

LOCALLY DEVELOPED COURSE OUTLINE

Chamber Ensemble (2021)15-3

Chamber Ensemble (2021)15-5

Chamber Ensemble (2021)25-3

Chamber Ensemble (2021)25-5

Chamber Ensemble (2021)35-3

Chamber Ensemble (2021)35-5

Submitted By:

The Calgary School Division

Submitted On:

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Course Basic Information

<u>Outline Number</u>	<u>Hours</u>	<u>Start Date</u>	<u>End Date</u>	<u>Development Type</u>	<u>Proposal Type</u>	<u>Grades</u>
15-3	62.50	09/01/2021	08/31/2025	Developed	Authorization	G10
15-5	125.00	09/01/2021	08/31/2025	Developed	Authorization	G10
25-3	62.50	09/01/2021	08/31/2025	Developed	Authorization	G10
25-5	125.00	09/01/2021	08/31/2025	Developed	Authorization	G10
35-3	62.50	09/01/2021	08/31/2025	Developed	Authorization	G10
35-5	125.00	09/01/2021	08/31/2025	Developed	Authorization	G10

Course Description

Chamber Ensemble 15-25-35 is designed as an extension of Instrumental and Choral Music 10-20-30 courses. It offers students the opportunity to develop musicianship through rehearsal and performance in small, primarily non-conducted musical ensembles. It is designed to offer students the opportunity to extend their musical skills through creatively and critically interpreting repertoire composed for small groups of musicians. Chamber Ensemble may include both vocal and instrumental music.

This course requires a facility with engineered acoustics appropriate for amplified music performance as well as acoustically acceptable practise rooms for individualized/small group practice and sectionals. Equipment required includes a variety of instruments suited to the musicians in the ensemble.

Course Prerequisites

15 | Instrumental Music 10 OR Choral Music 10 / None

25 | Instrumental Music 20 OR Choral Music 20 AND Chamber Ensemble 15

35 | Instrumental Music 30 OR Choral Music 30 AND Chamber Ensemble 25

Sequence Introduction (formerly: Philosophy)

Musical ensembles are a collective artistic expression of our humanity, community, and history. Chamber Ensemble engages students in a creative environment with opportunities to develop, apply, and extend their musicianship in primarily student-directed small ensembles. In a small ensemble, the musician takes on a greater creative role in interpreting repertoire and must extend their understanding of the elements of music for performance. Flexible ensemble groups are formed based on interest, repertoire and skill level. The openness and flexibility of groupings is responsive to the creative nature of musicianship.

Student Need (formerly: Rationale)

Chamber Ensemble is a course that enables students to develop a greater independence, artistic input and personal management. Students are required to think critically and creatively, problem solve, make informed artistic decisions, collaborate, and to perform with others. In these small ensembles, there are many opportunities for creativity and innovation through music performance, improvisation, and interpretation.

Chamber Ensemble provides the opportunities for engagement in artistic collaboration and performance that fosters inspiration, analysis and exploration of varied repertoire and instrumentation. By working collaboratively in an ensemble setting, students learn to communicate effectively to build understanding, advance learning goals and foster an increased individual contribution within a musical community. Through the practice, performance and critical listening of small ensemble repertoire, students experience many diverse cultures, historical periods, and styles presented by master musicians, composers and arrangers.

Scope and Sequence (formerly: Learner Outcomes)

Chamber Ensemble 15-25-35 fosters the development of creative and collaborative competencies through active participation in small ensembles. The essential understandings focus on how the elements of music are related to communication and expression by the ensemble as a whole. The focus of each course is performance-based with outcomes that promote increased musical understanding, awareness, and interaction.

Chamber Ensemble, as a curriculum, is process-based. The specific approaches and repertoire undertaken by students increase in difficulty as students progress, requiring more comprehensive understanding and involving higher thought processes.

Guiding Questions (formerly: General Outcomes)

- 1 How can students demonstrate musical skills through performance of diverse small ensemble repertoire?**
- 2 How can students participate as a collaborative musician within a small ensemble?**
- 3 How can students critically reflect upon, respond to, and appreciate small ensemble performances?**

Learning Outcomes (formerly: Specific Outcomes)

1 How can students demonstrate musical skills through performance of diverse small ensemble repertoire?	15-3	15-5	25-3	25-5	35-3	35-5
1.1 Develop, interpret, and apply technical skills from Instrumental Music 10/ Choral Music 10 to a small ensemble setting.	X	X				
1.2 Develop, interpret, and apply technical skills from Instrumental Music 20/Choral Music 20 to a small ensemble setting.			X	X		
1.3 Develop, interpret, and apply technical skills from Instrumental Music 30/ Choral Music 30 to a small ensemble setting.					X	X
1.4 Recognize and apply basic musical elements unique to the genre.	X	X				
1.5 Identify and apply musical elements unique to the genre and repertoire.		X	X			
1.6 Describe and apply musical elements unique to the genre and repertoire.				X	X	
1.7 Model and refine musical elements unique to the music genre and repertoire.						X
1.8 Recognize and demonstrate basic stylistic interpretation and/or improvisation appropriate to the genre of music.	X	X				
1.9 Demonstrate stylistic interpretation and/or improvisation appropriate to the genre of music		X	X	X	X	
1.10 Model advanced stylistic interpretation and/or improvisation appropriate to the genre of music						X
1.11 Identify and respond to the individual's role in the ensemble using basic aural discrimination skills.	X	X				
1.12 Predict and respond to the individual's role in the ensemble using intermediate aural discrimination skills.		X	X			
1.13 Respond to the individual's role in the ensemble using advanced aural discrimination skills.				X	X	X

1.14 Examine written music and identify the features of melody and various accompaniment types.	X	X				
1.15 Anticipate and enact the features of melody and various accompaniment types.			X	X	X	X

2 How can students participate as a collaborative musician within a small ensemble?	15-3	15-5	25-3	25-5	35-3	35-5
2.1 Identify and develop personal practice routines.	X	X	X			
2.2 Demonstrate effective personal practice routines to demonstrate personal responsibility				X	X	
2.3 Model and relate effective personal practice routines to demonstrate personal responsibility.						X
2.4 Develop creative and collaborative group practice routines.	X	X				
2.5 Demonstrate effective, creative, and collaborative group practice routines.		X	X	X	X	
2.6 Model and relate effective, creative, and collaborative group practice routines.						X
2.7 Develop appropriate rehearsal etiquette.	X	X				
2.8 Apply appropriate rehearsal etiquette.		X	X			
2.9 Model effective rehearsal etiquette.				X	X	
2.10 Lead effective rehearsals.						X

3 How can students critically reflect upon, respond to, and appreciate small ensemble performances?	15-3	15-5	25-3	25-5	35-3	35-5
3.1 Develop an emerging ability to analyze a performance as musician, ensemble member, and audience.	X	X				
3.2 Demonstrate an emerging ability to critically analyze a performance.		X	X			
3.3 Critically analyze a performance using appropriate musical descriptors.				X	X	
3.4 Critically analyze a performance through complex and nuanced musical descriptors.						X
3.5 Describe the variables of performing.	X	X				

3.6 Recognize and respond to the variables of performing.	X	X	
3.7 Predict and respond to the variables of performing in a variety of situations.		X	X
3.8 Model and explain a professional response to the variables of performing in a variety of situations.			X
3.9 Examine how music and engagement in music produces positive impacts within society and self.	X	X	X

Facilities or Equipment

Facility

- Engineered acoustics in the room that is appropriate for amplified music performance. This acoustical requirement is essential for the delivery of the course content as well as the health and well-being of students and teaching staff.
- Acoustically acceptable practise rooms or modules for individualized/small group practice and sectionals

Facilities:

Equipment

- A variety of instruments suited to the musicians in the ensemble.

Learning and Teaching Resources

No required resources

Sensitive or Controversial Content

No sensitive or controversial content.

Issue Management Strategy

Health and Safety

No directly related health and safety risks.

Risk Management Strategy

Statement of Overlap with Existing Programs

Provincial Courses with Overlap and/or Similarity

- Instrumental Music 10-20-30, Choral Music 10-20-30

Identified Overlap/Similarity

- Musical skills are developed and refined in Chamber Ensemble, Instrumental Music, and Choral Music.

Reasoning as to Why LDC Is Necessary

- Chamber Ensemble is designed as an extension of the Instrumental Music 10-20-30 and Choral Music 10-20-30 courses. Individual musical skills developed in Instrumental Music and Choral Music are reinforced, enhanced, and applied through participation in small ensembles. In Chamber Ensemble 15-25-35, students develop the ability to self-direct, collaborate with other musicians, interpret repertoire, and respond to small ensemble musical performances.

Locally Developed Courses with Overlap and/or Similarity

- Choir 15-25-35, Band 15-25-35

Identified Overlap/Similarity

- Collaborative musicianship is developed and refined in Chamber Ensemble, Choir, and Band

Reasoning as to Why LDC Is Necessary

- The musicianship required by the student when studying small ensemble repertoire requires collaboration and leadership from all members at all stages of rehearsal and performance. This kind of musical performance enhances understanding of common elements of music, as the musicians are responsible not only for the performance, but also the interpretation of the repertoire. The selection of repertoire for small student ensembles is not limited to Western classical styles or instrumentation. Furthermore, Chamber Ensemble may include both vocal and instrumental music.

Student Assessment

No identified student assessment.

Course Approval Implementation and Evaluation

No specific processes.

