform and hear;
- 7a22 – identify tone colours in various performing ensembles (e.g., brass trio, string quartet, marching band);
- 8a1 A • demonstrate an understanding of the basic elements of music specified for this grade (see below) through listening to, performing, and creating music;
- 8a3 A • use correctly the musical terminology associated with the specific expectations for this grade;
- 8a10 – identify metres and the corresponding time signatures in the pieces they play or sing;
- 8a15 A – identify the type of texture in music appropriate for the grade;
- 8a16 – recognize rondo form (ABACA) and theme-and-variations form (A, A1, A2, etc.) in music they perform and hear.

#### Groupings

Students Working As A Whole Class  
Students Working Individually

#### Teaching / Learning Strategies

Workbook/work Sheets  
Guided Exploration  
Word Wall  
Socratic Dialogue

#### Assessment

Small-group activity and presentation.

The strengths, interests, and needs of students can be identified at this stage. A preliminary diagnostic and formative assessment is made using BLM 1.5 Music Elements Checklist 1, recording which elements are understood or not understood.

The teacher can make anecdotal notes about the strengths/needs of students and make adjustments in the unit accordingly. Note which students understand the concepts involved in the elements of music so that in the next activity they can be matched with students who are close to that understanding.

#### Assessment Strategies

Learning Log  
Classroom Presentation

#### Assessment Recording Devices

Anecdotal Record  
Checklist

### Teaching / Learning

#### Focussing Question:

"What do you like about your favourite piece of music?" Everything except lyrics can be related to the elements of music.



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120 mins

### Introduction:

The teacher asks students what they like about some of their favourite pieces of music and has them put their answers on the board (e.g., a good beat, interesting guitar sounds, a good drummer, a catchy tune, etc.) As students mention things that fall under an "element of music" category, the teacher writes that category on the board. This discussion serves two purposes: to assess the background knowledge of the class, and to focus student attention on the activity. At the end of this section, the teacher should review the categories (elements) and review how the responses are "chunked" in these categories.

### Teacher Directed Lesson:

1. The teacher discusses BLM 1.1 The Elements of Music with students. Encourage students to relate the elements listed to music that they know by using a Socratic dialogue. Try to link terms found in the glossary to the ideas on the board.

2. The generic BLM 1.4 can be adapted for other pieces of music. The teacher hands out BLM 1.4 Evaluating a Piece of Music for the Elements. Students then listen to and analyse a piece of music by describing how the elements of music are used (e.g., Beethoven's 5th Symphony, 1st movement, or 9th Symphony, 4th movement, Tchaikovsky's *Nutcracker Suite*, or Mussorgsky's *Pictures at an Exhibition* on a CD, tape, or computer MIDI file), as they follow the instruction sheet. BLM 1.2 Elements Work Sheet - *Pictures at an Exhibition* by Mussorgsky has been provided for *The Great Gate of Kiev*. The teacher should get the orchestral version of this piece of music. It is also available in a piano version. A teacher "answer sheet" for *Pictures at an Exhibition* is included (BLM 1.3).

3. The teacher assigns an element of music to small groups of students or partners which are organized by grade to match prior learning appropriate to that grade. For instance, Grade 7 students could be assigned to focus on the elements of tone colour and form binary/ternary while Grade 8 students could focus on metres and form (theme-and-variations). Students then independently listen to CDs or tapes that demonstrate the element of music they have been assigned. While students should be encouraged to use the music they like and listen to, the teacher should provide some guidance to ensure that appropriate material is chosen. Encourage students to use community resources, such as the school or community libraries, to find musical examples.

### Focussing Question:

"What are some of the decisions about the elements of music that a songwriter or a band has to make when making a recording?"

### Small-group Activity:

The teacher divides students into small groups or partners (combined-grade groupings at this point) and assigns responsibility for an element of music. Students then make a poster for the "word wall" that explains the element and find a musical example of the element from the tapes or CDs they have brought in.

### Presentations:

Students present the poster along with a musical example of the element that they have found in their CD collection. They only have to play a small portion of a song to demonstrate the musical element they have found. Through anecdotal records, the teacher keeps track of achievement of the elements of music expectations.

## Adaptations

In addition to consulting the student's IEP, adaptations may include but are not limited to the following suggestion.

The teacher may wish to group students who have a music background with students who may struggle with the concepts or the language involved.

## Resources



BLM 1.1 The Elements of Music






BLM\_1.1\_Elements\_Glossary.cwk



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120 mins

	<b>BLM 1.2 Elements Worksheet</b>	BLM_1.2_Elements_Worksheet.cwk
	<b>BLM 1.3 Elements Worksheet Teacher Reference</b>	BLM_1.3_Elements_Wrksht_T.cwk
	<b>BLM 1.4 Elements Worksheet: Generic</b>	BLM_1.4_ElementsEvaluation.cwk
	<b>BLM 1.5 Elements Checklist 1</b>	BLM_1.5_ElementsChecklist_1.cwk
	<b>Pictures at an Exhibition by M. Mussorgsky</b>	Naxos

### Notes to Teacher

The teacher should stress that the musical examples students bring in and play should be appropriate for a classroom setting.

If the teacher does not feel comfortable with some of computer technology suggested in some of the other subtasks, Subtask 1 gives students enough background in the elements of music to proceed to Culminating Task Alternative 2. This subtask can be done without any use of computers.

### Teacher Reflections



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60 mins

### Description

The task begins with a Prior Knowledge Survey BLM 2.3, which serves two purposes; it gives the teacher a sense of the overall background of the class, and allows for the grouping of students with complementary strengths (see teaching/learning strategies). This survey is intended to gather information about student familiarity with the piano keyboard and computer operating systems. The teacher and students use A Simplified Glossary of Music Technology Terms BLM 2.2 and MIDI Music Web Quest BLM 2.4 in an online web exercise. The teacher and students should have some familiarity with the use of the Internet and should be familiar with their board's protocols for computer use and the Internet. The files downloaded in this unit will be analysed in Subtask 3.

### Expectations

- 7a1 A • demonstrate an understanding of the basic elements of music specified for this grade (see below) through listening to, performing, and creating music;
- 7a6 A • identify and perform music of a variety of cultures and historical periods.
- 8a1 A • demonstrate an understanding of the basic elements of music specified for this grade (see below) through listening to, performing, and creating music;
- 8a6 A • identify and perform music of a variety of cultures and historical periods.

#### Groupings

Students Working As A Whole Class  
Students Working In Pairs

#### Teaching / Learning Strategies

Guided Exploration  
Socratic Dialogue  
Internet  
Multimedia Applications

#### Assessment

Student assessment is largely formative for this subtask, as it prepares students for the following activity: Subtask 3, MIDI and the Elements. Through observation of students, and through inspection of the MIDI files that students gather during this exercise, the teacher is able to complete BLM 1.5 Music Elements Checklist, marking which elements are now understood or not understood.

#### Assessment Strategies

Observation  
Portfolios

#### Assessment Recording Devices

Checklist

### Teaching / Learning

1. The teacher assigns the Prior Knowledge Survey (BLM 2.3) to be completed independently. Use this survey to assess the overall background of the class in music and technology and as an aid to student groupings. For example, a strong technology student might be paired with one who has a musical background.
2. In a whole-class venue, the teacher introduces the idea of the Web Quest (BLM 2.4), an activity combining musical and technological knowledge with thinking/inquiry skills. Using their completed Prior Knowledge Survey as a guide, the teacher presents the following focussing question for class discussion: "What are the strengths that you bring to the Musical Web Quest activity?"
3. The teacher assigns partners for the Web Quest, using the Prior Knowledge Survey (BLM 2.3) to group students with complementary skills (i.e., students with strong musical skills and little technical knowledge can be



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paired with students who have some technical facility but little musical experience).

4. The teacher distributes the Web Quest (BLM 2.4) to student pairs.
5. The teacher reviews school board protocols for safe and appropriate use of computers and the Internet.
6. The teacher demonstrates the process for using the Internet to search, audition, and save a variety of MIDI files (see MIDI Music Web Quest BLM 2.4 and notes on Adaptations).
7. Students work in pairs to complete the Web Quest activity, using BLM 2.4 as both an organiser and an assessment tool.
8. Student pairs save their work to a floppy disk for use in Subtask 3.

## Adaptations

In addition to consulting the student's IEP, adaptations may include but are not limited to the following suggestions.











Alternatives to mouse and keyboard input (e.g., scanning keyboards, overlays, single-switch access, head mouse, voice recognition, software, peripherals, and the virtual-reality mouse).

Alternative devices for note taking (e.g., use of a tape recorder, buddy, or scribe).

The teacher may provide organisers in advance to structure content (e.g., outlines, subtitles, paragraph frames).

The teacher may provide preferential seating as necessary to assist with focussing and maintaining attention (i.e., the front of the class may be beneficial).

## Resources

	<b>BLM 2.1 Basic Technical Setup for Music and Computers</b>	BLM_2.1_StationsSetup_T.cwk
	<b>BLM 2.2 A Simplified Glossary of Music Technology Terms</b>	BLM_2.2_SimpleTechGlossary.cwk
	<b>BLM 2.3 Prior Knowledge Survey: Music and Technology</b>	BLM_2.3_PriorKnowledgeSurvey.cwk
	<b>BLM 2.4 MIDI Music Web Quest</b>	BLM_2.4_Music_Web_Quest.cwk
	<b>Classical Music for People Who Hate Classical Music</b>	Intersound Records
	<b>Discover the Classics</b>	Naxos
	<b>Music Ace</b>	OSAPAC
	<b>Music Cyberfest</b>	
	<b>Classical MIDI Archives</b>	
	<b>MIDI World</b>	
	<b>MIDI Farm</b>	



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OMEA Resources

### Notes to Teacher

The teacher should ensure students have a clear understanding of the rules that have been established by the school board surrounding proper and ethical use of computers and the Internet. Refer to BLMs 2.1 and 2.2 as Teacher Resources. If access to the Internet is limited, the teacher may wish to bring a collection of MIDI files on disk for students to choose from. If this is the case, the "Web Quest" part of this activity is largely irrelevant, and students may progress quickly to Subtask 3, MIDI and the Elements.

Booking a school computer lab for the class to complete this subtask would be most efficient. The class can, however, complete the activity with fewer computers. If the class is using a single workstation to complete this assignment, the teacher may establish a rotating schedule to give students access to the technology (see Ontario Music Educators' Association website suggestions, Scheduling for Limited Facilities). The teacher might also consider groups of three, to allow the class to move through the file-finding stage more quickly. Students with Internet access might also be encouraged to do some of the web-questing at home.

If the use of MIDI files and computers proves problematic, the teacher might choose to structure a similar activity around a CD or cassette library. Most public libraries have a reasonable selection of tapes and CDs. Some suggestions for general "anthology" collections are provided in the resources section. Alternatively, students might bring in a selection of their own contemporary CDs for listening. (Teacher monitoring for appropriate choices is required.)

This unit can be tied to expectations in other subject areas. For example, the Web Quest might relate to work in Canadian History by searching for MIDI files of songs of Canadian nationhood (e.g., the *Canadian Railway Trilogy* is specifically suggested in the Grade 8 Curriculum document, Expectation 8h34.)

Students use computers and the Internet to search, download, and listen to a variety of MIDI files. MIDI is a music file format. The files are very small and easily downloadable. Copyright limitations need to be checked for all files.

### Teacher Reflections



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60 mins

### Description

Students explore the elements of music within the files collected in the MIDI Web Quest. As students prepare for a presentation to the class, the activity sheet guides small-group work.

### Expectations

- 7a1 A • demonstrate an understanding of the basic elements of music specified for this grade (see below) through listening to, performing, and creating music;
- 7a3 A • use correctly the musical terminology associated with the specific expectations for this grade;
- 7a5 A • communicate their understanding and knowledge of music in appropriate ways (e.g., through an oral presentation of research, through creative movement);
- 7a20 A – identify the type of texture in music appropriate for the grade (homophonic, polyphonic);
- 7a22 A – identify tone colours in various performing ensembles (e.g., brass trio, string quartet, marching band);
- 7a31 A – communicate their thoughts and feelings about the music they hear, using language and a variety of art forms and media (e.g., a short essay, a dance drama);
- 8a1 A • demonstrate an understanding of the basic elements of music specified for this grade (see below) through listening to, performing, and creating music;
- 8a3 A • use correctly the musical terminology associated with the specific expectations for this grade;
- 8a15 A – identify the type of texture in music appropriate for the grade;
- 8a23 A – communicate their thoughts and feelings about the music they hear, using language and a variety of art forms and media (e.g., videotape, improvisation, watercolour paintings);

### Groupings

Students Working In Small Groups

### Teaching / Learning Strategies

Discussion

Jigsaw

### Assessment

The teacher assesses individual student achievement of expectations using the following criteria:

- appropriate choice of MIDI file
  - use of focus music element clearly explained
  - appropriate terminology used
  - clear communication of music knowledge
- The scale might also be used as a formative tool to rate partner or small-group work, but the assessment of expectations must be carried out on an individual basis.

### Assessment Strategies

Classroom Presentation

Exhibition/demonstration

### Assessment Recording Devices

Rating Scale

### Teaching / Learning

This activity is the next step following Subtask 2. With some adaptation, teachers may use it as a stand-alone activity (see Notes to Teacher).

1. The teacher reviews the elements of music (see BLM 1.1).
2. Students should have their collected MIDI files from Subtask 2.
3. Pairs of students from Subtask 2 join one or two other pairs, making jigsaw groups of four to six.
4. The teacher distributes BLM 3.1, MIDI and the Elements Worksheet.
5. The teacher assigns speciality roles to the groups, according to the six elements outlined on the Worksheet.
6. Students work at a computer, or computers, in their groups to audition and choose MIDI files from those collected to be the focus music element for their group.



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**60 mins**

7. Student groups work to complete the assigned focus element section of their worksheet. The teacher should encourage use of accurate music vocabulary as students complete their worksheets.

8. Student groups play their chosen MIDI file for the class and outline the worksheet findings, followed by class discussion. During the presentations, students use the information presented by the speciality groups to complete their worksheets.

9. The teacher observes the group presentations and class discussions, assessing individual achievement using an assessment scale (BLM 3.2).

## Adaptations

In addition to consulting the student's IEP, adaptations may include but are not limited to the following suggestions.

The teacher may allow additional time for submission of writing and, where possible, assist students with 'chunking' the writing assignment for draft submission.

Negotiate the required length and appropriate deadlines for written assignments.

Allow opportunities for alternatives to writing, e.g., graphic representations, drama, media presentations, timelines, and collages. This will also allow for Visual Arts and Drama and Dance connections.

Consult the Special Education Companion of the *Ontario Curriculum Unit Planner* for further suggestions.

## Resources



**BLM 3.1 MIDI and the Elements Worksheet** BLM\_3.1\_MIDI\_Elements.cwk



**BLM 3.2 MIDI Rating Scale**

BLM\_3.2\_MIDI\_RatingScale.cwk



**OMEA Resources**

## Notes to Teacher

Booking a school computer lab for the class to complete this subtask would be most efficient. The class can, however, complete the activity with fewer computers. The teacher might also consider groups of three, to allow the class to move through the file-finding stage more quickly. If the class is using a single workstation to complete this assignment, the teacher might establish a rotating schedule to give students access to the technology (see Ontario Music Educators' Association website suggestions, Scheduling for Limited Facilities). The teacher should adjust timelines for the assignment according to resources.

If the use of MIDI files and computers proves problematic, the teacher might choose to structure a similar activity around a CD or cassette library.

## Teacher Reflections



## Surfing in the Elements

The Arts An Integrated Unit for Grade 7/8

120 mins

### Description

Students review how to read musical notation and practise their skills. Some alternative ways to complete this subtask are provided for students who do not have access to a computer or the Internet. Students are provided with BLM 4.2 Introduction to Music Notation that describes and demonstrates basic concepts of music notation. Using a computer and music-drill software, students develop their skills in expectations related to rhythm, metre, melody, and reading musical notation. Depending on the software used and the area the teacher chooses to concentrate on, concepts of metre (time signature), tempo, note names, rests, and a number of other concepts may be covered. The follow-up activities include making posters and flash cards based on the concepts outlined in BLM 4.2 Introduction to Music Notation. This subtask can be completed in many different classroom configurations, such as a computer-lab setting, a stand-alone computer in the classroom, or with pencil and staff paper.

### Expectations

- 7a8 – recognize unisons, seconds, and thirds aurally and in written form;
- 7a9 A – read music accurately from the staff, using their knowledge of notation (including sharps, flats, naturals, and key signatures) and intervals;
- 7a15 A – identify simple duple and triple metres and the corresponding time signatures (2/4 and 3/4) in music they sing or play;
- 7a16 A – identify note and rest values in 4/4, 3/4, and 2/4 time in pieces studied;
- 8a7 A – read music appropriate for this grade, showing their understanding of the necessary aspects of notation (e.g., clefs, key signatures);
- 8a10 – identify metres and the corresponding time signatures in the pieces they play or sing;
- 7a18 A – identify pick-up notes, first and second endings, and D.C. al fine in pieces studied;
- 7a19 A – demonstrate understanding of the markings and Italian terms for dynamics, tempo, articulation, and phrasing in the music they sing and play;
- 8a14 A – explain the meaning of D.C. al coda, d.s. al fine, and d.s. al coda;
- 8a13 A – demonstrate understanding of the markings and Italian terms for dynamics, tempo, articulation, and phrasing in the music they play or sing;

### Groupings

- Students Working Individually
- Students Working In Pairs

### Teaching / Learning Strategies

- Programmed Learning
- Practice And Drill
- Word Wall
- Review
- Flash Cards

### Assessment

Some of the programs and websites identified in the resources section allow students to collect their results for that particular session on the computer. The teacher might have students print the score page from the music program "game" for inclusion in their portfolio.

The teacher can use a checklist to keep track of the results of a "Quiz Show" that the students put on using the flash cards.

BLMs 4.3 and 4.4 (based on Grade 7 and 8 expectations) provide checklists that students can use to check their progress in knowing the musical elements. They could also be used in other units.

### Assessment Strategies

- Quizzes, Tests, Examinations
- Portfolios
- Observation

### Assessment Recording Devices

- Checklist



## Surfing in the Elements

The Arts An Integrated Unit for Grade 7/8

120 mins

### Teaching / Learning

#### Optional Starting Points

##### 1. Online

If the teacher is using Java Music or the "Fun Brain" website music drills, no downloading is necessary. Students can begin the activity as soon as the teacher has reviewed the basic music notations outlined in BLM 4.1 Introduction to Musical Notation. This BLM is rudimentary and would be supplemented by available classroom resources at the appropriate Grade level and by the drill program and flash card activities.

##### 2. Drill Programs

Load music-drill programs onto students' computers by following the instructions in the BLM 4.1 Finding and Downloading Music Programs. (These programs are generally more fun and run better than the ones on the Internet.)

##### 3. Flash Cards

If the teacher does not have access to computers, students can do the introduction with BLM 4.2 Introduction to Musical Notation, skip the computer-drill activity, and proceed to the poster and flash card follow-up.

#### Focussing Question:

"Music notation is standard all over most of the Western world. What other type of symbols, notation, or signs can be found throughout the world?"

#### Presentation of concepts:

Review BLM 4.2 with students. They may wish to have the sheet with them when they work on the music-drill software.

#### Activity: (reinforces the concepts)

1. The teacher familiarises students with the musical software he/she has chosen by showing them how to find and open the programs, how to select levels of difficulty if available, and how to check right or wrong responses.
2. Students work on the programs and keep track of their results.
3. Students print their scores the first few times they play it and again when they feel they have achieved a personal best score, and put the score sheets in their portfolios.

#### Follow up:




1. Students can make flash cards of the notes, rests, or note names on the staff paper or in a drawing program like CorelDRAW or Kid Pix. They could then use these flash cards for a class game or activity.
2. Students can make posters that show musical notation and the meaning of the note, and put them on the "Word Wall."

### Adaptations

In addition to consulting the student's IEP, adaptations may include but are not limited to the following suggestion.

Many of the drill programs that are recommended have different levels that students can select.

### Resources

	<b>BLM 4.1 Finding and Downloading Music Software</b>	BLM_4.1_Download_Info.cwk
	<b>BLM 4.2 Introduction to Musical Notation</b>	BLM_4.2_Notation_Intro.cwk
	<b>BLM 4.3 Elements Checklist 2 Gr7</b>	BLM_4.3_Gr7_ElemntsChklst_2.cwk



## Surfing in the Elements

The Arts An Integrated Unit for Grade 7/8

120 mins



**BLM 4.4 Elements Checklist 2 Gr8**

BLM\_4.4\_Gr8\_ElemntsChklst\_2.cwk



**CoreIDRAW 5 Academic**



**Kid Pix 2**



**Shareware music machine**



**Downloadable Music Software**



**Think Quest Music Drills on-line**



**Fun Brain Online drills**



**Java Music Online music drill**



**Easy Music Theory Tutorials**



**Music Ace Website**



**Piano Suite Home Page**

### Notes to Teacher

This activity can be as formal or as informal as the teacher wishes. It can be done in the lab with all of the students working with the same program at the same time, or it can be done on a rotating schedule on a standalone computer in a classroom with students having a choice of programs and levels to choose from.

If the teacher does not have access to a computer, the drill portion of the activity can be skipped and students can make posters and flash cards based on BLM 4.2 Introduction to Musical Notation. Students may wish to place their posters and flash cards into portfolios at the end of this task.

The checklists provided (BLMs 4.3 and 4.4) are quite sophisticated and may need to be modified for student self-assessment.

### Teacher Reflections



## Surfing in the Elements

The Arts An Integrated Unit for Grade 7/8

120 mins

### Description

The purpose of this activity is to have students utilise and communicate their understanding of the elements of music and to assess this understanding. By using a music-notation program, students create and present musical compositions that make use of the elements of music studied in this unit. Students take the melody of Twinkle Twinkle Little Star and manipulate it in several ways applying their knowledge of the elements of music. Students then save their new compositions to share with the class and write reviews that demonstrate their knowledge of the elements of music and how they are used in pieces of music. The Grade 7 and Grade 8 students complete different tasks for assessment. By following the specific instructions in BLM 5.1 Composition Project: Twinkle Twinkle, Grade 8 students write a theme and variation based on Twinkle Twinkle and Grade 7 students alter the elements of music from the original piece. Both Grades 7 and 8 students use BLM 5.2 Review of Your Masterpiece to review their work.

### Expectations

- 7a1 A • demonstrate an understanding of the basic elements of music specified for this grade (see below) through listening to, performing, and creating music;
- 7a26 A – create and perform musical compositions that make use of elements of music studied in pieces learned in this grade;
- 8a1 A • demonstrate an understanding of the basic elements of music specified for this grade (see below) through listening to, performing, and creating music;
- 8a18 A – create musical compositions that make use of elements of music studied in this grade, write them in standard notation, and perform them;
- 7a9 A – read music accurately from the staff, using their knowledge of notation (including sharps, flats, naturals, and key signatures) and intervals;
- 8a14 A – explain the meaning of D.C. al coda, d.s. al fine, and d.s. al coda;
- 8a20 A – improvise a solo melodic line (accompanied or unaccompanied).

### Groupings

Students Working As A Whole Class  
Students Working In Pairs

### Teaching / Learning Strategies

Computer Assisted Learning  
Reflection

### Assessment

The understanding of concepts being taught in this unit can be formally assessed in this subtask. The attached BLM 5.2 Review of Your Masterpiece gives students an opportunity to reflect and self-assess. The teacher should pay special attention to the Grade 8 responses to the "form" question in their review sheet because it pertains to a specific expectation for Grade 8 that is being evaluated. Separate criteria for evaluation for Grade 7 and 8 need to be developed.

The teacher could ask students to reflect again on their self-assessment checklist (BLMs 4.3 and 4.4) to see if this activity has helped them understand the musical elements.

### Assessment Strategies

Performance Task  
Questions And Answers (oral)

### Assessment Recording Devices

Checklist

### Teaching / Learning

#### Pre-lesson setup and planning:

1. The teacher downloads and installs one of the notation programs listed in the resources. (The school or area site administrator may be of some help.)



## Surfing in the Elements

The Arts An Integrated Unit for Grade 7/8

120 mins

2. The teacher could write out *Twinkle Twinkle* on chart paper or make an enlargement from BLM 5.1, or the teacher could have *Twinkle Twinkle* already written out and saved in the notation program.

Focussing Question:

"What are some decisions that a band or performer makes when they "redo" or "cover" someone else's song?"

Activity:

1. Students write out *Twinkle Twinkle* using one of the notation programs, following the instructions given in the composition project BLM 5.1.
2. The Grade 7 students make changes to the music that they have inputted into the notation program and save the changes.
3. The Grade 8 students add a variation that is a new section to *Twinkle Twinkle*, by writing the same song out again, using different rhythm but the same pitches and save the composition.
4. Students celebrate the completion of their works by presenting their compositions to the class, using software playing through the computer speakers or another amplification device.
5. Both Grades 7 and 8 students fill out the review of their composition, BLM 5.2. Their answers will reflect the different grade approach.

## Adaptations







In addition to consulting the student's IEP, adaptations may include but are not limited to the following suggestions.

The teacher may want to have students with communication difficulties do an oral review of their composition instead of the written one.

Some students would benefit from having the notes inputted into the program for them so all they have to do is make the changes.

The teacher should also be aware that many ESL students are not familiar with the tune and lyrics of *Twinkle Twinkle* and need to either hear it played several times to get the feel of it or use a more culturally appropriate alternative.

## Resources

- |   |   |   |
|---|---|---|
|  | <b>BLM 5.3 Review Your Masterpiece</b>                    | <a href="#">BLM_5.3_MasterpieceReview.cwk</a>   |
|  | <b>BLM 5.1 Composition Project: Twinkle Twinkle Gr.7</b>  | <a href="#">BLM_5.1_Gr.7_TwinkleProject.cwk</a> |
|  | <b>BLM 5.2 Composition Project: Twinkle Twinkle Gr. 8</b> | <a href="#">BLM_5.2_Gr.8_TwinkleProject.cwk</a> |
|  | <b>Download Music Ace 2</b>                               |   |
|  | <b>Download Finale Note Pad</b>                           |   |
|  | <b>Sibelius</b>   |   |



## Surfing in the Elements

The Arts An Integrated Unit for Grade 7/8

120 mins

### Notes to Teacher

Links to notation programs that are free to download are found in the resources. All are quite easy to use, and work very well without a dedicated "music keyboard." The teacher should invest some time in becoming familiar with the program chosen. Finale Note Pad is easiest for students/teachers who have had some formal music background.

Students can complete this task individually by rotating through a stand-alone computer in the classroom or they can complete it together.

The teacher may want to train some student "experts" on the software (or have them train themselves) so they can teach the other students how to manipulate the notes.

There are several orchestral versions of *Twinkle Twinkle* that the teacher could play for students, such as Mozart's *Ah Vous Dirais-Je Maman* K265-300. The Canadian music series; Musicanada 5 has a recording of this piece of music. The teacher may wish to play several recordings of the same piece of music performed by different ensembles and ask students to compare them by describing the differences in the recordings according to how the elements of music are used differently; e.g., one recording may be played at a faster tempo, or use different tone colour from another. Ask students "How does this change affect the mood of the music?"

### Teacher Reflections



## Surfing in the Elements

The Arts An Integrated Unit for Grade 7/8

120 mins

### Description

This is the first option of two culminating tasks. The purpose of this culminating task is to assess the ability of students to apply their knowledge of the elements of music to musical examples and to communicate that knowledge. Students demonstrate the ability to identify the elements of music studied in the unit in a variety of musical examples. Students create a presentation using "Ministry Licensed" Corel Presentations or Hyper Studio, and MIDI files that students have collected.

### Expectations

- 7a1 A • demonstrate an understanding of the basic elements of music specified for this grade (see below) through listening to, performing, and creating music;
- 7a3 A • use correctly the musical terminology associated with the specific expectations for this grade;
- 7a5 A • communicate their understanding and knowledge of music in appropriate ways (e.g., through an oral presentation of research, through creative movement);
- 7a20 A – identify the type of texture in music appropriate for the grade (homophonic, polyphonic);
- 7a31 A – communicate their thoughts and feelings about the music they hear, using language and a variety of art forms and media (e.g., a short essay, a dance drama);
- 8a1 A • demonstrate an understanding of the basic elements of music specified for this grade (see below) through listening to, performing, and creating music;
- 8a3 A • use correctly the musical terminology associated with the specific expectations for this grade;
- 8a5 A • communicate their understanding and knowledge of music in appropriate ways (e.g., compare the characteristics of music of different historical periods; represent their response to music through painting);
- 8a15 A – identify the type of texture in music appropriate for the grade;
- 8a23 A – communicate their thoughts and feelings about the music they hear, using language and a variety of art forms and media (e.g., videotape, improvisation, watercolour paintings);
- 7a9 A – read music accurately from the staff, using their knowledge of notation (including sharps, flats, naturals, and key signatures) and intervals;
- 7a19 A – demonstrate understanding of the markings and Italian terms for dynamics, tempo, articulation, and phrasing in the music they sing and play;
- 7a22 A – identify tone colours in various performing ensembles (e.g., brass trio, string quartet, marching band);
- 8a7 A – read music appropriate for this grade, showing their understanding of the necessary aspects of notation (e.g., clefs, key signatures);
- 8a13 A – demonstrate understanding of the markings and Italian terms for dynamics, tempo, articulation, and phrasing in the music they play or sing;

### Groupings

Students Working Individually

### Teaching / Learning Strategies

Guided Exploration

### Assessment

The teacher encourages students to think about how the elements are interconnected to each other and stress that level four presentations make those connections. The teacher shares the criteria with students prior to their working on the assignment. Although the task is the same for both grades, grade-specific rubrics are provided for the assessment task.

#### Criteria Grade 7

- read music which includes sharps, flats, and key signatures
- understand terms for dynamics, tempo, and articulator
- identifies homophonic and polyphonic texture
- identifies tone colour in a performing ensemble

#### Criteria Grade 8

- demonstrates an understanding of notation
- can use appropriate articulation and phrasing
- can explain terms, e.g., D.C. al coda, d.s. al fine, d.s. al coda, forte, allegro, andante, pianissimo, etc.
- identifies music texture

### Assessment Strategies

Classroom Presentation  
Performance Task

### Assessment Recording Devices

Rubric



## Surfing in the Elements

### The Arts An Integrated Unit for Grade 7/8

120 mins

8a14 A – explain the meaning of D.C. al coda, d.s. al fine, and d.s. al coda;

## Teaching / Learning

This is the first option of two culminating tasks. The second option is outlined in Subtask 7.

### Pre-lesson planning:

Students should have access to a computer with Corel Presentations, part of the Corel Suite of programs, or some other type of "slide show" software. Students should have access to the MIDI files that they have found in the earlier subtasks, other MIDI websites, or a CD or tape library.

### Activity:

1. The teacher introduces the focussing question: "If you go to a music concert, what are some of the things that you now know you can listen for?"
2. The teacher hands out the BLM 6.1 Musical Elements Mission, which provides instructions on how to put together the presentation.
3. The teacher shares the Grade 7 and 8 rubrics with students at the beginning of the assignment.
4. Students use Corel Presentation or Hyper-Studio to create an audio-visual slide show that uses at least three pieces of music and clearly explains how five elements of music are used in the example.
5. Students present their slide shows to the class.
6. The teacher assesses individual student achievement, using the grade-appropriate rubric.
7. Students could celebrate the completion of the unit by presenting their slide shows to another class, at a parents' night, or at a "premier party."

## Adaptations

In addition to consulting the student's IEP, adaptations may include but are not limited to the following suggestions.

Involve students in setting goals for work completion.

Encourage risk taking.

Provide opportunities for choosing formats when completing assignments/projects.

Provide varied opportunities for peer/group interactions (e.g., cooperative learning, sharing).

Ensure that students with communication difficulties have a copy of the elements of music with them when working on the assignment.

A teacher may want to pair strong technical students with strong music students.

The teacher should consult the Special Education Companion of the Curriculum Unit planner for further suggestions.



## Surfing in the Elements

The Arts An Integrated Unit for Grade 7/8

120 mins



Element Detective Gr7



Element Detective Gr8



BLM 6.1 Musical Elements Mission

BLM\_6.1\_DetectiveElemntInfo.cwk



Corel WordPerfect Suite 8 Academic



Hyperstudio

### Notes to Teacher

If the school or the regional resource centre has a multimedia projector, it would make the slide shows even more effective. The teacher should allocate additional time to this activity if students have never used slide-show software.

Students could run a tape player while presenting their slide shows if MIDI files and CDs are not available. If the teacher does not have access to a computer at all, students could make overheads with washable ink instead of the slides in the presentation and use a mixed tape of the musical examples that are to be presented. The teacher can also adapt the Musical Elements Mission Activity for use without a computer.

Websites with a wide selection of MIDI files can be found in the resources section.

The teacher should pay special attention to the specific expectations outlined in the rubric for the specific grades. Although the assessment task is the same for both Grades 7 and 8, a grade-specific rubric has been provided. If the teacher is unable to use MIDI files for the presentation, a regular tape or CD can be used. If the teacher does not have access to a computer, the activity can be done by making a mixed tape of the musical examples and using an overhead projector during the presentation.

Possible connections with Visual Arts and History expectations: For example, original works of student art might be used in the slide show, reflecting mood and tone colour in a visual way; alternatively, music/composers of a particular historical period or country might be assigned as the subject for the presentation.

### Teacher Reflections



## Surfing in the Elements

The Arts An Integrated Unit for Grade 7/8

200 mins

### Description

While the first culminating task option, Subtask 6, allows students to demonstrate mastery of the elements through the creation of a slide show, the second culminating task uses a graphical composition program (a simple, visual drag-and-drop utility) allowing students to compose an original piece on the computer. BLM 7.1 DJ Mixing Software Guide, leads students through the choices they make using dedicated "DJ" or "mixing" software. Students create descriptive program or "liner" notes reflecting the choices they have made using the elements of music and the intended effect of those choices. This culminating task alternative is best suited to classes with either a computer in the classroom that can be adapted as a music workstation (see Basic technical setup for music and computers, Subtask 2), or access to a computer lab. If a lab is used, students will need headphones. In classes where the appropriate technology exists, students could "burn" their compositions onto a "class-mix" CD. The learning expectations for both Grades 7 and 8 ask students to describe how the elements of music are used in a piece of music.

### Expectations

- 7a1 A • demonstrate an understanding of the basic elements of music specified for this grade (see below) through listening to, performing, and creating music;
- 7a5 A • communicate their understanding and knowledge of music in appropriate ways (e.g., through an oral presentation of research, through creative movement);
- 7a20 A – identify the type of texture in music appropriate for the grade (homophonic, polyphonic);
- 7a21 A – recognize binary form (AB) and ternary form (ABA) in music they perform and hear;
- 7a26 A – create and perform musical compositions that make use of elements of music studied in pieces learned in this grade;
- 7a29 A – describe how changes in texture alter the mood in a piece of music (e.g., "Hava Nagila", Clair de lune by Debussy);
- 8a1 A • demonstrate an understanding of the basic elements of music specified for this grade (see below) through listening to, performing, and creating music;
- 8a5 A • communicate their understanding and knowledge of music in appropriate ways (e.g., compare the characteristics of music of different historical periods; represent their response to music through painting);
- 8a15 A – identify the type of texture in music appropriate for the grade;
- 8a16 A – recognize rondo form (ABACA) and theme-and-variations form (A, A1, A2, etc.) in music they perform and hear.
- 8a18 A – create musical compositions that make use of elements of music studied in this grade, write them in standard notation, and perform them;

### Groupings

Students Working Individually  
Students Working In Pairs

### Teaching / Learning Strategies

Media Production  
Demonstration

### Assessment

Teacher observation and assistance is important throughout the subtask. A culminating task rubric is attached to this subtask. Completion of the CD cover and liner notes encourages reflection and self-assessment.

### Assessment Strategies

Performance Task  
Exhibition/demonstration

### Assessment Recording Devices

Rubric  
Anecdotal Record

### Teaching / Learning

This is the second option of two Culminating Activities. Option 1 is outlined in Subtask 6.

The teacher needs to install a DJ mixing program on a classroom computer, which is used as a workstation, or on



## Surfing in the Elements

### The Arts An Integrated Unit for Grade 7/8

200 mins

the computers in a lab (see subtask Notes to Teacher).

1. The teacher reviews the elements of music, drawing on experience from previous subtasks in this unit. The teacher also discusses the DJ Composition Rubric for each grade to help students focus on the choices they make using the elements of music, rather than being caught up in the activity itself.
2. The teacher hands out the BLM 7.1 DJ Mixing Software Guide to students, drawing connections between the activity and the elements.
3. The teacher demonstrates the DJ mixing software, outlining the purpose of the program and demonstrating the functions they will use in this subtask.
4. With the teacher using the software, the class collaboratively composes a short piece. The teacher should emphasize the elemental choices involved in each step of the creative process through a follow-up discussion.
5. Students work individually or in pairs to create an original composition, guided by BLM 7.1, using the Mixing software (see subtask notes on scheduling.)
6. Students complete BLM 7.2 Liner Notes identifying choices they made using the elements of music and describing the intended effect of those choices.
7. In a class celebration, students present their completed compositions to the class, with accompanying notes.
8. The teacher uses the attached DJ Composition Rubric to evaluate student achievement of the expectations.

## Adaptations

In addition to consulting the student's IEP, adaptations may include but are not limited to the following suggestions.

Involve the student in setting goals for work completion.

Encourage risk taking.

Provide opportunities for choosing formats when completing assignments/projects.

Provide varied opportunities for peer/group interactions (e.g., cooperative learning, sharing).

Provide a structured environment lists, (e.g., previews, repetition, direction and limits).

Provide positive reinforcement (e.g., praise, approve, encourage, nourish) whenever possible.

Provide immediate, specific feedback on learning and behavioural progress whenever possible.

The teacher should consult the Special Education Companion of the Curriculum Unit Planner for further suggestions.

## Resources



**Culminating Task Rubric: Grade 7, DJ Mixing: CD Cover/Liner notes**



**Culminating Task Rubric: Grade 7, DJ Mixing: Composition**



**Culminating Task Rubric: Grade 8, DJ Mixing: CD Cover/Liner notes**



## Surfing in the Elements

The Arts An Integrated Unit for Grade 7/8

200 mins



**Culminating Task Rubric: Grade 8, DJ Mixing: Composition**



**BLM 7.1 DJ Mixing Software Guide**

BLM\_7.1\_DJ\_MixingGuide.cwk



**BLM 7.2 Liner Notes Guide**

BLM\_7.2\_LinerNotesGuide.cwk



**4 Sound Trek**



**2 Mixman**



**1 Acid Music/Sonic Foundry**



**3 Beat 2000**



**OMEA Limited Facilities Resources**



**5 Ableton Live**

### Notes to Teacher

Depending on class dynamics and availability of equipment, the teacher may wish to have students complete this activity individually, in pairs, or even in small groups. This subtask makes use of "DJ" or "re-mixing" software. These programs are a great deal of fun for both the teacher and students. They are basically programs that mix together small recorded "loops" of music to create new compositions. Students will have almost complete control over the elements of music in their original song through either a simple push-button interface or "drag and drop" options. Some of these programs are made to look like jukeboxes, boom boxes, or turntables, while others look like traditional sequencers. There are many such programs available, from very simple ones, to professional-quality programs. A range of suggested programs, available as freeware or as demonstration software, is included in the Resources section. Because the functionality of the programs depends to some degree on the speed of the computers running them, the teacher would be wise to preview a few programs in the classroom to see which ones work best.

Booking a school computer lab for the class to complete this subtask would be most efficient. The class can, however, complete the activity with fewer computers. If the class is using a single workstation to complete this assignment, the teacher may establish a rotating schedule to give students access to the technology (see Ontario Music Educators' Association website suggestions, Scheduling for Limited Facilities).

Curriculum connections can be made with Visual Arts and Language Arts, since self-assessment tools in the unit include the completion of a CD cover (BLM 7.2). This cover would include both artwork and "liner notes" (i.e., a description of the music on the CD in terms of the elements of music). The CD cover graphics could be evaluated in terms of Visual Arts expectations, while the review/reflection portion of the cover could be used to meet media and writing expectations in Language Arts.

### Teacher Reflections



# **Appendices**

## **Surfing in the Elements**

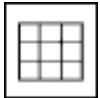
The Arts

**Resource List:**  
**Blackline Masters:**  
**Rubrics:**  
**Unit Expectation List and Expectation Summary:**



## Surfing in the Elements

### The Arts An Integrated Unit for Grade 7/8



### Rubric

- Culminating Task Rubric: Grade 7, DJ Mixing: CD Cover/Liner notes** ST 7  
3
- Culminating Task Rubric: Grade 7, DJ Mixing: Composition** ST 7  
1
- Culminating Task Rubric: Grade 8, DJ Mixing: CD Cover/Liner notes** ST 7  
3
- Culminating Task Rubric: Grade 8, DJ Mixing: Composition** ST 7  
1
- Element Detective Gr7** ST 6  
2  
This rubric assists in the assessment of key musical knowledge for subtask 6
- Element Detective Gr8** ST 6  
2  
This rubric assists in the assessment of key musical knowledge for subtask 6.



### Blackline Master / File

- BLM 1.1 The Elements of Music** ST 1  
BLM\_1.1\_Elements\_Glossary.cwk  
A glossary of terms related to the elements of Music
- BLM 1.2 Elements Worksheet** ST 1  
BLM\_1.2\_Elements\_Worksheet.cwk  
A worksheet guiding students through a listening exploration of a piece of music. This worksheet revolves around Mussorgsky's Great Gate of Kiev from Pictures at an Exhibition, but can be adapted for use with other works.
- BLM 1.3 Elements Worksheet Teacher Reference** ST 1  
BLM\_1.3\_Elements\_Wrksht\_T.cwk  
Teacher's answer guide for Pictures at an Exhibition worksheet
- BLM 1.4 Elements Worksheet: Generic** ST 1  
BLM\_1.4\_ElementsEvaluation.cwk  
Generic worksheet teachers can use in various listening situations.
- BLM 1.5 Elements Checklist 1** ST 1  
BLM\_1.5\_ElementsChecklist\_1.cwk
- BLM 2.1 Basic Technical Setup for Music and Computers** ST 2  
BLM\_2.1\_StationsSetup\_T.cwk  
Teacher guide to basic setup of a music workstation.
- BLM 2.2 A Simplified Glossary of Music Technology Terms** ST 2  
BLM\_2.2\_SimpleTechGlossary.cwk  
A glossary of terms students and teachers will need to be familiar with for this unit.
- BLM 2.3 Prior Knowledge Survey: Music and Technology** ST 2  
BLM\_2.3\_PriorKnowledgeSurvey.cwk  
This pre-subtask survey helps students with the initial focus question and assists the teacher in establishing student pairings.
- BLM 2.4 MIDI Music Web Quest** ST 2  
BLM\_2.4\_Music\_Web\_Quest.cwk  
Student guide/worksheet for the Internet MIDI file Web Quest.
- BLM 3.1 MIDI and the Elements Worksheet** ST 3  
BLM\_3.1\_MIDI\_Elements.cwk  
Student worksheet for use in exploring the elements of music in MIDI files.
- BLM 3.2 MIDI Rating Scale** ST 3  
BLM\_3.2\_MIDI\_RatingScale.cwk
- BLM 4.1 Finding and Downloading Music Software** ST 4  
BLM\_4.1\_Download\_Info.cwk  
This gives the teacher or a student step-by-step instructions on how to find and download free music software.
- BLM 4.2 Introduction to Musical Notation** ST 4  
BLM\_4.2\_Notation\_Intro.cwk  
This Blackline Master shows and explains the symbols that are involved in musical notation. It can be used as a resource while the students are working on the activities involved in this subtask and the music notation software subtask.
- BLM 4.3 Elements Checklist 2 Gr7** ST 4  
BLM\_4.3\_Gr7\_ElemntsChklst\_2.cwk
- BLM 4.4 Elements Checklist 2 Gr8** ST 4  
BLM\_4.4\_Gr8\_ElemntsChklst\_2.cwk
- BLM 5.1 Composition Project: Twinkle Twinkle Gr.7** ST 5  
BLM\_5.1\_Gr.7\_TwinkleProject.cwk  
This Blackline Master gives the notes for Twinkle-Twinkle and some instruction on how to use some of the notation software. It also gives the instructions for the Grade 7 and 8 activities
- BLM 5.2 Composition Project: Twinkle Twinkle Gr. 8** ST 5  
BLM\_5.2\_Gr.8\_TwinkleProject.cwk
- BLM 5.3 Review Your Masterpiece** ST 5  
BLM\_5.3\_MasterpieceReview.cwk  
This is a Blackline master with leading questions that will help the students relate the choices they made in their composition to the elements of music learned earlier in the unit.
- BLM 6.1 Musical Elements Mission** ST 6  
BLM\_6.1\_DetectiveElemntInfo.cwk  
This Black line Master gives step by step instructions for the slide show assignment.
- BLM 7.1 DJ Mixing Software Guide** ST 7  
BLM\_7.1\_DJ\_MixingGuide.cwk  
Worksheet/guide for students as they learn to use the DJ loop mixing software.



# Surfing in the Elements

## The Arts An Integrated Unit for Grade 7/8

- BLM 7.2 Liner Notes Guide** ST 7  
 BLM\_7.2\_LinerNotesGuide.cwk  
 This guide will help the students explain the elemental choices they have made in creating the mix composition. In keeping with the activity, the explanation is in the form of a CD cover



### Licensed Software

- Corel WordPerfect Suite 8 Academic** Unit  
 **Corel WordPerfect Suite 8 Academic** ST 6  
 **CorelDRAW 5 Academic** ST 4  
 **Hyperstudio** ST 6  
 **Hyperstudio 4 (Upgrade)** Unit  
 **Kid Pix 2** ST 4  
 **Wordperfect Presentations 2.0** Unit



### Media

- Classical Music for People Who Hate Classical Music** ST 2  
 Intersound Records  
 Intersound Records - #1212  
  
 A good selection of well known classical melodies.
- Discover the Classics** ST 2  
 Naxos  
 8.550035-36  
  
 Three volume budget priced anthology of classical music.
- Music Ace** ST 2  
 OSAPAC  
 Their musical notation, playback, and musical drill program is now licensed by the Ministry of Education.
- Pictures at an Exhibition by M. Mussorgsky** ST 1  
 Naxos  
 Naxos - #550051  
 This is just one inexpensive example of the many versions available of Pictures at an Exhibition. It is the movement entitled "The Great Gate of Kiev", that is addressed in BLM 1.2 and 1.3.



### Website

- 1 Acid Music/Sonic Foundry** ST 7  
<http://www.sonicfoundry.com>  
 Powerful, very easy to use loop-based DJ mixing tool. Drag and drop from its library of music clips into your composition. Free download above. (caution: the download is large (+28 megs). Also packaged "free" with many CD burners and sound cards.
- 2 Mixman** ST 7  
<http://www.mixman.com>  
 Mixman Studio is a loop-based DJ composing tool and, is available as a demo from this site. It features a point and click interface that looks like two side-by-side DJ "scratching" turntables. Lots of fun to use.
- 3 Beat 2000** ST 7  
[http://www.hitsquad.com/smm/programs/Beat\\_2000\\_win95/](http://www.hitsquad.com/smm/programs/Beat_2000_win95/)  
 Loop based DJ mixing software available in several formats (rock, funk, classical, etc). Easy-to-use interface looks like a boom box. Free version for download has several limitations, including limits on saving and loading files.
- 4 Sound Trek** ST 7  
<http://www.soundtrek.com>  
 Jammer Live is available from this site as a demo. It is a MIDI based loop mixing program. While it is not as powerful as the loop based mixers, it has a good step-by-step tutorial for students, and run on older, slower computers with little trouble.
- 5 Ableton Live** ST 7  
<http://www.ableton.com/>  
 A free download of Live, another looped-based software mixing program.
- Classical MIDI Archives** ST 2  
<http://www.midiarchives.com>  
 Extensive collection of free MIDI files for private use. "Serious" and orchestral music from the middle ages to the present day is featured.
- Download Finale Note Pad** ST 5  
<http://www.codamusic.com>  
 This website has the free download for Finale Note Pad.
- Download Music Ace 2** ST 5  
<http://www.harmonicvision.com>  
 This is the web site that has the free download of Music Ace 2.
- Downloadable Music Software** ST 4  
<http://www.tucows.com/kids/music.html>  
 There are a number of great music drill programs available for download. Everything from a space invaders type program to the Tele Tubbies music game.
- Easy Music Theory Tutorials** ST 4  
<http://www.musictheory.halifax.ns.ca/>  
 This site offers free, online, easy music tutorials. This is particularly useful for a teacher who feels he/she needs to review the concepts taught in this part of the unit. The review could also be done with the students.



## Surfing in the Elements

### The Arts An Integrated Unit for Grade 7/8

- |   |      |  |      |
|---|------|--|------|
| <p><input type="checkbox"/> <b>Fun Brain</b><br/> <a href="http://www.funbrain.com">http://www.funbrain.com</a><br/>           Huge variety of learning games, all downloadable. Some specific music games.</p>   | Unit | <p><input type="checkbox"/> <b>OMEA Limited Facilities Resources</b><br/> <a href="http://www.omea.on.ca/modules/Tech/4-Scheduling/oruseoflimitedfacilities.htm">http://www.omea.on.ca/modules/Tech/4-Scheduling/oruseoflimitedfacilities.htm</a><br/>           Ideas for scheduling your class when you have only one or two workstations.</p>   | ST 7 |
| <p><input type="checkbox"/> <b>Fun Brain Online drills</b><br/> <a href="http://www.funbrain.com">http://www.funbrain.com</a><br/>           This web site has all kinds of excellent learning games that are played on line. Click on teachers and then go to music to get music drill activities. They are presented by grade.</p>  | ST 4 | <p><input type="checkbox"/> <b>OMEA Resources</b><br/> <a href="http://www.omea.on.ca/modules/Tech/4-Scheduling/oruseoflimitedfacilities.htm">http://www.omea.on.ca/modules/Tech/4-Scheduling/oruseoflimitedfacilities.htm</a><br/>           This links to the page on the Ontario Music Educators' Association website outlining ways that teachers can schedule computer activities when there are limited technological resources at the school.</p> | Unit |
| <p><input type="checkbox"/> <b>Gary Ewer's Easy Music Theory</b><br/> <a href="http://www.musictheory.halifax.ns.ca/">http://www.musictheory.halifax.ns.ca/</a><br/>           Lessons on note names, and even printable quizzes. This website is not interactive.</p>  | Unit | <p><input type="checkbox"/> <b>OMEA Resources</b><br/> <a href="http://www.omea.on.ca/modules/Tech/4-Scheduling/oruseoflimitedfacilities.htm">http://www.omea.on.ca/modules/Tech/4-Scheduling/oruseoflimitedfacilities.htm</a><br/>           This links to the page on the Ontario Music Educators' Association website outlining ways that teachers can schedule computer activities when there are limited technological resources at the school.</p> | ST 2 |
| <p><input type="checkbox"/> <b>Happynote</b><br/> <a href="http://www.happynote.com/music/learn.html">http://www.happynote.com/music/learn.html</a><br/>           A downloadable music game for identifying notes of the bass and treble clef.</p>   | Unit | <p><input type="checkbox"/> <b>OMEA Resources</b><br/> <a href="http://www.omea.on.ca/modules/Tech/4-Scheduling/oruseoflimitedfacilities.htm">http://www.omea.on.ca/modules/Tech/4-Scheduling/oruseoflimitedfacilities.htm</a><br/>           This links to the page on the Ontario Music Educators' Association website outlining ways that teachers can schedule computer activities when there are limited technological resources at the school.</p> | ST 3 |
| <p><input type="checkbox"/> <b>Java Music</b><br/> <a href="http://web1.hamilton.edu/javamusic">http://web1.hamilton.edu/javamusic</a><br/>           Excellent activity based website, including interactive student activities and record keeping. Go to "note reading" in the silent tutorial (fast loading) or tutorial with sound (a little slower). Select treble or bass clef, and no ledger lines.</p>          | Unit | <p><input type="checkbox"/> <b>OMEA Resources</b><br/> <a href="http://www.omea.on.ca/modules/Tech/4-Scheduling/oruseoflimitedfacilities.htm">http://www.omea.on.ca/modules/Tech/4-Scheduling/oruseoflimitedfacilities.htm</a><br/>           This links to the page on the Ontario Music Educators' Association website outlining ways that teachers can schedule computer activities when there are limited technological resources at the school.</p> | ST 4 |
| <p><input type="checkbox"/> <b>Java Music Online music drill</b><br/> <a href="http://web1.hamilton.edu/javamusic">http://web1.hamilton.edu/javamusic</a><br/>           The students can pick the level of difficulty and keep track of their results.</p>   | ST 4 | <p><input type="checkbox"/> <b>Piano Suite Home Page</b><br/> <a href="http://www.adventus.com/">http://www.adventus.com/</a><br/>           Canadian software/hardware combination. The focus of this software is piano, but it includes a number of listening and rhythm drills.</p>   | ST 4 |
| <p><input type="checkbox"/> <b>MIDI Farm</b><br/> <a href="http://www.midifarm.com">http://www.midifarm.com</a><br/>           Excellent collection of popular and not so popular MIDI files. The interface on this site is somewhat different than other MIDI collections, but instructions for downloading files are clear. Also contains advice on equipment and software, and links to other interesting sites.</p> | ST 2 | <p><input type="checkbox"/> <b>Shareware music machine</b><br/> <a href="http://www.hitsquad.com/smm/win95/Ear_training/">http://www.hitsquad.com/smm/win95/Ear_training/</a><br/>           This web site has a lot of free downloadable music drill programs.</p>  | ST 4 |
| <p><input type="checkbox"/> <b>MIDI World</b><br/> <a href="http://www.midiworld.com">http://www.midiworld.com</a><br/>           Extensive collection of free MIDI files in all styles and genres.</p>   | ST 2 | <p><input type="checkbox"/> <b>Sibelius</b><br/> <a href="http://www.sibelius.com/">http://www.sibelius.com/</a><br/>           A free demo version of a powerful, but rather complex, notation program.</p>   | ST 5 |
| <p><input type="checkbox"/> <b>Music Ace Website</b><br/> <a href="http://www.harmonicvision.com/">http://www.harmonicvision.com/</a><br/>           Home page for the well known music teaching and drill program.</p>   | ST 4 | <p><input type="checkbox"/> <b>Think Quest Music Drills on-line</b><br/> <a href="http://library.thinkquest.org/15413/">http://library.thinkquest.org/15413/</a><br/>           This has on line music note drills for students to do.</p>   | ST 4 |
| <p><input type="checkbox"/> <b>Music Cyberfest</b><br/> <a href="http://www.enoreo.on.ca/musiccyberfest">http://www.enoreo.on.ca/musiccyberfest</a><br/>           Online music festival for student composition and performance</p>  | Unit |  |      |
| <p><input type="checkbox"/> <b>Music Cyberfest</b><br/> <a href="http://www.enoreo.on.ca/musiccyberfest">http://www.enoreo.on.ca/musiccyberfest</a><br/>           Online music festival for student composition and performance. Useful suggestions for technical set up and use of music technology in the classroom. Interactive composition possibilities for students working at a higher level.</p>               | ST 2 |  |      |



## Surfing in the Elements

### The Arts An Integrated Unit for Grade 7/8

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#### Other

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- Finale Notepad** **Unit**  
Software  
[www.codamusic.com](http://www.codamusic.com)  
Freeware music notation program
  
- Music Ace** **Unit**  
software  
<http://www.harmonicvision.com/>  
Multi-faceted music program licenced for Ontario schools.

## The Elements of Music

- Rhythm:** the pattern of long and short sounds within the beat/pulse of the music
- Melody:** the combination of pitches (higher/lower) into an organized sequence (a tune)
- Tone Colour:** the unique quality of the sound of an instrument or voice (also called 'timbre')
- Dynamics:** the loudness or softness of music (e.g., forte-loud; piano-soft; crescendo-gradually louder; decrescendo-gradually softer)
- Tempo:** the speed of the music
- Meter:** the repetitive grouping of beats by accent; i.e., duple meter-groups of 2 (pattern is strong-weak-strong-weak); triple meter-groups of 3 (pattern is strong-weak-weak)
- Harmony:** the simultaneous sounding of two or more notes
- Texture:** the combination and layering of different sounds in music (e.g., thick, thin, textures). Type of textures are: monophonic (single melody); homophonic (melody with chordal accompaniment); and polyphonic (two or more independent melodic lines).
- Form:** the structure of a piece of music; sections that are different are given a different letter to represent that section; ie., Binary - 2 different sections (AB); Ternary - 3 sections with a repeated section (ABA), Rondo (ABACA). Theme and Variations (A, A1, A2, ...)  
[\*Grade 7s: Binary, Ternary; Grade 8s add Rondo and Theme and Variations]

## Elements Work Sheet

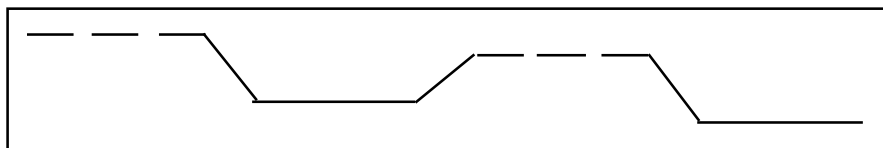
### *Pictures at an Exhibition* by Mussorgsky "The Great Gate Of Kiev"

#### General Instructions

Listen to the entire selection once before you start to record your observations.  
During the second listening, please answer the following questions.

1. Dynamics: the loudness or softness of music (e.g., forte, piano, crescendo, decrescendo).
  - a) Are there changes in dynamic levels during this piece of music, or does it mostly stay at one dynamic level?
  - b) If you say there are changes, are the changes sudden, gradual, or is there a combination of different types of dynamic changes?
  - c) If there are changes, how does the composer create these changes?
  
2. Texture: the combination and layering of different sounds in music.
  
3. Melody: the combination of pitches (higher/lower) into an organized sequence (a tune).  
Draw a melody map of the beginning of the main melody of the piece. Be prepared to hum it and point to the map as you do so.  
E.g., A melody map of the beginning of Beethoven's 5th Symphony:

Your answer:



4. What instrument mainly plays the melody in this piece?

5. At the beginning of the piece, is the texture an example of homophony or polyphony? Why?
6. At about 1 min. 30 seconds into the piece the trombones have the familiar melody and the violins and other string instruments have another fast melody going on at the same time. Is this homophony or polyphony? Why?
7. To look at the form of this piece or how the musical sections are put together we will call the main melody at the beginning "A" and everything else in the piece B. What do you think is the form of this piece? (Just use the letters)

If we listen to the drum part at the beginning of this piece of music it will give us a clue as to what meter the piece is in.

It goes- beat-rest-beat-rest / beat -beat -beat-beat / beat-beat-beat rest / beat-beat-beat rest.  
What is the metre?

8. This piece was originally written for just piano by a composer named Modest Mussorgsky. It was turned into an orchestra piece by another composer named Maurice Ravel. This piece has an excellent melody and is very dramatic. If you were to change the instrumentation (the instruments you would use) it would change the tone colour of the piece.

- a) What instruments would you choose for the "A" section of this piece, and why would you choose them?
- b) What instruments would you choose for the "B" section of this piece, and why would you choose them?

# Elements Worksheet

(Teacher Reference - Sample Answers)

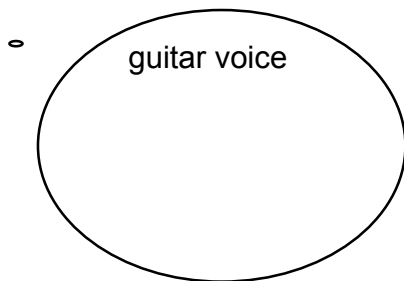
*Pictures at an Exhibition* by Mussorgsky “The Great Gate Of Kiev”

1. Dynamics: the loudness or softness of music (e.g., forte, piano, crescendo, decrescendo).
  - a) Q: Are there changes in dynamics during this piece of music, or does stay mostly at one dynamic level?  
A: Yes, there are a large number of changes.
  - b) Q: If you say there are changes, are the changes sudden, gradual, or is there a combination of different types of dynamic changes?  
A: There are a combination of different changes.
  - c) Q: If there are changes, how does the composer create these changes?  
A: The composer creates the dynamic changes a variety of ways: he gets the performers to gradually increase volume, he adds loud instruments like the drums and brass instruments, he sometimes only uses soft instruments like the violins and woodwinds and instructs them to play softly, he sometimes suddenly adds instruments or takes them away.

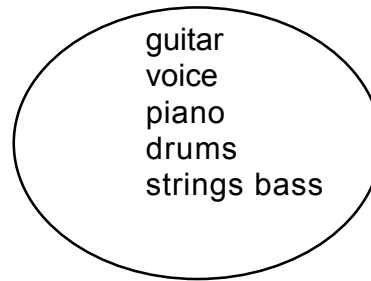
2. Texture: the combination and layering of different sounds in music.

The texture in music is like a layer cake. In some cakes there is just cake, in others these is cake and icing, and in some cakes there is lemon filling, icing, and cherry filling. Show two different layers the composer used in this piece.

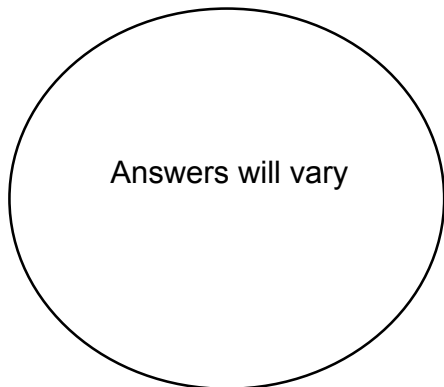
Example: One section of a song



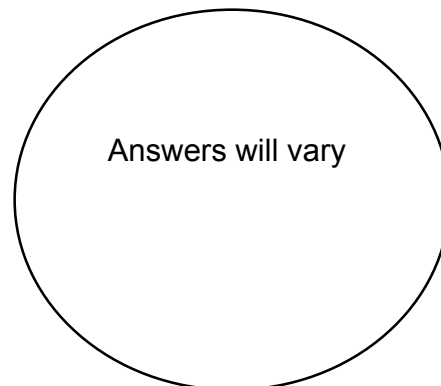
Another section with a different texture



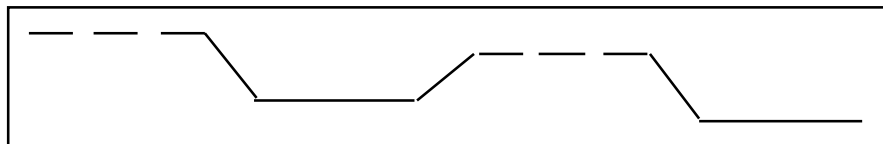
a) One section of this piece



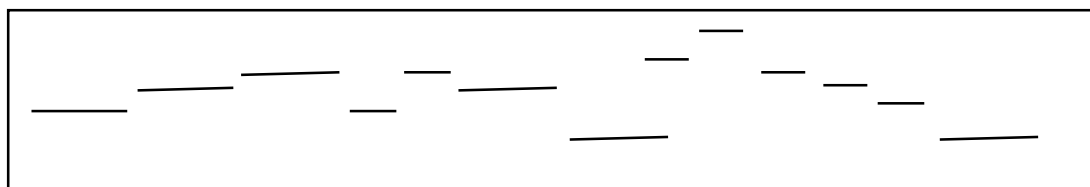
A different part of this piece with a different texture



3. Melody: the combination of pitches (higher/lower) into an organized sequence (a tune). Draw a melody map of the beginning of the main melody of the piece. Be prepared to hum it and point to the map as you do so.  
E.g., A melody map of the beginning of Beethoven's 5th Symphony:



One sample answer:



4. Q: What is the main instrument that carries the melody in this piece? A: Trumpet
5. Q: At the beginning of the piece, is it an example of homophony or polyphony? Why?  
A: Homophony because all the parts are moving together with the melody and accompanying chords or harmony.
6. Q: At about 1 min. 30 seconds into the piece the trombones have the familiar melody and the violins and other string instruments have another fast melody going on at the same time. Is this homophony or polyphony? Why?  
A: Polyphony because there is the melody from the beginning of the piece and the new melody playing at the same time and they are both important to the overall effect.
7. Q: To look at the form of this piece or how the musical sections are put together we will call the main melody at the beginning "A" and everything else in the piece B. What do you think is the form of this piece? (Just use the letters)  
A (beginning to about 1 min. into the piece)  
B (From 1 min. to about 1:35 into the piece)  
A (Trombones and then trumpets return with the melody from the beginning 1:35-2:05)  
C (about 2:05-3:10 Another contrasting soft section with wood winds and strings)  
A (About 3:10 to the end)
- A: If we listen to the drum part at the beginning of this piece of music it will give us a clue as to what meter the piece is in. -beat-rest-beat-rest / beat -beat -beat -beat / beat-beat-beat rest / beat-beat-beat rest. What is the meter? It is in 4/4 time or duple meter because the beats are arranged in repeating patterns of four.

8. Q: This piece was originally written for just piano by a composer named Modest Mussorgsky. It was turned into an orchestra piece by another composer named Maurice Ravel. This piece has interesting, strong, and powerful melody, and is very dramatic. If you were to change the instrumentation (the instruments you would use) it would change the tone colour and mood of the piece.

- A:
- a) What instruments would you choose for the “A” section of this piece, and why would you choose them? Answers will vary. Look for students to pick more subtle instruments or sounds in the B section than the A section.
  - b) What instruments would you choose for the “B” section of this piece, and why would you choose them?

## Evaluating a Piece of Music for the Elements

Listen to the entire selection once before you start to record your observations.

During the second listening please fill in the blanks below.

Dynamics: the loudness or softness of music (e.g., forte-loud; piano-soft; crescendo-gradually louder; decrescendo-gradually softer).

Are there changes in dynamics during this selection, or does it stay at one volume?

If you say there are changes, are the changes sudden, gradual, or is there a combination of different types of dynamic changes?

If there are changes, how does the composer create these changes?

Texture: the combination and layering of different sounds in music (e.g., thick, thin, textures). Type of textures are: monophonic (single melody); homophonic (melody with chordal accompaniment); and polyphonic (two or more independent melodic lines).

The texture in music is like a layer cake. In some cakes there is just cake. In others there is cake and icing, and in some cakes there is lemon filling, icing, and cherry filling. Show two different layers the composer or musicians used in this piece.

One section of this piece

Another part of this piece  
with a different texture

## BLM 1.4

Melody: the combination of pitches (higher/lower) into an organized sequence (a tune)

What instrument(s) has the melody in this piece of music?

Does the melody have a lot of leaps in it or does it move by steps like a wave?

Does the main melody come in right at the beginning of the piece or is there an introduction before the melody begins?

Often the melody can show a listener what the form of the piece is. Are there bits of the melody that return from time to time?

If yes, how often does the same melody reoccur in the music.

If you were given the job to go to a recording studio to rerecord this piece of music using different instruments in order to make this song sound very different, what instrument combinations would you use? This should change the tone colour of the piece.



# Basic Technical Setup for Music and Computers

(Teacher Resource)

Adapted from ENOREO Cyberfest Technical Resources

Author: Jim Palmer

Our goal here is to establish a basic music technology station, which can be used in a variety of settings. It is designed for support of the traditional music performance based program, rather than as a dedicated MIDI composition and performance lab. Furthermore, an ordinary "general purpose" classroom computer, or the computers in your school computer lab, can almost certainly be used or adapted for use as a musical tool.

## Here's what you need:

Computer

Sound Card

Head Phones or Amplified Speakers

Software

Microphone (optional)

Keyboard (optional)

MIDI cables (optional)

## Computer

While a newer, faster computer is an asset, it is quite possible to run most sequencing, composing, and notation software with older machines. If you are using a PC type computer, a machine with a 486 processor working at a speed of 100 MHz should meet your needs, and a Pentium processor working at 100 MHz will do. If you are using a Macintosh computer, it should have at least a 68030-LCX processor. As newer, faster machines are brought into Information Technology classrooms, you may find that numbers of older machines will become available for use in other areas of the school. Ask your computer site administrator, or your Administration, about access to these machines.

## Sound Card

If you are purchasing a new computer for your classroom, it will probably have a sound card. If you are using an older machine that has been acquired from somewhere else, it will probably not have one. For best results your card should be at least "16 bit" and be capable of "full duplex," most are these days. The card is installed inside your computer, with ports, or connections, for your MIDI instruments and microphones. These connections are found on the back of your computer. A basic card can be purchased for under \$20. You can get fully digital compatible cards (such as Soundblaster Live Value) for under \$60. The part of the sound card you see is usually on the back of your computer. It consists of a number of 1/8 inch phone jacks, that are used for input (from a mic or mixer) and output (to your speakers or sound system). It also includes a joystick/midi port, where you will connect your MIDI cables.

### **Headset and/or amplifier**

You will also need either an amplifier, headphones, or amplified speakers. If you are working in a lab situation, the use of individual headphones is highly recommended. For an individual workstation, full-sized headphones are best, as they block out other sounds better than smaller ear-bud headphones. Note that for the hardware and software being used in Music, your headphones need to be connected to the headphone jack on the back of your machine on your sound card, not to the headphone jack on the CD drive at the front of the machine. For a “main” classroom station, you might want to hook your sound card to your keyboard amplifier, amplified computer speakers, or your classroom sound system. This is done with a simple patch cord from the back of your sound card.

### **Software**

There is a vast range of software available for music composition, arranging, recording, and printing. In general, less expensive programs are less powerful, but may be quite appropriate for your needs. One thing to consider is that the more expensive programs do come with more complete and extensive tutorials and manuals. As an alternative, consider “lite” versions of the better software. See the suggestions for specific software in each activity.

### **Commercial Software Resources (a small sampling)**

#### **Finale**

Coda Music

<http://www.codamusic.com>

- Most widely used MIDI based notation program. May also be used as a sequencer, but best known as a tool for publishing sheet music

#### **Sibelius**

Sibelius

<http://www.sibelius.com/>

- Another popular MIDI based notation program

#### **Cakewalk**

Cakewalk Music

<http://www.cakewalk.com/>

- A MIDI and sound file sequencing program. One of the best known in the world; comes in various forms from home use to professional versions

#### **Cubase**

Steinberg

<http://www.steinberg.net/>

- Notation and sequencing software

**Music Ace**

Harmonic Vision

<http://www.harmonicvision.com>

- Very student friendly notation, playback, and musical drill program
- ***(This software is Ministry Licenced. It is a free resource.)***

**Band in a Box**

P.G. Music

<http://www.pgmusic.com/>

- Software that generates accompaniment, so that your computer or keyboard can play the background to an instrumental part. An excellent, inexpensive addition to any music room

**Downloadable and/or “Free” software resources**

**Sound Recorders and Editors**

**Cool Edit:**

<http://www.syntrillium.com>

- Easy to use, many features, some limitations on the free version; this program allows you to save files directly as either .wav. or .ra

**Goldwave:**

<http://www.goldwave.com>

- Easy to use, full featured, highly recommended

**MIDI Sequencing Programs**

**Anvil Studio**

<http://www.anvilstudio.com/>

- A little more complicated, but this will let you record MIDI tracks and audio tracks in the same piece.

**MIDI Notation Programs**

**Finale Notepad**

Coda Music

<http://www.codamusic.com>

Free, student-friendly version of the leading notation software. Excellent for simple point and click compositions, which are printable and playable, using only your computer keyboard and sound card.

### **Microphone (optional)**

Your computer can also be used as a powerful digital recorder/editor. If you are going to do any recording of your acoustic instruments or voices, you need a microphone. One will do for solo or small groups, but you want at least two, and a mixing board of some kind, for recording ensembles. The mic, or the mixer, plugs into the back of your sound card in one of the small (1/8 inch) jacks that is labelled "mic," if you are using single mic, or "line," if you are using a mixer. A better quality omnidirectional mic makes a big difference, but surprisingly good results can be had with even a very inexpensive mic. You may need an adapter that reduces the 1/4 inch or DIN plug on the mic to the 1/8 inch jack on the sound card.

### **Keyboard: (optional)**

While we usually think of MIDI computers as controllers for piano type keyboards, many of the basic music technology functions do not need a keyboard at all. Sequencers can create, load, and manipulate MIDI files, and play through your soundcard. Notation programs can use the mouse or computer keyboard to enter music. Recording programs are generally completely independent of the keyboard. On the other hand, a keyboard is very useful as a musical tool, for both teaching and performance, and you will want at least a basic one on most of your stations. They can be simple "keyboard controllers" which can be purchased for under \$100. These smaller keyboards produce no sound themselves; they use the computer sound card to produce tones. For \$500 or more, there are literally hundreds of good quality performing keyboards available. These can often double for jazz or stage band as a performance tool. Look for keyboards that are multi-channel, multi-timbral, and MIDI GS compatible.

### **MIDI Cables (optional)**

The type of MIDI cables you need depends on the type of sound card you have. If you have a computer with a MPU-401 type interface, or if you have a Macintosh, you need to purchase standard MIDI cables. These have "male" nine-pin DIN plugs at each end, and they are available in many lengths. Get them just a little longer than you think you might need. Note that when connecting these cables, connect MIDI IN on the keyboard to MIDI OUT on the sound card or MIDI interface, and connect MIDI OUT on the keyboard to MIDI IN on the sound card or MIDI interface. If you have a standard sound card, or if you have an I-Mac, you need the type of MIDI cables with a "joy stick" plug on one end, and regular "male" nine-pin DIN plugs at the other end. Note that when connecting these cables, the plug labelled MIDI IN connects to the MIDI OUT connection on the keyboard, and the plug labelled MIDI OUT connects to the MIDI IN connection on the keyboard.

## A Simplified Glossary of Music Technology Terms

(Teacher Resource)  
Adapted from the Ontario Grade 10 Music Profile

**Active Links:** Words or pictures on a website that are "linked" to other files or web pages. If words are "linked" (also called "hot linked") to another web page, or another file (such as a midi file), they are usually underlined, and appear in some colour other than that of the normal text.

**Browse/Browser:** A Browser is a computer application used to look for sites and files on the Internet. These are programs such as Netscape and Explorer. In this music unit you will use a browser to look around on the Web to locate sites that contain files that can be downloaded for your use in an activity.

**Digital:** The method by which the sound information is stored in your computer. Both recorded (.WAV, MP3) files and MIDI files are digital. Usually, we are talking about MIDI files when we talk about digital music.

**Download:** An Internet function which allows you to get information or files from a website and transfer it to your home computer. In this unit you are downloading MIDI files to be manipulated by sequencing software.

**Electronic Music:** Music created and performed digitally, including MIDI files.

**General MIDI:** The more recent MIDI standard. If your computer and keyboard are both GM, they will communicate more effectively. It is preferable for you to have a GM keyboard for your workstation.

**Loop:** When recording information on either a sequencer or accompaniment software, you may create a "loop" which repeats the same music as many times as you like. This is helpful when recording something like a 12 bar blues pattern where the rhythm section material is repeated for the soloist to improvise over, or when working in "drag and drop" composition programs.

**MIDI:** This is what makes your keyboard work with your computer. The acronym, **Musical Instrument Digital Interface**, is the most commonly used term in the field of music technology.

**MIDI Cables:** These are cables that connect the synthesiser with the computer to transfer the performance data.

**MIDI File:** A file which stores the music you have recorded as digital information. It is useful in transferring information from one type of software to another. It also allows for easy transfer between one type of computer platform and another (e.g., Mac to PC).

**.MP3:** These are popular right now. They are able to compress large CD type recordings for playing on computers and small mp3 players.

**Search Engine:** A specialised website that works within your browser to help you find files and websites on the Internet. Examples of popular search engines are Yahoo!igans, Alta Vista, and google.

**Search Window:** A box in your search engine in which you type a description of what you want to find on the Internet.

**Sequencer:** A multi-track recorder for storing both recorded sound and MIDI performance information.

**Sound Files:** Sound and musical information stored on a computer. These can be either pure digital files, such as MIDI files, or digital recordings of real performances.

**Sound Card:** An internal part of your computer with ports or connections for your MIDI instruments (PC only).

**Synthesiser:** The electronic keyboard you hook up to your computer. It transfers and receives information from the computer software. There is also a tiny synthesiser built into your computer's sound card. For the activities in this unit, you do not necessarily need an external synthesiser.

**.WAV file:** A computer file that stores recorded sound from a live source. Unlike MIDI files, which contain computer or synthesiser music, these files contain actual recordings of voice or instrumental sounds.

# Prior Knowledge Survey: Music and Technology

Name: \_\_\_\_\_

1. Have you ever taken any piano/keyboard lessons? Yes  No

2. If yes, for how long have you studied? (number of years) \_\_\_\_\_

3. List any conservatory levels you are studying. \_\_\_\_\_

4. Which computer operating systems are you familiar with?

- Windows 95
- Windows 98
- Windows 2000
- Macintosh

5. Do you have Internet access at home? Yes  No

6. Do you know how to find/download files from the Internet? Yes  No

7. List any computer software you can use

\_\_\_\_\_

\_\_\_\_\_

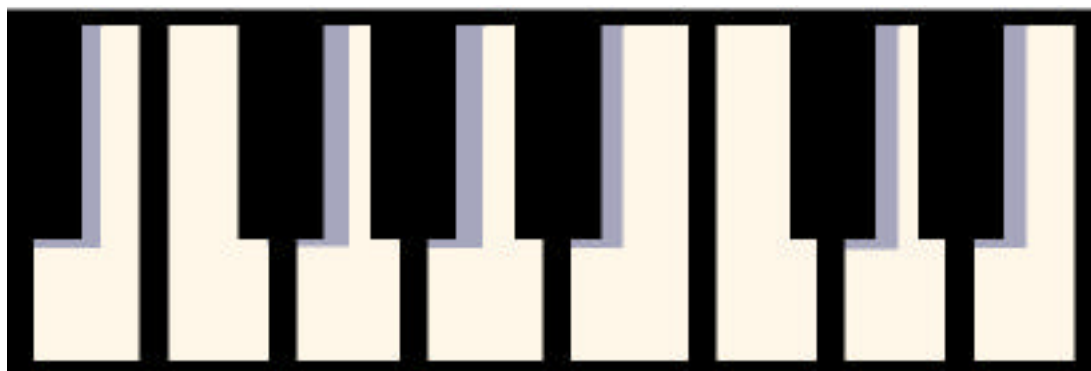
\_\_\_\_\_

\_\_\_\_\_

8. Label the lines and spaces:



9. Label this piano keyboard with letter names for each note:



## Midi Music Web Quest

Ever wonder about all those beeps, bells, sounds and music a computer can produce? Almost all computer programs today include some kind of audio or listening component. It might be as simple as a bell sound when you save your file or as complex as an awesome musical soundtrack to your favourite video game. Computers are powerful tools for music composition and listening. There are two basic forms of **sound files** that computers use: the first are sound files that are made from actual recordings of noises or music (these include **.WAV** files, **MP3** files, and **CD** audio); the second are sound files your computer uses called **MIDI** files. The sounds that MIDI files make are completely **electronic** created to be played by your computer's sound card or by a keyboard attached to your computer. MIDI files are much smaller than WAVs or MP3s but because they are purely electronic, they have quite a different sound to them.

In this activity you are sent on a MIDI Music Web Quest. Your goal is to find a variety of MIDI files of a certain type. The teacher assigns your role in the quest. Using this sheet as a guide, you will learn how to find, audition, and save MIDI files. You use your saved files to consider some of the elements of music (i.e., dynamics, texture, melody, meter, rhythm, form, and timbre) including both choices the composer and/or arranger has made and the effects of those choices on the music.

### First Steps on your Quest:

1) What type of music is the object of your quest?

Rock	Country	Blues	Alternative	Jazz	Folk	Dance
Romantic	Classical	Modern	Culture Specific	_____	Other	_____

2) Open your **web browser** (Netscape, Explorer, etc.). Enter the URL of your favourite **search engine** (e.g., Yahoo!igans, webcrawler, Alta Vista, etc.).

3) In the **search window**, enter two or three words about your topic, and click the search button. Always include the word MIDI in your search box. For example, if you were looking for folk music, you might enter something like this:

Folk Music Canadian Quebec MIDI

4) The browser gives you a list of sites that may contain MIDI files that you can add to your collection. Move through the site in the same way that you would any other. Remember, you are questing in search of MIDI files, so keep your eyes open for **active links** to MIDI music. They'll be things like "click here to listen to," or files for example, "[songtitle.mid.](#)"

5) When you find an appropriate song, just **left-click** with your mouse and in a few moments your computer will begin playing the file through its **sound card**. Keep in mind that you are exploring elements of music. This means you should listen for songs that are interesting in the following areas:

**dynamics   texture   melody   meterrhythm   form   tone colour**

6) If you'd like to add a file to your collection, **right-click** the file and a list of options will pop up. **Left-click** on "save file as" and save it to your disk. MIDI files are very small and take only a few seconds to save even for a long song.

Once the file is saved on a disk, you can listen to it without being connected to the Internet.

7) Find as extensive a collection of MIDI files as your time allows. With the time we have allocated for this activity, aim for saving \_\_\_\_\_ files on your disk.

### Troubleshooting:

Q: I found way too many websites in my search. I can't decide which ones to use!

A: Add more information to your browser's search window to narrow your search. For example, if the search for Canadian folk music gave too many results, add some qualifiers, such as:

Folk Music Canadian Quebec 1960s MIDI

Q: I didn't get enough sites that had MIDI files on them in my search.

A1: Try another search engine. Different search engines give very different results.

A2: Include less information in your browser search window, such as:

Folk Music MIDI

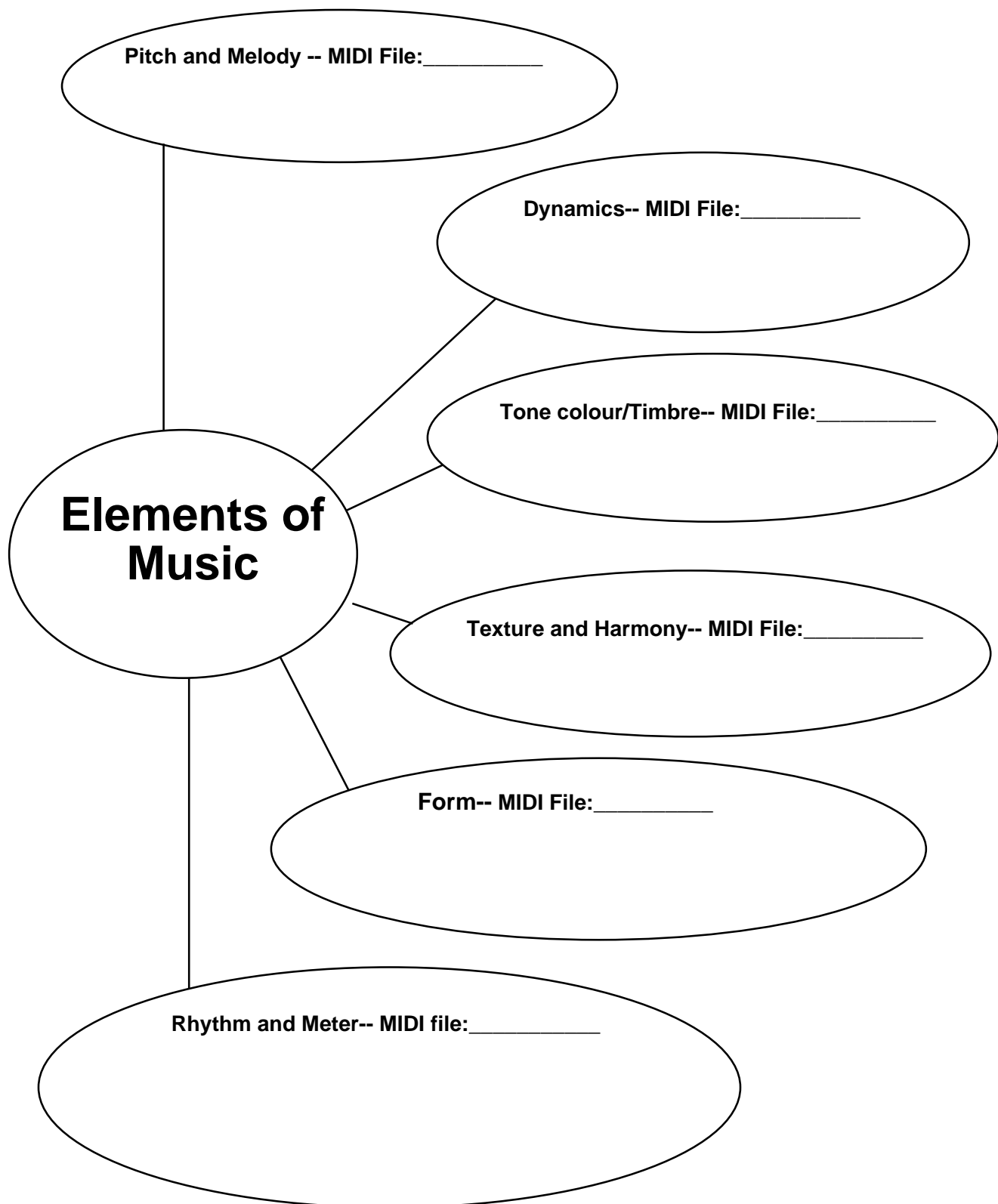
A3: Try asking the same thing in a different way:

Canadian traditional Music MIDI

Q: When I **right-click** on the song I want to save, either nothing happens or the file I downloaded won't play.

A: Make sure the link you are trying to download is a MIDI file (ends in .mid). On some sites, the "click here to play" part of the page isn't the actual midi file. If you find a site like this, follow the instructions on the website for downloading files or ask the teacher for help.

# MIDI and the Elements Worksheet





## Finding and Downloading Music Software

Here are some steps to follow to find and download music software as shareware or freeware. There are some games and educational programs that will run interactively on the net but the ones that you download and put on your computer in the classroom, lab, or on the school's server, usually have better graphics and action.

1. Go to a good search engine like [www.yahoo.com](http://www.yahoo.com) or [www.google.com](http://www.google.com).
2. In the search box, type some of the following phrases until you see matches that seem to fit what you are looking for.

free music games

treble and bass clef games

free music downloadable games

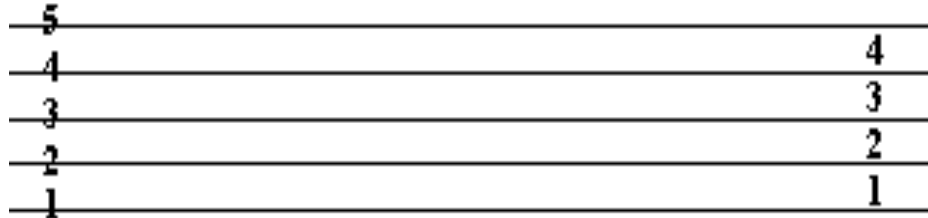
4. Follow the links to an appropriate game. The concepts being studied in this unit are basic names of notes and note length, so look for those key words in the name.
5. Find the "download" button on the screen or look for a "free trial" button. This begins the download process.
6. Another strategy is to go to a site like [Kidsdomain.com](http://Kidsdomain.com). or [cbc4kids.ca](http://cbc4kids.ca) and try to follow links to "downloads" or "music." Follow the appropriate links until you find a game that you would like to download.
7. A range of free music software programs, as well as suggestions for applications, are also available at the Education Network of Ontario MusicCyberfest ([www.enoreo.on.ca/musiccyberfest](http://www.enoreo.on.ca/musiccyberfest)) under technical support.

## Introduction to Musical Notation

Music notation tells a musician two main things: how high or low a note should be (the pitch) and how long to hold the note (the duration).

### Note Names:

The musician knows what pitch or note to play by where the note is put on the music staff. The music staff has five lines and four spaces.



There are two main clefs that music is written on. The treble clef and the bass clef.

The **treble clef** looks like this:

The **bass clef** looks like this:



There is an easy way to remember the notes of the treble clef. The lines (starting at the bottom) would be **every good boy does fine** and the spaces starting at the bottom would spell the word **face**.

<b>E</b>	<b>G</b>	<b>B</b>	<b>D</b>	<b>F</b>	<b>F</b>	<b>A</b>	<b>C</b>	<b>E</b>
Every	Good	Boy	Does	Fine	F	A	C	E

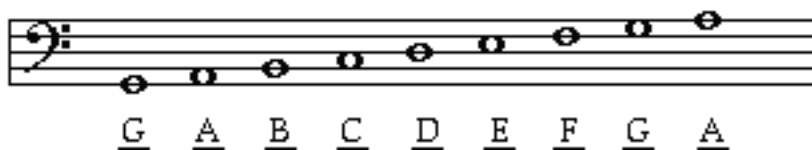
<u>E</u>	<u>F</u>	<u>G</u>	<u>A</u>	<u>B</u>	<u>C</u>	<u>D</u>	<u>E</u>	<u>F</u>

You can remember the bass clef line names note names (starting at the bottom) by

## **BLM 4.2**

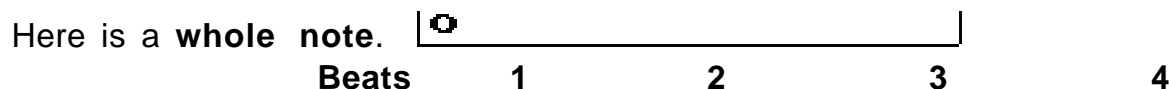
remembering **Good Boys Deserve Fun Always**.

You can remember the names of the bass clef spaces (starting at the bottom) by remembering **All Cows Eat Grass**.

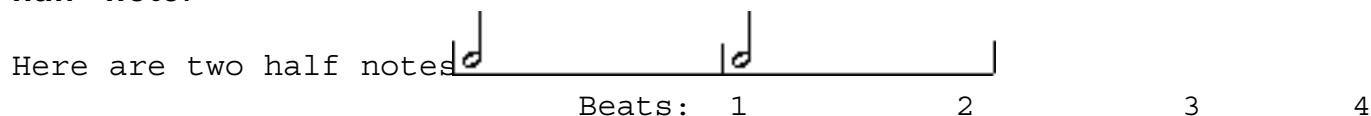


Note Durations:

Musical notes are not all held the same length. There are short and long notes. How the note is drawn shows how long to hold the note.

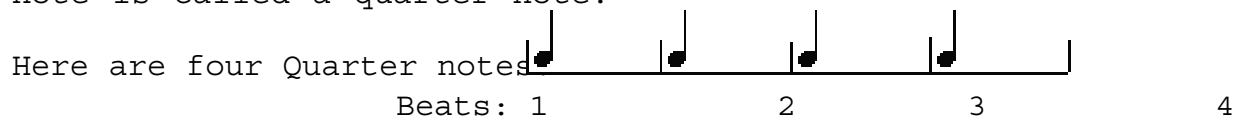


The whole note is usually found on one of the lines and spaces of the treble clef but it is placed on this line to help you “see” how long it is. **A whole note is worth 4 beats.** A note that is held half as long as the whole note is called a **half note**.



Each half note is worth 2 beats.

A note that is held a quarter of the time of a Whole note or half the time of a half note is called a quarter note.



Each quarter note is worth one beat.

A note that is held for half of a quarter note is called an eighth note.



Each eighth note is worth half a beat.

Eighth notes can be written a different way when they are combined together.

These two eighth notes together are worth one



## Music Elements Checklist 2- Grade 7

**Circle the letter that best describes what you know about music notation.**

**A** = Always  
Not yet

**M** = Most of the time

**S** = Some of the time

**N** =

- A M S N** identify the names of the notes of the clef appropriate to my vocal range and/or instrument (e.g., treble clef, bass clef);
- A M S N** recognize unisons, seconds, and thirds orally and in written form;
- A M S N** read music accurately from the staff, using my knowledge of notation (including sharps, flats, naturals, and key signatures) and intervals;
- A M S N** identify the dotted half-note, the dotted quarter-note, and the corresponding rests and explain the function of the dot;
- A M S N** identify the dotted quarter-note and eighth-note combination and the eighth-quarter-eighth combination, and recognize the latter as a form of syncopation;
- A M S N** identify simple duple and triple metres and the corresponding time signatures (2/4 and 3/4) in music I sing or play;
- A M S N** identify note and rest values in 4/4, 3/4, and 2/4 time;
- A M S N** identify the upbeat and downbeat, as well as conducting patterns for 2/4, 3/4, and 4/4 metres;
- A M S N** identify pick-up notes, first and second endings, and D.C. al fine;
- A M S N** demonstrate understanding of the markings and Italian terms for dynamics, tempo, articulation, and phrasing in the music I sing and play;
- A M S N** identify the types of texture in music (homophonic, polyphonic);
- A M S N** recognize binary form (AB) and ternary form (ABA) in music I perform and hear;
- A M S N** demonstrate understanding of correct breathing technique and posture when I play and/or sing.

## Music Elements Checklist 2- Grade 8

Circle the letter that best describes how well you know the following musical elements.

**A** = Always  
Not yet

**M** = Most of the time

**S** = Some of the time

**N** =

- A M S N** read music for Grade 8, showing my understanding of notation (e.g., clefs, key signatures);
- A M S N** identify and perform the major scale in keys in the music I sing or play;
- A M S N** identify metres and the corresponding time signatures in the pieces I play or sing;
- A M S N** produce the same pitch as others, vocally or instrumentally (e.g., in pairs, in sections, in a large group);
- A M S N** play or sing music with appropriate articulation and phrasing;
- A M S N** conduct 2/4, 3/4, and 4/4 time, or a metre in a piece for Grade 8, correctly using standard conducting patterns (e.g., indications of upbeats, downbeats, and entries);
- A M S N** demonstrate understanding of the markings and Italian terms for dynamics, tempo, articulation, and phrasing in the music I play or sing;
- A M S N** explain the meaning of D.C. al coda, d.s. al fine, and d.s. al coda;
- A M S N** identify the type of texture in music for Grade 8;
- A M S N** recognize rondo form (ABACA) and theme-and-variations form (A, A1, A2, etc.) in music I perform and hear.

## Composition Project: *Twinkle Twinkle* (Grade 7)

In your notation program write out the notes to *Twinkle Twinkle*. (Your screen might look something like the one below.)



**A Few Notes:** In most notation programs there are play, stop, and rewind buttons on the top of the screen. You can use these to control the playback of the song. In some programs, there is a box that says measure. Make sure that you have the number 1 in that box if you want to start at the beginning of the piece.

1. Notate the melody of *Twinkle Twinkle* in your notation program and save it following the teacher's instructions.
2. Change the tempo ( speed ) of the piece.
3. Add notes on top of or below existing notes so they play at the same time. (This creates a harmony or texture )
4. Change the instrument sound ( tone colour or timbre ). This is possible with only some notation programs.
5. Save this new piece of music with a new file name.
6. Get the Review of Your Masterpiece sheet from your teacher and complete it carefully.

## Composition Project: *Twinkle Twinkle* (Grade 8)

1. Write out the 8 bars of *Twinkle Twinkle* in your notation program and save it following the teacher's instructions. Write 8 more bars of music that will be your variation.
2. Write 8 more bars (four beat units) of the piece using exactly the same notes in exactly the same places. For example: the first bar has two beats of "C" and two beats of "G." Your bar nine must also have two beats of "C" and two beats of "G," but you need to change the pitch.

This would be what the beginning or the first two bars of *Twinkle Twinkle* would look like before you change anything.



This would be an example of what you may have in the 9th and 10th bars or the first two bars that you change in this piece.



Notice how the notes occupy the same beats but the rhythm is different.

3. When you have the 16 bars written, you can change the speed of the piece, add notes on top or below existing notes so they play at the same time, or change the instrument sound of the piece.
4. Get the "Review of Your Masterpiece" sheet from your teacher and fill it out carefully.

## Review of Your Masterpiece

Name: \_\_\_\_\_

What are some of the things you have done to change the original *Twinkle Twinkle*? (Use terms from the elements of music glossary.)

Explain your purpose for making the changes. Example: I changed the tone colour by using a trumpet sound for the melody. I changed the Tempo by speeding up the beat. I did this to make *Twinkle Twinkle* sound more like an army march.

How have you changed the mood of the piece of music? (If you think it is soft and gentle like a lullaby now, how did you make it that way?)

Explain what the form of your composition is? (Note: it will be different for Grade 8 students than for Grade 7 students.)

Of all your classmates' compositions, which one did you like the best and why? (Don't forget to mention the elements of music in your answer.)

## **Musical Elements Mission**

Your mission is to seek out the elements of music we have studied and to put them into an effective report for your fellow agents.

### **The Problem:**

There are elements of music all around us and the average person on the street doesn't even know it. Your job is to expose these elements for all of us to see.

### **What you need:**

- The MIDI files you have collected or the CDs and tapes that you have gathered, with the help of your teacher.
- A computer with Corel Presentations on it or HyperStudio on it.
- Your Glossary of Musical Elements

### **Your mission:**

Create an effective and informative presentation that uses at least three different pieces of music and seeks out and identifies at least five different elements of music. (Try to make your musical selections quite different from each other and cover as many elements as you can, including rhythm, melody, timbre, dynamics, harmony, texture, and form.)

### **Mission Details:**

1. Open Corel Presentations or HyperStudio and click on "create new slide show" and put your title on the first slide. Make up a subtitle that you think fits your mission.
2. Click on the "Slide Sorter" button on the right hand side of your screen and you will be taken to a new screen. You will see your first slide in a small version at the top of the screen.
3. Down at the bottom of your screen there is a button with a "plus" + sign in it. This allows you to add slides to your slide show. Go ahead and add a slide.

4. Pick one of the pieces of music that you want to talk about and put the title at the top of the page. Name the element that you are showing in the “subtitle” box, and explain how you know it is there in the text box. A text box outline the use of texture in Beethoven’s 5th Symphony might look like this:

### Now Playing-Beethoven’s 5th

Texture is the density of music or how many different instruments are layered on top of each other.

- . Sometimes Beethoven uses really thick texture when the whole orchestra is playing together and sometimes he uses thin texture when the violins are playing lightly and alone without the rest of the orchestra.
- . This adding and taking away of instruments also changes the dynamics or volume in the music. These volume changes are sudden and surprising at first.

5. If you are working in Corel Presentations, go to the top toolbar and click on the picture of the speaker (it’s beside the rabbit). You will end up at a different screen. If you’re adding a MIDI file click on that folder and go to the space that you have stored your file. If you are using a CD, put the CD in the CD drive and click on the CD button.

If you are working in HyperStudio, make sure you are in the Edit mode and click on “Create Button.” Follow the instructions to add sound to the presentation.

6. Click on the box that asks you if you want to play the file.
7. Go to the Slide sorter button on the side of your page again and click on it. When you are in the next page, click on the your first slide with the title on it and then press the “quick play” button on the side of the page.
8. This should start your presentation from the beginning. You press any key to change slides and have the words come sliding in. Your music should start at the second slide. It will continue on each new slide you make until you change the file or the CD.
9. Remember that you need to have at least three different pieces of music and you will explain how at least three different elements of music have been used in the music, and the effect of them on the mood.

## DJ Mixing Software Guide

This could be it! Your first step on the road to fame and fortune as a composer; your first taste of glory as you create your very own music mix in your own personal style.

In this exercise, you'll be using the knowledge you have acquired about choices that composers make to create your own original works of music. You will use a "loop mixing" program much like today's professional song writers use. "Loops" are basically little pieces of recorded music that can be joined together to create pounding drum lines, smooth string parts, or wailing guitar solos. These loops can also be piled on top of each other to create interesting textures and rhythmic contrasts as different kinds of instruments blend their sounds and beats together.

As the teacher demonstrates the software, make notes on the program controls you will need to control the elements of music in your own composition.

<p><b>Rhythm</b></p> <ul style="list-style-type: none"> <li>• How do I set the metre?</li> <li>• How do I set tempo?</li> <li>• How do I set up a drum track?</li> </ul>	<p><b>Program Controls:</b></p>
--	---------------------------------

<p><b>Melody</b></p> <ul style="list-style-type: none"> <li>• How do I create a line or track?</li> <li>• How do I enter loops?</li> <li>• How do I join loops together?</li> </ul>	<p><b>Program Controls:</b></p>
---	---------------------------------

<p><b>Form</b></p> <ul style="list-style-type: none"> <li>• How do I create a beginning?</li> <li>• How do I create an ending?</li> <li>• What options do I have for repeats and solos?</li> </ul>	<p><b>Program Controls:</b></p>
<p><b>Tone Colour/Timbre</b></p> <ul style="list-style-type: none"> <li>• How do I choose instruments for my tracks?</li> <li>• Are there any special effects I can add to my instruments?</li> </ul>	<p><b>Program Controls:</b></p>
<p><b>Dynamics</b></p> <ul style="list-style-type: none"> <li>• How do I control volume?</li> <li>• Can I set different tracks to different volumes?</li> <li>• Can I crescendo? (get gradually louder)</li> <li>• Can I decrescendo (get gradually softer)</li> </ul>	<p><b>Program Controls:</b></p>
<p><b>Texture/Harmony</b></p> <ul style="list-style-type: none"> <li>• How do I add harmony parts?</li> <li>• How do I make an instrument play solo(by itself)</li> <li>• How many instruments can play at the same time?</li> </ul>	<p><b>Program Controls:</b></p>

**Your Assignment:**

Use the program to create a “mix” or song one to two minutes in length. Feel free to experiment but when you actually create your composition make thoughtful decisions about all the elements of music you can control with this program. You will be asked to reflect on your choices using BLM 7.2 Liner Notes Guide and these notes will make up part of your final evaluation for this unit.

## Your Personal Mix: Liner Notes Guide BLM 7.2

You've used your loop mixing software to create the next great Canadian chart topper. Now, you have to get it out there, to get the attention of your audience. Packaging is one of the many ways in which musicians market their product. In this part of the assignment, you design a CD cover for your mix and write the liner notes that will lead your listener through your composition. The front cover includes the name of your mix composition and some artwork that represents your work. The back includes your "liner notes" on how your mix has used the elements of music to create a new musical masterpiece. Use the pattern below as a guide for your rough copy. Feel free to be more imaginative in your layout with your final draft. This part of the assignment is meant to measure your understanding and application of the *elements of music*.

### Front Cover

Include:

- Your mix title
- Your name
- A picture that represents your work

### Liner Notes

Back Cover/Inside Cover

Use the pattern on the next page as a size guide. Using the vocabulary we have learned, reflect and comment on the following in your mix:

- Melody
- Rhythm and Meter
- Dynamics
- Tone and Timbre
- Texture and Harmony
- Form

N  
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BACK COVER  
LINER NOTES

FRONT COVER

**Culminating Task Rubric: Grade 7, DJ Mixing: Composition**  
**for use with Subtask 7 : Culminating Alternative 2: DJ Mixing**  
 from the Grade 7/8 Unit: **Surfing in the Elements**



Student Name: \_\_\_\_\_  
 Date: \_\_\_\_\_

**Expectations for this Subtask to Assess with this Rubric:**

**7a26** – create and perform musical compositions that make use of elements of music studied in pieces learned in this grade;

Category/Criteria	Level 1	Level 2	Level 3	Level 4
<b>Performance and Creative Work</b> - composition conforms to an established form(ABA, AB, A1 A2 A3, ABACA)	- composition shows limited evidence of structure or form	- composition shows some evidence of appropriate structure or form	- composition is clearly in an appropriate form	- composition shows and imaginative or creative use of form
- composition makes effective use of dynamic considerations (loud, soft, accents, crescendos, decrescendos)	- composition includes limited dynamic range; one volume level	- composition includes some dynamic range; sudden variations between loud and soft	- composition includes a wide and effective dynamic range; crescendos and decrescendos	- composition includes an imaginative and considered use of varied dynamics; accents, crescendos, decrescendos
- composition makes effective use of rhythmic elements	- a few rhythmic elements used  - rhythms are organized with limited effectiveness	- some rhythmic elements used  - rhythms are organized with some effectiveness	- sufficient rhythmic elements used to good effect  - rhythms are well organized	- many complementary Rhythmic elements are present  - rhythms are organized imaginatively and effectively
- varied textures are used in the composition (monophonic melody, layered percussion, range of instrument sounds)	- a limited combination of instruments is used, possibly missing bass, percussion, rhythm, or melody lines - few different instrument voices are employed	- a combination of instruments is used, including bass, percussion, rhythm, and melody lines - some different instrument voices are employed	- an effective combination of instruments is used, including bass, percussion, rhythm, and melody lines - various instrument voices are employed	- an effective combination of instruments is used, including bass, percussion, rhythm, and melody lines - various instrument voices are employed
- student is able to perform his work using appropriate technology (Turn on hardware, start software, load and play the composition)	- student has limited success in performing the composition independently	- student has some success in performing the composition independently	- student is confidently able to perform the composition independently using basic software functions	- student is confidently able to perform the composition independently using advanced software functions

## Culminating Task Rubric: Grade 8, DJ Mixing: Composition for use with Subtask 7 : Culminating Alternative 2: DJ Mixing from the Grade 7/8 Unit: Surfing in the Elements



Student Name: \_\_\_\_\_  
Date: \_\_\_\_\_

### Expectations for this Subtask to Assess with this Rubric:

**8a1** • demonstrate an understanding of the basic elements of music specified for this grade (see below) through listening to, performing, and creating music;

**8a18** – create musical compositions that make use of elements of music studied in this grade, write them in standard notation, and perform them;

Category/Criteria	Level 1	Level 2	Level 3	Level 4
<b>Performance and Creative Work</b> - composition conforms to an established form (ABA, AB, A1 A2 A3, ABACA)	- composition shows limited evidence of structure or form	- composition shows some evidence of appropriate structure or form	- composition is clearly in an appropriate form	- composition shows and imaginative or creative use of form
- composition makes effective use of dynamic considerations (loud, soft, accents, crescendos, decrescendos)	- composition includes limited dynamic range; one volume level	- composition includes some dynamic range; sudden variations between loud and soft	- composition includes a wide and effective dynamic range; crescendos and decrescendos	- composition includes an imaginative and considered use of varied dynamics; accents, crescendos, decrescendos
- composition makes effective use of rhythmic elements	- a few rhythmic elements used  - rhythms are organized with limited effectiveness	- some rhythmic elements used  - rhythms are organized with some effectiveness	- sufficient rhythmic elements used to good effect  - rhythms are well organized	- many complementary Rhythmic elements are present  - rhythms are organized imaginatively and effectively
- varied textures are used in the composition (monophonic melody, layered percussion, range of instrument sounds)	- a limited combination of instruments is used, possibly missing bass, percussion, rhythm, or melody lines - a few different instrument voices are employed	- a combination of instruments is used, including bass, percussion, rhythm, and melody lines - some different instrument voices are employed	- an effective combination of instruments is used, including bass, percussion, rhythm, and melody lines - various instrument voices are employed	- an effective combination of instruments is used, including bass, percussion, rhythm, and melody lines - various instrument voices are employed
- student is able to perform his work using appropriate technology (Turn on hardware, start software, load and play the composition)	- student has limited success in performing the composition independently	- student has some success in performing the composition independently	- student is confidently able to perform the composition independently using basic software functions	- student is confidently able to perform the composition independently using advanced software functions (varying tempos, tone, controllers)



Student Name: \_\_\_\_\_  
 Date: \_\_\_\_\_

**for use with Subtask 6 : Culminating Alternative 1: Element Detective**  
 from the Grade 7/8 Unit: **Surfing in the Elements**

**Expectations for this Subtask to Assess with this Rubric:**

- 7a9** – read music accurately from the staff, using their knowledge of notation (including sharps, flats, naturals, and key signatures) and intervals;
- 7a19** – demonstrate understanding of the markings and Italian terms for dynamics, tempo, articulation, and phrasing in the music they sing and play;
- 7a20** – identify the type of texture in music appropriate for the grade (homophonic, polyphonic);
- 7a22** – identify tone colours in various performing ensembles (e.g., brass trio, string quartet, marching band);

<b>Category/Criteria</b>	<b>Level 1</b>	<b>Level 2</b>	<b>Level 3</b>	<b>Level 4</b>
<b>Understanding of reading music and notation</b>	– shows understanding of few of the concepts related to reading music and notation – rarely gives explanations that show understanding of the concepts	– shows understanding of some of the concepts related to reading music and notation – sometimes gives complete explanations	– shows understanding of most of the concepts related to reading music and notation – usually gives complete or nearly complete explanations	– shows understanding of all (or almost all) of the concepts related to reading music and notation – consistently gives complete explanations
<b>Understanding of terms for dynamics, tempo, and articulation</b>	– shows understanding of few of the terms for dynamics, tempo, and articulation – rarely gives explanations that show understanding of the concepts	– shows understanding of some of the terms for dynamics, tempo, and articulation – sometimes gives complete explanations	– shows understanding of most of the terms for dynamics, tempo, and articulation – usually gives complete or nearly complete explanations	– shows understanding of all (or almost all) of the terms for dynamics, tempo, and articulation – consistently gives complete explanations
<b>Identification of homophonic and polyphonic texture</b>	–rarely identifies homophonic and polyphonic texture – rarely gives explanations that show understanding of the concepts	– sometimes identifies homophonic and polyphonic texture – sometimes gives complete explanations	– usually identifies homophonic and polyphonic texture – usually gives complete or nearly complete explanations	– consistently identifies homophonic and polyphonic texture – consistently gives complete explanations
<b>Identification of tone colour in a performing ensemble</b>	– shows understanding of few of the concepts – rarely gives explanations that show understanding of the concepts	– shows understanding of some of the concepts – sometimes gives complete explanations	– shows understanding of most of the concepts – usually gives complete or nearly complete explanations	– shows understanding of all (or almost all) of the concepts – consistently gives complete explanations



Student Name: \_\_\_\_\_  
Date: \_\_\_\_\_

**for use with Subtask 6 : Culminating Alternative 1: Element Detective**  
from the Grade 7/8 Unit: **Surfing in the Elements**

**Expectations for this Subtask to Assess with this Rubric:**

- 7a9** – read music accurately from the staff, using their knowledge of notation (including sharps, flats, naturals, and key signatures) and intervals;
- 7a19** – demonstrate understanding of the markings and Italian terms for dynamics, tempo, articulation, and phrasing in the music they sing and play;
- 7a20** – identify the type of texture in music appropriate for the grade (homophonic, polyphonic);
- 7a22** – identify tone colours in various performing ensembles (e.g., brass trio, string quartet, marching band);

<b>Category/Criteria</b>	<b>Level 1</b>	<b>Level 2</b>	<b>Level 3</b>	<b>Level 4</b>
<b>Understanding of reading music and notation</b>	– shows understanding of few of the concepts regarding reading music and notation  – rarely gives explanations that show understanding of the concepts	– shows understanding of some of the concepts regarding reading music and notation  – sometimes gives complete explanations	– shows understanding of most of the concepts regarding reading music and notation  – usually gives complete or nearly complete explanations	– shows understanding of all (or almost all) of the concepts regarding reading music and notation  – consistently gives complete explanations
<b>Understanding of markings and Italian terms for dynamics, tempo, articulation, and phrasing</b>	– shows understanding of few of the concepts regarding markings and Italian terms  – rarely gives explanations that show understanding of the concepts	– shows understanding of some of the concepts regarding markings and Italian terms  – sometimes gives complete explanations	– shows understanding of most of the concepts regarding markings and Italian terms  – usually gives complete or nearly complete explanations	– shows understanding of all (or almost all) of the concepts regarding markings and Italian terms  – consistently gives complete explanations
<b>Identification of types of musical textures</b>	– identifies few of the types of musical textures  – rarely gives explanations that show understanding of the concepts	– identifies some of the types of musical textures  – sometimes gives complete explanations	– identifies most of the types of musical textures  – usually gives complete or nearly complete explanations	– identifies all (or almost all) of the types of musical textures  – consistently gives complete explanations
<b>Identification of tone colours in a performing ensemble</b>	– rarely identifies tone colours in a performing ensemble  – rarely gives explanations that show understanding of the concepts	– sometimes identifies tone colours in a performing ensemble  – sometimes gives complete explanations	– usually identifies tone colours in a performing ensemble  – usually gives complete or nearly complete explanations	– consistently identifies tone colours in a performing ensemble  – consistently gives complete explanations

**Culminating Task Rubric: Grade 7, DJ Mixing: CD Cover/Liner notes**  
**for use with Subtask 7 : Culminating Alternative 2: DJ Mixing**  
 from the Grade 7/8 Unit: **Surfing in the Elements**



Student Name: \_\_\_\_\_  
 Date: \_\_\_\_\_

**Expectations for this Subtask to Assess with this Rubric:**

- 7a1** • demonstrate an understanding of the basic elements of music specified for this grade (see below) through listening to, performing, and creating music;
- 7a20** – identify the type of texture in music appropriate for the grade (homophonic, polyphonic);
- 7a21** – recognize binary form (AB) and ternary form (ABA) in music they perform and hear;

Category/Criteria	Level 1	Level 2	Level 3	Level 4
<b>Critical Analysis and Appreciation</b> - the CD cover "liner notes" include a discussion of the elements of music (i.e., rhythm, melody, tone colour, dynamics, tempo, meter, harmony, texture) as they are found in the composition	- the "liner notes" discuss a few of the elements of music  - the analysis of the use of the elements in the composition is incomplete, and includes limited evidence to support opinions	- the "liner notes" discuss most of the elements of music  - there is partial analysis of the use of the elements in the composition, and includes some evidence to support opinions	- the "liner notes" discuss all of the elements of music  - the analysis of the use of the elements in the composition is clear and complete, and includes sufficient evidence to support opinions	- the "liner notes" thoroughly discuss all of the elements of music  - the analysis of the use of the elements in the composition is clear, complete, and thorough, and includes extensive, well-considered evidence to support opinions
- the student CD cover "liner notes" discuss the use of musical texture(s) within the composition. (e.g., polyphonic, homophonic, instrumentation, number of parts)	- the "liner notes" correctly identify a few of the aspects of texture in the piece, and provide limited explanation of their use in the composition	- the "liner notes" correctly identify some of the aspects of texture in the piece, and provide, some explanation of the textures used in the composition	- the "liner notes" correctly identify, and provide adequate explanation of the textures used in the composition	- the "liner notes" correctly identify, and provide a clear and thorough explanation of the textures used in the composition
- the student CD cover "liner notes" correctly identify the form of the composition, and discusses the reasons behind this choice. (AB, ABA, Verse-Chorus)	- the "liner notes" correctly identify the form of the composition, and provide limited evidence and analysis of the choices made in the composition	- the "liner notes" correctly identify the form of the composition, and provide some evidence and analysis of the choices made in the composition	- the "liner notes" correctly identify the form of the composition, and provide sufficient evidence and analysis of the choices made in the composition	- the "liner notes" correctly identify the form of the composition, and provide strong evidence and complete analysis of the choices made in the composition

## Culminating Task Rubric: Grade 8, DJ Mixing: CD Cover/Liner notes for use with Subtask 7 : Culminating Alternative 2: DJ Mixing from the Grade 7/8 Unit: Surfing in the Elements



Student Name: \_\_\_\_\_  
Date: \_\_\_\_\_

### Expectations for this Subtask to Assess with this Rubric:

- 8a1** • demonstrate an understanding of the basic elements of music specified for this grade (see below) through listening to, performing, and creating music;
- 8a15** – identify the type of texture in music appropriate for the grade;
- 8a16** – recognize rondo form (ABACA) and theme-and-variations form (A, A1, A2, etc.) in music they perform and hear.

Category/Criteria	Level 1	Level 2	Level 3	Level 4
<b>Critical Analysis and Appreciation</b> - the CD cover "liner notes" include a discussion of the elements of music (i.e., rhythm, melody, tone colour, dynamics, tempo, meter, harmony, texture, and form) as they are found in the composition	- the "liner notes" discuss a few of the elements of music  - the analysis of the use of the elements in the composition includes limited evidence to support opinions	- the "liner notes" discuss most of the elements of music  - there is partial analysis of the use of the elements in the composition, and includes some evidence to support opinions	- the "liner notes" discuss all of the elements of music  - the analysis of the use of the elements in the composition is clear and complete, and includes sufficient evidence to support opinions	- the "liner notes" thoroughly discuss all of the elements of music  - the analysis of the use of the elements in the composition is clear, complete, and thorough, and includes extensive, well-considered evidence to support opinions
- the student CD cover "liner notes" discuss the use of musical texture(s) within the composition. (e.g. polyphonic, homophonic, instrumentation, number of parts)	- the "liner notes" correctly identify a few of the aspects of texture in the piece, and provide limited explanation of their use in the composition	- the "liner notes" correctly identify some of the aspects of texture in the piece, and provide, some explanation of the textures used in the composition	- the "liner notes" correctly identify, and provide adequate explanation of the textures used in the composition	- the "liner notes" correctly identify, and provide a clear and thorough explanation of the textures used in the composition
- the student CD cover "liner notes" correctly identify the form of the composition, and discusses the reasons behind this choice. (AB, ABA, Verse-Chorus)	- the "liner notes" correctly identify the form of the composition, and provide limited evidence and analysis of the choices made in the composition	- the "liner notes" correctly identify the form of the composition, and provide some evidence and analysis of the choices made in the composition	- the "liner notes" correctly identify the form of the composition, and provide sufficient evidence and analysis of the choices made in the composition	- the "liner notes" correctly identify the form of the composition, and provide strong evidence and complete analysis of the choices made in the composition



# Surfing in the Elements

## The Arts An Integrated Unit for Grade 7/8

Selected **Assessed**

### The Arts---Music

<input type="checkbox"/> 7a1	• demonstrate an understanding of the basic elements of music specified for this grade (see below) through listening to, performing, and creating music;		<b>6</b>
<input type="checkbox"/> 7a3	• use correctly the musical terminology associated with the specific expectations for this grade;		<b>3</b>
<input type="checkbox"/> 7a5	• communicate their understanding and knowledge of music in appropriate ways (e.g., through an oral presentation of research, through creative movement);		<b>3</b>
<input type="checkbox"/> 7a6	• identify and perform music of a variety of cultures and historical periods.		<b>1</b>
<input type="checkbox"/> 7a8	– recognize unisons, seconds, and thirds aurally and in written form;	1	
<input type="checkbox"/> 7a9	– read music accurately from the staff, using their knowledge of notation (including sharps, flats, naturals, and key signatures) and intervals;		<b>3</b>
<input type="checkbox"/> 7a15	– identify simple duple and triple metres and the corresponding time signatures (2/4 and 3/4) in music they sing or play;		<b>1</b>
<input type="checkbox"/> 7a16	– identify note and rest values in 4/4, 3/4, and 2/4 time in pieces studied;		<b>1</b>
<input type="checkbox"/> 7a18	– identify pick-up notes, first and second endings, and D.C. al fine in pieces studied;		<b>1</b>
<input type="checkbox"/> 7a19	– demonstrate understanding of the markings and Italian terms for dynamics, tempo, articulation, and phrasing in the music they sing and play;		<b>2</b>
<input type="checkbox"/> 7a20	– identify the type of texture in music appropriate for the grade (homophonic, polyphonic);		<b>4</b>
<input type="checkbox"/> 7a21	– recognize binary form (AB) and ternary form (ABA) in music they perform and hear;	1	<b>1</b>
<input type="checkbox"/> 7a22	– identify tone colours in various performing ensembles (e.g., brass trio, string quartet, marching band);	1	<b>2</b>
<input type="checkbox"/> 7a26	– create and perform musical compositions that make use of elements of music studied in pieces learned in this grade;		<b>2</b>
<input type="checkbox"/> 7a29	– describe how changes in texture alter the mood in a piece of music (e.g., “Hava Nagila”, Clair de lune by Debussy);		<b>1</b>
<input type="checkbox"/> 7a31	– communicate their thoughts and feelings about the music they hear, using language and a variety of art forms and media (e.g., a short essay, a dance drama);		<b>2</b>

### The Arts---Music

<input type="checkbox"/> 8a1	• demonstrate an understanding of the basic elements of music specified for this grade (see below) through listening to, performing, and creating music;		<b>6</b>
<input type="checkbox"/> 8a3	• use correctly the musical terminology associated with the specific expectations for this grade;		<b>3</b>
<input type="checkbox"/> 8a5	• communicate their understanding and knowledge of music in appropriate ways (e.g., compare the characteristics of music of different historical periods; represent their response to music through painting);		<b>2</b>
<input type="checkbox"/> 8a6	• identify and perform music of a variety of cultures and historical periods.		<b>1</b>
<input type="checkbox"/> 8a7	– read music appropriate for this grade, showing their understanding of the necessary aspects of notation (e.g., clefs, key signatures);		<b>2</b>
<input type="checkbox"/> 8a10	– identify metres and the corresponding time signatures in the pieces they play or sing;	2	
<input type="checkbox"/> 8a13	– demonstrate understanding of the markings and Italian terms for dynamics, tempo, articulation, and phrasing in the music they play or sing;		<b>2</b>
<input type="checkbox"/> 8a14	– explain the meaning of D.C. al coda, d.s. al fine, and d.s. al coda;		<b>3</b>
<input type="checkbox"/> 8a15	– identify the type of texture in music appropriate for the grade;		<b>4</b>
<input type="checkbox"/> 8a16	– recognize rondo form (ABACA) and theme-and-variations form (A, A1, A2, etc.) in music they perform and hear.	1	<b>1</b>
<input type="checkbox"/> 8a18	– create musical compositions that make use of elements of music studied in this grade, write them in standard notation, and perform them;		<b>2</b>
<input type="checkbox"/> 8a20	– improvise a solo melodic line (accompanied or unaccompanied).		<b>1</b>
<input type="checkbox"/> 8a23	– communicate their thoughts and feelings about the music they hear, using language and a variety of art forms and media (e.g., videotape, improvisation, watercolour paintings);		<b>2</b>



## Surfing in the Elements

### The Arts An Integrated Unit for Grade 7/8

#### English Language

7e1	7e2	7e3	7e4	7e5	7e6	7e7	7e8	7e9	7e10
7e11	7e12	7e13	7e14	7e15	7e16	7e17	7e18	7e19	7e20
7e21	7e22	7e23	7e24	7e25	7e26	7e27	7e28	7e29	7e30
7e31	7e32	7e33	7e34	7e35	7e36	7e37	7e38	7e39	7e40
7e41	7e42	7e43	7e44	7e45	7e46	7e47	7e48	7e49	7e50
7e51	7e52	7e53	7e54	7e55	7e56	7e57	7e58	7e59	7e60
7e61	7e62	7e63	7e64	7e65	7e66	7e67	7e68	7e69	7e70

#### French as a Second Language

7f1	7f2	7f3	7f4	7f5	7f6	7f7	7f8	7f9	7f10
7f11	7f12	7f13	7f14	7f15	7f16	7f17			

#### Mathematics

7m1	7m2	7m3	7m4	7m5	7m6	7m7	7m8	7m9	7m10
7m11	7m12	7m13	7m14	7m15	7m16	7m17	7m18	7m19	7m20
7m21	7m22	7m23	7m24	7m25	7m26	7m27	7m28	7m29	7m30
7m31	7m32	7m33	7m34	7m35	7m36	7m37	7m38	7m39	7m40
7m41	7m42	7m43	7m44	7m45	7m46	7m47	7m48	7m49	7m50
7m51	7m52	7m53	7m54	7m55	7m56	7m57	7m58	7m59	7m60
7m61	7m62	7m63	7m64	7m65	7m66	7m67	7m68	7m69	7m70
7m71	7m72	7m73	7m74	7m75	7m76	7m77	7m78	7m79	7m80
7m81	7m82	7m83	7m84	7m85	7m86	7m87	7m88	7m89	7m90
7m91	7m92	7m93	7m94	7m95	7m96	7m97	7m98	7m99	7m100
7m101	7m102	7m103	7m104	7m105	7m106	7m107	7m108	7m109	

#### Science and Technology

7s1	7s2	7s3	7s4	7s5	7s6	7s7	7s8	7s9	7s10
7s11	7s12	7s13	7s14	7s15	7s16	7s17	7s18	7s19	7s20
7s21	7s22	7s23	7s24	7s25	7s26	7s27	7s28	7s29	7s30
7s31	7s32	7s33	7s34	7s35	7s36	7s37	7s38	7s39	7s40
7s41	7s42	7s43	7s44	7s45	7s46	7s47	7s48	7s49	7s50
7s51	7s52	7s53	7s54	7s55	7s56	7s57	7s58	7s59	7s60
7s61	7s62	7s63	7s64	7s65	7s66	7s67	7s68	7s69	7s70
7s71	7s72	7s73	7s74	7s75	7s76	7s77	7s78	7s79	7s80
7s81	7s82	7s83	7s84	7s85	7s86	7s87	7s88	7s89	7s90
7s91	7s92	7s93	7s94	7s95	7s96	7s97	7s98	7s99	7s100
7s101	7s102	7s103	7s104	7s105	7s106	7s107	7s108	7s109	7s110
7s111	7s112	7s113	7s114	7s115	7s116	7s117	7s118	7s119	7s120
7s121	7s122	7s123	7s124	7s125	7s126	7s127	7s128	7s129	7s130
7s131									

#### History

7h1	7h2	7h3	7h4	7h5	7h6	7h7	7h8	7h9	7h10
7h11	7h12	7h13	7h14	7h15	7h16	7h17	7h18	7h19	7h20
7h21	7h22	7h23	7h24	7h25	7h26	7h27	7h28	7h29	7h30
7h31	7h32	7h33	7h34	7h35	7h36	7h37	7h38	7h39	7h40
7h41	7h42	7h43	7h44	7h45	7h46	7h47	7h48	7h49	7h50
7h51	7h52	7h53	7h54	7h55	7h56	7h57			

#### Geography

7g1	7g2	7g3	7g4	7g5	7g6	7g7	7g8	7g9	7g10
7g11	7g12	7g13	7g14	7g15	7g16	7g17	7g18	7g19	7g20
7g21	7g22	7g23	7g24	7g25	7g26	7g27	7g28	7g29	7g30
7g31	7g32	7g33	7g34	7g35	7g36	7g37	7g38	7g39	7g40
7g41	7g42	7g43	7g44	7g45	7g46	7g47	7g48	7g49	7g50
7g51	7g52	7g53	7g54	7g55	7g56	7g57	7g58	7g59	7g60
7g61	7g62	7g63	7g64						

#### Health & Physical Education

7p1	7p2	7p3	7p4	7p5	7p6	7p7	7p8	7p9	7p10
7p11	7p12	7p13	7p14	7p15	7p16	7p17	7p18	7p19	7p20
7p21	7p22	7p23	7p24	7p25	7p26	7p27	7p28	7p29	7p30
7p31	7p32	7p33	7p34	7p35	7p36	7p37	7p38	7p39	7p40
7p41	7p42								

#### The Arts

7a1	6	7a2	7a3	3	7a4	7a5	3	7a6	1	7a7	7a8	1	7a9	3	7a10	
7a11		7a12	7a13		7a14	7a15	1	7a16	1	7a17	7a18	1	7a19	2	7a20	4
7a21	1	1	7a22	1	2	7a23	7a24	7a25	7a26	2	7a27	7a28	7a29	1	7a30	
7a31		2	7a32	7a33	7a34	7a35	7a36	7a37	7a38	7a39	7a40					
7a41			7a42	7a43	7a44	7a45	7a46	7a47	7a48	7a49	7a50					
7a51			7a52	7a53	7a54	7a55	7a56	7a57	7a58	7a59	7a60					
7a61			7a62	7a63	7a64	7a65	7a66	7a67	7a68	7a69	7a70					
7a71			7a72	7a73	7a74	7a75	7a76	7a77	7a78							



## Surfing in the Elements

### The Arts An Integrated Unit for Grade 7/8

#### English Language

8e1	8e2	8e3	8e4	8e5	8e6	8e7	8e8	8e9	8e10
8e11	8e12	8e13	8e14	8e15	8e16	8e17	8e18	8e19	8e20
8e21	8e22	8e23	8e24	8e25	8e26	8e27	8e28	8e29	8e30
8e31	8e32	8e33	8e34	8e35	8e36	8e37	8e38	8e39	8e40
8e41	8e42	8e43	8e44	8e45	8e46	8e47	8e48	8e49	8e50
8e51	8e52	8e53	8e54	8e55	8e56	8e57	8e58	8e59	8e60
8e61	8e62	8e63	8e64	8e65	8e66	8e67			

#### French as a Second Language

8f1	8f2	8f3	8f4	8f5	8f6	8f7	8f8	8f9	8f10
8f11	8f12	8f13	8f14	8f15	8f16	8f17			

#### Mathematics

8m1	8m2	8m3	8m4	8m5	8m6	8m7	8m8	8m9	8m10
8m11	8m12	8m13	8m14	8m15	8m16	8m17	8m18	8m19	8m20
8m21	8m22	8m23	8m24	8m25	8m26	8m27	8m28	8m29	8m30
8m31	8m32	8m33	8m34	8m35	8m36	8m37	8m38	8m39	8m40
8m41	8m42	8m43	8m44	8m45	8m46	8m47	8m48	8m49	8m50
8m51	8m52	8m53	8m54	8m55	8m56	8m57	8m58	8m59	8m60
8m61	8m62	8m63	8m64	8m65	8m66	8m67	8m68	8m69	8m70
8m71	8m72	8m73	8m74	8m75	8m76	8m77	8m78	8m79	8m80
8m81	8m82	8m83	8m84	8m85	8m86	8m87	8m88	8m89	8m90
8m91	8m92	8m93	8m94	8m95	8m96	8m97	8m98	8m99	8m100
8m101	8m102	8m103	8m104	8m105	8m106	8m107	8m108	8m109	8m110
8m111	8m112	8m113	8m114	8m115	8m116	8m117	8m118	8m119	8m120
8m121	8m122								

#### Science and Technology

8s1	8s2	8s3	8s4	8s5	8s6	8s7	8s8	8s9	8s10
8s11	8s12	8s13	8s14	8s15	8s16	8s17	8s18	8s19	8s20
8s21	8s22	8s23	8s24	8s25	8s26	8s27	8s28	8s29	8s30
8s31	8s32	8s33	8s34	8s35	8s36	8s37	8s38	8s39	8s40
8s41	8s42	8s43	8s44	8s45	8s46	8s47	8s48	8s49	8s50
8s51	8s52	8s53	8s54	8s55	8s56	8s57	8s58	8s59	8s60
8s61	8s62	8s63	8s64	8s65	8s66	8s67	8s68	8s69	8s70
8s71	8s72	8s73	8s74	8s75	8s76	8s77	8s78	8s79	8s80
8s81	8s82	8s83	8s84	8s85	8s86	8s87	8s88	8s89	8s90
8s91	8s92	8s93	8s94	8s95	8s96	8s97	8s98	8s99	8s100
8s101	8s102	8s103	8s104	8s105	8s106	8s107	8s108	8s109	8s110
8s111	8s112	8s113	8s114	8s115	8s116	8s117	8s118	8s119	8s120
8s121	8s122	8s123	8s124	8s125	8s126	8s127	8s128	8s129	8s130
8s131	8s132	8s133	8s134	8s135	8s136	8s137	8s138	8s139	8s140
8s141	8s142	8s143	8s144	8s145	8s146	8s147	8s148		

#### History

8h1	8h2	8h3	8h4	8h5	8h6	8h7	8h8	8h9	8h10
8h11	8h12	8h13	8h14	8h15	8h16	8h17	8h18	8h19	8h20
8h21	8h22	8h23	8h24	8h25	8h26	8h27	8h28	8h29	8h30
8h31	8h32	8h33	8h34	8h35	8h36	8h37	8h38	8h39	8h40
8h41	8h42	8h43	8h44	8h45	8h46	8h47	8h48	8h49	8h50
8h51	8h52	8h53	8h54	8h55	8h56	8h57			

#### Geography

8g1	8g2	8g3	8g4	8g5	8g6	8g7	8g8	8g9	8g10
8g11	8g12	8g13	8g14	8g15	8g16	8g17	8g18	8g19	8g20
8g21	8g22	8g23	8g24	8g25	8g26	8g27	8g28	8g29	8g30
8g31	8g32	8g33	8g34	8g35	8g36	8g37	8g38	8g39	8g40
8g41	8g42	8g43	8g44	8g45	8g46	8g47	8g48	8g49	8g50
8g51	8g52	8g53	8g54	8g55	8g56	8g57			

#### Health & Physical Education

8p1	8p2	8p3	8p4	8p5	8p6	8p7	8p8	8p9	8p10
8p11	8p12	8p13	8p14	8p15	8p16	8p17	8p18	8p19	8p20
8p21	8p22	8p23	8p24	8p25	8p26	8p27	8p28	8p29	8p30
8p31	8p32	8p33	8p34	8p35	8p36	8p37	8p38	8p39	8p40
8p41									

#### The Arts

8a1	6	8a2	8a3	3	8a4	8a5	2	8a6	1	8a7	2	8a8	8a9	8a10	2
8a11		8a12	8a13	2	8a14	3	8a15	4	8a16	1	8a17	8a18	2	8a19	1
8a21		8a22	8a23	2	8a24		8a25		8a26		8a27	8a28	8a29	8a30	
8a31		8a32	8a33		8a34		8a35		8a36		8a37	8a38	8a39	8a40	
8a41		8a42	8a43		8a44		8a45		8a46		8a47	8a48	8a49	8a50	
8a51		8a52	8a53		8a54		8a55		8a56		8a57	8a58	8a59	8a60	
8a61		8a62	8a63		8a64		8a65		8a66						



## Surfing in the Elements

### The Arts An Integrated Unit for Grade 7/8

#### Analysis Of Unit Components

- 7 Subtasks
- 68 Expectations
- 69 Resources
- 56 Strategies & Groupings
- Unique Expectations --
- 29 Arts Expectations

#### Resource Types

- 6 Rubrics
- 21 Blackline Masters
- 7 Licensed Software
- 0 Print Resources
- 4 Media Resources
- 29 Websites
- 0 Material Resources
- 0 Equipment / Manipulatives
- 0 Sample Graphics
- 2 Other Resources
- 0 Parent / Community
- 0 Companion Bookmarks

#### Groupings

- 3 Students Working As A Whole Class
- 4 Students Working In Pairs
- 1 Students Working In Small Groups
- 4 Students Working Individually

#### Assessment Recording Devices

- 2 Anecdotal Record
- 4 Checklist
- 1 Rating Scale
- 2 Rubric

#### Teaching / Learning Strategies

- 1 Computer Assisted Learning
- 1 Demonstration
- 1 Discussion
- 1 Flash Cards
- 3 Guided Exploration
- 1 Internet
- 1 Jigsaw
- 1 Media Production
- 1 Multimedia Applications
- 1 Practice And Drill
- 1 Programmed Learning
- 1 Reflection
- 1 Review
- 2 Socratic Dialogue
- 2 Word Wall
- 1 Workbook/work Sheets

#### Assessment Strategies

- 3 Classroom Presentation
- 2 Exhibition/demonstration
- 1 Learning Log
- 2 Observation
- 3 Performance Task
- 2 Portfolios
- 1 Questions And Answers (oral)
- 1 Quizzes, Tests, Examinations