

***a French version of this document will be made available*

Sketches of Practice – Returning to Music Classrooms ***September 2020***

Robust music programs can and should be delivered during the 2020-2021 school year regardless of the curriculum delivery model that is in place. The Manitoba Music Educators' Association partner groups, which include the Manitoba Orff Chapter, Manitoba Classroom Guitar Association and the Manitoba Band Association, have put together an extensive list of activities for music classes K-12 for all three possible scenarios that reflect all four areas of the Manitoba Music Curriculum Frameworks. While most activities are relevant to all four general learning outcomes/essential learnings in music, specific learning outcomes/recursive and enacted learnings have been listed in many cases to assist with planning. This document will be updated on a regular basis as new ideas and lessons are developed.



Distance Education activities:

1. Small Ensemble Rehearsals/Performance

Students are in groups of 2-12 students. Each student prepares a part for a small ensemble work (chosen by student or teacher, or collaboratively between student and teacher) independently, with teacher coaching as needed (online video coaching, one-on-one). Students independently and collectively listen to their own “process” recordings and assess/revise based on the product they hear. Students then record their part and “pass it on” to the next student, who adds their recording and passes it on, and so on. Students discuss and decide on musicianship and style considerations and research historical context of music.

Manitoba Music Curriculum Priorities Addressed: Music Making (M-M1, M-M2, M-M3); Creating (M-CR2, M-CR3); Connecting (M-C1, M-C2, M-C3); Responding (M-R1, M-R2, M-R3, M-R4)

2. Small Ensemble with Yourself

The student chooses a small ensemble piece, either on their own or in consultation with the teacher. The student then researches the historical and stylistic context of the work and rehearses all parts for the ensemble piece. The student records each part, assessing each recording with consultation from the teacher. The student then researches digital combining of tracks/platforms in which to do so, and combines tracks, re-recording as needed. Students who have completed this activity share their product as part of small ensemble “virtual recital” or collaboratively for peer coaching.

Manitoba Music Curriculum Priorities Addressed: Music Making (M-M1, M-M2, M-M3); Creating (M-CR2, M-CR3); Connecting (M-C1, M-C2, M-C3); Responding (M-R1, M-R2, M-R3, M-R4)

3. Student Composition

Students compose an original work. Students meet with the teacher to discuss various approaches to composition: chord progression, melodic material, harmonization, form, genre, instrumentation, etc. Following these meetings, students determine a style, process and medium (computer/keyboard/pen and paper). Students create several drafts, meeting with teacher regularly to discuss questions, roadblocks, challenges, process. Once the piece is complete to the student's liking, students make decisions about instrumentation for their composition and seek out other students to prepare and perform the original composition. Student composers provide feedback to student performers, making revisions as needed. When rehearsals online are complete, student performers record each part and digitally combine for a final product.

Manitoba Music Curriculum Priorities Addressed: Music Making (M-M1, M-M2, M-M3); Creating (M-CR1, M-CR2, M-CR3); Connecting (M-C1, M-C2, M-C3); Responding (M-R1, M-R2, M-R3, M-R4)

4. Record one part from a mass band piece to be combined

Students receive a part for a "full band" piece as selected by the teacher. Students listen to a recording of the full band piece, listening for their part in context, and then rehearsing the piece independently. Students meet online with the teacher in sections for advice, coaching and feedback from the teacher, before recording their part for the piece and turning it in to the teacher. In the process, students record themselves on "process recordings" to assess, revise and progress towards a polished product. The teacher then combines the parts to create a "full band" performance product. Students listen to the final product and analyze: their part, other parts, and the combined result.

Manitoba Music Curriculum Priorities Addressed: Music Making (M-M1, M-M2, M-M3); Creating (M-CR2, M-CR3); Connecting (M-C1, M-C2, M-C3); Responding (M-R1, M-R2, M-R3, M-R4)

5. Become a Music Critic

Students listen to recordings or concerts and provide their perspectives and critical feedback. Students choose from a curated list of concerts to review, or may suggest a concert they would like to review, indicating their reasons for choosing a particular concert/recording. Students choose a high point and a low point in the concert and defend their perspective, listening from various points of view (musician/performer, composer, live audience); students may thus think about how the perspective of the product may change based on point of view. Students discuss what they may have changed about the performance if they were the performer/conductor/composer. Finally, students compare their reviews with other students who reviewed the same concert/performance.

Manitoba Music Curriculum Priorities Addressed: Connecting (M-C1, M-C2, M-C3); Responding (M-R1, M-R2, M-R3, M-R4)

6. Music History: Soundtrack of Life for Someone in Isolation

Students create a playlist representing the various stages of life for a person in isolation due to COVID-19. Students choose a birth year for their "person" between 1920-1950. Students may choose a person in their life that they know or choose to make a playlist for someone they have never met but may benefit from the playlist. Students research important music from each decade from the person's birth to present and choose music that would bring the person back

to their memories from that period of their life, and then compile a playlist for their “person”. Students provide information about why they chose the piece, title, composer, famous recordings, and which memories their “person” may attach to each piece of music. Finally, students deliver their playlists to people in isolation (digitally).

Manitoba Music Curriculum Priorities Addressed: Connecting (M-C1, M-C2, M-C3); Responding (M-R1, M-R2, M-R3, M-R4)

7. Online Masterclasses

Students meet in online platform with their teacher and watch an online masterclass (chosen by the teacher). Students discuss what they have observed and learned in the masterclass, and then mute their microphones and independently try the techniques discussed in the masterclasses. Students articulate to the teacher questions they have following the masterclasses and then make plans to implement ideas from the masterclass into independent practice for the upcoming week.

Manitoba Music Curriculum Priorities Addressed: Music Making (M-M1, M-M2, M-M3); Connecting (M-C1, M-C2, M-C3); Responding (M-R1, M-R2, M-R3, M-R4)

8. Silent Sectionals

Students meet in sections (flute, clarinet, etc.) and work on music as assigned, with the teacher leading. Students are generally muted to the rest of the group and play along as the teacher leads but unmute their microphones one by one; other students listen and provide feedback, suggestions and celebrations. The teacher discusses instrument-specific considerations and students experiment with musicianship and style to find an approach that works for the music and the section.

Manitoba Music Curriculum Priorities Addressed: Music Making (M-M1, M-M2, M-M3); Creating (M-CR2, M-CR3); Connecting (M-C1, M-C2, M-C3); Responding (M-R1, M-R2, M-R3, M-R4)

Hybrid model (Conservatory) of Instrumental Music Education

Students participate in a combination of individual, small group, and large group instruction on their instrument. The focus is on developing individual instrumental skills, using materials that are appropriate for private instruction on each instrument, rather than materials that are designed for large ensemble performance. This could include method books and etude books for specific instruments. The model used is similar to teaching individual private music lessons. Students participate in large groups to learn more general musical concepts (such as music theory), small groups to learn specific instrumental skills (such as clarinet tone and articulation) and individual lessons for specific individual feedback. The focus on these assessment tasks is on formative learning.

These instrumental skills are essential to large ensemble performance. In an environment where large ensemble performance may not be possible due to COVID-19 guidelines, this approach builds skills that will be required when in-person learning eventually resumes.

Assessment:

- Students record short individual etudes, method book exercises, technical exercises and submit for formative anecdotal feedback, usually on a weekly basis.
- Instruction and materials will be tailored to the individual needs of each student.

- Students can also participate in online small group classes focused on skill building. Students play in a ‘call and response’ style with the teacher, with a different student ‘unmuting’ the microphone each time, allowing the teacher to hear student performance in an online format.
- Complementary activities could include learning individual parts for duets/trios/quartets, etc. that could be used if schools adopt a hybrid model of in-person and online learning. Small groups coaching and rehearsal could be possible online using the model of one person playing with an ‘unmuted’ microphone, while other students play simultaneously with their microphones muted.

In person activities

1. Ensemble rehearsals

Using distancing guidelines (inside where possible, outside where not), students engage in a rehearsal, while all cleaning, distancing and tracing guidelines are respected and fulfilled. Students rehearse ensemble music, stopping to discuss stylistic considerations, musicianship, and historical context where necessary. Students listen to other students and provide feedback and suggestions where appropriate.

Manitoba Music Curriculum Priorities Addressed: Music Making (M-M1, M-M2, M-M3); Creating (M-CR2, M-CR3); Connecting (M-C1, M-C2, M-C3); Responding (M-R1, M-R2, M-R3, M-R4)

2. Chamber Ensembles (Small Groups)

Small ensembles of 2-15 students. Students choose level-appropriate music as guided by (or in consultation with) the teacher. Students rehearse their parts independently at home, and then together in rehearsals. All cleaning, distancing, and tracing guidelines respected and fulfilled.

Manitoba Music Curriculum Priorities Addressed: Music Making (M-M1, M-M2, M-M3); Creating (M-CR2, M-CR3); Connecting (M-C1, M-C2, M-C3); Responding (M-R1, M-R2, M-R3, M-R4)

Additional activities:

Conducting for Beginners

Grade level: Any (Age of students will dictate complexity)

Context: Will work in person, online, or through hybridization of the two. This series of lessons is especially advantageous if students do not have safe access to their instruments and cannot play, as it allows for music making without an “instrument” per se.

Implementation: Students are invited to learn the basics of conducting, including the role of a conductor in an ensemble, right and left hand technique, time patterns, expressive gestures, cues, proper stance, score study/markings systems, and musical interpretation, and apply these skills through exercises and “real life” repertoire. The activities consist of practical technique building and implementation, as well as developing understandings through reflective questions. In person, this occurs in a circular classroom setup. Online, this occurs via video conferencing software. The use of the “chat” function is especially helpful to encourage interactivity between larger groups.

Additional Resources: Useful practical exercises include the “Elizabeth Green” basic conducting exercises (available on YouTube) for technique and coordination. Jack Stamp’s video lecture

series (also available on YouTube) provides a helpful additional base of resources. Additional useful exercises/videos/resources are available by contacting mabraham@pembinatrails.ca
Assessment: Can occur during practical sessions (either via video conferencing, or in person). Can also be based on written reflective assignments that are turned in between practical sessions.

“The Bracket”

Grade level: Any

Context: Works best online and allows the opportunity to have “in person” discussions based on the outcome. This series of lessons can be completed without the use of instruments.

Implementation: Students are invited to submit one or two of their favourite “genre appropriate” pieces of music. For younger students, you might consider using this as an opportunity to provide some prescribed listening, rather than leaving it unstructured. Once submitted, these pieces are arranged into a “March Madness Style” bracket, pitting one tune against another until a champion is crowned. Students vote for their favourite pieces and must complete a brief reflection indicating the “why” behind their choices. Teachers can choose to get as specific as they like with the parameters of the voting (for example: “most musically sophisticated”, “most important to the development of jazz”, etc.) Votes and reflections can be collected online via a google form (or similar software). Additional activity opportunities include setting up “debates” between opposing students, encouraging the use of technology to create advertisements/memes/other materials promoting one piece over another, etc.

Additional Resources: Bracket and voting templates are available by contacting mabraham@pembinatrails.ca

Assessment: Achieved through reading the reflections for a cohesive argument supported by musically sophisticated and relevant information. Can also take place during the “live” debates or during review of the supplementary materials.

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Manitoba Orff Chapter
MUSIC FOR CHILDREN - CARL ORFF CANADA - MUSIQUE POUR ENFANTS



Introduction

Learning in the elementary music classroom is holistic in nature; student learning is active and focuses on multiple aspects of the music curriculum simultaneously. Students develop skills for making, creating, connecting, and responding to music. The skills learned in the music room are not only music focused; they also broaden students' understanding in multiple subject areas including literacy and numeracy.

This document includes a list of music learning activities that can be safely done in the music room while following public health guidelines by planning for student spacing, regular sanitization, and limited sharing of equipment.

Music Language and Performance Skills - Making Music

Making music is at the core of the Manitoba Music Curriculum. Students build skills for making music independently and collaboratively. Through singing, playing, moving, creating, and exploring, students develop an understanding of and facility with the elements, concepts, and techniques for making music.

In-Class Learning:

- rhythm and melody reading exercises (M-L 2.2 K 1-4 5-8, M-L 2.3 5-8, M-L 3.1 K-4 5-8, M-L 3.3 K-4 5-8)
- use of non-shared manipulatives to write rhythms and melodies (M-L 2.2 K 1-4 5-8, M-L 2.3 5-8, M-L 3.1 K-4 5-8, M-L 3.3 K-4 5-8)
- decoding the rhythm of poetry (M-L 2.2 K 1-4 5-8, M-L 2.3 5-8)
- playing of barred instruments and percussion instruments (M-L 1.2 K-4, M-L 1.5 5-8)
- speech ensemble work (M-L 1.3 3-4, M-L 1.1 5-8)
- listening activities (M-L 4.2 3-8, M-L 4.5 1-6)
- music analysis (M-L 4.1 5-8, M-L 4.2 3-8, M-L 4.5 1-6 7-8)
- body percussion activities (M-L 1.2 K-1, M-L 3.8 K-4 5-8)
- non-locomotor movement (M-L 1.8 K-4)
- drumming ensembles (M-L 1.7 K-2, M-L 3.8 1-4 5-8)
- humming activities and games (M-L 1.1 K-4 5-8, M-L 2.1 K-4)
- vocal exploration (with or without singing) (M-L 1.2 K, M-L 3.3 K-2)
- recorder playing (with or without air) (M-L 1.6 3-4 5-8, M-L 1.5 5-8)

At-Home Learning:

Most in-class activities can be adapted by a music specialist and taught using online platforms. One challenge of at-home learning is providing students with the opportunity to make music collaboratively. This gap could be filled by focusing on collaborative music making when in-class learning is possible. In addition to the listed activities, singing and playing of wind instruments (recorder) would not be restricted during at-home learning.

Creative Expression in Music – Creating Music

Creating music allows students to express themselves and contributes to their personal wellbeing. When creating music, students apply their skills by working individually and collaboratively to generate, develop, and communicate ideas for a variety of purposes.

In-Class Learning:

- composing and improvising using classroom instruments and found sounds (M-C 2.1 K-2, 3-4, 5-8)
- creating rhythmic patterns using speech, body percussion, instruments, etc. (M-C 1.1 K-2, 3-4)
- improvising rhythmic patterns over an accompaniment (M-L 1.6 K-2, 3-4, 5-8)
- composing music using technology (M-C 2.1 K-2, 3-4, 5-8)
- using books, poetry, and other media in the creation of soundscapes (M-C 1.3 K-2, 3-4)
- creation of a sound story using instruments and/or found sounds (M-L 2.3 1-4, 5-8)
- creative movement inspired by music and other artistic media (M-L 1.8 K-4)
- composing melodies based on specific criteria (M-C 2.1 K-2, 3-4, 5-8)
- collaborative group work to generate musical ideas (M-C 1.3 3-4, 5-8)

At-Home Learning:

Most in-class activities can be adapted by a music specialist and taught using online platforms. One challenge of at-home learning is providing students with the opportunity to create music collaboratively. This gap could be filled by focusing on collaborative music creation when in-class learning is possible. Older students can engage in collaborative music creation by using online composition tools that allow for multiple composers.

Understanding Music in Context – Connecting to Music

Humans are naturally drawn to music and interpret and connect with it in different ways. In addition to exploring their personal connection with music, students discover how music reflects and influences culture and identity. They also connect music to the larger contexts of history and humanity.

In-Class Learning:

- discovering the role of music in students' lives (M-U 1.2 K-4, 5-8)
- exploring music from different people and communities in Manitoba, Canada, and globally (M-U 1.1 K-2, 3-4, 5-8)
- learning about the historical context of different music (M-U 1.1 K-2, 3-4, 5-8)
- creating stories based on sounds or musical excerpts (M-C 2.1 K-2, 3-4, 5-8)
- expressing personal connections to music (M-C 3.5 K-4, 5-8)
- exploring the role of music in movies, video games, and other media (M-U 1.2 K-4, 5-8)
- learning about different music-related careers (M-U 1.2 K-4, 5-8)
- exploring musical genres, styles, and media (M-U 1.2 K-4, 5-8)
- discovering musical traditions and how music is used throughout the world (M-U 1.1 K-2, 3-4, 5-8)
- studying composers past and present (M-U 1.1 K-2, 3-4, 5-8)

At-Home Learning:

Most in-class activities can be adapted by a music specialist and taught using online platforms. During at-home learning, students have additional time to interpret their findings and make connections as they are able to work at their own pace.

Valuing Musical Experience – Responding to Music

Responding to music focuses on the student voice. When responding to music, students are encouraged to think critically about a musical experience and articulate their thoughts, feelings, and observations. This process helps students think constructively about their own and others' music.

In-Class Learning:

- analyzing music (M-V 2.1 K-2, 3-4, 5-6) (M-V 2.2 K-4, 5-8)
- reflecting on musical experiences (All SLOs in this wing could be met through reflections, but the following are especially relevant: (M-V 4.3 K-1, 2-4, 5-8) (M-V 4.4 K-4, 5-8) (M-V 4.1 5-8) (M-V 4.5 5-8) (M-V 2.3 5-8) (M-V 3.3 1-8) (M-V 3.4 K-4, 5-8) (M-V 1.2 K-4, 5-8))
- listening activities and maps (M-V 2.1 K-2, 3-4, 5-6)
- responding to music through movement (M-V 1.1 K-4, 5-8)
- drawing graphic scores (M-V 2.1 K-2, 3-4, 5-6)
- creating song journals (M-V 3.1 K-1, 2-4, 5-8) (M-V 3.2 K-4, 5-8)
- inventing notation (M-V 2.1 K-2, 3-4, 5-6)
- creating artwork inspired by music (M-V 3.1 K-1, 2-4, 5-8)
- developing criteria for music activities (M-V 4.2 K-4, 5-8) (M-V 4.1 5-8) (M-V 4.5 5-8)
- thinking in a musical context (M-V 1.2 K-4, 5-8)

At-Home Learning:

Most in-class activities can be adapted by a music specialist and taught using online platforms. During at-home learning, students have additional time to reflect on and form ideas, responses, and opinions as they are able to work at their own pace.

Assessment

During in-class instruction, students will be assessed in class by a music specialist. During at-home instruction, students will be assessed based on assignments, self-evaluation, and reflection, and during online meetings.

Examples of At-Home Learning Activities

A “Low Tech” Approach to At-Home Music Learning

Contributed By: Sean Fitzmaurice

For each week of at-home learning, students received a single page pdf of music activities. There were five activities each week for each grade level. I made a concerted effort to include a variety of activities, many of which didn't involve any screen time and instead required students to create simple manipulatives and explore their surroundings. Some examples include musical scavenger hunts, rhythm activities with cereal, note naming with coins, teaching songs to stuffed animals, being the DJ for a dance party, painting artwork inspired by music, stump the teacher rhythm challenges, scarf movement in the backyard, singing in the shower, and celebrating International Chicken Dance Day (yes, it's a real day on May 14!).

Exploring Music & Literature through SeeSaw

Contributed By: Charisse Wurch

During at-home learning, and through the online digital learning platform, SeeSaw, my students continued to explore literature while bringing stories to life through the magic of music! One example was *Mortimer!* By Robert Munsch. Through a recorded video, I demonstrated how students could create their own xylophone at home by setting up five identical water glasses filled with varying amounts of water to create the first five notes of the music scale by varying the amounts of water levels in the glasses. Students were asked to create the water xylophone at home and to try using different mallets (wooden or metal spoon, wooden skewers, etc.) to change the volume and tone of the notes as well. I asked my students to follow along with the story as I read it and to play their water xylophones at the appropriate points during the story. My students were instructed to send me a recording of their playing, through SeeSaw, which demonstrated their understanding of ascending and descending tones while using their favourite story character voice. They were also encouraged to record themselves singing Mortimer's song!

Grade 5 and 6 Soundtrap Composition Projects

Contributed By: Amanda Ciavarelli

Soundtrap is an online music creation tool. Students create music by layering pre-created loops, creating their own loops, editing audio, recording, creating beats, and more! The education version allows the teacher to create assignments that students can work on independently or collaboratively. One unique feature is that the students and/or teacher can work on the composition in real time by adding/editing or by using the chat feature. During at-home learning, grade 5 and 6 students worked on different projects including composing based on a specific genre and creating a composition inspired by artwork. By working with this tool, students were able to use a variety of composition tools (introduction, repetition, variety, transition, form, etc.) and were able to revise and refine their work based on feedback from the teacher and their peers. Students were able to complete a self-evaluation of their finished composition.

Chrome Music Lab

Contributed By: Erica Rothschild

Recreate me! Online activity aimed for grades four to six using the Song Maker in Chrome Music Lab. Students are challenged to recreate a well-known melody from a movie like *Star Wars* using the Song maker of the website. Wide berth is left for the student's creativity in choosing key, rhythm and instruments.

Musicplayonline.com games

Contributed by: Dawn Muir

During remote learning, we used many interactive games from musicplayonline.com, which reinforce and review the concepts taught in lessons. The Music Play games include rhythm reading (various levels), loud/quiet, note naming, instruments of the orchestra, smooth/separate, major/minor, up/down, beat/no beat, fast/slow. If online, or lacking multiple devices, children can take turns unmuting and answering, and the teacher can input their

choices. On the website there is also a very good 5-lesson interactive unit on Peter and the Wolf, and many other lesson units and songs with activities listed by grade level. Teacher subscriptions in September 2020 will cost \$19.95/month or \$190.48/year.

Song Journal for Grades 2-6

Contributed by: Shannon Moses

The purpose of the Song Journal during at-home learning was to expose students to a variety of musical genres, particularly music they may not typically listen to. A possible (but not exhaustive) list of genres was included for students to explore: Folk, Rock, Opera, Jazz, Pop, Classical, Funk, World Music, Reggae, Musical, Electronic, Disco, Country. Students were sent suggestions of songs to listen to through online links, but also encouraged to listen to songs that they, or members of their household, liked. The journal encouraged listening critically to the different genres, identifying the instruments heard, and how the music made them feel.

Instruments from Around the World

Contributed by: Jennifer Gillis

During remote learning my students engaged with the study of instruments from cultures around the world. They watched videos of instruments such as the Erhu and Didgeridoo on their own and in a larger context and were able to categorize them by instrument type and reflect on similarities and differences to other instruments. Students also generated connections between the characteristics and sound of the instruments and observations they made in their daily lives, such as connecting the sound of an instrument to a sound from the natural world.

Contributors: Sean Fitzmaurice, Charisse Wurch, Karen Tole-Henderson, Amanda Ciavarelli, Dawn Muir, Jennifer Gillis, Shannon Moses, Erica Rothschild



The assignments below focus on Individual Student Development as well as creation and composition. These can be implemented in person or through distance learning, and many can be used as individual lessons during in person learning while following safety guidelines.

Please go the [MCGA resources page](#) for many more handouts, exercises and other resources.

1. YouTube assignment

Search YouTube for tutorials on playing the guitar on the topics below that you would like to practice. Post the links of each one in the attached Word document.

- a. a song that challenges you
- b. a new technique, chord or right-hand pattern (choose one)
- c. something just for fun to work on

Once you have chosen the above topics, record yourself within the first day or two trying the new topic...post to Teams. Please post another video of yourself playing/working on each topic at the end of the week.

2. Modes on the open 6 strings

Review the attached [Modes handout](#).

1. Video yourself using your phone and upload to the "Modes" activity in Teams when done
2. You can do individual videos for each Mode or do them all in one video...they should all go under the "Modes" activity
3. Play each of the modes on each string...start on the open string, play up to the 12th fret and back down to the open string
4. Say the notes out loud as you play them
5. You choose the tempo

If you don't have a guitar at home, you can fill out the note names on the attached sheet. Please label each scale. Take a picture of the completed sheet and upload it to Teams as well.

3. Classic Riffs

See the attached [Classic Riffs sheets](#) (each sheet is of varying difficulty). Please work on at least 3 of the riffs. Please post a video of the first video you're working on by the end of this week. Please post new videos at various stages of progress showing the progress you've made on each riff. (ie. 1st or 2nd day, 7 days, 10 days, 14 days). Playing with the recording (if possible) would be great. Please make sure you are playing louder than the recording.

4. Video worksheets (written assignments)

See the [attached worksheets](#) on various topics related to the guitar and the history of the guitar. Includes video links and worksheets.

5. Self-Directed Assignments

This is an opportunity to work on/learn things that we may not otherwise get to during the regular class. We will continue to look at specific material, but this is a great way for you to supplement what we are doing in class with other things you would like to learn.

Your teacher will be checking in on a regular basis to help out/discuss where you might want to go in your playing. There will also be assessment on this portion of the course. This will be videos that you will submit in Teams. **Record yourself at intervals as you are working (1st or 2nd day, 7 days, 10 days, 14 days, etc).**

See [this document](#) for full details and specific assignments

6. Foley Project

Film Scene Foley Sound & Music Creation Assignment highlights how music and sound is able to greatly enhance and define a film scene.

In this assignment, you are to add music and Foley sounds to a scene that currently contains no sound. It involves using found objects and instruments from around your house to create the soundscape to a short video.

See [this folder](#) for full details on the Foley project, links to the video to work on, as well as a previously completed student project and process video for reference.

7. [Own Choice/Multiple Option assignments](#)

Students have an opportunity to personalize their learning during time away from school.

Select one of the assignments from the attached document in the above link. Provides several options for students to extend their learning.

8. [Creative Sounds Assignment](#)

Create a composition using body sounds.

Begin by exploring a variety of unique, non-pitched sounds that you can create with your body. Once you have 5 or more sounds, add interesting rhythms to these sounds. Document all of your sounds and rhythms for future reference. Experiment with layering multiple sounds and rhythms.

9. [Guitar Percussion Assignment](#)

Create an interesting composition based solely on percussion sounds derived from the guitar.

Begin by exploring all the possible non-pitched sounds you can create. Jot down all your ideas for future reference, describing the attack and sound produced. It may help to create a unique

name for each sound. After you've developed a minimum of 5 different sounds it's time to explore some interesting rhythms.

10. [Solo Night Project](#)

Although the traditional Solo Night concert will not take place this year, students will participate in the process of preparing a musical selection to post in Flipgrid. While most students will elect to present as a solo performer, there is potential for students to work collaboratively using technology to recreate a small group performance (2-3 students). As always, students can write their own music or cover a song by another artist or group.

11. [Band Lab Composition Project](#)

This is a composition assignment using Band Lab, the cloud-based music DAW (Digital Audio Workstation). Includes a short video tutorial and the assignment, with parameters, for creating your song.

12. [Chord Test](#)

Guidelines and rubric for students creating and performing a short chord progression using diatonic chords and extended chords fingerpicking patterns. Chord charts and assignment sheet is attached in the above link.

13. Music Creation tips

Students have an opportunity to engage in the creative process by writing some music for the guitar, voice, ukulele, homemade instrument, or any instrument in your possession. These links provide help with how to get started with the creative process.

- [Music creation](#)
- [Writing Music](#)

14. [How to Practice Without a Guitar](#)

15. [How to improve your playing without a guitar in your hands](#)

In person activities:

1. Ensemble rehearsals

Using distancing guidelines (inside where possible, outside where not), students engage in a rehearsal, while all cleaning, distancing, and tracing guidelines respected and fulfilled. Students rehearse ensemble music, stopping to discuss stylistic considerations, musicianship, and historical context where necessary. Students listen to other students and provide feedback and suggestions where appropriate.

2. Small Ensembles (1-2 students per part)

Students choose level-appropriate music as guided by (or in consultation with) the teacher. Students rehearse their parts independently at home, and then together in rehearsals. All cleaning, distancing, and tracing guidelines respected and fulfilled.

3. Individual work

Continuation of individual and at home performance-based projects based on the goal of developing individual skills and building on individual interests. Students rehearse independently at home and at school with guidance (or in consultation with) the teacher.

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