

Chapter

8



Arts Education

Chapter 8

Arts Education

Introduction

The study and practice of the arts open a door to the world of sensitivity, subjectivity and creativity, allowing students to discover and construct meaning through the senses and to communicate this through artistic productions. In highlighting intuition and imagination, the arts belong among the forms of intelligence that enable students to confront, understand and interpret reality.

Each artistic subject has its own language and specific rules, principles and tools. Each one also offers a particular way of coming to know oneself, forming relationships with others and interacting with the environment. In addition to the specific nature of each subject, however, drama, visual arts, dance and music share certain common characteristics. These subjects enable students to express their own reality and vision of the world and they help them to communicate their inner images through the creation and interpretation of artistic productions.

The arts also have a social function. They are inspired by the cultural and social values current in daily life and contribute to their transformation. They also reflect the history and evolution of societies and, by extension, of humanity.

Arts education, in the same two arts subjects included in a students' timetable every year throughout elementary school, involves learning the language, basic techniques and principles specific to those subjects. Students are

encouraged to invent, interpret and appreciate artistic works. Contact with works by men and women of the past and present, from here and elsewhere, enable them to develop their critical and aesthetic faculties and broaden their cultural horizons. This education must be extended by visits to cultural sites, contact with artists and active participation in the artistic life of the school. In this way, students become familiar with all forms of artistic expression and become more sensitive to and critical of what they are offered. This prepares them to make intelligent choices, now and in their adult life.

GENERAL OBJECTIVE IN ARTS EDUCATION

To learn to create, interpret and appreciate artistic productions as a means of integrating an artistic dimension into their daily lives.

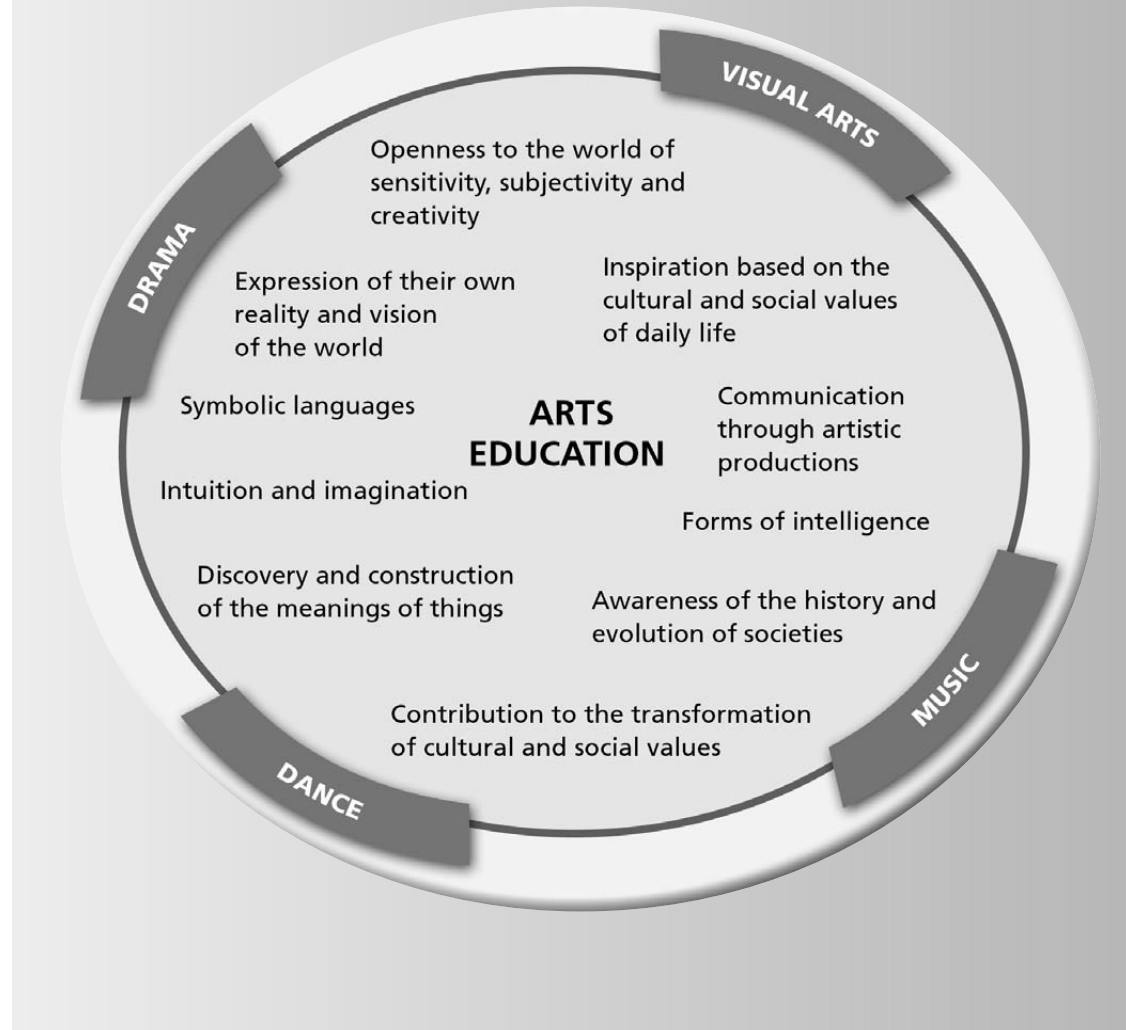


These subjects enable students to express their own reality and vision of the world and they help them to communicate their inner images through the creation and interpretation of artistic productions.

CORE LEARNINGS IN ARTS EDUCATION

- ▶ Communicates and gives concrete expression to ideas, inner images, impressions, sensations and emotions in various artistic productions, by using or considering elements and principles specific to the artistic languages used.
- ▶ Appreciates facets of his/her own works and those of classmates, as well as works by men and women of the past and present, from here and elsewhere, by referring to varied criteria and expressing himself/herself orally or in writing.

Diagram 11
Arts Education



ACTIONS AND STRATEGIES ASSOCIATED WITH THE CREATIVE PROCESS

Steps	Key Features of Competency 1 Generally Concerned ¹	Actions and Strategies of the Student (by category of essential knowledges concerned)	① ② ③
• Inspiration	The student uses creative ideas inspired by the stimulus for creation	– Research – Inventory – Choices	① ② ③
• Development	The student uses creative ideas inspired by the stimulus for creation The student uses elements of the language, techniques and other categories of knowledges specific to the subject The student organizes the elements he/she has chosen	– Experimentation – Choices – Uses – Adaptation – Combination – Development of elements – Shaping	① ② ③
• Focus	The student finalizes his/her production	– Adjustments – Development of elements – Maintenance of his/her choices	① ② ③

¹ The last feature, which involves sharing the creative experience, does not figure in the creative process.



Photo: François Nadeau



Music education, in the context of continuous progress throughout elementary school, develops the students' auditory sense, their creative potential for working with sound and their ability to express themselves and communicate through music.

Introduction

Music can be defined as the art of producing and combining sounds in order to express, communicate and create, following certain rules that vary with different historical periods and places. It is both the personal expression of an inner state and the translation into sound of a sociocultural reality. It delivers a structured message using a system of codes that allows expression to come through in the message. Stripped of its affective content and its expressive elements, music ceases to be an art and is reduced to a collection of meaningless sounds.

Music education, in the context of continuous progress throughout elementary school, develops the students' auditory sense, their creative potential for working with sound and their ability to express themselves and communicate through music. Through a variety of affective, cognitive, psychomotor, social and aesthetic experiences, students have an opportunity to express their ideas and personal vision of the world, those of their classmates and those of various composers.

To invent their own vocal and instrumental pieces, students engage in a creative process and make use of the different stimuli and the multiple possibilities of sound sources and musical language. In interpreting a variety of musical selections, they will broaden their general knowledge of culture through direct contact with musical works. Finally, they will learn to think critically and develop their aesthetic sense by appreciating, not only their own productions and those of their classmates, but

also musical works by men and women of the past and present, from here and elsewhere.

Throughout their music education in elementary school, students are introduced to numerous references from their immediate cultural environment or related to the works they are interpreting and appreciating. They are also encouraged to make connections with cultural references in other subjects. In so doing, they acquire an openness to the world, discover its particular features and differences, and gain a better understanding of their own culture. This renewed and enriched view of the world helps students to develop their own cultural identity and prepares them for their role as citizens.

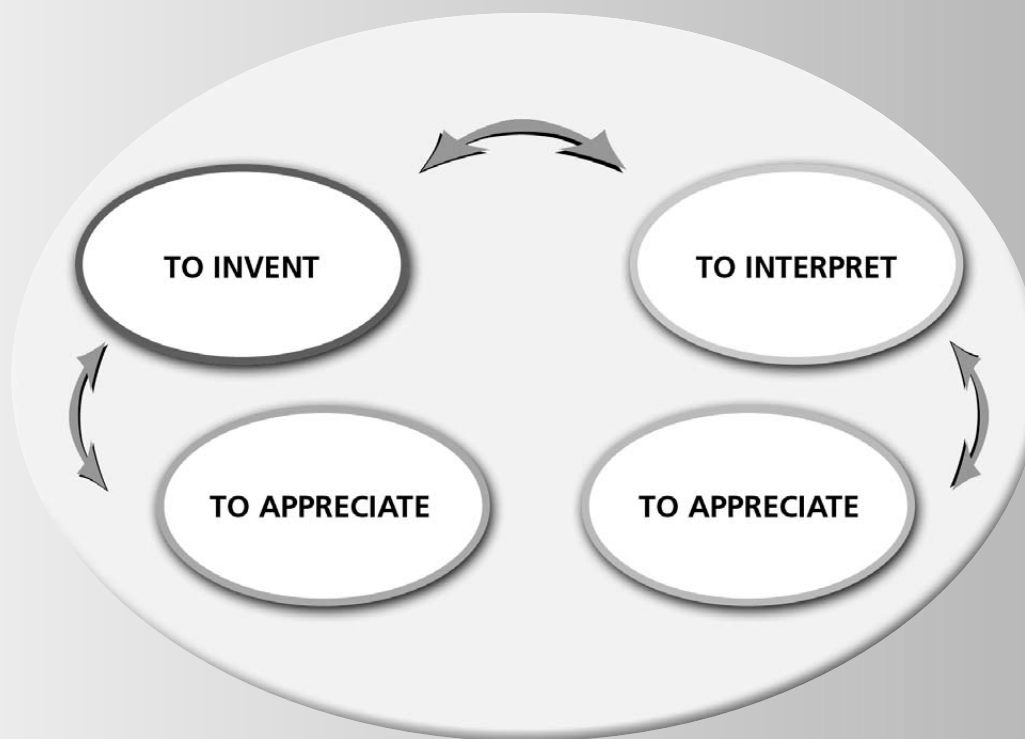
Music education fosters the development of three complementary and interdependent competencies: Inventing, Interpreting and Appreciating.

The place given to the development of each competency depends on the particular nature of the subject. For example, Competencies 1 and 2 take precedence in the learnings to be acquired. They imply a process in which language, rules, principles and tools specific to music are acquired, and in which complex psychomotor skills are developed, all of which demand adequate time for assimilation. Competency 3 is essential to the development of the students' critical thinking and aesthetic sense. It follows up on Competencies 1 and 2 and brings into focus

the processes of communication and appreciation. The place given to it will gradually increase through the cycles, as learnings related to the other competencies of the subject are consolidated and in conjunction with the students' socioaffective and intellectual development.

In light of the above, each learning situation presented to the students in music should enable them to develop at least two of the three competencies in the subject, that is, one of the first two competencies (Inventing or Interpreting) and the third competency (Appreciating). Furthermore, to ensure meaningful and transferable learning, the learning situation should take into consideration at least one focus of development in the broad areas of learning and one cross-curricular competency. Finally, all the learning situations should ensure the continuous development of the subject competencies and the cross-curricular competencies associated with them, and help to identify anchor points in the broad areas of learning.

Figure 15
Music



COMPETENCY 1 • TO INVENT VOCAL OR INSTRUMENTAL PIECES

Focus of the Competency

MEANING OF THE COMPETENCY

The invention of varied musical pieces that reflect their personality, experience and aspirations enables students to develop their creative imagination through the simultaneous action of the creative imagination and divergent and convergent thinking, as they gradually become familiar with the language, rules and tools of music. Sharing their creative experience and giving accounts of how they proceeded allows them to better integrate their learnings and then apply them in other creative situations.

CONNECTIONS TO CROSS-CURRICULAR COMPETENCIES

During the development of this competency, the students are encouraged to become aware of a number of processes associated with the key features of the cross-curricular competencies and to make connections with learnings in other subjects. Competency 1 thus enables them to use information, solve problems, use creative thinking, acquire effective work methods, use information and communications technologies, develop their personal identity, work with others and communicate appropriately.

CONTEXT FOR LEARNING

To invent vocal or instrumental pieces, the students use a variety of age-appropriate stimuli for creation in situations where they improvise, arrange and compose, sometimes working alone, but more often in small groups. They use various sound sources: the body, the voice, objects, and simple percussion instruments. In Cycle Two and Cycle Three, melodic instruments and instruments from information and communications technologies are added.

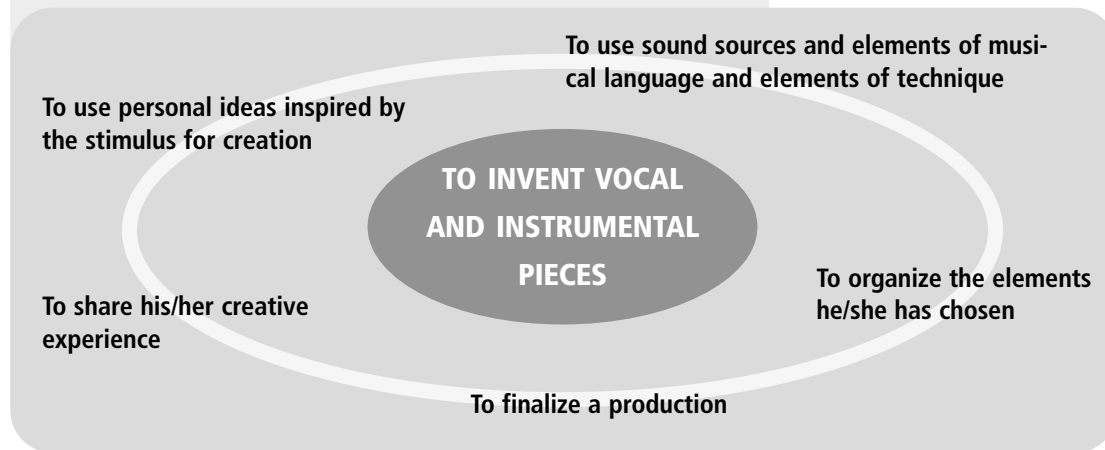
DEVELOPMENTAL PROFILE

During Cycle One, the students become acquainted with the creative process and with using the elements of musical language, elements of technique, sound sources and structures, while exercising their divergent thinking in coming up with ideas inspired by the stimuli for creation. They are encouraged to reflect on their creative experience and to talk about aspects that are meaningful to them.

During Cycle Two, the students learn to use each step in the creative process. They experiment in a variety of ways as they learn to make use of elements of musical language, elements of technique, sound sources and structures, and they enrich their creative ideas by sharing with others. They are encouraged to describe their creative experience and to identify what they have learned from it.

During Cycle Three, the students learn to make conscious use of the steps in the creative process. They experiment in a variety of ways as they learn to make use of elements of musical language, elements of technique, sound sources and more complex structures. In so doing, they adapt and personalize the creative ideas they selected when developing the stimulus for creation. They can identify not only what they have learned in their creative experience, but also how they have learned it.

Key Features of the Competency



ESSENTIAL KNOWLEDGES

The categories of essential knowledges to be considered in the development of this competency are: stimuli for creation, actions and strategies associated with the creative process, affective aspects, the language of music, graphic representation, sound sources, instrumental techniques, composition procedures and structures.

End-of-Cycle Outcomes

CYCLE ONE

By the end of Cycle One, the students participate in the steps of the creative process. Their productions are often influenced by emotional interests. Related to the stimuli for creation, their productions are short, simple and generally made up of elements used alone. The students are able to talk about aspects of their creative experience that are meaningful to them.

CYCLE TWO

By the end of Cycle Two, the students take into consideration the steps of the creative process. Their productions are often influenced by emotional and social interests, and they reflect the main aspects of the stimulus for creation. Their pieces vary in length, are coherently organized, and generally combine elements. The students describe their creative experience and identify what they have learned from it.

CYCLE THREE

By the end of Cycle Three, the students make conscious use of each step of the creative process. Their productions are influenced by social, emotional and cognitive interests, and there is a close relationship between the elements of musical language, sound sources and elements of technique. Their productions vary in length and reveal a complex structure linked to the development of the stimulus for creation. The students describe what they have learned and the methods they used.

Evaluation Criteria

- Relationship between his/her production and the stimulus for creation ① ② ③
- Pertinent, varied use of elements of musical language ① ② ③
- Pertinent, varied use of sound sources and elements of technique ① ② ③
- Simple organization of elements ①
- Coherent organization of elements ②
- Complex organization of elements ③
- Comments containing elements related to his/her creative experience ①
- Pertinent elements in the description of his/her creative experience ② ③

Legend:* ① Cycle One ② Cycle Two ③ Cycle Three

* This legend also applies to the Evaluation Criteria for the other competencies and to the sections entitled Essential Knowledges and Suggestions for Using Information and Communications Technologies.

COMPETENCY 2 • TO INTERPRET MUSICAL PIECES

Focus of the Competency

MEANING OF THE COMPETENCY

The students' interpretation of musical pieces involves the expression and communication of ideas, emotions and sensations—both their own and those of others—using the language, rules and tools of music. Interpreting various musical selections introduces students to the world of creation and expression, exposes them to various composers, enriches their general knowledge of culture and acquaints them with the diversity of artistic productions of the past and present, from here and elsewhere. In sharing their experience of interpretation, they talk about how they proceeded and are able to better integrate their learnings and apply them to the interpretation of other musical pieces.

CONNECTIONS TO CROSS-CURRICULAR COMPETENCIES

During the development of this competency, the students are encouraged to become aware of a number of processes associated with the key features of the cross-curricular competencies and to make connections with learnings in other subjects. Competency 2 thus enables them to use information, solve problems, acquire effective work methods, use information and communications technologies, develop their personal identity, work with others and communicate appropriately.

CONTEXT FOR LEARNING

In each cycle, the musical pieces that students are asked to interpret are drawn from the artistic works of the past and present, from here and elsewhere. To interpret these pieces, students use their body, voice, sound-producing objects, simple percussion instruments and, in Cycle Two and Cycle Three, a melodic instrument. In Cycle One, they sing in unison a variety of short children's pieces with a range not exceeding one octave, and they play short pieces. In Cycle Two, they sing in unison or canon short pieces of various styles, with a range not exceeding one octave, and they play pieces of a variety of styles. In Cycle Three, they sing in unison, two parts or canon a variety of short pieces with a range not exceeding ten notes, and they play pieces of a variety of styles. In each cycle, the students use their own creations and those of their classmates. Performances usually take place in groups.

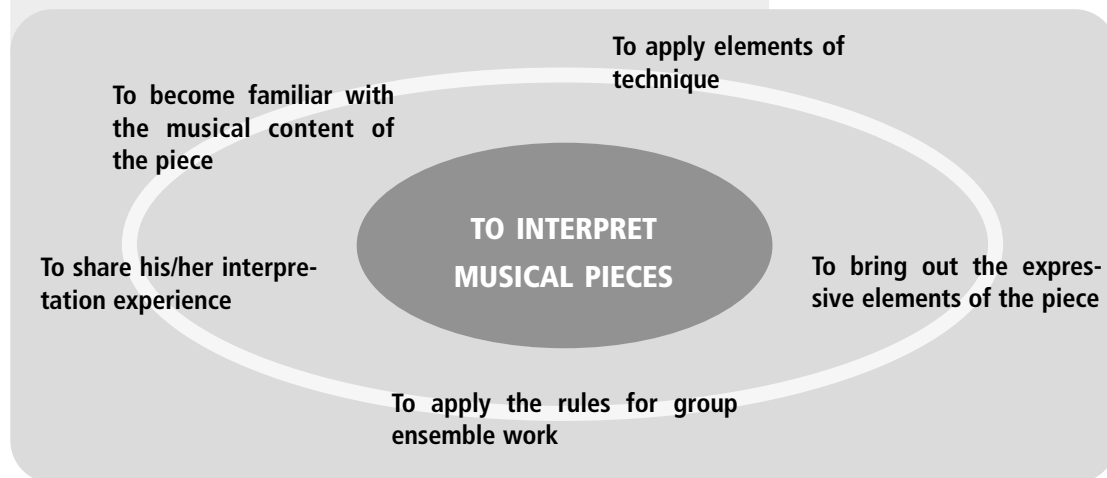
DEVELOPMENTAL PROFILE

During Cycle One, the students become acquainted with a simple vocal and instrumental repertoire and with the interpretation of music in a group. They also begin to learn how to use elements of musical language, elements of technique, sound sources and organized structures. They are encouraged to reflect on their interpretation experience and to talk about aspects that are meaningful to them.

During Cycle Two, the students make more conscious use of components required for interpreting music, especially those related to expression and ensemble music. The repertoire expands to include pieces featuring elements of musical language, sound sources and more complex structures. The interpretation of these pieces calls for the application of more complicated rules and elements of technique. The students are encouraged to describe their interpretation experience and to identify what they have learned from it.

During Cycle Three, the students make conscious and more effective use of the components required for interpreting music. The repertoire expands to include pieces featuring complex structures and combinations of sound sources and elements of musical language. The students take into account expressive elements and focus their attention on the rules for ensemble music. They are also more precise in applying the elements of technique required for interpreting music. They are encouraged to identify not only what they have learned from their interpretation experience, but also how they have learned it.

Key Features of the Competency



ESSENTIAL KNOWLEDGES

The categories of essential knowledges to be considered in the development of this competency are: affective aspects, musical language, graphic representation, sound sources, instrument techniques and structures.

End-of-Cycle Outcomes

CYCLE ONE

By the end of Cycle One, the students engage in vocal or instrumental interpretation. Their interpretations show a certain accuracy in relation to the musical score of the short piece chosen. The students respect the structure of the piece and execute the appropriate elements of technique with a basic level of control. The expressive nature of their performance is often coloured by emotional interests. Students are able to talk about aspects of their interpretation experience that are meaningful to them.

CYCLE TWO

By the end of Cycle Two, the students engage in vocal or instrumental interpretation. Their performances are in keeping with the musical score of the chosen piece, which is now longer. The students respect the structure of the piece, execute the appropriate elements of technique with more control and take into account some of the rules of ensemble music. In their performances, the students respond on an emotional level to the main expressive elements of the piece as indicated in the score. They describe their interpretation experience and identify what they have learned from it.

Evaluation Criteria

- Correct use of musical content and elements of technique ① ② ③
- Smooth succession of musical phrases ② ③
- Performance conveying some expressive elements of the piece of music ①
- Performance conveying the expressive nature of the piece ② ③
- Sustained attention during the performance ①
- Consideration of the requirements of group ensemble work ② ③
- Comments containing elements related to his/her interpretation experience ①
- Pertinent elements in the description of his/her interpretation experience ② ③

CYCLE THREE

By the end of Cycle Three, the students engage in vocal or instrumental interpretation. Their performances are more expressive and are appropriate to the musical score of the chosen piece, which varies in length. The students respect the structure of the piece, execute the appropriate elements of technique with control and take into account the rules of ensemble music. In their performances, the students respond on an emotional and cognitive level to the indications in the score in order to bring out the expressive nature of the piece. They describe what they have learned and the methods they used.

COMPETENCY 3 • TO APPRECIATE MUSICAL WORKS, PERSONAL PRODUCTIONS AND THOSE OF CLASSMATES

Focus of the Competency

MEANING OF THE COMPETENCY

The students' appreciation of a musical work involves being attentive to their emotional or aesthetic reactions to the work and its interpretation, and making a critical and aesthetic judgment based on their personal reactions and predetermined criteria. Contact with various musical works — their own, those of their classmates, or those by women and men of the past and present, from here and elsewhere — enables the students to develop their artistic awareness and refine their sensibility to the technical and aesthetic qualities of a musical work. During the process of appreciation, the students are encouraged to show respect for each other and for the productions and works. The students gradually learn to place the works in their sociocultural context and to draw on their experience and knowledge to appreciate them. In so doing, they develop personal appreciation criteria that will help them make more enlightened choices. In sharing their appreciation experience, they report on what they have learned about themselves and about the works.

CONNECTIONS TO CROSS-CURRICULAR COMPETENCIES

During the development of this competency, the students are encouraged to become aware of a number of processes associated with the key features of the cross-curricular competencies and to make connections with learnings in other subjects. Competency 3 thus enables

them to use information, exercise their critical judgment, acquire effective work methods, use information and communications technologies, develop their personal identity and communicate appropriately.

CONTEXT FOR LEARNING

The students take part in short activities presenting excerpts from musical works by women and men of the past and present, from here and elsewhere, including their own productions and those of classmates. Students refer to an age-appropriate cultural experience, to the content of musical excerpts they have listened to, and to audio, visual or electronic documentary resources. They take into account predetermined appreciation criteria related to the development of the stimulus for creation, elements of musical language, sound sources or elements of technique explored, as well as emotions and impressions they have felt. They communicate their appreciation orally or in writing.

DEVELOPMENTAL PROFILE

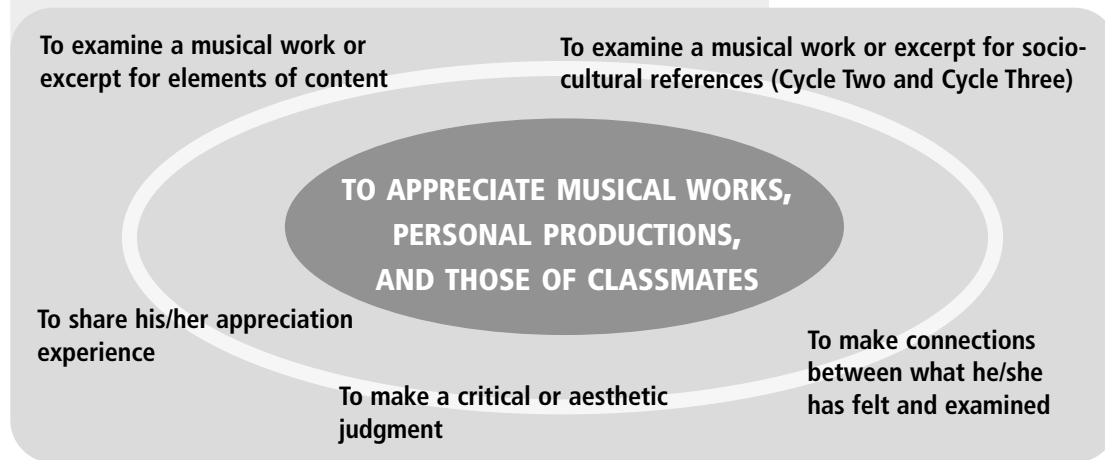
During Cycle One, the students become acquainted with a process of appreciation that draws on their critical and aesthetic faculties. They take part in short listening activities, identify familiar elements and discover what moves them, while learning to use criteria to form an opinion.

They are encouraged to reflect on their appreciation experience and to talk about aspects that are meaningful to them.

During Cycle Two, the students discover a variety of works and learn that these works contain sociocultural references indicative of the artistic periods in which they were created. These discoveries enrich their listening experiences and enable them to broaden their appreciation and open their minds to cultural diversity. They are encouraged to describe their appreciation experience and to identify what they have learned from it.

During Cycle Three, the students discover various works and certain sociocultural references indicative of different artistic periods. During the course of listening activities, they identify elements of musical language, compare excerpts and associate these excerpts with sociocultural references. These discoveries and observations enable them to open their minds further to cultural diversity and to better understand themselves, while exercising their critical and aesthetic faculties. They can identify what they have learned in their appreciation experience and how they learned it.

Key Features of the Competency



ESSENTIAL KNOWLEDGES

The categories of essential knowledges to be considered in the development of this competency are: affective aspects, musical repertoire for appreciation and subject-specific vocabulary. The other categories vary depending on the production or work being appreciated.

End-of-Cycle Outcomes

CYCLE ONE

By the end of Cycle One, the students' appreciation is often influenced by emotional interests. Using the subject-specific vocabulary, they identify elements of content in the musical production or work. Their comments reflect their opinions about what they noticed and felt. They are able to talk about aspects of their appreciation experience that are meaningful to them.

CYCLE TWO

By the end of Cycle Two, the students' appreciation is often influenced by emotional and social interests. Making appropriate use of the subject-specific vocabulary, they describe the content of the production or musical work. Their comments contain musical, personal and sometimes sociocultural considerations, which are related to the appreciation criteria and which support the opinions they have formed. They describe their appreciation experience and identify what they have learned.

Evaluation Criteria

- Identification of connections between one or more excerpts and sociocultural references ② ③
- Identification of connections between the work or production and what he/she felt ① ② ③
- Evidence of an opinion in his/her appreciation ①
- Justification of his/her opinion ② ③
- Use of subject-specific vocabulary ①
- Appropriate use of subject-specific vocabulary ② ③
- Comments containing elements related to his/her appreciation experience ①
- Pertinent elements in the description of his/her appreciation experience ② ③

CYCLE THREE

By the end of Cycle Three, the students' appreciation is often influenced by cognitive, emotional and social interests. Making appropriate use of the subject-specific vocabulary, they describe the content of the production or musical work. Their comments contain musical, personal and sociocultural considerations, which are related to the appreciation criteria and which motivate their opinions. They describe what they have learned and the methods they used.

Essential Knowledges

In addition to the essential knowledges listed below, the essential knowledges common to all four arts subjects presented in the section on arts education must be taken into account. By the end of the cycle, the students can independently use the knowledges listed below in complete, complex tasks.

LEARNINGS

LANGUAGE OF MUSIC

• Intensity and dynamics

– Loud	1		
– Soft	1		
– <i>Forte</i>		2	3
– <i>Piano</i>		2	3
– <i>Crescendo</i>		2	3
– <i>Decrescendo</i>		2	3

• Duration

– Whole note			3
– Half note		2	3
– Quarter note	1	2	3
– Rest	1	2	3
– Two eighth notes	1	2	3
– Triplet			3
– Long	1	2	3
– Very long	1	2	3
– Short	1	2	3
– Very short	1	2	3

– Rest	1	2	3
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• Pitch

– Register (high, low)	1		
– Register (high, medium, low)		2	3
– Sounds from the diatonic scale	1	2	3

• Tone colour

– Classroom instruments (wood, metal, skins)	1	2	
– Voice (child's, adult's)	1		
– Voice (man's, woman's)		2	
– Recorder		2	3
– Different musical instruments, depending on the repertoire			3

• Quality of sound

– Crisp/resonant	1	2	3
– Coarse/smooth		2	3

GRAPHIC REPRESENTATION

• Traditional code

– <i>Forte</i>		2	3
– <i>Piano</i>		2	3
– <i>Crescendo</i>		2	3
– <i>Decrescendo</i>		2	3
– Whole note			3
– Half note		2	3
– Quarter note		2	3

GRAPHIC REPRESENTATION (cont.)

- Rest ② ③
- Two eighth notes ② ③
- Triplet ③
- A few sounds on the staff ② ③

• Conventional nontraditional code

- Very short ① ② ③
- Short ① ② ③
- Long ① ② ③
- Very long ① ② ③
- Loud ① ② ③
- Soft ① ② ③
- High ① ② ③
- Medium ② ③
- Low ① ② ③
- Ascending sounds ① ② ③
- Descending sounds ① ② ③
- Crisp ① ② ③
- Resonant ① ② ③
- Coarse ② ③
- Smooth ② ③
- Rest (expandable rectangle) ① ② ③

• Other codes

- Graphic representation invented by the student ① ② ③

SOUND SOURCES

• Voice

- Singing ① ② ③
- Vocal effects ① ② ③

• Body

- Body percussion ① ② ③

• Musical instruments

- Percussion instruments ① ② ③
- Recorder ② ③
- Other classroom instruments ① ② ③

• Sound-producing objects

- Made from wood and metal ①
- Made from paper, fabric ②
- Made from different material ③

• Information and communications technologies

- Sounds produced using software, a sequencer or a synthesizer ② ③

INSTRUMENTAL TECHNIQUES

• Voice

– Opening of the mouth	1	2	3
– Breathing	1	2	3
– Intonation	1	2	3
– Posture	1	2	3
– Tone			3
– Pronunciation		2	3

• Percussion instruments

– Posture	1	2	3
– Form	1	2	3
– Means of production	1	2	3
– Technique	1	2	3

• Recorder

– Posture		2	3
– Form		2	3
– Means of production		2	3
– Technique		2	3

• Other sound sources

– Posture	1	2	3
– Form	1	2	3
– Appropriate means of production	1	2	3
– Appropriate technique	1	2	3

RULES FOR GROUP ENSEMBLE WORK

– Responding to direction indicating the beginning and ending of a piece and the dynamics	1		
– Responding to direction indicating the beginning and ending of a piece, the dynamics and the beat		2	
– Responding to direction indicating the beginning and ending of a piece, the dynamics, the beat and changes in tempo			3
– Responding to sound or visual cues	1	2	3

COMPOSITION PROCEDURES

• Question and answer	1	2	
• Contrast	1	2	
• Reproduction of sound	1	2	3
• Repetition		2	
• Collage			3
• Ostinato			3
• Mirror			3

STRUCTURES

• Form

– Personal	1	2	3
– A-B	1	2	3
– A-B-A		2	3
– Canon in two voices			3
– Rondo			3

STRUCTURES (cont.)

• Tempo

– Slow	1	2	
– Moderate		2	
– Fast	1	2	
– <i>Lento</i>			3
– <i>Moderato</i>			3
– <i>Allegro</i>			3
– <i>Accelerando</i>			3
– <i>Rallentando</i>			3

• Rhythmic organization

– unmeasured	1	2	3
– based on a definite number of beats	1	2	3

• Melodic organization

– Musical phrase	1	2	3
– Series of ascending sounds	1	2	3
– Series of descending sounds	1	2	3
– Conjunct sounds		2	3
– Disjunct sounds		2	3
– Series of sounds repeated at a fixed pitch	1	2	3
– <i>Glissando</i>		2	3

MUSIC APPRECIATION REPERTOIRE

Excerpts from works may be drawn from the following artistic periods and styles: contemporary music (new, serial, electroacoustic, aleatoric, popular, *chansonnier*, blues, jazz, country, rock, musical comedy, etc., including music used in the mass media), folk music from here and elsewhere, and music from the Impressionist, Expressionist, Neoclassical, Romantic, Classical and Baroque periods, the Renaissance and the Middle Ages. These excerpts may come from different cultures, including those of the First Nations for Cycle Two. The teacher can also refer to musical works presented at concerts or shows that the students have attended.

• Types of excerpts (to be chosen in relation to the components of subject content covered)

– Students' productions	1	2	3
– A minimum of 10 excerpts from works from here and elsewhere, past and present, for each cycle	1	2	3

VOCABULARY

1	2	3
blow	A-B-A form	brass
c, d, e, f, g, a, b	A-B form	canon
crisp	ascending	<i>chansonnier</i>
fast	coarse	folk music
high	<i>crescendo</i>	<i>lento</i>
invent	<i>decrescendo</i>	<i>moderato</i>
long	descending	musical comedy
loud	<i>forte</i>	popular music
low	<i>glissando</i>	<i>presto</i>
musical instrument	half note	rondo
percussion instrument	interpret	trio
pitch	medium (pitch)	trio
resonant	moderate	whole note
rest	musical phrase	wood
rub	<i>piano</i>	
shake	quarter note	
short	rest	
singing voice	scrape	
slow	smooth	
soft	stringed instrument	
strike	tempo	
very long	two eighth notes	
very short	wind instrument	

Suggestions for Using Information and Communications Technologies

• Sound sources

- Using a synthesizer or computer sequencer to produce the sounds required for a sound piece **1** **2** **3**
- Creating a bank of sample sounds **2** **3**

• Composition procedures

- Using a synthesizer or computer sequencer to produce sound sequences **1**
- Using a synthesizer or computer sequencer to produce sound sequences for a virtual portfolio **2** **3**

• Graphic representation

- Using graphics or word-processing software to produce his/her personal code or score **1** **2** **3**

• Musical repertoire: audio, visual or electronic reference materials

- Using CD-ROMs or the Internet to obtain information on composers and their works or to listen to various excerpts **1**
- Exploring CD-ROMs or the Internet to gather information on composers, musical works and artistic periods or to listen to various excerpts **2** **3**