

842890

**Music Education
Curriculum K-5**

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CURRICULUM

2004

Department of Education
Educational Programs & Services Branch

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Document Title Code 842890

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Acknowledgements

The Department of Education wishes to acknowledge the thoughtful contribution of the following dedicated members of the Elementary Music Curriculum Development Advisory Committee in the development of *Music Education Curriculum: Kindergarten to Grade Five*.

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Other contributors who were adjunct members of this working committee include:

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Sue Lambropoulos, Creative Movement Advisor
David Ripley, District 6

In addition, the New Brunswick Department of Education appreciates the generous sharing of curriculum content at all grade levels, Kindergarten to Grade 5, by the Nova Scotia Department of Education.

This document was designed for convenient use by educators. Users are permitted to copy any, or all, of this curriculum guide. For those schools where several teachers are responsible for delivering the music education program, school administrators can choose to divide one curriculum guide by grade levels and produce multiple copies of the introductory material and the *Appendices*, so each teacher has his/ her own complete grade document.

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Background

Music Education Curriculum: Kindergarten to Grade Five arises from the philosophy and outcomes expressed in *Foundation for the Atlantic Canada Arts Education Curriculum* (document 843280), published in 2001, and *Music Curriculum Outcomes K-8* (document 840960), published in 1996. It represents the stage in the evolution of New Brunswick's elementary level music education curriculum.

Foundation for the Atlantic Canada Arts Education Curriculum defines Key-Stage Outcomes for grades three, six, nine, and twelve. Each Key-Stage Outcome is connected to one of eight General Curriculum Outcomes (GCO's), which are grouped into the three strands outlined below.

STRAND 1 CREATING, MAKING, AND PRESENTING	STRAND 2 UNDERSTANDING AND CONNECTING CONTEXTS OF TIME, PLACE AND COMMUNITY	STRAND 3 PERCEIVING, REFLECTING, AND RESPONDING
GCO 1: Students will be expected to explore, challenge, develop, and express ideas, using the skills, language, techniques, and processes of the arts.	GCO 3: Students will be expected to demonstrate critical awareness of and value for the role of the arts in creating and reflecting culture.	GCO 6: Students will be expected to apply critical thinking and problem-solving strategies to reflect on and respond to their own and others' expressive work.
GCO 2: Students will be expected to create and/or present, collaboratively and independently, expressive products in the arts for a range of audiences and purposes.	GCO 4: Students will be expected to respect the contributions to the arts of individuals and cultural groups in local and global contexts, and value the arts as a record of human experience and expression.	GCO 7: Students will be expected to understand the role of technologies in creating and responding to expressive works.
	GCO 5: Students will be expected to examine the relationship among the arts, societies, and environments.	GCO 8: Students will be expected to analyze the relationship between artistic intent and the expressive work.

General Curriculum Outcomes (GCO's) divide into Key-Stage Curriculum Outcomes (KSCO's). For example:

GCO 1: Students will be expected to explore, challenge, develop, and express ideas, using the skills, language, techniques, and processes of the arts, has the following grade 3 Key-Stage Curriculum Outcomes in the *Foundation for the Atlantic Canada Arts Education Curriculum*.

By the end of grade 3, students will be expected to:

- Sing and play with accuracy in pitch and rhythm, using appropriate expressive elements;
- Explore a range of sound sources, texts, strategies, and materials to express their thoughts, experiences, and feelings through music and movement;
- Use standard or other notations, and their own invented or adapted notations, to record their musical ideas and the musical ideas of others.

It should be noted that the format of New Brunswick’s 1996 document, *Music Curriculum Outcomes K-8*, is different from other documents in that it does not define General Curriculum Outcomes and it articulates Key-Stage Curriculum Outcomes for grades two, five and eight. In addition, four columns, instead of three strands, are used to cluster the Key-Stage Curriculum Outcomes.

COLUMN 1	COLUMN 2	COLUMN 3	COLUMN 4
MUSIC LITERACY	MUSIC MAKING	RESPONDING TO MUSIC	MUSIC AND CULTURE
Deals with the signs and symbols that constitute written music. The decoding, understanding and use of these symbols develop the ability to read, write and perform music.	Requires guided participation in various group sizes in a variety of musical activities such as singing, playing instruments and musical movement. Participation will develop intelligent and musically sensitive performers.	Promotes the development of skills in listening, describing, analyzing and evaluating music that will foster a personal response justified through musical criteria.	Promotes a broad historical and cultural perspective, and an understanding of the importance of music in the lives of individuals and societies throughout history.

For each of the above columns, Key-Stage Curriculum Outcomes are identified for grades two, five, and eight. For example, Column 1: Music Literacy has the following Key-Stage Curriculum Outcomes for grade two:

By the end of grade 2, students will:

- Play short melodies within a range of a third
- Sing short melodies using s-m-l
- Read simple rhythms such as half, quarter and eighth notes and the corresponding rests
- Recognize groupings of beats in 2’s and 3’s
- Demonstrate through performance an understanding of loud and soft, fast and slow, high and low
- Notate short rhythmic phrases that use quarter notes, paired eighth notes and quarter rests

While the details of the organization of the two documents are different, an analysis reveals that the vision and general concept are similar. The similarities of curriculum content become apparent when the strands of *Foundation for the Atlantic Canada Arts Education Curriculum* are compared to the columns of *Music Curriculum Outcomes K-8*. Essentially, the first strand, “Creating, Making and Presenting” corresponds to columns one and two, “Music Literacy” and “Music Making”. Strand Two, “Understanding and Connecting Contexts of Time, Place and Community”, contains similar content to Column Four, “Music and Culture”. Lastly, Strand Three, “Perceiving, Reflecting and Responding”, relates to Column Three,

“Responding to Music”. To create the new curriculum, the New Brunswick Elementary Music Curriculum Development Advisory Committee (CDAC) built upon ideas from both documents.

Music Education Curriculum: Kindergarten to Grade Two and *Music Education Curriculum: Grade Three to Grade Five* were designed with the assumption that elementary level students will be engaged in a meaningful music program in all grades. The content and processes have been carefully assembled to be developmentally appropriate, logically sequential and accumulative from one year to the next.

In this edition, one appendix has been included. In future editions, other appendices will be included to provide supplementary information and material some teachers may need.

Curriculum Organization

In 1993, New Brunswick, working with the other Atlantic Provinces under the auspices of the Atlantic Provinces Education Foundation (APEF), began developing regionally common curricula for mathematics, science, English language arts, social studies, arts education, and technology education. In 2001, the *Foundation for the Atlantic Canada Arts Education Curriculum* was published.

Within the curricula there are various organizational strata. At the broadest level are six Essential Graduation Learnings (EGL’s). Essential Graduation Learnings are statements describing the knowledge, skills, and attitudes expected of all students who graduate from high school. They are not unique to one specific subject or discipline. Rather, Essential Graduation Learnings are relevant to all subject areas. They function as the overarching framework into which all curricula fits.

One of the Essential Graduation Learnings states, “Graduates will be able to respond with critical awareness to various forms of the arts and be able to express themselves through the arts.” This EGL is divided into eight General Curriculum Outcomes (GCO’s), which are common to Visual Art, Music, Drama, and Dance. The eight General Curriculum Outcomes are then grouped into three strands. (A table with this information is located in the preceding section, entitled “Background”.) Each of the General Curriculum Outcomes subdivides into Key-Stage Curriculum Outcomes (for grades 2 and 5) and Specific Curriculum Outcomes (for each grade, K-5). Within the main text of the *Music Education Curriculum: Kindergarten to Grade Two* and *Music Education Curriculum: Grade Three to Grade Five* documents, the outcomes listed in the far-left column, are examples of Specific Curriculum Outcomes. Because of the cumulative nature of the music education content, skills, and processes, the Specific Curriculum Outcomes for grades two and five also function as Key-Stage Outcomes.

Curriculum Organization

6 Essential Graduation Learnings (EGL's)

Developed by New Brunswick in collaboration with APEF

Applied Regionally

Common across the entire curriculum for all subject areas at all grade levels



8 General Curriculum Arts Outcomes (GCO's)

Developed by New Brunswick in collaboration with APEF

Applied Regionally

Common to only the Arts (Visual Art, Music, Drama, and Dance)

The 8 General Curriculum Outcomes are grouped into 3 strands



Key-Stage Curriculum Arts Outcomes (KCSO's)

Developed by New Brunswick and Applied Provincially

Applied to the arts at grades 2, 5, and 8



Specific Music Curriculum Outcomes (SCO's)

Developed by New Brunswick and Applied Provincially

Specific to a subject area and grade level

The grades two and five SCO's also function as Key-Stage Outcomes

Program Characteristics

The *Music Education Curriculum: Kindergarten to Grade Five* program contributes to a multi-disciplinary, interrelated school curriculum. While being engaged in music activities, students learn more than music content and skills. As with any creative endeavour, many thought processes, learning strategies, and ways to express oneself are refined and transferred to other aspects of one's life. Like other art forms, music offers unique experiences from which a better understanding of the world and of oneself can emerge.

The outcomes contained in these documents articulate the skills, knowledge and attitudes that students should be able to demonstrate. How teachers facilitate outcome achievement is a matter of individual choice and planning. Teachers are encouraged to enhance their teaching and the students' learning by creatively accessing supplementary resources.

Focused listening to music within the context of a music lesson exposes students to a wide variety of music and sounds. Guided listening activities also teach students to:

- Concentrate on aural stimuli
- Develop sound awareness, sound discrimination, and sound sensitivity
- Develop the ability to remember sounds and sound sequences over time.

To understand what is being heard requires the listener to recognize and discriminate different sounds. In music, this refers to distinguishing whether sounds are high or low, fast or slow, loud or soft, human or mechanical, etc. By definition, music is sound passing in time. Therefore, focused listening encourages the development of the ability to remember what has been heard. Students with developed listening skills will be able to reproduce sounds in a specific sequence and recall and retain sounds in general.

Young learners are often naturally active and unafraid to physically express their thoughts and emotions. To enrich the students' learning opportunities, and to connect to the learners who have kinesthetic preferences, teachers are encouraged to include creative movement activities as part of the music education program, particularly in the primary grades. *Appendix 1* contains creative movement ideas that teachers might want to use.

The performance of music is an integral part of any comprehensive music program. However, there is a natural tendency for the acquisition of performance skills to occupy large amounts of time. Teachers must continually work at balancing the diverse multitude of learning activities that come together within the curricular music program. Similarly, principals, teachers, and other stakeholders must take care to set reasonable expectations for co-curricular ensembles' performance standards and time commitments.

Assessment, Evaluation and Achievement Standards

The terms “*assessment*” and “*evaluation*” are often used interchangeably, but they refer to quite different processes. Arts curriculum documents developed in the Atlantic region use these terms for the processes described below.

Assessment

Assessment is the systematic process of gathering information on student learning.

Teachers make decisions about program delivery based on the results of ongoing informal and formal assessment processes. With timely applications of sensitively designed assessment strategies, teachers can effectively determine what outcomes and experiences need increased emphasis. In this way, the assessment process shapes the learning activities of the future.

When determining how well a student has acquired a concept, process, or skill, teachers must consider the vast array of learning styles that might be present in any classroom. Teachers are advised to remember that some people prefer background noise while others prefer quiet while they work. Some students are better at demonstrating their learning through a type of exhibit while others find it easier to respond on a written test. Some students express themselves well in group activities while others prefer to work alone. These are only a few examples of the many personal attributes teachers need to know about their students when designing fair assessment strategies.

Evaluation

Evaluation is the process of analyzing, reflecting upon, and summarizing assessment information, and making judgments or decisions based upon the information gathered.

Teachers are to evaluate student achievement using the strands as they are defined on the Provincial School Report Cards. At the Kindergarten to Grade Two levels, only one strand exists, identified as “Making/Creating Music and Responding to Music”. Within this single strand, three achievement levels are to be applied. At the Grade Three to Grade Five levels, there are two strands, “Making/ Creating Music”, and “Responding to Music”. The following table defines the “Standards of Achievement” to be used by teachers as they work through the evaluation process.

Teachers are reminded that “Making and Creating Music” (GCO 1 and 2) refers to an assessment of the student’s ability to sing, play instruments, and/or move to music individually and in a variety of group sizes. “Responding to Music” (GCO 3 – 8) refers to an assessment of the student’s ability to listen critically, analyze, and evaluate music according to varying criteria.

Standards of Achievement

KINDERGARTEN	
Strong Performance	<p><i>Independently</i>, the student:</p> <ul style="list-style-type: none"> • maintains a steady beat • distinguishes between loud and soft • distinguishes between high and low pitches • distinguishes between fast and slow tempi <p>Also, the student's response to music reflects an understanding of specific musical elements.</p>
Appropriate Development	<p><i>With occasional teacher support</i>, the student:</p> <ul style="list-style-type: none"> • maintains a steady beat • distinguishes between loud and soft • distinguishes between high and low pitches • distinguishes between fast and slow tempi <p>Also, the student's response to music reflects an understanding of specific musical elements.</p>
Experiencing Difficulty	<p><i>The student exhibits difficulty</i> when trying to:</p> <ul style="list-style-type: none"> • maintain a steady beat • distinguish between loud and soft • distinguish between high and low pitches • distinguish between fast and slow tempi <p>Also, the student's response to music rarely reflects an understanding of specific musical elements.</p>

Standards of Achievement

GRADE 1	
Strong Performance	<p><i>Independently</i>, the student:</p> <ul style="list-style-type: none"> • performs and creates rhythms accurately using Ta, Ti-ti, and quarter rest • distinguishes between beat and rhythm • sings on pitch and performs melodies accurately containing s, m, and l • distinguishes melodic direction • recognizes “same and different” form <p>Also, the student’s response to music reflects an understanding of specific musical elements.</p>
Appropriate Development	<p><i>With occasional teacher support</i>, the student:</p> <ul style="list-style-type: none"> • performs and creates rhythms accurately using Ta, Ti-ti, and quarter rest • distinguishes between beat and rhythm • sings on pitch and performs melodies accurately containing s, m, and l • distinguishes melodic direction • recognizes “same and different” form <p>Also, the student’s response to music reflects an understanding of specific musical elements.</p>
Experiencing Difficulty	<p><i>The student exhibits difficulty</i> when trying to:</p> <ul style="list-style-type: none"> • perform and create rhythms using Ta, Ti-ti, and quarter rest • distinguish between beat and rhythm • sing on pitch and perform melodies containing s, m, and l • distinguish melodic direction • recognize “same and different” form <p>Also, the student’s response to music rarely reflects an understanding of specific musical elements.</p>

Standards of Achievement

GRADE 2	
Strong Performance	<p><i>Independently</i>, the student:</p> <ul style="list-style-type: none"> • performs and creates rhythms accurately using Tica-tica, Ta-a, and half rest • sings on pitch and performs melodies accurately containing s, m, l, r, d • recognizes “same and different” form • identifies AABA form <p>Also, the student’s response to music reflects an understanding of specific musical elements.</p>
Appropriate Development	<p><i>With occasional teacher support</i>, the student:</p> <ul style="list-style-type: none"> • performs and creates rhythms accurately using Tica-tica, Ta-a, and half rest • sings on pitch and performs melodies accurately containing s, m, l, r, d • recognizes “same and different” form • identifies AABA form <p>Also, the student’s response to music reflects an understanding of specific musical elements.</p>
Experiencing Difficulty	<p><i>The student exhibits difficulty</i> when trying to:</p> <ul style="list-style-type: none"> • perform and create rhythms using Tica-tica, Ta-a, and half rest • sing on pitch and perform melodies containing s, m, l, r, d • recognize “same and different” form • identify AABA form <p>Also, the student’s response to music rarely reflects an understanding of specific musical elements.</p>

Standards of Achievement

GRADE 3	
Strong Performance	<p style="text-align: center;">Making/ Creating Music</p> <p><i>Independently</i>, the student:</p> <ul style="list-style-type: none"> • performs and creates rhythms accurately using Ti-tica, Tica-ti, whole note, whole rest, and dotted half note • sings on pitch and performs melodies accurately containing d¹, l, s, m, r, d, l₁, s₁ • identifies ABA form <p style="text-align: center;">Responding To Music</p> <p><i>Independently</i>, the student:</p> <ul style="list-style-type: none"> • articulates personal reflections (written, visual, or oral) pertaining to a variety of musical experiences and cultures, with a focus on the local community and on Atlantic Canada • shares responses orally to musical performances using appropriate musical terminology including: tone set, articulation, texture, and timbre • demonstrates, through discussion, an understanding of artistic intent • expresses verbally an understanding of past and present music technologies • creates music (through composition or improvisation) using available technologies
Appropriate Development	<p style="text-align: center;">Making/ Creating Music</p> <p><i>With occasional teacher support</i>, the student:</p> <ul style="list-style-type: none"> • performs and creates rhythms accurately using Ti-tica, Tica-ti, whole note, whole rest, and dotted half note • sings on pitch and performs melodies accurately containing d¹, l, s, m, r, d, l₁, s₁ • identifies ABA form <p style="text-align: center;">Responding To Music</p> <p><i>With occasional teacher support</i>, the student:</p> <ul style="list-style-type: none"> • articulates personal reflections (written, visual, or oral) pertaining to a variety of musical experiences and cultures, with a focus on the local community and on Atlantic Canada • shares responses orally to musical performances using appropriate musical terminology including: tone set, articulation, texture, and timbre • demonstrates, through discussion, an understanding of artistic intent • expresses verbally an understanding of past and present music technologies • creates music (through composition or improvisation) using available technologies
Experiencing Difficulty	<p style="text-align: center;">Making/ Creating Music</p> <p><i>The student exhibits difficulty</i> when trying to:</p> <ul style="list-style-type: none"> • perform and create rhythms using Ti-tica, Tica-ti, whole note, whole rest, and dotted half note • sing on pitch and accurately perform melodies containing d¹, l, s, m, r, d, l₁, s₁ • identify ABA form <p style="text-align: center;">Responding To Music</p> <p><i>The student exhibits difficulty</i> when trying to:</p> <ul style="list-style-type: none"> • articulate personal reflections (written, visual, or oral) pertaining to a variety of musical experiences and cultures, with a focus on the local community and on Atlantic Canada • share responses orally to musical performances using appropriate musical terminology including: tone set, articulation, texture, and timbre • demonstrate, through discussion, an understanding of artistic intent • express verbally an understanding of past and present music technologies • create music (through composition or improvisation) using available technologies

Standards of Achievement

GRADE 4	
Strong Performance	<p style="text-align: center;">Making/ Creating Music</p> <p><i>Independently</i>, the student:</p> <ul style="list-style-type: none"> • performs and creates rhythms accurately using Ti and eighth rest • sings on pitch and performs melodies accurately containing d¹, t, l, s, f, m, r, d, t₁, l₁, s₁ • identifies Rondo, and Theme and Variation forms <p style="text-align: center;">Responding to Music</p> <p><i>Independently</i>, the student:</p> <ul style="list-style-type: none"> • articulates (in written, visual, or oral form) personal reflections pertaining to a variety of musical experiences and cultures found within the local community, Atlantic Canada, and Canada • demonstrates an understanding (in written, visual, oral, drama, or dance form) of the interconnectedness between the arts and their co-existent societal influences • evaluates (orally or in writing) musical performances using previously learned musical terminology with the addition of melody and harmony • expresses verbally (in oral or written form) an understanding of past, present, and changing music technologies with a focus on visually and aurally identifying keyboard and orchestral instruments • creates music (through composition or improvisation) which explores the expressive capabilities of available technologies • demonstrates, through discussion, an understanding of personal artistic intent
Appropriate Development	<p style="text-align: center;">Making/ Creating Music</p> <p><i>With occasional teacher support</i>, the student:</p> <ul style="list-style-type: none"> • performs and creates rhythms accurately using Ti and eighth rest • sings on pitch and performs melodies accurately containing d¹, t, l, s, f, m, r, d, t₁, l₁, s₁ • identifies Rondo, and Theme and Variation forms <p style="text-align: center;">Responding To Music</p> <p><i>With occasional teacher support</i>, the student:</p> <ul style="list-style-type: none"> • articulates (in written, visual, or oral form) personal reflections pertaining to a variety of musical experiences and cultures found within the local community, Atlantic Canada, and Canada • demonstrates an understanding (in written, visual, oral, drama, or dance form) of the interconnectedness between the arts and their co-existent societal influences • evaluates (orally or in writing) musical performances using previously learned musical terminology with the addition of melody and harmony • expresses verbally (in oral or written form) an understanding of past, present, and changing music technologies with a focus on visually and aurally identifying keyboard and orchestral instruments • creates music (through composition or improvisation) which explores the expressive capabilities of available technologies • demonstrates, through discussion, an understanding of personal artistic intent
Experiencing Difficulty	<p style="text-align: center;">Making/ Creating Music</p> <p><i>The student exhibits difficulty</i> when trying to:</p> <ul style="list-style-type: none"> • perform and create rhythms accurately using Ti and eighth rest • sing on pitch and perform melodies accurately containing d¹, t, l, s, f, m, r, d, t₁, l₁, s₁ • identify Rondo, and Theme and Variation forms <p style="text-align: center;">Responding To Music</p> <p><i>The student exhibits difficulty</i> when trying to:</p> <ul style="list-style-type: none"> • articulate (in written, visual, or oral form) personal reflections pertaining to a variety of musical experiences and cultures found within the local community, Atlantic Canada, and Canada • demonstrate an understanding (in written, visual, oral, drama, or dance form) of the interconnectedness between the arts and their co-existent societal influences • evaluate (orally or in writing) musical performances using previously learned musical terminology with the addition of melody and harmony • express verbally (in oral or written form) an understanding of past, present, and changing music technologies with a focus on visually and aurally identifying keyboard and orchestral instruments • create music (through composition or improvisation) which explores the expressive capabilities of available technologies • demonstrate, through discussion, an understanding of personal artistic intent

Standards of Achievement

GRADE 5	
Strong Performance	<p style="text-align: center;">Making/ Creating Music</p> <p><i>Independently</i>, the student:</p> <ul style="list-style-type: none"> • performs and creates rhythms accurately using dotted quarter note-eighth note, and eighth note–quarter note-eighth note rhythms • performs accurately in 6/8 meter • sings on pitch and performs accurately a single part within a 2-part texture • recognizes visually the key signatures of C, F, and G major • identifies bridges (transitions) and codas <p style="text-align: center;">Responding to Music</p> <p><i>Independently</i>, the student:</p> <ul style="list-style-type: none"> • articulates (in written, visual, or oral form) personal reflections pertaining to a variety of national and international musical experiences and cultures, including contemporary influences • articulates (in written, visual, or aural form) the interconnectedness between music and visual arts • articulates (in written, visual, or aural form) similarities and differences between compositions of a variety of genres and forms • expresses verbally (in oral or written form) the recognition of orchestral, band, and keyboard instruments by sight, sound, and family • describes, using appropriate terminology, how compositional decisions are influenced by various criteria, such as: changing technologies, social forces, and environmental factors.
Appropriate Development	<p style="text-align: center;">Making/ Creating Music</p> <p><i>With occasional teacher support</i>, the student:</p> <ul style="list-style-type: none"> • performs and creates rhythms accurately using dotted quarter note-eighth note, and eighth note–quarter note-eighth note rhythms • performs accurately in 6/8 meter • sings on pitch and performs accurately a single part within a 2-part texture • recognizes visually the key signatures of C, F, and G major • identifies bridges (transitions) and codas <p style="text-align: center;">Responding to Music</p> <p><i>With occasional teacher support</i>, the student:</p> <ul style="list-style-type: none"> • articulates (in written, visual, or oral form) personal reflections pertaining to a variety of national and international musical experiences and cultures, including contemporary influences • articulates (in written, visual, or aural form) the interconnectedness between music and visual arts • articulates (in written, visual, or aural form) similarities and differences between compositions of a variety of genres and forms • expresses verbally (oral or written) the recognition of orchestral, band, and keyboard instruments by sight, sound, and family • describes, using appropriate terminology, how compositional decisions are influenced by various criteria, such as: changing technologies, social forces, and environmental factors.
Experiencing Difficulty	<p style="text-align: center;">Making/ Creating Music</p> <p><i>The student exhibits difficulty</i> when trying to:</p> <ul style="list-style-type: none"> • perform and create rhythms accurately using dotted quarter note-eighth note, and eighth note–quarter note-eighth note rhythms • perform accurately in 6/8 meter • sing on pitch and perform accurately a single part within a 2-part texture • recognize visually the key signatures of C, F, and G major • identify bridges (transitions) and codas <p style="text-align: center;">Responding to Music</p> <p><i>The student exhibits difficulty</i> when trying to:</p> <ul style="list-style-type: none"> • Articulate (in written, visual, or oral form) personal reflections pertaining to a variety of national and international musical experiences and cultures, including contemporary influences • Articulate (in written, visual, or aural form) the interconnectedness between music and visual arts • Articulate (in written, visual, or aural form) similarities and differences between compositions of a variety of genres and forms • Verbally express (in oral or written form) the recognition of orchestral, band, and keyboard instruments by sight, sound, and family • Describe, using appropriate terminology, how compositional decisions are influenced by various criteria, such as: changing technologies, social forces, and environmental factors.

Currently, there are many different models of program delivery for elementary level music, across the province. The defining of “Strong Performance”, “Appropriate Development”, and “Experiencing Difficulty” achievement standards will depend, in large part, on the local context within which the music program exists. Teachers need to connect the standards of achievement with the frequency and intensity with which students are engaged in music learning activities. For example, students who are engaged in music learning for 75 minutes per week all year should be expected to attain higher standards of achievement than other students who might be engaged in music learning for 30 minutes per week all year. Within each of the contexts, students should be able to achieve the full spectrum of achievement standards.

Music Program Extensions

Music is a performing art. The process of preparing for and giving a performance is very important to a child’s development. This may take place in the short term, for example, when a class prepares and rehearses a presentation for an assembly or parents’ association meeting. Participation in choirs and other co-curricular music groups provides long-term experiences that not only build musical skills but also provide the learner with activities that illustrate the cooperative nature of musical ensembles. In both circumstances, the music teacher must remember to:

- Stress the importance of process as well as product;
- Ensure that students’ self-esteem benefits from the experience;
- Build the students’ self confidence within the team-style environment inherent in music ensembles.

Some examples of co-curricular performing groups that are extensions of the curricular music program are:

- Choir;
- Recorder Ensemble;
- Orff Ensemble;
- Ukulele Ensemble;
- Musical Theatre Group.

Share the Music K and *MUSICANADA, 1-5* will continue to be identified as core resources. These materials should already be in every elementary school. However, *Musicplay 1-5* is a newly identified core resource that teachers will find most useful in their delivery of music education.

Music Education Curriculum

Kindergarten

Concepts/Skills

- steady beat
- high-low
- loud-soft
- fast-slow

Creating, Making and Presenting

GCO 1: Students will explore, challenge, develop, and express ideas, using the skills, language, techniques and processes of the arts.

Outcomes

By the end of kindergarten, students will be expected to

K.1.1 experience beat and rhythm, and distinguish between fast/slow, higher/lower, loud/soft, the speaking voice, and the singing voice

K.1.2 explore a range of ways of expressing thoughts, experiences, and feelings through music, with emphasis on sound sources

K.1.3 explore rhythm, dynamics, and pitch to communicate thoughts, experiences, and feelings

K.1.4 participate in activities that explore a variety of sound sources

K.1.5 record simple rhythmic patterns, record up and down motion of melodies using contour mapping

Suggestions for Learning and Teaching

- Students choose from classroom percussion instruments to make a “beat band” to accompany classroom singing.
- Invite the children to suggest a familiar song. Have them sing the song using different emotions (e.g., happy, angry).
- Perform classroom repertoire with changes in dynamics and tempo. Encourage students to describe how these changes affect the thoughts and feelings they experience, and images evoked.
- Provide students with live examples of correct vocal production. Establish an environment where the students are treated to a performance by the teacher. Invite a student from another class with good singing habits to model these skills by performing for the Primary class.
- Encourage students to sing in tune. The student must hear the initial pitch clearly, reproduce the same pitch vocally, and then determine whether the pitches matched. See *The Kodaly Context* (pp. 17–22) for suggestions to promote in-tune singing.
- Ask the students to sing words, phrases, or their names using a single pitch. Have them repeat, this time singing their names using whatever pitches seem natural. Have them represent these pitches with arm or body movements or with high and low dots on the chalkboard or overhead.
- Allow the students to take turns playing the rhythm on a classroom instrument while the rest of the class sings a familiar song.
- Compare the speaking voice, singing voice, whispering voice, and calling voice. Discuss other ways the voice may be used to reflect or create different volumes, timbres, and moods in everyday situations.
- It is effective to begin with voices as the sound source medium. Have children share a recent experience such as a trip to the store to buy popcorn. Have them draw a simple iconographic map of the experience (e.g., waking up, driving to the store, shopping for popcorn, driving home, making popcorn, eating popcorn, going to bed). Have the students discover which scenes/sounds can be illustrated with vocal sounds such as yawning, driving sounds, sounds in the supermarket, and the sound of corn popping. Have the students follow the icon map telling the story with only sound.

(continued)

Creating, Making and Presenting

GCO 1: Students will explore, challenge, develop, and express ideas, using the skills, language, techniques and processes of the arts.

Suggestions for Assessment

- As the students engage in activities look for and note evidence that students are able to
 - identify the timbre of individual voices and instruments
 - accurately sort and classify sounds
 - experiment with vocal/body sounds
 - respond to differences in tempo, dynamics, and articulation
 - express thoughts, feelings, and experiences prompted by recorded music
- Record brief observations about the students' developing skills on a class list.
- As students explore rhythm and beat through singing, chanting, movement, action songs, and non-pitched and found percussion instruments, note their
 - response to the rhythms they hear
 - accuracy in keeping a steady beat
 - engagement in rhythm activities
- Observe the student's ability to represent higher/lower pitches with large arm or body movements.
- Ask the students to demonstrate what they have learned from the exploration of the xylophone. Look for evidence that they are able to
 - find and play a high, low, or middle pitch as requested
 - represent with arm or body movements whether a pitch played by a classmate is a high, low, or middle pitch
 - predict from the length of a bar of the xylophone whether that bar will produce a high or low pitch
 - When a student is leading the class in keeping the beat, observe her/his ability to maintain a steady beat. Be sure to praise student success. This will also encourage others to volunteer to lead the activity.

(continued)

Notes and Resources

- New concepts should first be explored using repertoire such as singing games and activities containing the new concepts (sometimes called the "preparation" phase). Then the students should isolate the concept in these known songs (sometimes called the "make conscious" phase). Finally, the students should incorporate this concept with other known musical concepts. They can read, write, sing, play and create using the new concept (sometimes called the "reinforcement" phase)
- Ask home room teachers to recommend story books they may be using
- "Mood cards" can be as simple as circles to represent faces with appropriate eyes and mouth to express emotions or stick figures, or as complex as you wish.
- Sources of useful recordings should be noted here
- *Musicbuilders One and Two* recording
- *120 Singing Games and Dances*
- Sound sources such as rice in a jar, plastic spoons, stiff paper to crinkle, plastic ice cream container 'drums', sandpaper
- *The Kodaly Context*, Choksy books of poems and chants
- classroom instruments, including xylophones

Creating, Making and Presenting

GCO 1: Students will explore, challenge, develop, and express ideas, using the skills, language, techniques and processes of the arts.

Outcomes

By the end of kindergarten, students will be expected to

K.1.1 distinguish between beat, rhythm, fast/slow, higher, lower, loud/soft, the speaking voice, and the singing voice

K.1.2 explore a range of ways of expressing thoughts, experiences, and feelings through music, with emphasis on sound sources

K.1.3 explore rhythm, dynamics, and pitch to communicate thoughts, experiences, and feelings

K.1.4 participate in activities that explore a variety of sound sources

K.1.5 record simple rhythmic patterns, record up and down motion of melodies using contour mapping

Suggestions for Learning and Teaching (continued)

- Scenes that might be effective would be a trip to the farm, zoo, beach, or fair. As students suggest other experiences have them choose those that have rich potential for meaning and sound.
- Lay out a number of common items such as paper, plastic spoons, rice in jars, Styrofoam™, and sticks. Ask the students to decide which of the objects sounds most like rain, wind, thunder, a squeaky door, or any other sound making event or object.
- Using poems, chants, and simple children's songs, have the students experiment with and explore vocal sounds (e.g., speaking, singing, whispering) using high, low, and repeated pitches.
- Explore with students the possibilities of sound sources within the classroom (e.g., tapping metal tables, desks, glass), and various sound modifiers such as tapping the chest, pinching the nostrils, or rhythmically cupping the hand over the mouth while singing.
- Demonstrate the range of pitches on a xylophone by doing a slow ascending glissando followed by a slow descending glissando. Compare the melodic direction and discuss the length of the bars on the xylophone in relation to the pitches they produce. Demonstrate and have students discover high, low and middle pitches.
- Choose or have students choose a familiar action song. Ask the students in small groups to take turns acting as leaders and followers in creating actions to keep the beat. Leaders may vary the tempo.
- While listening to music, students can experiment with locomotor (travelling) and non-locomotor ways to demonstrate the beat. Methods may include finger or toe tap, clap, patsch, or whole or partial body movement.
- The teacher can model many different ways to maintain a steady beat such as clapping, tapping knees or shoulders, marching, tiptoeing, and swaying.
- After reading a story book, make a list of the feelings and experiences of the main character. Assign appropriate sounds and/or movements (verbal, non-verbal, instrumental) to each item of the list. Then re-read the book using the sounds and/or movements at the appropriate time.

Creating, Making and Presenting

GCO 1: Students will explore, challenge, develop, and express ideas, using the skills, language, techniques and processes of the arts.

Suggestions for Assessment (continued)

Notes and Resources

- Suggestion for teachers who wish to use *Share the Music K* including the assessment sections and adapting those assessments that require paper and pencil

Share the Music - K

Beat

Unit 1 - Lesson 3 & 6
 Unit 2 - Lesson 1, 4, 5
 Unit 3 - Lesson 3, 4, 7, 8
 Unit 4 - Lesson 3, 5, 6, 7
 Unit 5 - Lesson 1, 2, 3, 4, 5, 7
 Unit 6 - Lesson 1, 3, 7

Rhythm

Unit 2 - Lesson 2
 Unit 3 - Lesson 1
 Unit 6 - Lesson 4, 5, 7

Loud & Soft

Unit 1 - Lesson 2, 5

Voice

Unit 1 - Lesson 2
 Unit 2 - Lesson 6

Upward/Downward

High/Low

Unit 1 - Lesson 7
 Unit 2 - Lesson 8
 Unit 3 - Lesson 2, 5, 6
 Unit 4 - Lesson 1, 4, 6
 Unit 6 - Lesson 6

Fast/Slow

Unit 4 - Lesson 2, 3, 5
 Unit 5 - Lesson 8

Creating, Making and Presenting

GCO 2: Students will be expected to create and/or present, collaboratively and independently, expressive products in the arts for a range of audiences and purposes.

Outcomes

By the end of kindergarten, students will be expected to

K.2.1 perform simple rhythmic patterns

K.2.2 explore improvising answers in the style similar to a given rhythmic and melodic phrase

K.2.3 combine music and movement in their music making

K.2.4 explore songs about celebration and family

K.2.5 participate in group music-making

Suggestions for Learning and Teaching

- The teacher can ask a question with his/her singing voice, using a limited melodic tone set such as *so, mi, la*, and the student can improvise a sung response. Sample questions are: What's your favourite kind of ice cream? and How did you get to school today?
- Ask the students to “sing” the words of a song with their hands (e.g., clap the rhythm) while “hiding their singing voice in their head”. This skill is called inner hearing and is explained in detail in *The Kodaly Context* (pp. 35–36; pp.110–11).
- Sing songs which celebrate special days in the family and community. Teachers and students can build a repertoire of songs that includes seasonal music. Invite students to suggest songs to be used for celebrations and create a calendar to list songs for these celebrations.
- Make use of improvised melodic question and answer conversations to explore a wide variety of student experience, e.g., “What did you do on your holiday?”, “What's your favourite kind of chips?”.
- Have the class echo clap simple rhythmic patterns. The teacher or a student can lead this activity.
- Build a wide variety of singing games including solo/response, free movement to the beat, chase games, circle games, and clapping games with a partner, as found in *120 Singing Games and Dances*, *The Magic Circle* and *Singing Games Children Love*.
- Choose or have students choose a familiar action song. Ask the students in small groups to take turns acting as leaders and followers in creating actions to keep the beat. Leaders may vary tempo.
- Whenever possible, extract possible movement from the class repertoire which will physically reflect aspects of the text, e.g., “Move in a Special Way” and “If I Could Have a Windmill” (*Music Builders K*). Many songs are rich in potential for movement.
- Have children choose a celebration (e.g., Thanksgiving, Hanukkah, Halloween) and listen to, sing, and move to music for the chosen celebration.

Creating, Making, and Presenting

GCO 2: Students will be expected to create and/or present, collaboratively and independently, expressive products in the arts for a range of audiences and purposes.

Suggestions for Assessment

- During a sung conversation, listen closely for the students ability to use the singing voice as opposed to the speaking voice. Note the students ability to sing within a tonal framework and to incorporate other rhythmic and melodic skills into their improvised musical conversations.
- Sort students' names into different rhythms (e.g., Ann has one sound, Jason has two sounds). Work with one group of names at a time. When a sense of rhythm is established, softly clap or drum the beat while students sit in a circle and practise the rhythm of each person's name. After they've practised as a class, ask a small group to keep the beat while the rest of the class does the rhythm. Look for evidence that students
 - keep a steady beat
 - maintain the rhythm throughout the activity
- When students participate in classroom singing activities look for evidence that they are able to
 - sing familiar songs from classroom repertoire
 - distinguish one song or melody from another
 - express preferences among songs in classroom repertoire
 - listen to and repeat the singing ideas of others
 - contribute their own singing ideas
 - learn new songs
- When students are participating in classroom activities, observe the extent to which they are
 - enthusiastic about participating
 - willing to take the lead in simple and familiar activities
 - following attentively when other students lead activities
 - encouraging and supportive toward others
 - willing to share their own musical experiences with others
 - willing to listen respectfully as others share and relate their music experiences
 - making their best effort

Notes and Resources

- *The Kodaly Method*, Choksy recordings that have a clear and pronounced steady beat, such as Sousa marches
 - Keep an anecdotal record of the student's developing ability to accurately reproduce a melody considering elements such as pitch, rhythm, and beat, making particular note of students who may serve as excellent singing models for the class as well as students who may need individual help finding their singing voice
 - Seasonal songs
 - *Music and You K*
 - Nursery Rhymes and counting songs
 - Songs for special days and holidays.
 - *120 Singing Games and Dances*
 - *The Magic Circle*
 - *Singing Games Children Love*
 - *Music Builders K*
 - *Discovering Orff*, Frazee
 - *Share the Music – K*
- Unit 6 - Musical Games Celebrations*
- Movement**
- Unit 1 - Lesson 7
 - Unit 2 - Lesson 1, 4, 5
 - Unit 3 - Lesson 3, 7, 8
 - Unit 4 - Lesson 1, 2, 3, 7
 - Unit 5 - Lesson 2, 5, 6, 8
 - Unit 6 - Lesson 3, 4, 7, 8

Understanding and Connecting Contexts of Time, Place and Community

GCO 3: Students will be expected to demonstrate critical awareness of and value for the role of the arts in creating and reflecting culture.

Outcomes

By the end of kindergarten, students will be expected to

K.3.1 Describe and share music they encounter at home, both in daily life and as part of seasonal celebrations

K.3.2 Talk about their music making in school and at home

Suggestions for Learning and Teaching

- Provide opportunities for students to share songs that they have encountered through their personal experiences. These may be songs students have created, songs learned at home, church, or Brownies, or songs listened to by children through media such as television, recordings, or radio.
- Students can share and discuss music they experience at home. Students can talk about the role that music plays in their family.
- Provide opportunities for the students to describe music that they hear, sing, and play. Encourage them to use musical terms such as high/low, fast/slow, loud/soft. Students should also be encouraged to discuss the emotions associated with particular musical experiences (e.g., I enjoyed playing/singing/listening to that song because ...; I found playing the maracas fun/difficult/exciting/easy).
- Invite parents, community members and local musicians to come and share with the children music that has been part of their lives. Music can be live or recorded. Identify similarities with the music that the children experience in their own lives.

Understanding and Connecting Contexts of Time, Place and Community

GCO 3: Students will be expected to demonstrate critical awareness of and value for the role of the arts in creating and reflecting culture.

Suggestions for Assessment

- Observe the students' ability to share with their classmates songs from their personal experience that they may have created or learned.
- Encourage students to keep a class collective book of sketches, words, or photographs that illustrate music in their home.

Notes and Resources

- Whenever possible use local musicians and students in the school community
- Foster awareness and sensitivity in relation to the varied home environments of the students. Recognize that some students may not be exposed to music in the home environment
- Recordings for videos of ethnic music used in personal celebrations
- *Share the Music – K*
Celebrations
Music Literacy

Understanding and Connecting Contexts of Time, Place and Community

GCO 4: Students will be expected to respect the contribution to the arts of individuals and cultural groups in local and global contexts, and value the arts as a record of human experience and expression.

Outcomes

By the end of kindergarten, students will be expected to

K.4.1 explore and respond to music of various cultures

K.4.2 explore music as part of their daily classroom activities

Suggestions for Learning and Teaching

- Daily classroom activities often include counting, sorting, and measuring. These activities could all be accomplished using a variety of instruments. Students can count instruments, sort instruments by material, colour, or means of sound production; measure the length of instruments or parts on instruments (e.g., guitar strings); compare shapes of instruments or use instruments to accompany classroom poems with a steady beat.
- Music can enhance learning in many areas at the primary level. Students can learn enjoyable songs about curriculum topics such as animals, seasons, weather, colours or food. This will actively engage the student in the learning process.
- Number rhymes and counting songs may be included in daily classroom activities.
- Invite a member of a cultural group in the local area (e.g., Mi'kmaq, Maliseet, Acadian, Chinese-Canadian, Celtic) to the class to share his/her culture and its music.
- Present recordings of music featuring children from diverse cultures. Ask students to tell a story about one of the works.
- Include in-class repertoire songs and singing games from various cultures. Discuss the cultural context of these songs with the class. Visual aids such as pictures, maps, food, or clothing will enhance the discussion.
- Invite students in the class to share music of their own culture.
- Expose students to vocal and instrumental music from a variety of cultures. Students may respond to the music by singing, dancing, playing instruments, drawing, or movement. Use different response mediums throughout the year.
- Listen to an example of African-Canadian instrumental music and invite the students to create a dance pattern in response to the music.

Understanding and Connecting Contexts of Time, Place and Community

GCO 4: Students will be expected to respect the contribution to the arts of individuals and cultural groups in local and global contexts, and value the arts as a record of human experience and expression.

Suggestions for Assessment

- Note the extent to which the students' interest and curiosity grows in relation to the music of the cultures explored in class.
- As the students participate in classroom activities look for signs that they are willing and able to
 - observe and listen to the music and musicians of various cultural groups
 - respect the contributions of other class members
- Maintain anecdotal notes based on observations.

Notes and Resources

- *World Instrument Bingo* (Hal Leonard)
- *World Music*, Haddad (CDs and Teacher Manual)
- *Children's Songbook* (CD ROM) published by Voyager, distributed by L.T. I.
- A world map
- *Share The Music – K*
Multicultural materials
T351
African/African American
Asian, Middle Eastern
Pacific Islands
European American
Canadian
Hispanic
First Nation

Understanding and Connecting Contexts of Time, Place and Community

GCO 5: Students will be expected to examine the relationship among the arts, societies and environments.

Outcomes

By the end of kindergarten, students will be expected to

K.5.1 use music and movement to describe personal experiences

Suggestions for Learning and Teaching

- Drawing on personal experience, ask students to suggest new verses or alternative words for a familiar song such as “Shake My Sillies Out” or “If You’re Happy”.
- Sing familiar childhood songs such as “Here We Go Round the Mulberry Bush”, and allow students to create and suggest actions based on personal experience.
- Perform and move to songs that provide opportunities for students to contribute suggestions related to their personal experience. Such songs might include “Take you driving in my car”, “Wheels on the Bus”.
- Have students respond to the beat by performing repetitive motions representative of personal experience, e.g., brushing teeth, bouncing a ball, eating chips, climbing a tree, casting a fishing line.

Understanding and Connecting Contexts of Time, Place and Community

GCO 5: Students will be expected to examine the relationship among the arts, societies and environments.

Suggestions for Assessment

- Note the willingness and ability of students to observe the performance of others, listen attentively, wait patiently for a turn and positively acknowledge others' performance.
- Note the “comfort level” of students when trying new possibilities with movement, instruments, various sound sources. Is the student comfortable in this exploration process? Does he/she need encouragement to try different possibilities when performing?

Notes and Resources

- *Share The Music - K*
Thematic Index T343
Expressing Yourself
Fun
Favourite Things
Family and Friends

Perceiving, Reflecting and Responding

GCO 6: Students will be expected to apply critical thinking and problem-solving strategies to reflect on and respond to their own and others' expressive works.

Outcomes

By the end of kindergarten, students will be expected to

K.6.1 respond through movement to simple melodies with emphasis on beat, tempo and dynamics

K.6.2 describe high/low fast/slow and loud/soft

K.6.3 explore rhythmic, melodic and dynamic possibilities during their music activities

Suggestions for Learning and Teaching

- Choose a familiar action song such as “Clap Your Hands” from *Music and You, Grade Kindergarten*. A student leader chooses an action to keep the beat and the others imitate the action and change the words accordingly, being careful to keep a steady beat. The students should continue the action during the accompanied portion of this song. You may wish to experiment with tempo changes in this activity.
- Invite students to choose songs from familiar classroom repertoire that meet specific conditions. The teacher may ask that a student choose a slow, fast, loud, or soft song, a song with actions, or a song that tells a story. Provide students with ample thinking time before asking them to share their ideas.
- Play recordings of contrasting examples to illustrate changes in dynamics and tempo. Have the students describe the changes in their own words (e.g., fast versus slow, loud versus soft).
- Have the students work toward singing expressively, demonstrating an understanding of the text. Have students discuss why different types of songs may be performed at different tempo and dynamic levels. Compare the performance of a lullaby such as “Bye lo, Baby oh” with a lively game song such as “Sally, Go Round the Sun”.
- With the whole class, explore the possibility that sound does not always stay soft or loud, but that it may move between these two dynamics. Represent a sound that starts soft and gets louder by a series of circles which starts with a small circle and ends with a large circle. Demonstrate this on an instrument by playing a series of sounds which become progressively louder. Introduce the term *crescendo*. Use symbolic representations to depict *crescendo*, *decrescendo*, and later a *crescendo* followed by a *decrescendo*. Have students play sounds that correspond to the dynamics represented in the pictures.

(continued)

Perceiving, Reflecting and Responding

GCO 6: Students will be expected to apply critical thinking and problem-solving strategies to reflect on and respond to their own and others' expressive works.

Suggestions for Assessment

- Note the students' ability to determine and comment on the musical appropriateness of a particular tempo or dynamic. For example, the singing game "Lucy Locket" should have a fast, energetic beat whereas a lullaby should be slower and softer.
- Note the contributions that students make during class discussion. Does the student stay focused on the topic, wait patiently for a turn to speak, comment appropriately, and show respect for the opinion's of others?
- Have students play a series of beats on a drum, which gradually become softer. Observe the incremental changes between pairs of beats.
- Have students point to pictures of a rabbit (fast), turtle (slow), airplane (loud), squirrel (soft) to demonstrate their recognition of these concepts in music.
- After students listen to classroom repertoire with changes in dynamics and tempo, and after they describe how these changes affect their thoughts or feelings, play music again and have them move in appropriate ways in response to it. Note the evidence that they are able to respond to differences in:
 - tempo
 - volume
 - articulation (legato/staccato)
- Observe the students' use of movement while listening to contrasting musical excerpts. Note the following:
 - Is the movement appropriate to the tempo and dynamic of the listening selection?
 - Does the student's movement appear comfortable and natural or hesitant and strained?
 - Is the student imitating the movements of others or creating movement independently?

(continued)

Notes and Resources

- *Carnival of the Animals* (bird, elephant), Camille Saint-Saens
- *Music and You*, Kindergarten, 1 and 2
- *Adventures in Music*
- Excerpts from recordings of instrumental music of contrasting tempo and dynamics
- Listening examples from *Musicbuilders* K, 1, and 2
- *Share the Music – K*

Tempo

Unit 1 - Lesson 8
 Unit 3 - Lesson 3
 Unit 4 - Lesson 1, 2, 3, 5, 8
 Unit 6 - Lesson 7

Volume

Unit 1 - Lesson 2, 4, 5, 8
 Unit 2 - Lesson 1, 6, 7
 Unit 3 - Lesson 8
 Unit 5 - Lesson 8
 Unit 6 - Lesson 6

Movement -

Legato/Staccato

Unit 2 - Lesson 2
 Unit 3 - Lesson 7, 8
 Unit 4 - Lesson 7
 Unit 5 - Lesson 2, 3, 4, 5, 6

Perceiving, Reflecting and Responding

GCO 6: Students will be expected to apply critical thinking and problem-solving strategies to reflect on and respond to their own and others' expressive works.

Outcomes

By the end of kindergarten, students will be expected to

K.6.1 respond through movement to simple melodies with emphasis on beat, tempo, and dynamics

K.6.2 describe high/low fast/slow and loud/soft

K.6.3 explore rhythmic, melodic and dynamic possibilities during their music activities

Suggestions for Learning and Teaching (continued)

- Have the students listen to excerpts from musical selections of contrasting tempos, such as *The Typewriter* (Leroy Anderson) and *Traumerei* (Robert Schumann), and compare the tempo of the selection to a race car (fast) or a snail (slow). Students may be able to suggest other comparisons and may wish to draw pictures to represent various tempos. The dynamics of the music should also be described and related to items with which the children are familiar.
- Have students express their responses to a variety of simple melodies (fast, slow, loud, soft) by means of appropriate movements (marching, jogging, skipping, galloping).
- Students may communicate concepts of fast/slow, high/low through movement. For example: the teacher may play clear examples of high and/or low music after instructing the students to respond either by crawling for the low music or walking on tip-toe for the high music.

Perceiving, Reflecting and Responding

GCO 6: Students will be expected to apply critical thinking and problem-solving strategies to reflect on and respond to their own and others' expressive works.

Suggestions for Assessment (continued)

Notes and Resources

Perceiving and Responding

GCO 7: Students will be expected to understand the role of technologies in creating and responding to expressive works.

Outcomes

By the end of kindergarten, students will be expected to

K.7.1 identify, by sight and sound, musical technologies with which they have personal experience

K.7.2 demonstrate an awareness of how to make sounds using classroom technologies

Suggestions for Learning and Teaching

- The timbre of the child’s voice is a natural and valuable sound source. Unaccompanied singing of simple songs will allow students to hear the timbre of individual and combined voices. Voice recognition games such as “A-tisket, A-tasket” can be played to give students an opportunity to distinguish between a variety of vocal timbres.
- Choose a classroom percussion instrument or other sound source. Pass the instrument to a student in the circle and have the student produce a sound on the instrument. The student then passes the instrument to his/her neighbour in the circle who must produce a sound in a different way. A drum, for example, may be tapped, scraped, struck with either end of a mallet, played in the centre, or tapped on the rim. When all the possibilities for this instrument have been exhausted, introduce a different instrument starting with the child in the circle whose turn would be next. Continue to explore the sound possibilities in a similar manner.
- Have the whole class compare a xylophone, metallophone, glockenspiel and tone bar. Discuss the range of pitches and different timbres of each instrument as well as the materials from which each is made.
- Have students bring in sound sources from home that can produce sound by being tapped together, tapped by another object, shaken, scraped or by some other means that the student may discover. Sort these sound sources according to the means by which they produce sound. Invite other students to play their homemade instruments for the class.
- The teacher can demonstrate several instruments to the class (e.g., guitar, triangle, xylophone, metallophone, drum, tambourine, rhythm sticks). As a group, discuss ways in which the instrument sounds are alike and unlike. Have students close their eyes and identify the instrument being played by a fellow classmate.
- Invite other students or local musicians to perform for the students. Students should be encouraged to describe the appearance, timbre, and playing technique of the instruments to which they are exposed.
- Have students identify both acoustic and electronic sound sources
- Have a student choose an instrument from a selection of classroom instruments. The instrument is then identified by a student or by the teacher. The teacher then leads a discussion about the characteristics of the chosen instrument, including the type of sound the instrument produces, the means by which this sound is produced, the material from which the instrument is made, the shape of the instrument, and make comparisons to similar instruments.

Perceiving and Responding

GCO 7: Students will understand the role of technologies in creating and responding to expressive works.

Suggestions for Assessment

- Note student involvement and their active use of multiple sound sources.
- Have students describe the sound produced. Was it long, short, deep, etc.?
- After a discussion of acoustic versus electronic sounds, give students an example of each and ask them to classify the sounds. They may choose to use words other than acoustic and electronic. Allow students to differentiate in their own terms. The concept is more important than the terminology at this level.
- Choose an instrument that the students have not yet explored in class. Give the instrument to a pair of students and provide time to examine and experiment with the instrument. Ask the students to share their discoveries about this instrument.
- Students should be able to recognize and identify percussion instruments explored in class by sight and sound.

Notes and Resources

- *Garden of Bells*, CD featuring the music of Murray Schafer (available through CMC)
- Classroom percussion instruments including xylophone, metallophone, glockenspiel, and tone bars
- Non-traditional sound sources from home and school

Perceiving and Responding

GCO 8: Students will be expected to analyse the relationship between artistic intent and the expressive work.

Outcomes

By the end of kindergarten, students will be expected to

K.8.1 talk about reasons for making music at home

K.8.2 share ideas and feelings during music-making.

Suggestions for Learning and Teaching

- Give time for students to choose songs from familiar classroom repertoire during some portion of the class. Ask the students to give reasons for their choices (e.g., “This song has a fun game”, “I am in the mood for a slow song.”) Encourage students to respect the choices of their classmates.
- Encourage students to use their singing voice to share information, thoughts and feelings which they are anxious to tell the teacher or the class. Allow the students to use their own tone set, but the teacher can sing comments in response using a *la, so, mi* tone set to try and establish a tonal framework for the musical conversation.
- Choose a short piece of recorded music. Before listening, direct the children to listen for what the music makes them think of, what the music reminds them of or how the music makes them feel. Repeated listening will be helpful. Allow the students to share their thoughts.
- Invite students to share their experiences of music at home, family gatherings and the homes of relatives, neighbours, and friends. Students can discuss when and why they make music at home.

Perceiving and Responding

GCO 8: Students will analyse the relationship between artistic intent and the expressive work.

Suggestions for Assessment

- Observe the students' active contributions during classroom discussion.
- Discuss with the students the various appropriate reasons for using different styles of music such as lullabies and school cheers.


Notes and Resources

- Listening examples from *Musicbuilders* and *Music and You K*, 1, and 2
- At this age, responses to expect may simply be: “I like that song”, “That music makes me sad”, “Those sounds are scary”.
- *Share the Music – K*
 - Music Library
 - Listening Anthology
 - Musical: The Little Red Hen
 - Fine Art Unit

Music Education Curriculum

Grade One

New Concepts/Skills

- l – s – m
- beat-rhythm
ta ti ti rest
- 
- same – different (form)
- melodic direction
- duple time

Creating, Making and Presenting

GCO 1: Students will explore, challenge, develop, and express ideas, using the skills, language, techniques and processes of the arts.

Outcomes

By the end of grade 1, students will be expected to

1.1.1 demonstrate an awareness of rhythmic/melodic concepts, patterns in music, and timbre

1.1.2 explore and use rhythm, dynamics, and pitch to communicate thoughts, experiences, and feelings

1.1.3 explore a range of ways of expressing thoughts, experiences, and feelings through music, with emphasis on materials

1.1.4 contribute to activities that explore creative use of sound sources

1.1.5 record simple rhythmic and melodic patterns, using adapted notation

Suggestions for Learning and Teaching

- Have students work in groups to perform the beat and rhythm of classroom songs. Half of the class claps the rhythm while the other half pats to the beat. Which is more like the steady tick-tock of a clock? (beat) The students keeping the beat may use tone blocks or rhythm sticks to create a different timbre than the students clapping the rhythm.
- Draw a visual representation of the beat, such as a series of heart shapes. Compare the beat to the students' heartbeat (steady, regular).
- Write the words of the song below the corresponding beats. Have the students use different pictorial representations related to the subject of the song to depict the rhythm below the corresponding beats (e.g., in "Rain, Rain, Go Away" students may draw raindrops that represent the rhythm below heart shapes drawn by the teacher that represent the beat).
- Have students use rhythm syllables to recreate rhythmic patterns and create new ones.
- Provide opportunities for students to explore the variety of sounds that instrument and voices can produce, and to discuss their similarities and differences. Have students work in groups to create and present soundscapes to represent stories, poems, fantasies, etc.
- Notate a song on the staff, drawing only the *so* pitches of a *so-mi* song. Choose individual students to draw the missing *mi* pitches (*so-mi-la* are the grade 1 pitches).
- Sets of four cut-out faces may be used to represent happy, sad, sleepy, and excited. Have groups of students use a single instrument or voice, or a combination of the two, to perform a short specific set of sounds or pitch sequences that they feel conveys the feelings of one of the cards. The teacher can then improvise a simple story in which the main character passes through all the four emotions and the students "colour" the events in the story with their short compositions.

(continued)

Creating, Making and Presenting

GCO 1: Students will explore, challenge, develop, and express ideas, using the skills, language, techniques and processes of the arts.

Suggestions for Assessment

- Through participation in singing games, observe the students' ability to:
 - sing songs/clap rhythms from classroom repertoire with the group and alone
 - identify songs from the melody as hummed, played or sung to a neutral syllable by the teacher
 - identify songs from the rhythm as clapped or played by the teacher
 - recognize that some songs may have the same melody or rhythm (e.g., "See Saw" and "Rain, Rain", depending on versions used)
 - express the mood of a song
- The teacher claps or plays the rhythm of a known song or silently points to the rhythm of the song written on the board. Students are asked to "think" the song silently inside their heads and choose a song whose words match the rhythm. Individual students identify, clap, and sing the song. Monitor how accurately the students respond.
- Note the students' accuracy in aurally perceiving the rhythms of classroom repertoire in activities such as clapping the rhythm, using rhythm syllables to identify known rhythms, and constructing rhythms with concrete materials (e.g., Popsicle™ sticks).
- Provide students with sheets of circles that represent blank faces. As they listen to different music selections, invite them to fill in the face to show how the music makes them feel. Some students might be able to label their faces with the name of the selections.
- After students listen to a music performance or selection of music, have them paint or use pastels to represent feelings, thoughts, or images of the music. Look for evidence that they can:
 - make connections between music and colours or visual images
 - offer reasons for their selections of colours
 - express their responses to the music
- When students create sound compositions, observe the appropriate use of tone colour with respect to the desired feeling.
- In pairs, have students communicate two things they learned about the music they have composed or performed.

(continued)

Notes and Resources

- New concepts should first be explored using repertoire such as singing games and activities containing the new concepts (sometimes called the "preparation" phase). Then the students should isolate the concept in these known songs (sometimes called the "make conscious" phase) Finally, the students should incorporate this concept with other known musical concepts. They can read, write, sing, play and create using the new concept (sometimes called the "reinforcement" phase)
- Cut-out faces representing different emotions; circles representing blank faces
- Puppets with various emotional expressions
- *Music and You*, Grade K, 1
- Materials such as Popsicle™ sticks for constructing rhythms
- Felt board with shapes to represent beat and rhythm
- Charts notating simple *so-mi* and *so-mi-la* songs, with and without the words of the songs
- It is important to give students opportunities to use visual symbols (e.g., on a chalk or felt board) to show high and low patterns in classroom repertoire.
- Big Book, *MUSICANADA 1*

Creating, Making and Presenting

GCO 1: Students will explore, challenge, develop, and express ideas, using the skills, language, techniques and processes of the arts.

Outcomes

By the end of grade 1, students will be expected to

1.1.1 demonstrate an awareness of rhythmic/melodic concepts, patterns in music, and timbre

1.1.2 explore and use rhythm, dynamics, and pitch to communicate thoughts, experiences, and feelings

1.1.3 explore a range of ways of expressing thoughts, experiences, and feelings through music, with emphasis on materials

1.1.4 contribute to activities that explore creative use of sound sources

1.1.5 record simple rhythmic and melodic patterns, using adapted notation

Suggestions for Learning and Teaching (continued)

- Have students use solfa or another notational system to identify various combinations of *so* and *mi* patterns in classroom repertoire. Students explore, read, write and play *so* and *mi* in activities such as singing games, sight-reading simple four bar melodies and creating short melodies. Students then proceed to incorporate *la* into their repertoire of pitches that they can read, write and play. Hand signs may be used to represent the pitches.
- Have students read/write simple melodic phrases from song repertoire using standard notation. The teacher may provide the beginning of a known song on the board. After the class has had an opportunity to sing the song several times exploring the direction of the melody, individual students may come to the board to complete the writing of the melody. Initially, note heads could be drawn on the staff without stems. Felt note heads on a felt board with staff lines, bingo markers on individual staff charts, or magnetic note heads on magnetic board could also be used.

Creating, Making and Presenting

GCO 1: Students will explore, challenge, develop, and express ideas, using the skills, language, techniques and processes of the arts.

Suggestions for Assessment (continued)

Notes and Resources

Creating, Making and Presenting

GCO 2: Students will be expected to create and/or present, collaboratively and independently, expressive products in the arts for a range of audiences and purposes.

Outcomes

By the end of grade 1, students will be expected to

1.2.1 sing alone and with others, with emphasis on pitch and production

1.2.2 improvise answers to given rhythmic and melodic phrases

1.2.3 combine music and movement in their music making

1.2.4 explore songs about friends and play

Suggestions for Learning and Teaching

- Provide many opportunities for students to participate in singing games where they have the opportunity to sing a solo line (e.g., “Doggie, Doggie, Where’s Your Bone?”). Encourage the student to sing in-tune using the appropriate tone set.
- Have students improvise responses in call and response songs.
- Have students create a rhythmic phrase. The class then performs the rhythm and an individual student improvises a rhythmic response using classroom instruments or body percussion. The student may be given a framework which includes the number of beats or the type of rhythmic values to include.
- Teacher and/or student can create movement to enhance repertoire. Movement may include dramatization of the text, simple actions to keep the beat or movements which illustrate form.
- Teachers can give students an opportunity to share with their classmates songs that they have created. Encourage students to sing a favourite song as a solo.
- Explore many different songs about friends and play (e.g., “The Best of Friends,” *Music and You*. Grade K). Include action, nonsense, descriptive, and folk songs as well as singing games.

Creating, Making and Presenting

GCO 2: Students will be expected to create and/or present, collaboratively and independently, expressive products in the arts for a range of audiences and purposes.

Suggestions for Assessment

- The teacher chooses a known song from classroom repertoire. Silently, using only hand signs, or pointing note by note to a notation of the song (without the words), have the students sing the song silently. Individual students are asked to identify the song and sing it with words or hand signs.
- Ask students to sing a known melody using their inner voices until they arrive at a certain word, phrase, section, or rhythm where upon they switch to their outer voice.
- Tape and discuss performances, noting where improvements could be made.
- Using a rating scale, summarize observations about the students' level and quality of participation and willingness to contribute responses.
- Using simple songs from classroom repertoire, have students use movement to show pitches moving higher/lower and those staying the same.

Notes and Resources

- *Kodaly Method*, 2nd Edition, Choksy (pp. 35–44)
- *Songs to Play, Games to Sing / Chansons Pour S'Amuser*
By Ada Vermeulen
- *More Songs to Play, Games to Sing/Chansons Pour S'Amuser Encore!*
By Ada Vermeulen
- *101 Singing Games* – Lois Chosky
- *Moving to Music*, video

Understanding and Connecting Contexts of Time, Place and Community

GCO 3: Students will be expected to demonstrate critical awareness of and value for the role of the arts in creating and reflecting culture.

Outcomes

By the end of grade 1, students will be expected to

1.3.1 explore and describe music they encounter in school and the purposes it serves in school life

1.3.2 explore songs and games of Atlantic Canada

Suggestions for Learning and Teaching

- Students can enjoy learning and sharing musical games such as skipping rope and playground clapping games. These might include games learned from their parents and grandparents.
- Students can learn a clapping game such as “Come all You Playmates” (*MusicBuilders 1*) and later create their own clapping games for that song.
- Have the students create clapping games to enhance the experience of Atlantic Canadian folks songs such as “Lukey’s Boat” (*MUSICANADA 3*).
- Have the students identify a favourite part of their day that involves music. Students can demonstrate that part of the day to the class through role play. The class might create a musical phrase or song in response to the role play.
- Take the opportunity to share thoughts and feelings about musical events occurring in the school and the ways in which these events involve the community in school life.
- Have the students list and identify the different styles of music they may encounter in school on any given day (e.g., band practice by other students). Together, talk about the various purposes for the music they may hear in school.

Understanding and Connecting Contexts of Time, Place and Community

GCO 3: Students will be expected to demonstrate critical awareness of and value for the role of the arts in creating and reflecting culture.

Suggestions for Assessment

- Observe students as they participate in discussions and look for indications that they make connections between music of various cultures and their own musical activities.
- As a class, create a display depicting places, events, and situations in the students' daily lives. Invite other students in the school to comment on the display.
- Observe the extent to which students share ideas about activities. Invite students to tell the class what they liked best about each activity.
- Encourage the students to share with the class what they learned about music in daily life from each activity. This sharing can be done in a full class circle.

Notes and Resources

- Local musicians, including other students, parents, and community members from various cultural backgrounds
- Discussions of music in daily life may connect closely with classroom studies where the students are exploring their home, school, and community environments
- It is important to meet with other teachers to consider other opportunities for collaboration or cross-curricular activities
- *MUSICANADA 3*

Understanding and Connecting Contexts of Time, Place and Community

GCO 4: Students will be expected to respect the contribution to the arts of individuals and cultural groups in local and global contexts, and value the arts as a record of human experience and expression.

Outcomes

By the end of grade 1, students will be expected to

1.4.1 explore and respond to music of various cultures

1.4.2 explore instruments from a variety of cultures

Suggestions for Learning and Teaching

- Have students explore the language and meaning of songs they sing and hear in music class. Discuss music they hear and perform from various cultures and explore the similarities and differences.
- Plan and present in-school assemblies that reflect community traditions. Have in-class concerts where another class is invited. Community members from various cultures may wish to contribute to or participate in these presentations.
- Show students pictures of instruments from a variety of cultures or, if possible, the instruments. Discuss the types of materials from which the instruments are made and the similarities to instruments with which the students are familiar. When possible, listen to recordings demonstrating the sounds of instruments from various cultures.
- Have students experience folksongs and dances that are found in their community. Explore with students the traditions surrounding these dances and music, including the celebration of seasonal events.
- Invite students from the school community to perform their traditional cultural dances (e.g., Irish, Scottish, Lebanese, Acadian, First Nations).
- If possible, invite local musicians from various cultural backgrounds to present and talk about their music. Ask them to bring culture-specific instruments to demonstrate to the class.
- Invite parents and/or grandparents to the classroom. Ask them to talk about musical events from the past and how they have changed compared to the present. Have students participate actively with comments and questions.

Understanding and Connecting Contexts of Time, Place and Community

GCO 4: Students will be expected to respect the contribution to the arts of individuals and cultural groups in local and global contexts, and value the arts as a record of human experience and expression.

Suggestions for Assessment

- As students participate in, and talk naturally about their musical activities, look for evidence of:
 - musical fluency (ability to hear and make associations)
 - curiosity and engagement (interest in, and responsiveness to music)
 - observation (ability to see and talk about musical details)
 - elaboration (ability to explain their musical ideas and presentations)
- After students listen to samples of music from a variety of cultures, ask them to respond to questions such as “What makes this selection different from a previous one?” and “What did you like about this selection?” Engage the students in a full class discussion, focussing on the unique characteristics of each selection.
- Observe students as they participate in discussions and look for indications that they make connections between music of various cultures and their own musical activities.

Notes and Resources

- *World Music*, Haddad (CDs and Teacher Manual)
- Instruments from a variety of cultures, or pictures of the same
- Recordings demonstrating the sounds of instruments from various cultures
- *World Instrument Bingo* (Hal Leonard)
- *Roots and Branches* (A legacy of Multicultural Music for Children) ISBN 0-937203-55-6
- *Multicultural Folk Dance Treasure Chest*, hosted by Christy Lane, video/CD/resource kit

Understanding and Connecting Contexts of Time, Place and Community

GCO 5: Students will be expected to examine the relationship among the arts, societies and environments.

Outcomes

By the end of grade 1, students will be expected to

1.5.1 use music to describe personal experience

1.5.2 explore cultural influences on the music of their community

1.5.3 use music and role-play to interpret their world.

Suggestions for Learning and Teaching

- Many songs lend themselves well to role-play. Assign non-verbal parts and use simple available props. “Amelia Bedelia”, “Mr. Frog Went-A-Courtin”, and “Nasty Spider” (all from *Music Builders 1*) present opportunities for character and situation interpretation.
- The teacher can model a situational and improvised “Mini Opera”. Use a piano bench as a shop front and invite students to role play a stop at the store, garage, hospital or other known environment.
- With teacher’s assistance, students take a known song (e.g. “Twinkle, Twinkle”) and adapt the words to describe an event in their lives. The students may choose to enhance their songs using dance or mime.
- In groups, using instruments or other available sound sources, have students create a brief acoustic representation of a common event in their daily lives (e.g. walking to school - rhythm sticks tapped on the floor). One group acts out the chosen event while the other group provides the soundscape.

Understanding and Connecting Contexts of Time, Place and Community

GCO 5: Students will be expected to examine the relationship among the arts, societies and environments.

Suggestions for Assessment

- After students have presented their role-play, dance, or mime to the class, encourage them to explain their choices and elicit feedback from their classmates. The following statements may help initiate a discussion:
 - What I am trying to do is ...
 - How I feel about what I have done so far is ...
 - You could help me by ...
 - What I'm wondering is ...
 - The reason I chose this movement/idea/sound is ...

Notes and Resources

- *Music Builders I*
- *Let's Make Music*, Muppet® video

Perceiving, Reflecting and Responding

GCO 6: Students will be expected to apply critical thinking and problem-solving strategies to reflect on and respond to their own and others' expressive works.

Outcomes

By the end of grade 1, students will be expected to

1.6.1 respond through movement to simple melodies, with emphasis on high/low, same/different beat/rhythm

1.6.2 describe same/different, long/short

1.6.3 explore possibilities and make choices during the music-making process

Suggestions for Learning and Teaching

- While singing a familiar song from classroom repertoire, have students clap the rhythm or beat depending on the appearance/disappearance of a cue (e.g., puppet appears - clap rhythm, puppet disappears - patsch legs).
- Play singing games that include movement (e.g., “The Old Gray Cat”). Encourage students to enjoy the music and movement while also encouraging them to sing clearly and in tune.
- While singing classroom repertoire or listening and/or moving to recorded examples, have the students explore the concept of strong and weak beats. If appropriate, introduce bar lines to show groupings of beats in two.
- Play various instruments and have children indicate high/low and same/different through improvised body movement.
- Remove all bars but three from a barred classroom percussion instrument such as a xylophone. Assign a movement that reflects the pitch of each remaining note considering the highest, middle and lowest (e.g., arms up high, hands on waist, fingers touching floor). Have students watch, listen, and respond with the appropriate action as the teacher or a classmate plays each note. Repeat the activity with the students facing away from the xylophone.
- Select a melody from classroom repertoire. Identify high and low pitches and the melodic direction. Have the students map the direction of the melody by using hand and arm signals or by creating a movement sequence.
- Have students describe, through movement, phrases which are same/different.
- Have students step to the rhythm of familiar music, taking short steps for notes of short duration and long steps for longer duration.
- Have the students compare the duration of sounds produced by classroom instruments. Which lasts longer, the triangle or the bass drum?
- Invite a string player to demonstrate sustained notes. Compare these sounds to detached notes. Students may wish to draw a representation of various durations on the chalkboard.

Perceiving, Reflecting and Responding

GCO 6: Students will be expected to apply critical thinking and problem-solving strategies to reflect on and respond to their own and others' expressive works.

Suggestions for Assessment

- Observe the students' ability to contribute individually and cooperatively during group music making, noting such things as:
 - willingness to take risks, such as taking the first turn in a new game
 - willingness to share and take turns
 - a growing awareness of themselves as music makers
 - the ability to comment appropriately on the music activity at hand
 - appreciation and support for the efforts of others
- Invite students to explore a song in a variety of ways. Students should be able to suggest several possibilities such as having part of the song sung by a soloist and the rest sung by the class or adding to the song.
- On the board, notate the rhythm of a simple classroom song that has two beats in each bar. Sing and clap the song, accenting the strong beats. Add movement to show the strong and weak beats. Note students' abilities to differentiate between strong and weak beats.
- Ask students to walk the beat of a nursery rhyme or clap the rhythm.
- As the students engage in the activities look for and note evidence that students are able to:
 - identify the timbre of individual voices and instruments
 - accurately sort and classify sounds
 - experiment with vocal/body sounds
 - respond to differences in tempo, dynamics, and articulation
 - express thoughts, feelings, and experiences prompted by recorded music
- Note the students' ability to use appropriate terminology as they discuss the music they sing and hear. Students will commonly confuse or use interchangeably the terms high and loud, or the terms low and soft. Use sounds, movement and pictures to demonstrate to the students that high and low refer to pitch while loud and soft refer to dynamics.
- Observe students responses throughout the activities. Look for evidence that the students can distinguish between beat/rhythm, high/low and same/different.

Notes and Resources

- Brief listening examples such as those found in *Music and You*, Grade K and Grade 1
- Puppet on a stick that can “pop” up or down
- Classroom instruments
- *Share the Music K*
- *Music Builders K and/or 1*
- *Moving to Music* video

Perceiving and Responding

GCO 7: Students will be expected to understand the role of technologies in creating and responding to expressive works.

Outcomes

By the end of grade 1, students will be expected to

1.7.1 demonstrate an awareness that classroom instruments can produce a variety of sounds such as high/low, long/short

1.7.2 explore, using classroom instruments, possibilities for music making to express moods and feelings

Suggestions for Learning and Teaching

- Give each student in the circle a percussion instrument. The first student plays one sound. The second student listens attentively until the sound vibrations have completely faded and then plays one sound on his/her instrument. Continue around the circle. A background of silence is important in order for this activity to be successful. Initially this activity may be done by a small inner circle of 4 – 5 students.
- Using an action song such as "Eency Weency Spider", four students each choose a different instrument to accompany a particular phrase. The class sings the song with actions as the student performs the same rhythm as the corresponding phrase on his/her chosen instrument. Without singing, students now play the rhythms of each phrase, in order, on his/her particular instrument as the class does the actions. Eventually the students should be able to play the phrases in any order and the class to respond with the appropriate actions.
- Distribute several types of instruments, such as sticks, bells, and drums. The students close their eyes and the teacher plays the beat on one of the instruments. All those with matching instruments join in. The teacher can “stop” the activity by sounding a bell or some other audible sign. See *Music Works*, p. 8, for similar ideas.
- The teacher or a student could conduct the class as they play the beat on classroom instruments. Experiment with stops and starts and variations in tempo.
- Have students explore and discuss the sounds produced by the instruments in the classroom. Note that individual instruments can produce many sound parameters (e.g., a metallophone usually produces long, sustained sounds but also can be dampened so that short sounds are produced).
- Introduce the concept of vibration. Using a tone bar as a sound source ask the students how the sound of a high C and low C melody bell are the same or different.
- Have students create sound compositions to produce a specific effect (e.g., rain, a storm, a daily routine such as getting up and going to school) using a variety of sound sources.
- Play a variety of instruments and identify together the materials from which the instruments are made. Students can make their own instruments and use them for music making.

Perceiving and Responding

GCO 7: Students will understand the role of technologies in creating and responding to expressive works.

Suggestions for Assessment

- Have a student conduct the class as they play classroom instruments. Observe the student's ability to keep a steady beat as well as the ability of the class to respond to the beat and any demonstrated changes to the beat.
- Have students play two tone-bars of different pitches. Ask the students to determine which is higher and lower. Students can indicate this orally or by using a hand signal. If appropriate, the two tones could be octaves.
- Play a sound on an instrument. Have students listen quietly with their eyes closed. Ask students to raise their hands if they think the instrument is made of wood. Repeat this activity varying the conditions and responses (e.g., pat your head if the instrument is played with a mallet).
- Present students with a classroom instrument and have them explore the many ways that the instrument can produce sound. Begin to create a vocabulary list of action words that describe the method of sound production. Beside each word, draw a symbol that depicts the action.

Notes and Resources

- Classroom instruments including tone bars
- *Music Works*, Barrs
- By using a tuning fork and paper on a drum vibration can be made both tactile and visual
- *The Science of Music* video

Perceiving and Responding

GCO 8: Students will be expected to analyse the relationship between artistic intent and the expressive work.

Outcomes

By the end of grade 1, students will be expected to

1.8.1 explore reasons for making music in the school and community

1.8.2 share ideas and feelings with others during their music-making

Suggestions for Learning and Teaching

- Have students describe their responses to the music they sing and hear using appropriate musical terminology (e.g., “This music is slow like a turtle or fast like a cheetah”).
- With students, explore and discuss changes in music when any of the elements are altered (e.g., how singing or playing a piece faster or slower affects it).
- After the teacher sings a lullaby, ballad or folk song for the class, discuss the feelings the students experienced while listening to the teacher's performance.
- After the students have experienced a song such as “The Top” from Bizet’s *Children’s Games*, discuss their favourite toys. Generate discussion on the significance of their toys, opinions on sharing toys, and the types of sounds that toys can make. Other listening examples can be used as a springboard for discussion of additional students’ thoughts and feelings.

Perceiving and Responding

GCO 8: Students will analyse the relationship between artistic intent and the expressive work.

Suggestions for Assessment

- Tape performances and discuss what the students have done. Celebrate successes and note also where improvements may be made.
- Teachers and students can develop a list of descriptive words from which students can write a response to the music they have heard or experienced. Encourage students to discuss their thoughts and feelings prior to writing.


Notes and Resources

- Recording device
- *Children's Games*, Bizet

Music Education Curriculum

Grade Two

New Concepts/Skills

- l - s - m - r - d
ti ca ti ca ta-a half rest
- 
- same - different (form)
- A A B A

Creating, Making and Presenting

GCO 1: Students will explore, challenge, develop, and express ideas, using the skills, language, techniques and processes of the arts.

Outcomes

By the end of grade 2, students will be expected to:

2.1.1 demonstrate an awareness of rhythmic/melodic concepts, form, and texture in music

2.1.2 explore and use tone colour to express thoughts, experiences, and feelings

2.1.3 discover and experiment with a range of ways of expressing thoughts, experiences, and feelings through music, with emphasis on texts and tone colour

2.1.4 explore a variety of rhythmic/melodic concepts and forms to create, make, and present music

2.1.5 improvise simple melodic and rhythmic ostinato accompaniments

2.1.6 perform and record simple rhythmic and melodic patterns, using standard or adapted notation

Suggestions for Learning and Teaching

- Have students can read known songs or learn new songs with the assistance of a word poster or chart of the text. This would be appropriate for longer, cumulative songs or folk ballads.
- When a new song is being introduced the teacher can say the words of the final phrase rather than singing them. Students can then make suggestions for the melody of this phrase and these suggestions can be compared to the original melody.
- Experiment with the use of spoken language as a form of music-making. Students can change the sound and meaning of a sentence by altering the pitch and dynamic of different words. Have students experiment with saying their names in different ways (e.g., legato/staccato). Choose a simple phrase or poem and have the students say it in different ways (e.g., frightened, polite). Challenge the students to discover different ways to modify their vocal timbres (e.g., poem with sound effects, handkerchief over the mouth, pinch the nose).
- Have the students play simple, known melodies on pitched instruments. Then have them create a new melody using the same tone set.
- The teacher can clap or play a four beat rhythm pattern. Have the students echo this rhythm on an instrument or other sound source. As students become more proficient at reproducing simple rhythms, they should be encouraged to change one aspect of the rhythm (e.g., make it faster, slower, louder, or softer) than the rhythm performed by the teacher (or another student).
- Using rhythmic phrases from classroom repertoire, have the students clap or say rhythm syllables for known rhythms. Students can use known rhythms to create new rhythm patterns.
- Introduce new rhythmic and melodic concepts to expand the students' repertoire of musical literacy. Rhythms for grade 2 could include four sixteenth notes (tic-tic-tic-tic), eighth rest (st) and the half rest and the half note (ta-a). New melodic concepts include *re* and *do*. By the end of Grade 2 the students should be able to read, sing, and play music using the pentatonic scale *la-so-mi-re-do*. They should also be able to write and create music using *la, so, mi*.
- Have students perform the beat while singing songs that contain the half note, preferably with the half note at the end of a phrase so that it may be easily isolated. Have the students derive how many beats this new note will have and find half notes in other familiar song material.

(continued)

Creating, Making and Presenting

GCO 1: Students will explore, challenge, develop, and express ideas, using the skills, language, techniques and processes of the arts.

Suggestions for Assessment

- Through singing games and solo responses, evaluate the students' ability to sing in tune with a head tone and with clear, articulate diction.
- Observe how well students, as a class, to sing a number of classroom songs using the text, rhythm syllables, or solfa, assisted by the teacher.
- Ask a student to play a select classroom instrument in such a way that it expresses the mood or emotion of a known text song or poem. Note the effectiveness of the student's effort.
- Have individual students evaluate a class performance. Comments might include "I could understand the words" or "The second group got mixed up" or "They need to work on...".
- In echoing activities, observe the students' ability to:
 - maintain a steady beat
 - perform rhythms accurately
 - recognize patterns that are the same and different
 - show accented beats in a variety of ways (patsching, stamping, making a drum beat louder)
- In performing a rhythm or song, have students reflect on where they encountered difficulties in the melody or rhythm.
- In assessing students for these outcomes, guidelines for "My Rhythmic Composition" charts are given in *The Kodaly Method*, Second edition, p. 62.
- Students enjoy playing the game "Rhythm Erase" and this can be useful in assessing their rhythmic competencies. The teacher writes a four-bar pattern on the board, which includes the new rhythmic concept or rhythms of known songs. The teacher may choose to simplify the pattern by making bars two and four the same. The students clap the rhythm saying the rhythm syllables. The teacher then erases a bar and the students clap the four-bar pattern, including the missing bar. Continue to erase one bar at a time until the entire four-bar rhythm has been erased. Invite four students to each fill in one of the missing bars. Each of these four students may then choose an instrument and perform, in sequence, the same bar that he/she has written on the board.

(continued)

Notes and Resources

- New concepts should first be explored using repertoire such as singing games and activities containing the new concepts (sometimes called the "preparation" phase). Then the students should isolate the concept in these known songs (sometimes called the "make conscious" phase). Finally, the students should incorporate this concept with other known musical concepts. They can read, write, sing, play and create using the new concept (sometimes called the "reinforcement" phase)
- Barred instruments (e.g., xylophone or metallophone)
- Word posters or charts of longer songs
- *Singing Games Children Love*, Volumes 1 and 2
Denise Gagné
- *Music and You 2*
- *The Kodaly Method*, Choksy
- *Melody Flashcards*,
Denise Gagné
- *Discovering Orff*, Frazee
- *I Need A Home for My Dinosaur and Other Songs Taylor-made for Kids*,
Donna Rhodenizer-Taylor
- It is important to communicate with other teachers to identify events and issues of significance in advance
- Children's poems
- *MUSICANADA 2*

Creating, Making and Presenting

GCO 1: Students will explore, challenge, develop, and express ideas, using the skills, language, techniques and processes of the arts.

Outcomes

By the end of grade 2, students will be expected to

2.1.1 demonstrate an awareness of rhythmic/melodic concepts, form, and texture in music

2.1.2 explore and use tone colour to express thoughts, experiences, and feelings

2.1.3 discover and experiment with a range of ways of expressing thoughts, experiences, and feelings through music, with emphasis on texts and tone colour

2.1.4 explore a variety of rhythmic/melodic concepts and forms to create, make, and present music

2.1.5 improvise simple melodic and rhythmic ostinato accompaniments

2.1.6 perform and record simple rhythmic and melodic patterns, using standard or adapted notation

Suggestions for Learning and Teaching (continued)

- Use simple percussion instruments to create rhythmic ostinati for songs performed by the class or a recorded piece of music. Body percussion may also be explored as a sound source. The ostinati may be based directly on the rhythm of the song.
- Through singing and movement, have the students experience different metres. From the song material, derive $3/4$ meter and review $2/4$ metre.
- Brainstorm a list of vocal sounds, body percussion possibilities or instrumental timbres to represent emotions or experiences (e.g., anger, recess at school, Red Riding Hood's walk through the forest). Invite students to demonstrate these effects. One sound may have several emotional or experiential connotations.
- Have students choose a familiar story or create a story. Incorporate rhythm instruments and body percussion in the telling of the story.
- Have students choose an event or issue of significance to the class as a whole (e.g., field day). Use classroom instruments to create an acoustic representation of this event.
- In small groups, using barred instruments, have students improvise a melody using a given tone set (e.g., *la-so-mi*) (add *re* and *do* if appropriate) to a four-bar rhythm previously agreed upon by the class. As a class, have students notate their melody using standard notation or solfa shorthand and share their melodies. Students can add words for their melodies to create songs. Students may find it easier to add words if a topic is suggested (e.g., pets).
- Have students, led by a teacher, compose a piece in AABA form, with half taking responsibility for A section, and the other half taking responsibility for the B section. At this grade level, the sections might be limited to four-bars, and might incorporate the rhythmic and melodic concepts learned to date.
- As a class, create new rhythmic phrases using known rhythms; combine new phrases to create new compositions with a specific form (e.g., ABAB or ABBA).

Creating, Making and Presenting

GCO 1: Students will explore, challenge, develop, and express ideas, using the skills, language, techniques and processes of the arts.

Suggestions for Assessment (continued)

- Note students' ability to create music within a specific framework. Can they create rhythmic patterns with a given number of beats or measures? Can they improvise a melodic response in the same tone set as the melodic question?
- Note the students' ability to:
 - suggest solutions for musical problems (e.g., fitting words to a given rhythm)
 - improvise within a given tone set
 - represent their musical ideas using notation
 - work co-operatively with others
- Assess the degree to which students can notate their ideas so that their compositions can be responded to by other students.

Notes and Resources

- Teachers can provide a variety of experiences such as rhythm erase games, flash cards, and rhythm puzzles for students to read and write new rhythm

Creating, Making and Presenting

GCO 2: Students will be expected to create and/or present, collaboratively and independently, expressive products in the arts for a range of audiences and purposes.

Outcomes

By the end of grade 2, students will be expected to

2.2.1 sing alone and with others with emphasis on diction and use of simple ostinati

2.2.2 improvise simple melodic and rhythmic ostinato accompaniments

2.2.3 use movement to enhance their music-making

2.2.4 explore songs about the natural world

Suggestions for Learning and Teaching

- Play singing games that reinforce musical skills and concepts. (This is an important and enjoyable aspect of group music-making for students at the elementary level.)
- Have the students sing a wide variety of seasonal songs, folk songs, and cumulative songs with the emphasis on diction and “telling the story” of the song.
- Have the students sing and perform some of the many songs about the natural world. Living creatures, land forms, weather, space and flora are all of interest to students and provide opportunities for cross-curricular connections.
- Have the students sing a pentatonic song while an ostinato, drawn from the song, is played on a classroom instrument.
- Have the students sing a simple round or canon (e.g., “Frère Jacques” or “Row Your Boat”). Decide on actions to each phrase. As each part enters the round, they begin to do the actions, one phrase after another. This will help some students to distinguish their part in the round. A two-part round may use the following teaching sequence:
 - class sings in unison, with some assistance from the teacher
 - class sings in unison, without assistance from the teacher
 - class begins round first, teacher enters on second phrase
 - teacher begins round first, class enters on second phrase
 - half of class begins round, other half enters on second phrase (then switch)
 - two students, or two small groups sing the song in a round
- Use simple rhythm instruments to create a response to an “instrumental question” asked by the teacher. (Rhythmic question and answer).
- Use a simple pentatonic motif to create an ostinato that can be sung or played as an accompaniment to a class song.
- Individual or small groups of students can create a melody on a barred percussion instrument. To provide a context for this activity, the teacher might supply a rhythm. Students should also be encouraged to sing their compositions. Compositions should be shared with the class.
- Many songs lend themselves well to the physical illustration of the lyrics. Solicit ideas for motions from the students.
- Many song lyrics can be combined with simple sign language (as used by the hearing impaired).

Creating, Making and Presenting

GCO 2: Students will be expected to create and/or present, collaboratively and independently, expressive products in the arts for a range of audiences and purposes.

Suggestions for Assessment

- Working with two large groups, assess the group's ability to sing a simple ostinato as an accompaniment to a classroom song.
- Engage the students in a discussion of their sound choices. Discuss why they chose certain sounds, which sounds they felt represented their ideas, and where they felt they could improve.

Notes and Resources

- Singing games and rounds
- Classroom instruments creating a variety of tone colours
- Notation software
- *Songs to Play, Games to Sing / Chansons Pour S'amuser*, Ada Vermeulen
- *More Songs to Play, Games to Sing/Chansons Pour S'Amuser Encore!* By Ada Vermeulen
- *An Orff Mosaic from Canada/ Orff au Canada Une Mosaïque* Ed., Lois Birkenshaw-Fleming

Understanding and Connecting Contexts of Time, Place and Community

GCO 3: Students will be expected to demonstrate critical awareness of and value for the role of the arts in creating and reflecting culture.

Outcomes

By the end of grade 2, students will be expected to

2.3.1 explore the music they encounter in the community and the purposes it serves in community life

2.3.2 explore instruments from a variety of cultures including those found in the music of Atlantic Canada

Suggestions for Learning and Teaching

- Invite community musicians to perform in school and discuss their work.
- Have the class list and describe the various cultures found in New Brunswick. Learn songs and dances from each of these cultures (e.g., Acadian, Mi'kmaq, Maliseet, Celtic).
- Have students brainstorm thoughts about the places where music might be heard and reasons why music is used. Have the students create a visual display describing the music they encounter in their school, at home, and in the community, and the variety of purposes for which it is used.
- Have students imagine and describe a community where there is no music. Ask students to discuss the advantages and disadvantages of such a community.

Understanding and Connecting Contexts of Time, Place and Community

GCO 3: Students will be expected to demonstrate critical awareness of and value for the role of the arts in creating and reflecting culture.

Suggestions for Assessment

- After the presentations by community musicians have students create a music atlas that includes maps of countries or regions relevant to that music. Students could also be expected to write brief descriptions of the music.
- Have students make posters following musicians' visits. The posters should represent two things that they learned about the music they heard and the purpose for which the music was written. Have students present and explain their posters to the class. Students may also be able to make connections between the presenter's music and the music in their own lives.
- Encourage students to ask guest speakers and performers about the type, history and purpose of their music, and about what makes it unique.
- Discuss the idea of live music. Where and when have they experienced live music? Note how engaged students are in the discussion, and what ideas the students articulate.
- From time to time have the students make journal entries using prompts, such as:
 - The music I liked best this week was _____ because _____.
 - Two new things that I learned about music in our community were _____ and _____.
- This may be done in the regular classroom with the homeroom teacher.

Notes and Resources

- Folk Songs of Canada
- Folk Songs of the Maritimes
- Map of the local community
- Musicians from the community
- Grandparents and older adults who are willing to share musical experiences and traditions of the past
- Learning about a culture's music within the context of the culture can be an exciting experience for students. It is important that the study of cultural music be approached as an exploration of something that exists in the lives of people today, and not just as an historical investigation
- *Roots and Branches, A Legacy of Multicultural Music for Children* (Book and CD) World Music Press ISBN 0-937203-55-6

Understanding and Connecting Contexts of Time, Place and Community

GCO 4: Students will be expected to respect the contribution to the arts of individuals and cultural groups in local and global contexts, and value the arts as a record of human experience and expression.

Outcomes

By the end of grade 2, students will be expected to:

2.4.1 compare music of various cultures

2.4.2 explore singing games and dances from a variety of cultures

Suggestions for Learning and Teaching

- Continue to build a repertoire of songs that includes seasonal and celebration songs from various cultures. Give students opportunities to suggest additions to the repertoire. Explore singing games from various cultures.
- Explore vocal and instrumental music of different cultures by listening to recorded examples. Listen to and compare vocal styles that are linked to the music (e.g., chin music vocal music of rural Newfoundland that puts spontaneous, random syllables to folk melodies; mouth music - Gaelic vocal music that represents the sound of bagpipes.)
- Invite grandparents and older adults to visit the class and share songs and music of their childhood. Have children create a “then and now” chart relating to music, dancing, clothing, food, and hobbies. Discuss the changing purposes for which music has been used over time.
- Have students respond through song and movement to familiar elements of music in music of various cultures. For example, have them move to the rhythms of Jamaican music and create simple songs that are based on/inspired by those rhythms.
- Have students play singing games from a variety of cultures (e.g., the Maori stick game of New Zealand, Obwisana from Ghana and Sarasponda from Holland.
- Promote a cultural week involving classroom teachers.

Understanding and Connecting Contexts of Time, Place and Community

GCO 4: Students will be expected to respect the contribution to the arts of individuals and cultural groups in local and global contexts, and value the arts as a record of human experience and expression.

Suggestions for Assessment

- Have students describe obvious differences between music from various cultures.
- Observe to what extent students are able to:
 - be respectful of the music of various cultures
 - ask relevant questions
 - make connections between music of various cultures
 - respond in a meaningful way to the music of various cultures
- Students should be able to identify, by sight or sound, instruments used by cultures other than their own.

Notes and Resources

- A repertoire of songs that includes seasonal and celebration songs from various cultures
- *World Music*, Haddad
- *World Instrument Bingo* (Hal Leonard)
- *Teaching Movement and Dance*, Phyllis Weikart
- *Singing Games Children Love*, Denise Gagne
- *Music Builders 2*
- *Moving with Music & You* (video)
- *Physical Education K-5 Curriculum Guide*

Understanding and Connecting Contexts of Time, Place and Community

GCO 5: Students will be expected to examine the relationship among the arts, societies and environments.

Outcomes

By the end of grade 2, students will be expected to

2.5.1 explore ways in which their own lives and circumstances influence the music they make and create

2.5.2 explore and make connections between culture and music

2.5.3 use music and visual imagery to interpret their world

Suggestions for Learning and Teaching

- Have students sing songs they enjoy and that are relevant to their daily lives. Talk about what it is that is significant or important to them in the music.
- Have students agree upon a topic of current interest to the class (e.g., a topic being studied with another teacher or a popular new toy or game). Have students bring in pictures related to the topic to create a collage. Invite students to create a musical representation of the collage. They may choose to create new lyrics for a known song, a new melody or rhythm with or without words, or a soundscape using available sound sources.
- In small groups, have the students communicate their response to music through movement, drama, and visual arts.
- Have students imagine and describe a personal narrative as a contextual background for a known song. Have the students imagine themselves as the subject of the song and describe the events surrounding the song from that point of view. They might also extract a rhythm from the song to use as an accompanying ostinato.
- Take opportunities to draw parallels between special cultural celebrations and music.

Understanding and Connecting Contexts of Time, Place and Community

GCO 5: Students will be expected to examine the relationship among the arts, societies and environments.

Suggestions for Assessment

- Note whether or not children connect their lives and experiences to the music they make. Comments such as “Let’s sing the song *Old Blue* again because it reminds me of “Grandpa’s dog” or “Can we sing a winter song because it’s snowing today” are simple indications that the students lives and circumstances influence musical choices.
- Look for evidence of growth in awareness and expressions of students relating to and connecting to their world as a result of musical experiences.
- Assess the extent to which students can predict what music (if any) may be associated with activities in or outside the school.

Notes and Resources

- Songs specific to childhood experiences (“London Bridge is Falling Down,” “Happy Birthday” and “Twinkle, Twinkle, Little Star”)

Perceiving, Reflecting and Responding

GCO 6: Students will be expected to apply critical thinking and problem-solving strategies to reflect on and respond to their own and others' expressive works.

Outcomes

By the end of grade 2, students will be expected to:

2.6.1 respond to music with emphasis on metre, melodic direction, timbre, and in -tune singing

2.6.2 describe their own and others' music-making with emphasis on beat, tempo, dynamics, high/low, and same/different

2.6.3 explore possibilities and make choices during the music-making process

Suggestions for Learning and Teaching

- Have students sing known classroom repertoire or listen to familiar musical selections and respond to the melody by mapping the melodic direction. Encourage students to imagine painting the melody, starting with dipping their finger in an imaginary can of paint to paint the melody in the air.
- So that students can understand how beats are organized in sets of two and three, pass or bounce a ball on the first beat of each set.
- Have students identify higher/lower pitches in a familiar melody. Ask the students to identify the word or part of a word that they are singing during the highest/lowest note of the song.
- Have students identify the tempo/dynamics of various musical selections and discuss how changes to these elements might affect the performance. Discuss how the tempo affects the way we feel about a song.
- Have students, in small groups, create simple patterned movement to given musical selections demonstrating awareness of meter, melodic direction, and timbre.

Perceiving, Reflecting and Responding

GCO 6: Students will be expected to apply critical thinking and problem-solving strategies to reflect on and respond to their own and others' expressive works.

Suggestions for Assessment

- Together with the class, evaluate performances of known repertoire. Encourage students to suggest areas for improvement and to work toward achieving these goals.
- Using an agreed-upon rubric, have groups assess each others' performances.
- Using a self-assessment sheet, have students assess their performance, noting where challenges occurred and offering suggestions for improvement. (See Appendix C)
- Have students offer suggestions for changing/improving performances by self and others.
- Note the extent to which students explore tone colour when creating accompaniments.
- To what extent do the students
 - display curiosity or interest in the activities
 - experiment with a wide variety of sounds
 - explore possibilities in an imaginative way
 - describe their musical choices
 - describe sounds clearly
 - work independently and in small groups
- Have the students discuss the sounds they make themselves and the sounds they hear others make. Encourage students to be considerate when responding to the sound exploration of others.
- Assess each group performance using self/group assessment sheets, noting appropriateness of movements according to established criteria.

Notes and Resources

- Collection of classroom instruments and unusual sound sources. e.g., xylophone, glockenspiel, wood blocks, claves. See Appendix A.

Perceiving and Responding

GCO 7: Students will be expected to understand the role of technologies in creating and responding to expressive works.

Outcomes

By the end of grade 2, students will be expected to:

2.7.1 recognize by sight and by sound commonly used classroom instruments

2.7.2 explore various technologies for expressive music-making, including electronic sound sources

Suggestions for Learning and Teaching

- Have the students to bring one sound they find interesting to school for the next music class. This could be any sound source, including instruments, found objects, or electronic sound sources. Encourage students to discover that one object may be capable of making several sounds and may produce sound in different ways.
- Give students time to explore the sounds brought in by their classmates. Collect the objects/instruments and create a sound corner. Record the collection of sounds and begin a class sound bank. These sounds may then be included in or used to inspire future sound compositions.
- Explore and use a range of sound sources including voices, bodies, sounds from the environment, and instruments, tuned and un-tuned.
- Discuss what technologies people used in their music making prior to electricity.
- Have students do a role-play in a time warp (e.g., pioneer days, travel on a ship, storm-stayed in winter). Ask students to imagine how children would have entertained themselves with music. Contrast technologies used by the time warp group of the past with ones of the present and future. Have students offer suggestions for past, present, and future scenarios.
- Present musical examples (authentic, live, or recorded) for listening and response that demonstrate the technology of the day.

Perceiving and Responding

GCO 7: Students will understand the role of technologies in creating and responding to expressive works.

Suggestions for Assessment

- Note students' ability to distinguish between technologies of the past and present.
- Discuss together acoustic or electronic sounds heard in class. Students should be encouraged to consider the sound in terms of volume, speed, duration, pitch, and images the sound may bring to mind.
- The teacher demonstrates an unusual sound source to class (e.g., a comb scraped on a desk edge). Have the students try to identify the types of materials creating the sound and suggest a descriptive name for the sound. Take note of the vocabulary used and the ideas suggested.
- As a class, or in groups, create a brief piece of music based on a theme being studied in another area of the curriculum. This piece should use any two contrasting available sound sources, and should be under one minute in duration. Students should consider elements such as tempo and dynamic in their work. Keep an anecdotal record of the interesting features of each. Give students an opportunity to explain their choices and to receive feedback from the class.
- After being exposed to a variety of musical technologies, have students, alone or in groups, compile lists of musical technologies of the past and present.

Notes and Resources

- Environmental sounds
- Themes from other curricular areas
- Songs, poems and stories
- Music examples demonstrating past and present use of technology
- A collection of various common and unusual items to be used as sound sources
- *Music Works*, Barrs
- *Let's Make Music* video

Perceiving and Responding

GCO 8: Students will be expected to analyse the relationship between artistic intent and the expressive work.

Outcomes

By the end of grade 2, students will be expected to

2.8.1 share ideas and feelings about their music -making

2.8.2 talk about their reasons for making and creating music

Suggestions for Learning and Teaching

- Have students listen to the teacher play a piece of music on the teacher's instrument of choice (e.g., piano or guitar). Ask students what the music reminded them of and what feelings they had while listening to the music.
- Play a brief, recorded musical excerpt from a familiar piece of music (e.g., theme from *Star Wars*). Students brainstorm a list of questions that they would like to ask the composer about the music (e.g., Why did you choose a particular instrument? How long did it take you to write this music?). As a class, suggest possible responses that the composer might give.
- Discuss the possibility that students create songs on their own outside the music class. Invite students to share their songs and talk about their reasons for creating them.
- Reflect on student performances and the reasons certain pieces of music are performed.
- Talk with students about why music -making is part of parades, weddings, festivals, celebrations and other special events.

Perceiving and Responding

GCO 8: Students will analyse the relationship between artistic intent and the expressive work.

Suggestions for Assessment

- Encourage students to discuss their reasons for creating a particular piece of music. For example, if students create a soundscape of recess in the school playground, ask them to share their reasons for choosing recess and why they chose particular sound sources. Students may wish to notate their compositions using symbols or icons and may wish to include explanatory notes with this invented score. Assess the students' verbal concepts as well as the success of their notation to represent the intended sounds.







Notes and Resources

- Recorded examples of program music (Peter & the Wolf, Peer Gynt Suite, hymns, anthems, etc.)

Music Education Curriculum

Grade Three

New Concepts/Skills

- d - l - s - m - r - d - l - s
- ti-tica tica-ti whole note dotted half whole rest
-      
- A B A

This is an appropriate grade to introduce recorder playing.

Creating, Making and Presenting

GCO 1: Students will explore, challenge, develop, and express ideas, using the skills, language, techniques and processes of the arts.

Outcomes

By the end of grade 3, students will be expected to:

3.1.1 explore and use harmony and texture to communicate thoughts, experiences and feelings

3.1.2 explore a range of materials and techniques to create, make and present music

3.1.3 improvise simple melodic and rhythmic ostinato accompaniments

3.1.4 experiment with a range of ways of communicating thoughts, experiences and feelings through music, with an emphasis on notational styles

3.1.5 notate, using standard and invented notation (as used in soundscapes)

Suggestions for Learning and Teaching

- Isolate new melodic concepts using classroom repertoire. Students should first learn song material containing all the notes explored to date (*la-so-mi-re-do*) and one of the new notes to be explored in grade 3. The new melodic pitches for grade 3 should include high *do*, low *la* and low *so*.
- Play the Musical Detective game. The teacher sings or plays a new song containing the new melodic or rhythmic concept. Students identify the words in the song where the new melody or rhythm occurs and then try to find the concept in the printed music.
- Use body movement and the "human piano" (students represent steps of the scale) to experience new melodic elements. Identify these notes in the song material and label with solfa, absolutes, or other notational labels.
- Build a classroom repertoire of songs containing new rhythmic elements and provide many opportunities to sing and clap these rhythms while walking the beat.
- Derive the number of sounds on the beat for new rhythmic concepts. New rhythmic concepts in grade 3 should include: eighth note followed by two sixteenth notes (ti-tica); two sixteenth notes followed by an eighth note (tica-ti), 3/4 meter, with the inclusion of whole note, whole rest, and dotted half note.
- Use the rhythm erase game and short dictations to practise reading and writing new rhythms.
- Have students imitate rhythmic ostinati performed by the teacher when listening to recorded selections. Emphasis may be on the meter or on the phrases that are same/different. Once the music is familiar, have students create ostinati for the class to follow.
- Compare traditional and invented notation. The works of Murray Schafer may be useful here.

(continued)

Creating, Making and Presenting

GCO 1: Students will explore, challenge, develop, and express ideas, using the skills, language, techniques and processes of the arts.

Suggestions for Assessment

- The teacher writes a “melody puzzle” on the board consisting of the rhythm of a known song with the solfa of most pitches printed below the rhythm. The song should contain the new note in a conspicuous place and the new note should be one of the pitches omitted from the provided solfa. Have the students explore possible choices for the missing pitches. Is it higher/lower than the note before? Higher or lower than *do*? Have we already heard this note in the song?
- Evaluate the students’ use of the singing voice through the following criteria. To what extent do the students
 - willingly experiment with their voice (e.g., creating vocal sounds to represent characters in a poem)?
 - take risks or try new things using the voice?
 - participate with others in singing activities?
 - distinguish between higher and lower pitches?
 - match pitch and sing in tune?
 - sing or use the voice with confidence?
 - create their own words and melodies?
 - coordinate singing with actions?
- When students echo clap or read rhythms, assess their
 - ability to maintain a steady beat
 - accuracy of sixteenth notes fitting into the beat
- Evaluate the students’ rhythmic ability using the following criteria. To what extent do the students
 - identify the beat in listening selections and classroom singing repertoire?
 - show an awareness of fast/slow and long/short sounds, including an ability to identify the number of sounds on a given beat?
 - illustrate the beat or rhythm of a song through the use of body percussion or an instrument?
 - coordinate actions with what they hear?
 - identify rhythmic pattern or phrases?

(continued)

Notes and Resources

- New concepts should first be explored using repertoire such as singing games and activities containing the new concepts (sometimes called the “preparation” phase). Then the students should isolate the concept in these known songs (sometimes called the “make conscious” phase). Finally, the students should incorporate this concept with other known musical concepts. They can read, write, sing, play and create using the new concept (sometimes called the “reinforcement” phase).
- Melodic and rhythmic flash cards
- Score and recording of works by Murray Schafer
- *Epitaph for Moonlight*, R. Murray Schafer
- Dripsody by Hugh LeCaine (Canadian Music Centre)
- Classroom singing repertoire highlighting the pitches high *do*, low *la*, and low *so* and the rhythms *titica* and *ticati*.
- *120 Singing Games and Dances*, Choksy and Brummitt
- Students can sight sing from flash cards, echo sing with hand signs, or sight read from a tone modulator to firmly establish the concept being explored
- Teachers should be sure to provide warm up and follow up activities related to the students’ music making. For example, if students are going to be using high *do* in their compositions or singing repertoire, they should explore this concept thoroughly before using it in their music making

Creating, Making and Presenting

GCO 1: Students will explore, challenge, develop, and express ideas, using the skills, language, techniques and processes of the arts.

Outcomes

By the end of grade 3, students will be expected to

3.1.1 explore and use harmony and texture to communicate thoughts, experiences and feelings

3.1.2 explore a range of materials and techniques to create, make and present music

3.1.3 improvise simple melodic and rhythmic ostinato accompaniments

3.1.4 experiment with a range of ways of communicating thoughts, experiences and feelings through music, with an emphasis on notational styles

3.1.5 notate, using standard or invented notation (as used in soundscapes)

Suggestions for Learning and Teaching (continued)

- Provide students with scenarios that have several stages. For example, a trip to the moon might have the countdown, blast off, time in quiet space, moon landing, return home, splashdown and triumphant parade. In full group or small groups, have students brainstorm and experiment with sounds and note sequences that could convey the elements of the story. Ask the students to design an icon that represents each sound. Have the students complete the activity by writing the icons or designs in the sequence of the story and performing the resulting composition.
- Have small groups of students explore a variety of sound sources to discover various ways of conveying a mood, such as happy, sad, tired or excited. If time permits, have them experiment with ways of writing the musical idea on paper so that another group of students can read and interpret the short work. The interpreting group should not know the intent of the composers.
- As a class, sing together a selection of the students' choice from classroom repertoire and create a notational representation of the song using icons, pictures or traditional notation.
- Divide a story into several sections. Divide the class into several groups. Ask each group to create a rhythmic accompaniment reflecting the events and characters of the story. Students may use available sound sources, including classroom instruments, to accompany their section of the story.
- Identify the form of a known song that is in ABA form.
- This is an appropriate place to begin the study of the recorder.

Creating, Making and Presenting

GCO 1: Students will explore, challenge, develop, and express ideas, using the skills, language, techniques and processes of the arts.

Suggestions for Assessment (continued)

- Have students consider how well the notation in each activity conveys the intended idea. Have them suggest what changes might be made in the notation so that it conveys the intent more clearly.
- When students create notational symbols for music, look for evidence that they
 - demonstrate interest in how musical sounds can be represented by symbols
 - suggest various ways of representing sound using symbols
 - transfer their invented notation to new compositions

Notes and Resources

- Notation software, such as *Music Time*, which has a feature called "Progress Tracking" that allows the teacher or the student to track the user's progress through lessons and games. The teacher or students may check how many times the user has gone through each section of the twenty-four lessons, which games the user has won, and the level of difficulty that the user has chosen.
- Also, *Music Ace* develops listening skills, introduces music fundamentals from staff to major scales and emphasizes note reading in the treble and bass clefs.
- *The Complete Reader Resource Kit*, Denise Gagné

Creating, Making and Presenting

GCO 2: Students will be expected to create and/or present, collaboratively and independently, expressive products in the arts for a range of audiences and purposes.

Outcomes

By the end of grade 3, students will be expected to:

3.2.1 improvise simple melodic and rhythmic ostinato accompaniments

3.2.2 create and present a soundscape

3.2.3 interpret songs and instrumental pieces combining music and movement

3.2.4 create and present songs with rhythmic accompaniment that express personal meaning

3.2.5 sing alone and with others, with emphasis on expressive singing, reading, phrasing, range, and more complex textures (e.g., rounds, vocal ostinati)

Suggestions for Learning and Teaching

- Create singing experiences that involve students in both group and individual music making, encouraging students to use effective diction, phrasing, and posture. Include singing games, call and response songs, cumulative songs, ballads, and folk songs.
- Create solo opportunities for students by choosing soloists for the verses while the class sings the chorus of a strophic song.
- Sing a round in unison, using one of the phrases as a melodic ostinato.
- Ostinati, descants, and canons can be used to give the students the opportunity to experience harmony. Simple ostinati can be clapped, sung or played on instruments to accompany songs. Students can also take one phrase from a song and by repeating it, use it as an accompaniment for that song. The tonal center (e.g., *do* or *la*) may also serve as a second part for a song.
- Have the students create and present ostinatos to accompany songs or poems.
- Have students add spoken ostinati as an accompaniment for a poem. There could be several ostinati, each using a word or phrase from the poem. For example, these ostinati could be layered one at a time as an introduction to the poetry/sound composition, continued simultaneously during the poem, and then deleted one at a time after the text of the poem concludes. Students can work with other patterns to create their soundscape.
- Assemble a collection of large photographs from magazines, posters, and newspaper. The photographs should have a clear focal point (e.g., chefs in a kitchen, a cat sunning itself). With the students discuss what is happening in the photo and what it might sound like if they were actually in the scene. Have small groups of students illustrate one of the scenes using voices or material sound sources, being careful not to let other groups know which scene they are working on.
- Assign small groups of students a familiar fairy tale, nursery rhyme or poem, or have the groups choose one. The students choose among available sound sources to complement the text and present their composition to the class.

Creating, Making and Presenting

GCO 2: Students will be expected to create and/or present, collaboratively and independently, expressive products in the arts for a range of audiences and purposes.

Suggestions for Assessment

- Invite students to present their songs or poems with ostinatos to the class. Using an agreed-upon rubric, rate each performance. Be sure to consider how the ostinato enhances the feeling or mood of the song/poem, making time, if possible, to discuss this with students.
- With students, add bar lines to a rhythm score and perform it on classroom percussion instruments. Listen for the correct accents. Discuss your observations with the students and encourage their own observations about the accuracy of the performance.
- Observe what each student brings to the creation of the soundscape. Do students suggest creative and varied use of available materials? Are their suggestions limited to only one sound source?
- Have students take responsibility for bringing in sound sources from home to contribute to the soundscape.
- Using an agreed-upon rubric, have students assess the created soundscapes.
- Have students create a movement ostinato for songs in 3/4 metre. Watch for students having problems demonstrating the groupings in three, and for students experiencing difficulty or ease in doing the ostinato while singing a song or chanting a poem.

Notes and Resources

- Nursery rhymes, poems, fairy tales, and children's stories can be used as text.
- Have available a variety of sound sources such as percussion instruments, a rain stick, ocean drum, glass bottles, plastic containers
- *The Kodaly Method*, 2nd Edition, Choksy
- *MUSICANADA 3*
- See poems children would know by authors such as Sheree Fitch
- See Anthology of Children's Poems by Sheree Fitch

Understanding and Connecting Contexts of Time, Place and Community

GCO 3: Students will be expected to demonstrate critical awareness of and value for the role of the arts in creating and reflecting culture.

Outcomes

By the end of grade 3, students will be expected to

3.3.1 describe music they encounter in their school, at home and in the community, and the variety of purposes for which it is used

3.3.2 explore and make connections between the culture and music of Atlantic Canada

Suggestions for Learning and Teaching

- As a class, list and describe the various cultures found in New Brunswick. Learn songs and dances from each of these cultures.
- Students can explore the existence of local folk dance e.g., “The Log Driver’s Waltz.”
- Have students brainstorm thoughts about the places where music might be heard and reasons why music is used. Students create a visual display describing the music they encounter in their school, at home, and in the community, and the variety of purposes for which it is used.
- Have students imagine and describe a community where there is no music. Ask students to discuss the advantages and disadvantages of such a community.

Understanding and Connecting Contexts of Time, Place and Community

GCO 3: Students will be expected to demonstrate critical awareness of and value for the role of the arts in creating and reflecting culture.

Suggestions for Assessment

- Invite students to record their reflections and ideas in personal logs/journals.

Notes and Resources

- Rules for Brainstorming:
 - get all ideas out ... no discussion
 - record all ideas
 - do not make any criticisms, evaluations, or judgments
 - expect (embrace) wild ideas
 - be spontaneous
 - the number, not the quality of the ideas, counts
 - build on others' ideas
- The Canadian Heritage Foundation resource
- Ivan Hicks tapes

Understanding and Connecting Contexts of Time, Place and Community

GCO 4: Students will be expected to respect the contribution to the arts of individuals and cultural groups in local and global contexts, and value the arts as a record of human experience and expression.

Outcomes

By the end of grade 3, students will be expected to:

3.4.1 demonstrate respect for music and musicians of various cultures

3.4.2 explore vocal and instrumental music of various cultures

3.4.3 explore ways in which music expresses and enhances their life experiences

Suggestions for Learning and Teaching

- Feature a musician of the month, ensuring that the students are exposed to a wide variety of styles and musicians, including local musicians, throughout the year. The musicians may be composers, performers, or conductors, past or present, from musical styles such as classical, pop, Broadway, folk, or jazz. Encourage students to try and discover one fact about the life, times, or work of the featured musician. Use the students' contributions to set up a bulletin board display depicting the musician's historical and cultural background as well as musical contributions.
- Invite musicians from various cultures to demonstrate and share with the class styles, techniques and instruments from their culture. Before the visit, help students to develop a list of questions and to prepare one song from the visitor's culture to share during the visit. Videotape or record the demonstration and share it with other classes in the school.
- Listen to recordings of folk music that demonstrate the musical styles, instruments, and techniques of a particular culture.
- As a class, use a variety of sources (e.g., community organizations, video, CD ROMs, and Internet) to investigate celebrations from selected cultures.

Understanding and Connecting Contexts of Time, Place and Community

GCO 4: Students will be expected to respect the contribution to the arts of individuals and cultural groups in local and global contexts, and value the arts as a record of human experience and expression.

Suggestions for Assessment

- Note students' attentiveness during demonstrations by guests from various cultures. Do the students listen carefully, ask relevant questions, and demonstrate interest and respect?

Notes and Resources

- Information from provincial cultural organizations, e.g., NB Multicultural Association
- Local musicians from a variety of cultures
- *Music and You 2*
- Recordings of New Brunswick fiddle music
- Websites that inform about various musicians
- DancEast, Dance Fredericton and other cultural organizations are excellent sources of songs and dances of various cultures

Understanding and Connecting Contexts of Time, Place and Community

GCO 5: Students will be expected to examine the relationship among the arts, societies and environments.

Outcomes

By the end of grade 3, students will be expected to

3.5.1 explore a variety of influences on music that they and others create and present

3.5.2 explore and make connections between the personal circumstances of composers and their musical works

3.5.3 explore connections between music and other arts disciplines

Suggestions for Learning and Teaching

- Play a short segment from a piece of program music. Ask students in groups to invent stories and movement for the music. Share with them the original story. Compare their stories to the original.
- Read a poetry selection to the class. Play four contrasting musical selections and ask the students to choose the selection that would most effectively serve as background music for the poem. Reread the poem with the chosen music in the background.
- Encourage students to talk to a composer about their musical ideas, attend live performances or view televised concerts (i.e. A & E), listen to musical recordings, compare their compositions to others, and expand on and develop their original ideas. Students can also use other art forms such as dance, movement, literature, or visual art to enhance their compositions.
- Students can watch a video of figure skating without the sound. Ask the students to observe the style of the skating and describe how they think the music might sound. Students might also make suggestions for a piece of music that would be suitable for that particular skating routine. Watch the video again and compare the students' responses with the actual music. As a follow-up activity using a video of a figure skating routine, listen to the music without watching the skating, and ask the students to describe the type of figure skating they feel would suit the music. Watch the video and discuss similarities and differences with respect to the students' suggestions.
- Show students a reproduction of a famous painting and ask them to describe music that might "sound" like the painting.
- Have students describe and represent their thoughts and feelings about the music they hear or sing using storytelling, dramatization, or creative movement.
- Students can create and present songs that incorporate rhythmic and melodic concepts studied in music class. Students may choose to enhance their compositions by using pictures, costumes, actions or dance. Students will need the teacher to provide some structure for their compositions; the teacher may wish to suggest a specific rhythm or tone set, or a song for which the students would suggest alternate words. This activity may be done in pairs or small groups.

Understanding and Connecting Contexts of Time, Place and Community

GCO 5: Students will be expected to examine the relationship among the arts, societies and environments.

Suggestions for Assessment

- Have students to describe the reasons why they chose a particular piece of music to complement the poetry selection. Have them compare the characteristics of the music of their choice to the mood of the poem.
- Play two pieces with contrasting moods. Have the students identify and describe the different moods represented by the music. Have them create a visual image representing the mood of one of the songs, without telling the teacher or the class which song they have chosen. Ask the students to identify and describe similarities between each set of drawings. Suggested piece - *Peer Gynt* excerpts.
- When students have performed their compositions derived from photos, discuss together why they chose the sounds they did and how they fit into the scene.

Notes and Resources

- Video of figure skating (VCR or DVD)
- Recording of program music
- Photograph of a famous painting
- A collection of photographs
- Musical selection of contrasting mood
- Poetry selections of contrasting mood
- Fantasia 2000
- Video on *Peer Gynt*

Perceiving, Reflecting and Responding

GCO 6: Students will be expected to apply critical thinking and problem-solving strategies to reflect on and respond to their own and others' expressive works.

Outcomes

By the end of grade 3, students will be expected to

3.6.1 respond to music with emphasis on tone set, articulation, texture, timbre and in tune part-singing

3.6.2 share ideas and feelings about each others' responses to music

3.6.3 describe their own and others' music-making with emphasis on tone set, articulation, texture and timbre

3.6.4 explore different solutions and make choices during the music-making process

Suggestions for Learning and Teaching

- Build a classroom repertoire in a variety of styles (folk songs, spirituals, partner songs, composed songs) and involve the students in performance decisions (dynamics, tempo, word stress, and movement).
- Using a known song, students can explore different possibilities for tempo, pitch, tone colour, etc.
- As a class, sing together a more difficult song from classroom repertoire. Experiment with various possibilities for phrasing the song. Have students decide on appropriate places to take a breath. Encourage them to consider the text, as well as the melody when making their decisions. Explain staggered breathing and explore this option as well.
- Using body language (musical charades) have students represent an element of music (texture, metre, melodic direction).
- Having students identify, describe, and write about the feelings that are evoked by a particular piece of music (e.g., *Peter and the Wolf*, Prokofiev; *Beautiful Point Aconi*, Barra MacNeils; *Danny Boy*, Londonderry Air).
- Have students explain, using appropriate musical terminology, their preferences for specific songs or pieces of music. Also, encourage them to recognize and explain the effects of different choices (e.g., slow music that is loud can be dramatic or ceremonial whereas slow music that is soft can suggest thoughtfulness).
- As a class, decide upon a musical experience that has been shared by all members of the class (e.g., spring concert or a class composition activity). Have students discuss this musical experience or activity. Students should consider what they enjoyed about the experience, what they would do differently, and what they felt they did well. Invite students to share and discuss their responses with a partner.
- Play a selection of music that uses contrasting articulations (e.g., staccato and legato). Challenge students to draw, describe in words, or develop short movement sequences representing their responses to the music.

(continued)

Perceiving, Reflecting and Responding

GCO 6: Students will be expected to apply critical thinking and problem-solving strategies to reflect on and respond to their own and others' expressive works.

Suggestions for Assessment

- When the students make choices about the phrasing of a song, note the extent to which they take the melody and the text into consideration.
- As a class, brainstorm words that might be used to describe musical compositions, such as exciting, relaxing, slow, interesting. Put these words on index cards. Listen to a recorded selection such as John Williams' theme from *Jurassic Park* and ask students to choose a card that appropriately describes the music. Note the students' ability to generate descriptive terms that could be applied to music, and their ability to apply these terms appropriately to musical selections.
- Note the students' use of appropriate terminology in discussing their musical choices.
- Have students write a critical response after listening to a recording of a familiar folk song performed by a children's choir. First, have the class list on the board elements of the music that they may wish to consider in their response (e.g., diction, dynamics, balance between choir and piano, phrasing).
- Have students discuss the feelings suggested in songs, poems, and stories. Discuss how sound can represent feelings. Challenge students to find pictures or symbols that can represent sounds and the feelings associated with those sounds.
- After students view or listen to a musical performance and create visual representations that show the mood and feelings portrayed in the music, ask them to explain their choices to a partner. Partners may discuss times in their lives when they have experienced the same emotions or feelings portrayed in the music.

Notes and Resources

- The term “tone set” refers to the pitches found in a specific piece of music
- John Williams' theme from *Jurassic Park*
- Selections of music that use contrasting articulations
- Recorded examples representing musical textures
- *Peter and the Wolf*, Prokofiev
- “*Beautiful Point Aconi*,” Barra MacNeils
- Versions of *Danny Boy*/*Londonderry Air*

(continued)

Perceiving, Reflecting and Responding

GCO 6: Students will be expected to apply critical thinking and problem-solving strategies to reflect on and respond to their own and others' expressive works.

Outcomes

By the end of grade 3, students will be expected to

3.6.1 respond to music with emphasis on tone set, articulation, texture, timbre and in-tune part-singing

3.6.2 share ideas and feelings about each others' responses to music

3.6.3 describe their own and others' music-making with emphasis on tone set, articulation, texture and timbre

3.6.4 explore different solutions and make choices during the music-making process

Suggestions for Learning and Teaching (continued)

- Have students listen to recorded examples representing different musical textures. These could be highly contrasting, ranging from a single melody line to a thick orchestral movie score. Have the students describe the texture in terms of layers of sound using words such as thick, thin, heavy, or light. Encourage students to experiment with different textures in their own compositions.
- Have students describe the timbre of music they have experienced or presented. Sample questions related to timbre might include:
 - is the soloist a man or a woman, or is it a child? (They will find it more difficult to distinguish between a girl's and an unchanged boy's voice.)
 - what section(s) of the orchestra is/are playing?
 - what section(s) of the band would you like to hear playing this section of your composition? Why?
 - what instrument is solo in this piece?
- Have students describe the melodic direction of music which they have listened and/or presented. Students may describe melodic direction using body movement, visual images, or words. Have the students explore and describe the melodic direction in a variety of ways, and share their favourite representation of the melody with the class.
- In small groups, students can use body movement patterns to describe the metre of a particular listening selection. Have students decide if the beat is grouped in twos, threes or fours and design a repeated series of actions to illustrate the beat. After sharing and discussing their body movement patterns, have students conduct the beat using their own invented conducting patterns. Explain to the class that a conductor must decide from the music how the beats are grouped, and must clearly represent these groupings in the conducting pattern. Explore traditional conducting patterns.
- Eliminate the last two measures of an unknown song and have the students work in small groups to compose an ending.
- As a class, discuss possibilities and substitute different words in familiar songs or create new verses, using the students' knowledge of rhythm to ensure that the new text fits with the melody.

Perceiving, Reflecting and Responding

GCO 6: Students will be expected to apply critical thinking and problem-solving strategies to reflect on and respond to their own and others' expressive works.

Suggestions for Assessment (continued)

- Note the extent to which students:
 - contribute ideas during music -making
 - demonstrate confidence in their ideas
 - make helpful suggestions regarding the work of others
 - share their feelings when responding to musical experiences
 - identify individual instruments and families by sight and sound
- Note the students' abilities to suggest a variety of possibilities to solve musical problems.
- Discuss and assess each composed song ending using an agreed-upon rubric.

Notes and Resources

- *Young Person's Guide to the Orchestra* - Britten
- Peter Ustinov reads the Orchestra book and video
- *Peter & the Wolf* video (Muppets® version with Boston Pops)
- *Carnival of the Animals*
- *Music Bingo*, published by Hal Leonard
- *Orchestranimals*, book and tape, available through Scholastic

Perceiving and Responding

GCO 7: Students will be expected to understand the role of technologies in creating and responding to expressive works.

Outcomes

By the end of grade 3, students will be expected to

3.7.1 explore the use of musical technologies of the past and present

3.7.2 identify sound sources and their expressive effects

3.7.3 experiment with available technologies for creating and making music

Suggestions for Learning and Teaching

- Teacher might choose to record or videos student performances and shares them with students.
- Have students choose a favourite story or poem and add sound effects using an electronic keyboard. Some possibilities include:
 - using different rhythms for different actions by the characters
 - choosing sounds to represent people, places or objects in the story
 - choosing related sounds (e.g., from the same family of instruments) to represent related characters in the story
- Have a group of students perform background music while someone reads the story aloud.
- Experiment with the keyboard to make and change sounds. Find keys that play higher/lower pitches; find beat patterns and make them faster/slower; explore available tone colours and make them brighter/darker and/or louder/softer.
- Students can use a software program such as *Music Ace* to construct new melodies, create background music, or notate known songs.
- Set up an orchestra seating plan using chairs and pictures of the instruments. Have each student sit in a chair, imitate the corresponding instrument in performance, and discuss the instrument with others in the same section. Play some orchestral music while students mimic “playing” their instrument at the appropriate time.

Perceiving and Responding

GCO 7: Students will understand the role of technologies in creating and responding to expressive works.

Suggestions for Assessment

- Observe the students' ability to recognize sounds (instrumental or environmental) without seeing the source.
- Note responses to questions such as:
 - what did you like about the recording of this performance?
 - what are uses for recorded sound/music?
- Encourage “What if” and questions such as “Our tambourine is too loud for the voices used. What can we do to correct the balance?” Note the responses.
- Have students invent notation to represent the sounds derived from available technologies. Assess the students' ability to visually represent characteristics of each sound.
- Record a series of sound effects. Play the sounds for the class and have the students create a story, which includes each of the sounds. Tell the story, inserting the sounds in the appropriate places. Discuss the effect of the sound effects.
- Note to what extent the student:
 - explores and experiments with a variety of sounds when planning a composition
 - accommodates the criteria set out for the composition (e.g., uses two contrasting sounds)
 - orders or sequences sounds logically in a composition
 - incorporates unique ideas into sound compositions
 - cooperates in group work
 - takes risks in experimenting with new technologies
 - demonstrates curiosity in learning about new technologies

Notes and Resources

- Orchestral instruments or posters of these instruments
- When using posters that show musicians, check for gender balance and inclusion of various cultural groups.
- Keyboard/synthesizer
- Recorded sound effects
- CD recorder, DAT machine, other current recording technology
- *Music Ace*

Perceiving and Responding

GCO 8: Students will be expected to analyse the relationship between artistic intent and the expressive work.

Outcomes

By the end of grade 3, students will be expected to

3.8.1 understand that there are many reasons for music-making

3.8.2 demonstrate confidence in sharing ideas and feelings with others during their music-making

3.8.3 describe in various ways their reasons for creating a particular piece of music

Suggestions for Learning and Teaching

- Discuss the various purposes to which music is applied and to that which it serves, e.g., spirituals, commercial music. Have the students listen and/or perform some examples.
- As a class, generate a list of reasons composers create music (e.g., to express their feelings). Ask the class which of these reasons could also apply to grade 3 student composers. After a composition activity, ask individual students to explain their reasons for creating a particular piece of music. Reasons might include:
 - “I wanted to write a piece for cabasa so I could have a chance to play this instrument in class.”
 - “My grandfather likes slow, relaxing music and I want to share my piece with him.”

Perceiving and Responding

GCO 8: Students will analyse the relationship between artistic intent and the expressive work.

Suggestions for Assessment

- After students present work to the class, ask them what they liked best about their performances and if there are any changes they would make in the future.
- Observe the willingness of students to share their thoughts and feelings before their peers.
- Discuss how the composition succeeded in its stated intent.

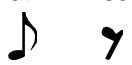
Notes and Resources

- Try to select a number of varied, contrasting examples, e.g., Brahms's *Lullaby*, *Pomp & Circumstance*, *Oh Canada*, Beethoven's *Ode to Joy*

Music Education Curriculum

Grade Four

New Concepts/Skills

- d^l - l - s - f - m - r - d - l - s
- ti st

- rondo
- theme & variations

Creating, Making and Presenting

GCO 1: Students will explore, challenge, develop, and express ideas, using the skills, language, techniques and processes of the arts.

Outcomes

By the end of grade 4, students will be expected to:

4.1.1 sing alone and with others, with emphasis on expressive singing, phrasing, range, and more complex textures including two- and three-part rounds and canons

4.1.2 explore and identify ways that the elements of music are used to express thoughts, experiences, and feelings in their own and others' work

4.1.3 demonstrate an awareness of rhythmic/ melodic concepts, form, and texture, through language, movement, and performance

4.1.4 sight-read simple melodies from traditional notation with emphasis on stepwise movement and dynamics

4.1.5 create and notate short musical works to express musical thoughts and ideas with an emphasis on question and answer phrases

Suggestions for Learning and Teaching

- Have students sing pentatonic songs from classroom repertoire and make “tone ladders” with the notes. Identify where the sounds are close together and where there are jumps. Use the keyboard to point out whole and half steps.
- Have students read simple songs containing rhythmic and melodic elements that are part of the students’ accumulated musical knowledge. Encourage the students to explore solutions to any difficulties that may arise. Have them identify movement by skip and by step and follow composers’ dynamic indications.
- As a class, sing two or three-part rounds and two-part choral repertoire
- Continue to provide small and large group musical experiences that:
 - allow students to practice known rhythmic and melodic concepts through enjoyable activities (e.g., singing games, rhythm tic-tac-toe)
 - explore harmony through canons, partner songs, ostinati, descant, and simple two-part singing
 - encourage students to choose their favorite songs, games, and musical activities from accumulated classroom repertoire
 - engage the students in the use of classroom instruments to accompany and create music
 - challenge the students to participate to the best of their ability
- Students can learn and present in class several songs with rhythmic concepts such as dotted half note, whole note and half rest with emphasis on the new rhythms of eighth note and eighth rest. Have the students walk, clap, or play the beat on classroom instruments and discover the rhythmic values of the above concepts in relation to the beat.
- After the new rhythms have been identified and explored, have the students can read and write the new rhythms in a variety of contexts (e.g., read rhythm patterns from classroom repertoire using flashcards, charts, or textbooks; write the rhythms on the board or in dictation books).
- From classroom repertoire, derive *fa* and *ti* and have the students discover the half steps created.
- Provide experiences for students to read separated eighth notes. Explain to students that this is another way of writing “ti-ti”.

(continued)

Creating, Making and Presenting

GCO 1: Students will explore, challenge, develop, and express ideas, using the skills, language, techniques and processes of the arts.

Suggestions for Assessment

- Look for evidence of individuals' participation in the activities. Also note evidence of creativity in physically interpreting the music.
- Use video as an assessment tool, identifying responsiveness, participation, and respectful attitudes towards the efforts of others.
- Challenge individual students to sight-read a simple phrase of an unknown song after a thorough warm-up using the melodic and rhythmic ideas found in the phrase.
- Choose a student conductor to conduct the class. Ask the student conductor if the class watched carefully, pronounced the words clearly, and used appropriate facial expression. Observe the conductor's ability to show beat and dynamics.
- After *fa* and *ti* have been thoroughly explored (through singing, reading and playing) monitor the students' ability to work within the major scale. Note in particular their ability to identify, reproduce, and incorporate half steps.
- When students echo or imitate rhythmic patterns, look for evidence that they are increasingly able to:
 - accent the appropriate beat
 - represent the accented beat in their notation
 - reproduce the rhythm pattern in a variety of ways (e.g., using body percussion, rhythm instruments, movement, sounds).
- Have students read rhythm flashcards as a group and then individually. Record the students' progress throughout the year.

(continued)

Notes and Resources

- New concepts should first be explored using repertoire such as singing games and activities containing the new concepts (sometimes called the “preparation” phase). Then the students should isolate the concept in these known songs (sometimes called the “make conscious” phase). Finally, the students should incorporate this concept with other known musical concepts. They can read, write, sing, play and create using the new concept (sometimes called the “reinforcement” phase)
- *My Heart Soars*, Toronto Children's Chorus recording
- It is important to note that the ability to convey thoughts, experiences, and feelings through music is in part dependent upon being in possession of vocabulary, sensitivity, attitude, and general musical knowledge. These skills and attitudes can be developed through carefully planned activities
- *MUSICANADA 4*
- *Discovering Orff*, Frazee
- *Teaching Movement and Dance*
- *We Will Sing! Choral Music Experience for Classroom Choirs*, Rao
- Tone bells and diatonic step ladder
- CD by Marshview Minstrels, *The Minstrels*

Creating, Making and Presenting

GCO 1: Students will explore, challenge, develop, and express ideas, using the skills, language, techniques and processes of the arts.

Outcomes

By the end of grade 4, students will be expected to:

4.1.1 sing alone and with others, with emphasis on expressive singing, phrasing, range, and more complex textures including two- and three-part rounds and canons

4.1.2 explore and identify ways that the elements of music are used to express thoughts, experiences, and feelings in their own and others' work

4.1.3 demonstrate an awareness of rhythmic/ melodic concepts, form, and texture, through language, movement, and performance

4.1.4 Sight-read simple melodies from traditional notation with emphasis on stepwise movement and dynamics

4.1.5 create and notate short musical works to express musical thoughts and ideas with an emphasis on question and answer phrases

Suggestions for Learning and Teaching (continued)

- New rhythms should be practised in a variety of ways including:
 - playing/clapping the rhythm of songs while singing them
 - playing/clapping melodic or rhythmic ostinati while singing songs
 - alternating clapping rhythms and walking to the beat
 - canon clapping
 - question and answer clapping
 - alternate a measure of singing with a measure of clapping
- Choose rhythmic patterns from classroom repertoire. Isolate short phrases by clapping, using rhythm syllables, or playing the rhythm on classroom instruments. Emphasize the accented beat. Have students echo the patterns and then reproduce them as a rhythmic dictation.
- Have students listen to works that have dramatic changes in dynamics, tempo, and orchestration. Have the students improvise movements to one of the works, or mirror the movement of a leader. Discuss how the changing elements of the work(s) stimulated corresponding changes in movement.
- Listen to recordings of pieces in theme and variations form. Discuss the composer's variation techniques. Have the students create movement for each of the variations.
- Have the students freely improvise movement to interpret their own and others' works.
- Invite students to create movement patterns corresponding to the form of a familiar listening selection. Work with AB, ABA or ABBA form initially and lead up to rondo form (ABACA).

Creating, Making and Presenting

GCO 1: Students will explore, challenge, develop, and express ideas, using the skills, language, techniques and processes of the arts.

Suggestions for Assessment (continued)

- Listen to a recording of a known folk song performed by a children’s choir (e.g., “I’se the B’y”, Toronto Children’s Chorus, from *My Heart Soars*). Discuss the composer’s use of tempo, dynamics, and pitch to convey the mood of the song. Students may write their responses prior to the discussion so that they have time to consider their responses. Continue to play the recording as the students complete their writing. Take note of students’ ideas and use of appropriate vocabulary.
- Have students create a composition using notes from the pentatonic scale. Review with the student how well instructions were followed and the general musical effect of their composition.
- Have students work in pairs to create a piece of music that represents a thought, feeling or experience of their choice. As they create their work, which may be traditional (using rhythm and melody) or may take the form of a soundscape, students should take into consideration their use of tempo, dynamics, and timbre. During this composing activity, students keep the following questions in mind and write their responses after completing the composition:
 - describe the thought/feeling/experience that you have chosen to express in this piece.
 - what tempo did you choose for your composition? How does this tempo relate to the thought/feeling/experience expressed in the music?
 - explain your use of dynamics in this composition.
 - if our music could be performed by any instrument(s), what instruments would you choose? Why?
 - what is the title of your composition?

Notes and Resources

- Theme and Variation recordings:
 - *Appalachian Spring*
 - *America (God Save the Queen)* by Ives and William Shuman
 - *Young Person’s Guide to the Orchestra* - Britten

Creating, Making and Presenting

GCO 2: Students will be expected to create and/or present, collaboratively and independently, expressive products in the arts for a range of audiences and purposes.

Outcomes

By the end of grade 4, students will be expected to

4.2.1 improvise simple rhythmic/melodic elaborations

4.2.2 use specific materials, techniques, and forms to create, make and present music

4.2.3 sing alone and with others, with emphasis on expressive singing, phrasing, range and more complex textures

4.2.4 participate in large and small ensemble music-making

Suggestions for Learning and Teaching

- Have students sing a song while clapping a different rhythm from flashcards or the chalkboard.
- Provide opportunities for students to rehearse and perform classroom repertoire for a variety of community settings (e.g., community concerts, school assemblies, seniors' homes, parent teas, district events, school board meetings). Discuss how the performances should be adapted for each of these settings. Compile a class performance scrapbook.
- Have students sing and play simple melodies on Orff instruments or recorders.
- Develop musical literacy skills through participation in ensembles (e.g., recorder ensemble).
- With a partner, have students create a rhythm composition of sixteen beats and perform the composition on rhythm instruments. Challenge the partners to perform their piece as a round.
- Have students create simple pentatonic melodies on Orff instruments. Experiment with overlapping two or more of these melodies.
- Create vocal ostinati that can accompany a unison song or canon. Play those ostinati on Orff instruments or recorders. Encourage students to sing and conduct at the same time.
- Have the whole class create a Rhythm Rondo: Choose a rhythmic phrase from classroom repertoire to serve as the main theme (A) of the composition. Divide students into three groups, each responsible for using known rhythms to create B, C, and D phrases. Each group chooses a particular sound source for presenting their phrase, and the main theme is interjected between the new phrases resulting in an ABACADA design which the students then identify as rondo form. Each group notates their rhythm pattern.
- Have students clap the rhythm of a simple song, poem, or chant. Add one or two ostinati as an accompaniment. Identify the form of the song, poem or chant and create a new rhythm composition in the same form.

(continued)

Creating, Making and Presenting

GCO 2: Students will be expected to create and/or present, collaboratively and independently, expressive products in the arts for a range of audiences and purposes.

Suggestions for Assessment

- After students perform music, they should be encouraged to assess their work and set goals for improvement. Set up three columns on the board as follows: Positive Comments/ Areas For Improvement/Suggestions. Engage the class in a discussion of the strengths and weaknesses of their music making, and have them make suggestions and set goals. Record their comments on the board. Present the music again, incorporating the students' suggestions.
- Encourage students to keep a journal where they record their compositional ideas.
- Observe the students' use of known rhythmic and melodic concepts in their compositions.
- Conference with students to discuss their evolving compositions.
- Encourage students to discuss their compositions with each other, obtaining and receiving feedback to assist with further work.

Notes and Resources

- Software for creating and notating music
- *The Kodaly Method*, Second Edition, Choksy (pp. 99–108)
- *Rhythm Reader* by Hal Leonard
- *Rhythm Bingo* by Hal Leonard

(continued)

Creating, Making and Presenting

GCO 2: Students will be expected to create and/or present, collaboratively and independently, expressive products in the arts for a range of audiences and purposes.

Outcomes

By the end of grade 4, students will be expected to

4.2.1 improvise simple rhythmic/melodic elaborations

4.2.2 use specific materials, techniques, and forms to create, make and present music

4.2.3 sing alone and with others, with emphasis on expressive singing, phrasing, range and more complex textures

4.2.4 participate in large and small ensemble music-making

Suggestions for Learning and Teaching (continued)

- On the board, the teacher writes the rhythm of an unknown song. Choose a four phrase song that will later become part of the classroom repertoire (e.g., “Hey Ho, Nobody Home”). Divide the class into four groups. Each group is responsible for one phrase. On a barred or pitched percussion instrument, the students create a melody for an assigned phrase of the given rhythm, using pitches from a tone set assigned by the teacher. This tone set should consist of the pitches from the originally chosen song. The students notate their melodies in solfa below the rhythm on the board. In sequence, each group presents its melody for each phrase. Compare the students’ composition with the original song.
- Dividing the class into several groups. Have each group create a four-beat rhythm pattern within the framework given (e.g. using *ta, titi*, rest, or *tickaticka*). Have each group chooses a sound source. Using each group’s rhythmic pattern as an ostinato, the teacher establishes a steady beat and adds one group at a time, each performing their particular ostinato. The ostinati are thus layered to become a percussion piece.
- After the above activity has been completed, the rhythms may be transferred to pitched/barred percussion instruments set up with a pentatonic tone set.
- Have students create an ABA song using known songs for the A and B sections. An instrumental introduction can be added that is based on a rhythmic or melodic aspect of either song. Such an introduction might also serve as a coda.
- Demonstrate phrases that end on a tonal centre, contrasting these with melodies that do not. Have students compose or improvise melodies with a conscious awareness of the final note.
- In groups of three or four have students create and perform a six measure rhythmic/melodic composition with attention to the ending, dynamics, and the form.

Creating, Making and Presenting

GCO 2: Students will be expected to create and/or present, collaboratively and independently, expressive products in the arts for a range of audiences and purposes.

Suggestions for Assessment (continued)

- In compositional activities, note the degree to which the students
 - explore and experiment with a variety of sounds
 - apply knowledge of form and design
 - incorporate unique ideas
 - include required elements
 - incorporate changes and suggestions based on feedback from peers and teacher
 - use standard and invented notation to accurately and consistently represent their musical ideas
 - willingness to share their compositions
- As the students compose melodies in small groups, note the students' ability to work cooperatively. If the students have difficulty working collaboratively or assigning tasks, make suggestions as to various roles that the group members may assume. One student may play the instrument while the others make melodic suggestions, another student might record the results, while another student might play the phrase for the class. Make note of students who show leadership within the group.

Notes and Resources

- *The Complete Recorder Resource Kit*, Denise Gagne

Understanding and Connecting Contexts of Time, Place and Community

GCO 3: Students will be expected to demonstrate critical awareness of and value for the role of the arts in creating and reflecting culture.

Outcomes

By the end of grade 4, students will be expected to:

4.3.1 demonstrate an awareness of places in their community where they can learn about and experience music, including music of other cultures

4.3.2 describe their music-making experiences in their community

4.3.3 identify, describe, and compare instruments from a variety of cultural and historical contexts.

Suggestions for Learning and Teaching

- Have students look at pictorial illustrations and listen to musical excerpts featuring instruments from a variety of cultural and historical contexts. Compare these instruments to those already familiar to the students. Discuss the method of sound production used by each instrument (e.g., plucking, blowing).
- Have students identify tone colours, explore sound production, and compare cultural instruments using the collection of collaborative learning games in *World Instrument Bingo* (Hal Leonard). This game includes background information, playing cards, and a CD with 24 samples of folk instruments from around the world (e.g., timbales, mbira, shofar).
- Invite a high school performing group to visit the school to demonstrate and discuss the music they experience at school. Provide an opportunity for a question and answer exchange between the older and younger students.
- Plan a field trip to a musical venue, e.g., a concert, cultural festival, milling frolick, historic site. In preparation for this, have the students research the type of music they will hear, the instruments that they may find, the texts and language of the repertoire and the cultural significance of the music.
- Explore software programs that enable students to create music using instruments from various cultures and historical contexts.
- Invite local musicians to the school to demonstrate their music and discuss its cultural context.
- Plan and take a class trip to a local radio station that features a variety of musical styles. Before the visit, have students prepare questions to ask station employees (disc jockey, station manager, technician) during an interview. Ensure that the questions deal with a broad range of topics and musical styles. After the visit, work with students to set up a radio show to be broadcast at noon on the school PA.
- As a homework assignment, ask students to list places in the local community where they can learn about and experience music, including music of other cultures. Students should try to think of a place for as many letters of the alphabet as possible (A-Arena, B-Bowling alley, C-Church, etc.). Discuss the types of music found in each location. Play a game similar to *Scattergories* where students each state their answer for a place that starts with “A”. All students with the same answer cross this answer from their list. If no other classmate has the same response, the student receives a point.
- Discuss the roles of various musical careers such as disc jockey, sound engineer or church musician.

Understanding and Connecting Contexts of Time, Place and Community

GCO 3: Students will be expected to demonstrate critical awareness of and value for the role of the arts in creating and reflecting culture.

Suggestions for Assessment

- Have students visit a radio station and interview some of the personnel. Afterwards, they can share the results of the interviews with the rest of the class. Have students respond to the most interesting aspects of the visit.
- Have students talk to parents, teachers, friends, and community members to discover places in the community where music of various cultures may be experienced. Together choose a location and make a class visit. Encourage students to explore other locations in the community that they may have learned about in class. Note the students' contributions and comments during class discussion.

Notes and Resources

- Pictorial illustrations and musical excerpts featuring instruments from a variety of cultural and historical contexts
- Software programs related to music of different cultures and historical periods, such as *Encarta 2000* and *Encarta Africana*
- *World Instrument Bingo* (Hal Leonard)
- *Classical Kids*, Susan Hammond
- CD ROM: *Musique! L'encyclopedie vivante en 3D – Un voyage au coeur des instruments* (particularly appropriate for French Immersion)

Understanding and Connecting Contexts of Time, Place and Community

GCO 4: Students will be expected to respect the contribution to the arts of individuals and cultural groups in local and global contexts, and value the arts as a record of human experience and expression.

Outcomes

By the end of grade 4, students will be expected to:

4.4.1 use their knowledge and experience to respect and value the musical contributions of cultural groups in their own community

4.4.2 explore the role music plays in the indigenous cultures of Canada

4.4.3 explore the work of various composers and musicians and their contribution to society, past and present

Suggestions for Learning and Teaching

- Introduce, discuss and attempt the Inuit form of Katadjait (throat singing, see *Canada is... Music 7 and 8*).
- Have the students listen to a recording by Susan Aglukark and discuss its context as well as the artist's cultural background.
- Have the class become members of ECMA to explore various genres of Atlantic Canadian Music.
- Have students can create a chant or melody using simple words from the Mi'kmaq & Maliseet language.
- Using available resources (print, community members, video, CD-ROMs), have students, individually or in small groups, research music, dance, and customs from selected cultures represented in their community. The students can share their findings with the class through presentations that could include recordings, invited guests, or videos.
- Invite members of the Mi'kmaq & Maliseet community to share music of their culture and discuss its role within the community.
- Have students search the internet for information on a particular culture and present their findings to the class.
- Have students explore the music, life, and times of famous composers. Have students sing, play, or read simple themes from the composer's work and describe the form of the work. Have students graph the melodic direction of the themes, identify known rhythms, and suggest words for instrumental themes. See Susan Hammond's *Classical Kids* series for imaginative stories based on the life and music of a famous composer, including notated music, historical background, activity suggestions, and links to other areas of the curriculum.
- Explore the role of music in the ceremonies of New Brunswick indigenous cultures (e.g., Pow Wow music).

Understanding and Connecting Contexts of Time, Place and Community

GCO 4: Students will be expected to respect the contribution to the arts of individuals and cultural groups in local and global contexts, and value the arts as a record of human experience and expression.

Suggestions for Assessment

- Choose a sound from the natural environment (e.g., thunder). Have the students imagine that they are composers from different cultures or historical periods. Have them suggest ways that composers might imitate the sound using instruments or sound sources available in the specific culture or historical era. Note the students' ability to connect sounds and instruments with a particular culture or historical period.
- Choose a folk song and place it in a historical context (e.g., a New Brunswick folk song such as “Dungarvon Whooper” and “Duffy’s Hotel”). Have students dramatize the song through a puppet presentation using a recorded class performance of the song as a soundtrack. The puppets and their backdrop should demonstrate that the students understand the historical context of the folksong.
- Record anecdotal observations of the students' demonstrated interest, contributions during discussion, and degree of participation in musical activities.
- With a partner, students role-play an interview between a newspaper reporter and a famous composer. Both students will need to investigate the music and times of the composer and decide the dialogue in advance. Have the students present their role-play to the class with optional costumes and props. Look for appropriate use of musical terminology and for indicators that students understand the music style of the composer.
- Have students organize a multicultural event and invite parents, community groups, and other classes to participate. Note the students' interest and involvement in planning this event that may be on a small or large scale, depending on the availability of resources.

Notes and Resources

- *Classical Kids* Collection
- CD *Mi’Kmaq Chants*
Denny Family
- Kewnig Recordings
Productions
- Mi’Kmaq Services,
Department of Education
- Mi’Kmaq Resource
Centre, Gottigen Street
Halifax
- *The Composers Series*, Sony
- Folk Songs of the
Maritimes
- *Canada is...Music, 7 and 8*
- *Kool Sound – Musikool* –
free on request from Kool
Aid, Kraft, Canada

Understanding and Connecting Contexts of Time, Place and Community

GCO 5: Students will be expected to examine the relationship among the arts, societies and environments.

Outcomes

By the end of grade 4, students will be expected to:

4.5.1 explore a range of ways that music may be used to reflect themes and ideas

4.5.2 explore and identify the relationship between work/working environment and music, past and present

4.5.3 identify connections between music and movement, including drama and dance

Suggestions for Learning and Teaching

- Have students sing labour songs and discuss the ways in which the music assisted the workers in the completion of their jobs, (e.g., the paddle songs of the voyageurs, the chants of railway workers, the shanties of sailors and the spirituals of the slaves.)
- Have the students listen to music inspired by work and working conditions such as Rita McNeil’s “Working Man”.
- Have students investigate the ways in which music is used in the military (e.g., marching bands, bugle calls.)
- Explore the folk songs of New Brunswick, which were sung within the working environment (e.g., “The Log Driver’s Waltz”).
- Have students listen to short selections of program music. When they are familiar enough with the work to anticipate the form, have them work in small groups to develop movement routines that dramatize emotional or other content of the work.
- Have students develop creative movement to the texts of familiar songs.
- Have the class brainstorm actions that demonstrate basic emotions such as joy, fear, danger, or excitement. When the teacher plays improvised phrases on an instrument, the students choose from their movement repertoire. Discuss with students reasons for choosing a particular movement in response to a musical phrase.
- Have the students listen to and compare musical selections that have been written to reflect the same theme (e.g., “March” from *The Nutcracker* by Tchaikovsky and any march by John Philip Sousa). Have the class compile a list of similarities and the types of musical elements used by each composer to reflect the theme. Have the students suggest movements that would be appropriate to either piece.
- Listen to a Theme and Variation recording such as *Russian Sailor’s Dance* by Glière (or those listed earlier – see outcome 1) and discuss the composer’s use of variation. Have students create movement for each of the variations.

(continued)

Understanding and Connecting Contexts of Time, Place and Community

GCO 5: Students will be expected to examine the relationship among the arts, societies and environments.

Suggestions for Assessment

- Provide students with a list of musical selections whose titles evoke images. Play excerpts from each selection in random order and ask each student to determine which title goes with which piece. Discuss results as a class and invite students to defend their decisions.
- Create movements to accompany work songs that demonstrate understanding of the musical purpose.
- Note the extent to which students demonstrate a positive, open, respectful attitude towards the efforts of others in expressing themselves through music.
- Conference with small groups of students as they work on classroom music projects. Hold these impromptu conferences while the rest of the class continues to complete the assigned task. Discuss the students' progress, noting successes and suggestions for improvement.
- Students choose a folk song from classroom repertoire and prepare and present a dramatization of the piece. They may use costumes, props, or backdrops to enhance the presentation.

Notes and Resources

- Musical selections that reflect a common theme
- *120 Singing Games and Dances*
- *MUSICANADA 4*, pp. 59–74 unit on Canadians and work
- *Folksongs of the Maritimes*.
- Elementary Physical Education Curriculum resource - Multi-cultural Dance

(continued)

Understanding and Connecting Contexts of Time, Place and Community

GCO 5: Students will be expected to examine the relationship among the arts, societies and environments.

Outcomes

By the end of grade 4, students will be expected to:

4.5.1 explore a range of ways that music may be used to reflect themes and ideas

4.5.2 explore and identify the relationship between work/working environment and music, past and present

4.5.3 identify connections between music and movement, including drama and dance

Suggestions for Learning and Teaching (continued)

- Familiarize students with a repertoire of steps and movements and allow them to devise improvisations within a given framework. For example, using 120 Singing Games and Dances, lead students through several songs, dances, and games that include dance, movement or dramatization. Develop an awareness that these movements were created by ordinary people who wanted to express themselves physically through music. Encourage students to examine the musical elements of the song and suggest possibilities for movement. Students should consider the metre, phrasing, text, tempo and form of the music.
- Introduce, through video, listening and practice, the relationship between music and the many varieties of dance and associated movement (e.g., examples from the elementary physical education program, Hip Hop, ballroom and the choreography in Broadway musicals).

Understanding and Connecting Contexts of Time, Place and Community

GCO 5: Students will be expected to examine the relationship among the arts, societies and environments.

Suggestions for Assessment (continued)

- Have students choose a folk song from the classroom repertoire and prepare and present a dramatization of the piece. They may use costumes, props or backdrops to enhance the presentation. Note how well the student captured and conveyed the meaning of the song.

Notes and Resources

Perceiving, Reflecting and Responding

GCO 6: Students will be expected to apply critical thinking and problem-solving strategies to reflect on and respond to their own and others' expressive works.

Outcomes

By the end of grade 4, students will be expected to

4.6.1 identify problems and possible solutions in the music making process

4.6.2 use musical criteria to evaluate performance of classroom repertoire with emphasis on melody and harmony

4.6.3 use knowledge of music elements to describe the music they hear

4.6.4 demonstrate respect for others' responses to music

Suggestions for Learning and Teaching

- Students perform partner songs, songs with a descant or two-part songs. Students evaluate their performance taking into consideration the balance between parts and the intonation of each part. Challenge the students to perform the repertoire in partners or small groups, and to share their performances with other groups.
- Have students identify musical elements that can be varied in the reading of poetry, singing of a song, performance of an instrumental piece or a choral reading performance.
- Divide the class into three groups. Each group is given several index cards. One group is responsible for generating words that describe tempo, another group dynamics, and another group, mood. Students write their words on the index cards. As a class, listen to a musical selection or excerpt. Each group examines their cards and chooses the appropriate card for describing the tempo, mood, or dynamics of the work. Discuss the students' choices. Switch cards between groups before listening to the next musical selection. Use musical selections from a variety of genres (e.g., folk, jazz, rap, classical).
- Introduce the musical sections found within known repertoire, such as introductions, bridges, and codas. Discuss the characteristics of each.
- Familiarize students with a repertoire of steps and movements and allow them to devise improvisations within a given framework. For example, using *120 Singing games and Dances*, lead students through several songs, dances, and games that include dance, movement or dramatization. Develop an awareness that these movements were created by ordinary people who wanted to express themselves physically through music. Encourage students to examine the musical elements of the song and suggest possibilities for movement. Students should consider the metre, phrasing, text, tempo and form of the music.
- Introduce, through video, listening and practice, the relationship between music and the many varieties of dance and associated movement (e.g., examples from the elementary physical education program, Hip Hop, ballroom and the choreography in Broadway musicals).

(continued)

Perceiving, Reflecting and Responding

GCO 6: Students will be expected to apply critical thinking and problem-solving strategies to reflect on and respond to their own and others' expressive works.

Suggestions for Assessment

- Have students complete a group assessment sheet for performed work. Poems, songs, or instrumental music may be selected from the students' own work in music class or in the language arts program.
- Tape individual or class performances of a known song or instrumental number. Have each student identify two strengths and two areas for improvement.
- The teacher sings a melody from flashcards and the students follow the flashcards to echo sing the melody. The teacher performs the melody on the xylophone, and then invites a student to reproduce the melody on the xylophone. The class uses a peer evaluation checklist and notes the student's ability to reproduce the melody using the correct tempo, rhythms, and pitches.
- As the students present, discuss and identify selections, look for evidence that they are able to:
 - identify the rhythmic and melodic patterns in the selections they present
 - perform the rhythms and melodies accurately
 - maintain a steady beat
 - make connections between the rhythmic and melodic patterns they hear and specific selections from classroom repertoire
- Observe student responses, noting their understanding of the elements of the music presented.
- Choose three students and give the tempo index cards to one, the dynamic cards to another, and the mood cards to the third student. Play a short excerpt and ask the students to choose an appropriate word from their selection of index cards. Challenge each student to describe the excerpt using a new word that is not included in their selection of cards.

Notes and Resources

- musical ensembles from the local high school
- poems from *MUSICANADA 4*
- poems created by students in the language arts program
- Brainstorming fosters individual and group creativity and allows students to draw on their personal knowledge and explore their own understanding.
- Rules For Brainstorming:
 - get ideas out...no discussion
 - record all ideas
 - not make any criticisms, evaluations or judgments
 - expect (embrace) wild ideas
 - be spontaneous
 - the number, not the quality, of ideas in important
 - build on others' ideas
- melody flashcards
- *120 Singing Games*, Lois Choksy
- peer evaluation checklist

(continued)

Perceiving, Reflecting and Responding

GCO 6: Students will be expected to apply critical thinking and problem-solving strategies to reflect on and respond to their own and others' expressive works.

Outcomes

By the end of grade 4, students will be expected to

4.6.1 identify problems and possible solutions in the music making process

4.6.2 use musical criteria to evaluate performance of classroom repertoire with emphasis on melody and harmony

4.6.3 use knowledge of music elements to describe the music they hear

4.6.4 demonstrate respect for others' responses to music

Suggestions for Learning and Teaching (continued)

- Students compare the form of various folksongs from classroom repertoire. Students find examples of folk songs that are strophic, canons, call and response, or verse/refrain.
- Students examine the melodic shape of each phrase of a song from classroom repertoire (e.g., Kanaka - AABA) and determine the form of the song. Students represent the form of each phrase using a graph showing ascending, descending, or repeated pitches.
- Assign an element of music to be altered (e.g., change the tempo, change the tone colour) and have students work in small groups with a given song.
- Present three options for a phrase to begin or end a piece. Discuss with the class which of the options seems to work best. Discussions should include appropriate musical terminology.

Perceiving, Reflecting and Responding

GCO 6: Students will be expected to apply critical thinking and problem-solving strategies to reflect on and respond to their own and others' expressive works.

Suggestions for Assessment (continued)

- Conference with students, individually or in small groups, to discuss their melodic graphs. To probe their understanding, pose questions such as:
 - Which are the ascending parts? Descending parts? Repeating pitches?
 - Can you sing the melody while pointing to your graph?
 - Are there any phrases that are the same?
- After students have practised identifying music by listening to rhythmic patterns, reading notations, or listening to melodic fragments, ask them in groups to play "Name That Song". Each in turn, presents a song from classroom repertoire by clapping, tapping, or playing the rhythm, humming a melodic fragment from the song or notating a melodic or rhythmic fragment of the song. The other groups try to guess the song.
- During activities requiring group work, note the extent to which the student:
 - offers supportive and helpful suggestions to group members
 - cooperates toward achieving the objectives of the group
 - builds on the ideas of others
 - demonstrates respect for the musical ideas of others
- Have students complete a self-assessment chart, indicating the strengths and areas needing improvement.

Notes and Resources

Perceiving and Responding

GCO 7: Students will be expected to understand the role of technologies in creating and responding to expressive works.

Outcomes

By the end of grade 4, students will be expected to

4.7.1 recognize common orchestral and keyboard instruments by sight and sound

4.7.2 experiment with available technologies while creating and making music

4.7.3 explore the effects of changing technologies on common instruments

Suggestions for Learning and Teaching

- As a class, students can sing together to pre-recorded accompaniment tracks available on CD, cassette, or digital formats including MIDI files and MP3.
- Students improvise a simple vocal or instrumental (pitched or unpitched) part over a pre-recorded track in a particular musical style (e.g., blues). Students must be familiar with the basic rhythmic and melodic features of the selected style in order to improvise successfully. The teacher should be prepared to demonstrate an improvised example in the selected style.
- Invite students to perform for their classmates using pitched or non-pitched instruments they have made or brought from home. Videotape the performances to create a class variety video that the students may borrow to show their parents.
- Have students produce a commercial using a variety of sound sources.
- Where circumstances allow, take the students to a recording facility where they may record several songs in a CD format. The CDs may be sold to friends, parents, and relatives. Funding for such projects may be available through the local or provincial teachers' union, school board, or parent associations.
- Students research and report on the evolution of a particular instrument over time (e. g., the modern piano has evolved from the dulcimer, harpsichord, and clavichord). Students identify changes in materials, design, sound, and sound production.
- Students explore the properties of sound production by making their own instruments. This may be completed in music class, at home or with the classroom teacher. See *My First Music Book* for suggestions and colourful illustrations to assist in the making of instruments such as banjos, pipes, horns, maracas, guiros, and triangles.
- Display posters of orchestral instruments. Students may also create their own pictures or find photos in magazines and on the internet.
- Invite students in a band program to demonstrate and talk about their instruments.
- Use notation software, as available.
- Use literature that reinforces orchestral instruments and families.

Perceiving and Responding

GCO 7: Students will understand the role of technologies in creating and responding to expressive works.

Suggestions for Assessment

- Students and teacher together develop criteria for evaluating the students' use of technology in music-making activities. Students and teacher complete the same assessment chart and compare.
- Students create rhythm patterns and raps over background tracks available in cassette or CD format (e.g., *Let's Rap!*, *Rockin' Rhythm Raps*). Assess the students' ability to keep a steady beat, include specific rhythms determined by the teacher, and create rhythms with a specified number of beats.
- Note the effort and involvement of students with various production roles (performer, listener, composer, technical producer).
- Students visit a recording studio and discover current means of sound recording and production. Students should prepare questions in advance and write about their findings in their journals.

Notes and Resources

- *Let's Rap!* (Hal Leonard)
 - *Rockin' Rhythm Raps* (Hal Leonard)
 - pre-recorded accompaniment tracks available on CD or cassette format
 - *My First Music Book*, Drew
 - Use technology such as a tape recorder, four-track recorder, DAT machine, sampler, DVD, computer, video cassette recorder (VCR) to record, evaluate, and enhance student compositions.
 - Available technologies will vary. The term technology applies not only to computer software/hardware, recording devices, electronic sound reproduction or electronic instruments but also to any available acoustic sound sources, including classroom instruments, found objects, and homemade instruments.
 - *Orchestranimals* (tape included) and *Rockanimals*, VanKemp)
 - Media catalogue from AV library produced by Disney
 - *Tune Buddies* (Warner Bros)
 - Getting to know the instruments
 - The Strings
 - The Brass
 - The Keyboards
 - The Percussion
 - The Woodwinds
- ISBN 0-7579-0073-9

Perceiving and Responding

GCO 8: Students will be expected to analyse the relationship between artistic intent and the expressive work.

Outcomes

By the end of grade 4, students will be expected to

4.8.1 investigate the source of ideas for the music they listen to and make

4.8.2 explore their own musical work in light of what they intended

Suggestions for Learning and Teaching

- Record and discuss classroom performances using video and audio technologies. Evaluate the performance considering one or more of: diction, balance, blend, expression and the students proximity to their pre-determined performance goals.
- Students share their compositions with classmates and discuss the process used to achieve their finished product.
- When introducing new repertoire, discuss the context of the composition and the possible sources of ideas behind the music. Simple questions might include:
 - Why did the composer write this music?
 - What do you think the composer was imagining?
 - Do you think the composer might have had personal experiences which led to this creation?

Perceiving and Responding

GCO 8: Students will analyse the relationship between artistic intent and the expressive work.

Suggestions for Assessment

- Ask the students to write a journal entry or reflection on a composition they created. You might suggest a prompt such as , “When I chose the idea for my composition, I had to consider ...” .
- After a student or group has performed their composition, solicit from the class individual responses that describe the ideas or images which they are reminded of as they listen to it. Ask the composer(s) to compare these ideas to those intended.



Notes and Resources

- It is important to include music from a variety of genres and times.

Music Education Curriculum

Grade Five

New Concepts/Skills

- 2 parts
- 6/8 time
- 
-  syncopation
- key signatures – C F G major
- major scale
- bridge, coda

Creating, Making, and Presenting

GCO 1: Students will explore, challenge, develop, and express ideas, using the skills, language, techniques, and processes of the arts.

Outcomes

By the end of grade 5, students will be expected to

5.1.1 sing alone and with others with emphasis on part singing, phrasing, range, and more complex textures, including counter melodies and descants

5.1.2 experiment with the elements of music to create musical works that explore topics and issues of personal interest

5.1.3 demonstrate an awareness of rhythmic/melodic concepts, form, and texture, through language, movement, and performance

5.1.4 read simple melodies from traditional notation with emphasis on stepwise movement and articulation

5.1.5 create and notate short musical works to express musical thoughts and ideas with an emphasis on motif and sequence

Suggestions for Learning and Teaching

- Continue to expand classroom repertoire, including folk, foreign language, seasonal, composed, and pop songs. Students should be able to sing simple two part songs such as partner songs, rounds, songs with a descant, and songs using a melodic ostinato. Singing games and dances should continue to be part of classroom repertoire.
- Build a repertoire of songs containing the eighth note-quarter note-eighth note rhythm known as “syn-co-pa” and dotted quarter followed by an eighth note. Students should be able to sing these songs while performing the beat or doing various ostinati. Students derive “syn-co-pa” from the repertoire. One method of deriving this pattern is explained in *The Kodaly Context*. pp. 73–75.
- Sing songs from classroom repertoire that contrasts in expression and mood (e.g., “Simple Gifts” and “The Log Rollers Song”). Convey the contrast through facial expression, articulation, dynamics, tempo, and vocal nuance.
- Teach songs that contain the major scale and from those songs, derive the major scale. Identify the pattern of half and whole steps. Sing major scales with solfa and absolutes, using different means of articulation (e.g., slurred in groups of two, staccato, legato). Find similar examples in song repertoire.
- Students can sight-read simple melodies from traditional notation. This should be preceded by warm-up activities such as reading from a modulator(wall chart), echo singing, or singing from hand signs. Warm-up activities should be in the same key as the song to be read. Before sight-reading the selection, discuss whether the melody moves by step or by skip.
- Rhythm Tic-Tac-Toe: You will need a selection of flash cards, each with a four beat rhythm pattern using the new rhythmic concept, in this case, “syn-co-pa”. Draw a tic-tac-toe chart on the board. Divide the class into two teams; one team is “X”, the other is “O”. Choose a volunteer from the “X” team. This student chooses a flash card and must accurately clap the rhythm of the flash card and say the corresponding rhythm syllables. If the student is correct, he/she may place an “X” on the tic-tac-toe chart. Proceed, alternating turns between teams.

(continued)

Creating, Making, and Presenting

GCO 1: Students will explore, challenge, develop, and express ideas, using the skills, language, techniques, and processes of the arts.

Suggestions for Assessment

- Students do rhythm writing activities to practice the new rhythm concepts they have learned through song repertoire. In the activity known as “Rhythm Erase”, the teacher writes a rhythm on the board, the number of bars and form to be decided by the teacher. The students clap the rhythm from the board. After each time that the students clap the rhythm, the teacher erases a bar. Repeat until all bars have been erased. Students rewrite the rhythm. Assess the students’ ability to recall and notate the rhythm pattern.
- The teacher writes the rhythm of each bar of a known song in random order. Students face away from the board and the teacher correctly claps the rhythm of the known song. Students identify the song from this rhythm pattern. Students sing the song, first keeping the beat, then clapping the rhythm while singing. Students then clap the rhythm of the song while thinking the words inside their heads (inner hearing). As students turn around to face the board, ask one student which rhythm he/she thinks is the first bar of the song. Continue to ask individuals to “unscramble” the song.
- Rhythm Snake: A student creates a four beat rhythm. (The teacher may wish to select the rhythms from which the students may choose.) In the circle, the students take turns improvising four beat rhythms. Observe the students’ accuracy in keeping a steady beat, understanding of note values, and ability to create rhythms that contain exactly four beats. Are students attentive and prepared when it is their turn?
- Ask students to identify the metre of a new song that is performed by the teacher.
- Ask a student to play a major scale on the xylophone, intentionally playing one incorrect note. Other class members raise their hands when they hear the wrong note and identify whether it is too high or too low.
- Students notate a melody as sung or played by the teacher. This type of writing may be facilitated by providing the students with the number of bars, the rhythm of the melody, and the tone set from which the melody is derived. Teacher will also give a starting note.

(continued)

Notes and Resources

- New concepts should first be explored using repertoire such as singing games and activities containing the new concepts (sometimes called the “preparation” phase). Then the students should isolate the concept in these known songs (sometimes called the “make conscious” phase) and finally the students should incorporate this concept with other known musical concepts. They can read, write, sing, play, and create using the new concept (sometimes called the “reinforcement” phase).
- *Appalachian Spring*, Copland
- *The Kodaly Context*, Choksy
- *MUSICANADA 5*
- *Discovering Orff*, Frazee
- rhythm flash cards
- *Rhythm Bingo*, Cheryl Lavender
- Students should have opportunity to read and write new rhythmic elements in a variety of contexts including flash cards, rhythm dictation, rhythm puzzles, and song charts.

Creating, Making, and Presenting

GCO 1: Students will explore, challenge, develop, and express ideas, using the skills, language, techniques, and processes of the arts.

Outcomes

By the end of grade 5, students will be expected to

5.1.1 sing alone and with others with emphasis on part singing, phrasing, range, and more complex textures, including counter melodies and descants

5.1.2 experiment with the elements of music to create musical works that explore topics and issues of personal interest

5.1.3 demonstrate an awareness of rhythmic/melodic concepts, form, and texture, through language, movement, and performance

5.1.4 read simple melodies from traditional notation with emphasis on stepwise movement and articulation

5.1.5 create and notate short musical works to express musical thoughts and ideas with an emphasis on motif and sequence

Suggestions for Learning and Teaching (continued)

- Groups or pairs of students perform the rhythm of well-known songs as rhythm rounds. Additional students may add the beat or a rhythmic ostinato.
- Build a new classroom repertoire of 6/8 songs and derive the new metre signature from that repertoire. Focus on the subdivision of the beat into groups of threes to differentiate between compound metre of 6/8 and the simple metres the students have studied in previous grades.
- Examine the elements of expression within classroom repertoire and identify examples of contrast. In each example, identify how contrast is used and determine its effect on the music. The folk song “Skye Boat Song” provides examples of contrast (e.g., the rhythm of the chorus is dotted while the rhythm of the verse is even, the verses contrast in dynamic and dramatic intensity).
- Practice entering at the correct point in rounds where phrases begin with an upbeat. Conduct the students and also provide opportunities for the students to conduct each other.
- Display the score of a two-part song using an overhead projector. Use a highlighter to follow the melody of each part. Choose students to indicate the melodic line as the class sings either the soprano or alto part from the overhead.

Creating, Making, and Presenting

GCO 1: Students will explore, challenge, develop, and express ideas, using the skills, language, techniques, and processes of the arts.

Suggestions for Assessment (continued)

- When learning a new song, students find the key signature from the notation and identify the scale from the key signature. C, F and G should be the most familiar.
- Students evaluate classroom singing using a rubric designed by the class. Students discuss their evaluations, make suggestions and incorporate these suggestions into the next performance of the song.
- When student conductors conduct the class as they sing in a round, the teacher and the class assess the accuracy of the class entries in response to the gestures of the conductor. Students make suggestions for improvements by the conductor as well as by the class. Consider the conductor's preparation beat and the correct timing of the breath before the class entry.

Notes and Resources

Creating, Making, and Presenting

GCO 2: Students will be expected to create and/or present, collaboratively and independently, expressive products in the arts for a range of audiences and purposes.

Outcomes

By the end of grade 5, students will be expected to

5.2.1 improvise short songs and instrumental pieces using a variety of sound sources, including traditional, non-traditional, body, and electronic

5.2.2 combine reading and singing/playing skills in their music making

5.2.3 use a range of materials, techniques, and forms to create, make, and present music

5.2.4 participate in small and large ensemble music-making, presenting music that reflects diverse images, thoughts, and feelings

Suggestions for Learning and Teaching

- Students improvise diatonic repertoire using recorder, pitched percussion instruments, voices, or keyboards. Encourage students to use the full major scale in creating their own melodies.
- Encourage students to become involved in music making experiences such as bands or choirs in the school, church, and community.
- Have students listen to and perform music that incorporates a variety of dynamic levels. As a class, the students might agree on a sequence of dynamics that the teacher records on the board or a flip chart (e.g., *ff*; *f*; *mf*; *p* and *pp*). Groups of students can then create compositions that follow the same dynamic sequence.
- Invite students to create program music by having them create melodic or rhythmic sequences that represent characters or other aspects of a favourite story. The music could then be performed during the reading/telling of a segment of the chosen story.
- Have the students create a piece of music following criteria established by the teacher based on musical concepts that the students have explored. Sample criteria might include a specific scale or tone set, inclusion of particular rhythms, a given number of bars, or a required final pitch. These compositions should be notated, performed, discussed, and revised according to suggestions by the class.
- Have students compose and perform a melody longer than four bars that shows effective use of tempo, form, dynamics, and melodic shape.
- Accompany classroom repertoire using available instruments or sound sources. Students consider and choose the instruments they feel best suit the song and at what point(s) in the song the instrument(s) should play. Students decide if the accompaniments should be a soundscape reflecting expressive words in the text or a more traditional accompaniment. Students also decide if the song should include an introduction, bridge, or coda. Students then create a simple accompaniment and present the song with accompaniment.
- In groups, students create a two-part instrumental accompaniment for a known song. Brainstorm and demonstrate possibilities before students work in small groups. Students may wish to consider extracting rhythms/melodies from the song material, using a two-part ostinato.
- Have students, in groups of three or four, create and perform a soundscape based on a poem or an experience, giving each group a different emotion that is to be the overarching theme of their work.
- Have students describe how the elements of music are used to create different moods (e.g., compare the original version of “I Can See Clearly Now” with Holly Cole’s version of the same song).

Creating, Making, and Presenting

GCO 2: Students will be expected to create and/or present, collaboratively and independently, expressive products in the arts for a range of audiences and purposes.

Suggestions for Assessment

- Have students complete a Group Performance Evaluation sheet (see examples in Appendix E) to assess the use of the elements of music.
- Students complete a self-assessment to evaluate their two-part instrumental accompaniments for a known song. (See Appendix “E”) Sample components of a self-assessment might include
 - What did you do to contribute to the whole-group result?
 - Describe one effective part of the accompaniment.
 - Identify one part that needed improvement. Explain how it could be improved.
 - Are you satisfied with your ability to play the accompaniment? Explain.
 - Represent the accompaniment using traditional or invented notation.
- Learn several pieces written in a particular musical style such as the ballad. Ask students to choose one of the ballads learned in class and re-write it using their own lyrics. Students choose the topic of their ballad. Remind students that they may have to make rhythmic changes to accommodate the text. Students should also be encouraged to vary the dynamic and articulation according to the events occurring in the story. Share the ballads in class and post them in a hallway display.
- Students create rhythmic compositions in two complementary parts to be performed using body percussion, vocals, instruments or other sound sources. Students perform their compositions for at least three peers. The peers provide feedback based on criteria established by the class. Provide a sample framework for peer evaluation that:
 - describes the composition
 - offers two statements of praise or encouragement
 - asks one question
 - makes one suggestion

Notes and Resources

- As an extension, have students interpret their recorded soundscapes through movement.
- Many accessible folk songs are written in ballad form, a narrative format in which each verse uses the same melody to tell a story.
- *Don't Smoke in Bed* CD – Holly Cole and original version.

Understanding and Connecting Contexts of Time, Place and Community

GCO 3: Students will be expected to demonstrate critical awareness of and value for the role of the arts in creating and reflecting culture.

Outcomes

By the end of grade 5, students will be expected to

5.3.1 describe personal opportunities for music-making in their community, including opportunities related to popular culture and the media

5.3.2 identify, describe, and compare styles of music from a variety of cultural and historical contexts

5.3.3 demonstrate an awareness of musicians in their community

Suggestions for Learning and Teaching

- Use available resources such as video, internet, print, and CD-ROM to explore culturally diverse musical styles.
- Listen to national anthems from various countries in their original language and discuss distinctive features of each. If possible listen to authentic performances of these songs. In a year of the Olympics or other international events, encourage students to recognize performances of these anthems.
- Teacher can contact municipal and provincial cultural departments across the country for information, including videos, about the music of various cultural groups in Canada.
- Build a repertoire of folk songs from various cultures, including those that are Canadian. Where possible, perform these songs with appropriate instruments, dances, and costumes.
- Investigate historical and cultural influences on song material (e.g., work songs, spirituals, rap music).
- Students can create a brochure to attract new residents to their community by emphasizing local arts activity. The document should describe arts activities from all arts disciplines and should include music activities related to both instruction and performance.
- Create a school bulletin board where students may promote piano recitals, festivals, community concerts, or church events in which they are performing.
- Students describe opportunities for music making in their school and community, including those related to popular culture and the media.
- Invite local people with music-related careers to speak to the class.

Understanding and Connecting Contexts of Time, Place and Community

GCO 3: Students will be expected to demonstrate critical awareness of and value for the role of the arts in creating and reflecting culture.

Suggestions for Assessment

- When guest speakers discuss music from their culture, encourage students to ask questions about the purposes of the music and to participate in the music demonstration if possible. Following each presentation, have students create posters that represent
 - two things they learned about the music from the presentation
 - one purpose for which the music was written
 - one connection between the presenter's music and the music in their own lives
- Have students identify the nationality or cultural background of a brief musical or video clip.
- When students engage in musical activities related to other cultures, look for evidence that they are
 - able to make connections between music and other aspects of the culture
 - interested in and curious about a variety of musical traditions
 - willing to experiment with new vocal styles and techniques
- Note the extent to which students have developed an awareness of personal opportunities for music making in their community. Do the students demonstrate an interest in any of these activities in particular? In their journal, students describe a music making opportunity in their community that
 - they were aware of prior to classroom discussion
 - they were not aware of prior to classroom discussion
 - they are involved in
 - they would like to become involved in
 - do not currently exist but that they would like to see become available in their community

Notes and Resources

- *MUSICANADA 5*
- *World Music Cultural Traditions*, Haddad
- Musicals available through Music First Express Northwest Musical Services (e.g., *Kids are Kids the Whole World Round*)
- The teacher might choose to contact municipal and provincial cultural departments across the country for information including videos, about the music of various cultural groups in Canada

Understanding and Connecting Contexts of Time, Place and Community

GCO 4: Students will be expected to respect the contribution to the arts of individuals and cultural groups in local and global contexts, and value the arts as a record of human experience and expression.

Outcomes

By the end of grade 5, students will be expected to

5.4.1 use their knowledge and experience to respect and value the contributions of cultural groups in Canada

5.4.2 demonstrate an awareness of conventions of audience behaviour in a variety of performance contexts

5.4.3 explore the role music plays in the cultures of Asia and Africa

5.4.4 examine the contributions of various composers and musicians, past and present, to their society

Suggestions for Learning and Teaching

- As a class, listen to folk songs from various Canadian provinces. On a large wall map of Canada, use a push pin to attach the name of each folk song to its corresponding province. Discuss the cultural and historical origin of each folk song.
- Use the elements of music to compare and contrast distinctive cultural styles of music.
- Have students work individually or in groups, using a variety of sources (e.g., community organizations, print, video, CD-ROMs, Internet) to investigate celebrations from the cultures of Asia and Africa. Encourage them to focus on the role of music as well as costumes, dances, clothes, and rituals. Students can share their finding with the class in the form of oral presentations that might also include dance, videos, or recordings.
- Make connections describing the impact the musical contributions of cultural groups have on the quality of life for Canadians. Consider the impact of diverse musical celebrations upon tourism, entertainment, commerce, and tolerance and respect for others (i.e. Acadian, Celtic, First Nations).
- Invite local or visiting cultural groups to share their musical traditions in a school assembly.
- Present video clips of various audience situations (e.g., hockey game, fashion show, theatre, talk show, symphony concert). Invite students to compare and contrast the characteristics of audience behaviour in each example. As a class, identify which characteristics are appropriate for various music performances that the students might attend.

Understanding and Connecting Contexts of Time, Place and Community

GCO 4: Students will be expected to respect the contribution to the arts of individuals and cultural groups in local and global contexts, and value the arts as a record of human experience and expression.

Suggestions for Assessment

- Ask the class to choose a Canadian musician. Half the class breaks into small groups to develop a list of questions about the musician's work, life, times, and influences. The other half breaks into small groups, each responsible for researching one of the above topics. Set up a role play where one half of the class interviews the other. Later in the year, choose another musician and reverse the roles for each group.
- Assist students to develop criteria for appropriate audience behaviour by asking questions such as “What does appropriate audience behaviour look like?”. After students have brainstormed ideas for audience etiquette in a variety of situations, use a Venn diagram to compare two places where audience behaviour has both similarities and differences. From the diagram choose three to five criteria common to both places. To help students apply what they have learned, take them to a live concert. After the concert, share observations about whether the audience, including themselves as audience members, behaved according to the criteria.
- Create a large wall map of the local community. Have students use push pins or felt pens to identify all the places where they might find audiences (e.g., movie theatre, live theatre, baseball park, skating rink, school gymnasium).
- Before students attend school assemblies or performances, prepare them by discussing the types of behaviours expected. Ask them to consider how their behaviour might affect the performance. After the assembly or performance, have students create visual representations of the audience.

Notes and Resources

- Print materials about the life and work of Helen Creighton
- Musicals available through Northwest Musical Services (e.g., *Kids are Kids the Whole World Round*)
- *Maritime Folk Songs*, Kaye Pottie and Vernon Ellis
- *Garden of Bells*, Murray Schafer (CD)
- wall map of Canada
- *Spirit of Canada* Malcolm Lester Books, 1999, ISBN 189 4121-14-7
- *NAXOS Guide to Audience Behaviour*
- Many opportunities exist for cross-curricular learning

Understanding and Connecting Contexts of Time, Place and Community

GCO 5: Students will be expected to examine the relationship among the arts, societies and environments.

Outcomes

By the end of grade 5, students will be expected to

5.5.1 explore and describe the relationship between music and local events and issues

5.5.2 identify similarities and differences between music and visual arts

5.5.3 express and communicate thoughts, experiences and feelings through music and visual imagery

Suggestions for Learning and Teaching

- Have students work in groups to brainstorm the feelings and images evoked by a work of music (e.g., Khachaturian's "Sabre Dance"). Have groups create a picture collage to represent the work.
- Familiarize students with three short musical selections that have no lyrics. Ask them to choose their personal favourite and secretly draw a quick sketch that depicts what the music meant to them. Display the sketches and ask the class to decide which musical selection each sketch represents. For longer program selections have students work collectively on murals that visually describe the story line.
- Have students design and make masks that emphasize human emotions or characters in a musical selection. After studying together the musical selection, discuss how the masks might be used in mime to suggest the changing emotions of the music.
- Watch a movie or music video and discuss the ways in which the images are reflected in the music. Encourage the students to write their responses and then share them with the class.
- Compare and contrast musical and visual works depicting the same subject matter. For example, the music of *Star Wars* may be compared to artwork depicting science fiction. In small groups, students choose a topic and select music and art based on that topic.
- Show students a video clip with the sound muted. Ask them to represent the video images using classroom instruments or vocal sounds. After they present their interpretations, play the video soundtrack and discuss the similarities and differences.
- Have students design album or CD covers for familiar musical works.
- Have groups of four students play a musical version of Pictionary. The sketcher must convey such things as the title of the piece, a musical element, a mood, or feeling.

(continued)

Understanding and Connecting Contexts of Time, Place and Community

GCO 5: Students will be expected to examine the relationship among the arts, societies and environments.

Suggestions for Assessment

- Observe the extent to which students
 - coordinate their artwork with the music they hear
 - convey with understanding their response to the music
- After students have listened to a music performance, pose questions such as:
 - What feelings, thoughts or images came to your mind?
 - What sections or features of the music were most meaningful to you? What made them stand out?
 - What colours would you use in a painting of this music? What shapes or images might be included?
 - Why don't all listeners get the same message from music they hear?
- Students reflect on the emotional content of music.
- Listen to a selection of music. Students imagine and describe in writing a product that might be sold using this piece of music. Ask the students to consider the relationship between the music, the product, and the target market. Students read their responses aloud and discuss similarities and differences among the responses.
- Ask students, in groups of four, to choose a topic or issue of interest to all group members. The group then works collaboratively to create music to represent this topic or issue. The teacher may need to give some guidelines or parameters for the composition (e.g., a particular form). Students decide upon a means of notating their music, using either traditional or invented notation. Students may, for example, choose to depict a hockey game. They may first play a few notes of "O Canada" on the xylophone to represent the beginning of the game, then use voices and hands as sound sources to represent cheering by the fans. Classroom percussion instruments could be used to represent skating (sandpaper blocks), shooting (rhythm sticks) and scoring (bells). The sound of the crowd leaving the game might be created by the students' feet, or by tapping their legs.

Notes and Resources

- A collection of recorded music that represents a wide variety of styles, historical periods, and cultures is essential
- Sound tracks from movies such as *Harry Potter* and *The Lord of the Rings* are excellent resources
- books of art reproductions
- Voyager CD-ROMs of The Chicago Art Gallery or The Louvre
- NFB Film Library
- Always preview video materials before showing them
- Sound recording of *Star Wars*

(continued)

Understanding and Connecting Contexts of Time, Place and Community

GCO 5: Students will be expected to examine the relationship among the arts, societies and environments.

Outcomes

By the end of grade 5, students will be expected to

5.5.1 explore and describe the relationship between music and local events and issues

5.5.2 identify similarities and differences between music and visual arts

5.5.3 express and communicate thoughts, experiences and feelings through music and visual imagery

Suggestions for Learning and Teaching (continued)

- Display examples of abstract paintings. Ask students to discuss with partners how a composer might create a composition for one of them. Extend by having students listen to program music and create artworks based on the selections.
- Compare minimalist music and art. Describe similarities and create visual images in a minimalist style, using simple ideas and repeated patterns.
- Examine works of visual art and music and discover which of the following elements are shared between the two:
 - texture
 - medium
 - form
 - symmetry
- Students can discuss various comic strips and choose a theme song or a style of music that could be associated with each.
- Use information from the provincial government to create a calendar of multicultural festivals, special days, events and celebrations (e.g., Harvest Jazz & Blues Festival, Festival by the Sea, Irish Folk Festival, Highland Games, Fêtes des Acadiens, Foire Brayon). Discuss the style and purpose of music at these functions.

Understanding and Connecting Contexts of Time, Place and Community

GCO 5: Students will be expected to examine the relationship among the arts, societies and environments.

Suggestions for Assessment (continued)

- Students generate a list of events that include music and identify the types of music associated with each. Events might include weddings (classical music, pop songs about love), football games (pop/country music during half-time) or graduation ceremonies (marches). Students may wish to brainstorm ideas in small groups and then come together as a class to make a composite list.
- After students listen to a music performance or recording, have them paint or use pastels to represent the images evoked by the music. Look for evidence that the students can
 - make connections between music and colours or visual images
 - offer reasons for their selection of colours
 - express their response to the music

Notes and Resources

Perceiving, Reflecting and Responding

GCO 6: Students will be expected to apply critical thinking and problem-solving strategies to reflect on and respond to their own and others' expressive works.

Outcomes

By the end of grade 5, students will be expected to

5.6.1 apply knowledge of music to make individual choices based on the thoughts, images and feelings the music expresses

5.6.2 use musical criteria to evaluate their ability to maintain a melodic/harmonic part

5.6.3 compare the form and the principles of design in the rhythmic/melodic structure of classroom repertoire

5.6.4 use knowledge of musical elements to compare and contrast music of various genres

5.6.5 compare their own and others response to music making

Suggestions for Learning and Teaching

- Students discuss the term “balance” in relation to a two-part song they know. As students practice two-part repertoire, ask them to listen carefully to determine if the parts are balanced, or if one part should be louder than the other. Students should also make choices concerning pronunciation, articulation, facial expression, and dynamics.
- Have students describe how the elements of music are used to create different moods (e.g., *In the Hall of the Mountain King*).
- Listen to a selection of program music (e.g., “*In the Hall of the Mountain King*” by Grieg, “*Danse Macabre*” by Saint-Saens, “*Rodeo*” by Copland and “*Firebird Suite*” by Stravinsky) and discuss the composer's choice of musical elements to convey the story.
- Students bring in recordings from home that have a musical element in common (e.g., a soft jazz piece and a soft pop song). Teacher and students will choose a few selections for the class and ask the class to determine the common musical element between two selections.
- Attend a performance together and ask students to write a written response. Students compare their responses to the shared experience.
- Working individually or in small groups, students can plan a movement sequence to accompany a selected piece of music. Encourage them to interpret the various musical elements (form, tempo, melody, rhythm, etc.) as effectively as possible.
- Students conduct classroom repertoire together as they sing. Remind students to choose actions that convey the tempo, mood, and dynamics of the piece. Compare the effectiveness of the students' choices.
- Students identify the form of known songs. Students define the terms unity, repetition, and contrast using examples from song repertoire.

Perceiving, Reflecting and Responding

GCO 6: Students will be expected to apply critical thinking and problem-solving strategies to reflect on and respond to their own and others' expressive works.

Suggestions for Assessment

- Listen to musical excerpts from contrasting genres (e.g., classical and popular music). Have the students compare the tempo of each. After discussing tempo, consider other musical elements (e.g., timbre/instrumentation) as they apply to the two selections. Provide listening experiences that allow students to compare the similarities and differences between musical styles.
- Students identify similarities and differences between sections of a song from classroom repertoire. They should consider:
 - the chorus and the verse in terms of rhythm and melody
 - the introduction and the coda
 - the piano and vocal parts
- During whole class discussion, note the contribution of each student in terms of involvement and knowledge base.
- After a class performance (e.g., Christmas concert, music festival), have the students write about their experiences. Encourage them to consider the feelings they experienced before, during, and after the performance. Ask the students to identify the aspects of the performance that involved risk (e.g., dress rehearsal for peers). As a class, reflect upon these aspects of the performance and the students' ability to meet these challenges.
- Have each student complete a critique of work that is presented, focussing on the effective use of the elements of music to express emotion and mood.

Notes and Resources

- “*In the Hall of the Mountain King*,” Grieg
- “*Danse Macabre*”, Saint-Saens
- musical excerpts from contrasting genres

Perceiving and Responding

GCO 7: Students will be expected to understand the role of technologies in creating and responding to expressive works.

Outcomes

By the end of grade 5, students will be expected to

5.7.1 recognize by sight and sound and categorize by family orchestral, band and keyboard instruments

5.7.2 compare and contrast available technologies to create and record music

5.7.3 explore the effects of changing technologies on music recording and reproduction

Suggestions for Learning and Teaching

- Students can listen to recordings of the same song recorded on an album, cassette, and CD or DVD (e.g., an older song that has been released in several formats). Students compare the sound quality of the recordings.
- Provide an opportunity for students to listen to and compare songs recorded using mono, stereo, and digital sound recording techniques.
- Listen to several versions of one piece that uses different instruments then discuss and evaluate each one's effectiveness.
- Brainstorm a list of possibilities for making instruments (e.g., pitched instruments, stringed instruments, instruments made of Styrofoam). Each student chooses a different idea from the list generated by the class and creates an instrument matching the idea, resulting in a wide variety of instruments. Students compare their finished instruments and form groups to create music. Record and discuss the students' work.
- Students can explore possibilities for recording or creating music using web sites or down-loaded shareware or freeware from the internet.
- Students can visit an MP3 site on the internet and discuss their findings.
- Invite local professional musicians to discuss current technology for creating and recording music.
- Visit a recording studio to explore current recording technology. Explore sound manipulation techniques such as reverb, chorus, delay and pitch shifting. Observe and listen to voices and instruments as they are recorded and mixed in the studio.

Perceiving and Responding

GCO 7: Students will understand the role of technologies in creating and responding to expressive works.

Suggestions for Assessment

- Note the students ability to distinguish between the sound quality of different recording techniques.
- Have students complete a self-assessment on their ability to use many sound sources in their compositions.
- Students research available technologies for creating and producing music. They may contact the local radio station or recording studio, talk with local professional musicians, or use the internet to find information. Students report their information to the class.
- Students design and complete a project illustrating the advancements in sound recording technology from past to present. Students should include well-known songs recorded using a particular technology and recorded examples where possible.

Notes and Resources

- *My First Music Book*, Barrs
- *Rubber Band Banjo* and a *Java Jive Bass*, Max Sabbeth (published by John Wiley and Sons)
- software programs designed to create and record music
- technology for recording music
- Internet access

Perceiving and Responding

GCO 8: Students will be expected to analyse the relationship between artistic intent and the expressive work.

Outcomes

By the end of grade 5, students will be expected to

- 5.8.1 explore various influences on composers and their works
- 5.8.2 describe reasons for their musical decisions
- 5.8.3 compare interpretations of musical works using appropriate terminology
- 5.8.4 examine their group presentations in light of what they intended

Suggestions for Learning and Teaching

- Video tape performances both in progress and in concert. Review the tapes and have students discuss their own effectiveness in conveying that which they intended.
- Record classes at different schools performing the same material. Share these performances between the schools and discuss the resulting interpretations.
- Students create sounds using one of the following sources:
 - pitched instruments
 - unpitched instruments
 - pitched vocal sounds
 - unpitched vocal sounds
- Students organize their sounds into a soundscape where one sound section is more prominent than the rest. Classmates discuss the compositions in terms of what they feel the composer intended. Composers share their intentions with the class.
- Take available opportunities to describe the social, economic, technological and political environments in which composers worked.

Perceiving and Responding

GCO 8: Students will analyse the relationship between artistic intent and the expressive work.

Suggestions for Assessment

- Audio or videotape performances for student review to assess effectiveness of conveying musical expression.
- Videotape the class as they perform repertoire with at least two melodic or harmonic parts. Have the students view, analyze and reflect upon their performances. As an option, provide prompts such as
 - When I watched our class sing, I was surprised that _____.
 - The video shows these three things that our class does well.
 - I would like to improve my ability to _____.
To do this I will need to _____.
 - One suggestion I could make to the class is _____.

Notes and Resources

- audio and/or video recorder

Appendices

Appendix A
Organizing for Instruction

Appendix A

Organizing for Instruction

Planning for Music Learning

Using designated outcomes as a reference point, teachers can design large units that encompass the three standards – Creating and Making, Understanding and Connecting, and Perceiving, Reflecting and Responding – that incorporate the many aspects of the music learning process. As flexibility is an important part of the planning, lessons can radiate in many directions and possibilities are limitless. For example, a lesson in call and response songs could lead to African dancing and to an integrated unit on African music including dramatic storytelling, composing of call and response songs, dancing, and construction of percussion instruments for accompaniment. Large units, such as this, help students define who they are musically and begin to make sense of their world. They also ensure a place for individual strengths, learning styles, and preferences.

When planning units, teachers have opportunities to engage people and resources in the wider school community. Sharing ideas and materials with other teachers and with community members increases opportunity for rich, varied experiences for students and initiates important conversations about the excitement that can be generated through music.

Each teacher will find the best method of planning units and lessons to accommodate both personal teaching style and students' varied learning needs, using curriculum outcomes as a constant reference.

Some practical suggestions for planning are

- become familiar with general curriculum outcomes and specific curriculum outcomes; use a chart that links classroom activities with outcomes to guide planning
- consider lessons that have been successful for you and your students as you decide on learning, teaching, and assessment strategies
- keep assessment in mind from the outset of the planning process to make sure that assessment is appropriate for the outcomes
- where possible, integrate assessment into the instructional process and give students opportunities to assess their own learning
- identify and celebrate your own strengths and look for ways to improve areas with which you are less confident
- look carefully at the space in which you and the students work together. Identify possibilities for streamlining, organizing, simplifying, and establishing routines for both yourself and your students and act on those possibilities

It must be noted that learning in music is a continuous process rather than a series of one-short activities that emphasize a final product. Although there are often times when students engage in activities that result in a finished work, meaningful music making is a continuous, creative, problem-solving process.

Scope and Sequence

The scope and sequence lists that follow suggest a sequential and logical progression through the various elements of music. Students' needs, individual teaching styles, available resources, classroom climate, and personal strengths will create the context through which the skills and concepts are approached. Therefore, the lists do not specify particular grade levels for specific concepts.

Music skills and concepts are best learned when they are experienced and then identified, labeled, and reinforced through a wide range of activities and approaches. Thus, the learning spirals from generalized concepts to facts and specific skills that can be applied to further music learning.

Melody

- speaking voice vs. singing voice
- high vs. low sounds in music and other sound sources
- pitch direction (up/down) in music and other sound sources
- echo dinging
- repeated pitches
- melody mapping
- *so, mi*
- *la*
- step versus skip
- *so, mi, la* on staff *do, re*
- *do, re*
- treble clef
- *do* and *re* on staff
- pentatonic scale
- relationship of pitch to vibration
- relationship of pitch to length of vibrating column
- definition of melody
- high *do*
- octave
- low *la*
- low *so*
- high *do*, low *la* and low *so* on staff
- extended pentatonic
- tonal center
- *fa*
- *ti*
- *fa* and *ti* on staff
- absolute note names
- tone set
- leap versus skip
- whole and half step
- sharps, flats and naturals
- major scale

- key
- key signature
- bass clef
- intervals
- relationship of melody to accompanying chords

Rhythm and Duration

- sound versus silence in music and other sources
- steady beats in music and other sources
- long and short sounds in music and other sources
- keeping a steady beat
- patterns of sounds in music and other sources (e.g., poetry)
- echo clapping
- beat versus rhythm
- notes have different durations
- quarter note and rest
- double eighth notes (titi)
- bar lines
- regular accents
- movement to simple and compound metre (march, skip)
- beat groupings of 2 and 3
- half and whole notes
- half and whole rests
- definition of rhythm
- time signatures 2/4, 3/4, and 4/4
- tie
- fermata
- sixteenth notes
- sixteenth and eighth note combinations
- dotted half note and rest
- time signature 6/8
- dotted quarter followed by eighth
- eighth note followed by dotted quarter (♩ ♩.)
- rhythmic motif
- syncopation (quarter half quarter) (♩ ♩ ♩)
- syncopation (eight quarter eighth) (♩ ♩ ♩ ♩)

Harmony and Texture

- many versus few combined sounds in music and other sources
- ostinato
- rounds, 2-part
- rounds 3 and 4 part
- harmony versus unison (monophony)

- definition of harmony
- partner
- descants
- two part repertoire
- definition of chords
- chordal accompaniment
- chording versus monophonic
- triads
- major and minor chords
- I, IV, and V chords
- relationship of melody to chords in a given selection
- cadence

Timbre and Sounds

- capacity of objects to produce sound
- varied timbres of the voice (e.g., speaking, singing, shouting)
- varied timbres of the body (e.g., clap, patsch, snap)
- individual vocal timbres (e.g., classmates, teacher, women, men)
- timbres of conventional classroom sounds sources
- timbres of unconventional sounds sources and ambient sounds
- combined timbres
- classification of sound production
- struck
- plucked
- blown
- rubbed
- shaken
- effects on timbre of construction material (e.g. wood, glass, metal)
- vocabulary related to timbre (e.g. rough, metallic, hollow)
- acoustic versus electronic
- resonance
- classification of instruments in families
- sound reinforcement technologies
- sound recording technologies

Form

- repeated patterns in music and other sources
- like and unlike patterns in music and other sources
- repeated and contrasting sections
- verse and chorus
- organized sounds versus disorganized sounds
- repeated and contrasting phrases
- question and answer

- soundscape
- intro
- binary forms
- repeat signs
- round and canon
- rondo form
- coda
- *dal segno* (*D.S.*), *fine*, 1st and 2nd endings
- theme
- theme and variation
- motif
- imitation
- sequence

Tempo

- fast and slow in music and other sources
- becoming faster and becoming slower
- degrees of fast and slow
- tempo related to beat
- tempo related to expression in music
- *largo*, *andante* and *allegro*
- changes in tempo within a selection related to mood
- *ritardando* and *accelerando*
- tempo measurable in beats per minute (metronome) (M.M. ♩ = 90)
- *a tempo*

Dynamics

- loud and soft in music and other sources
- becoming louder and becoming softer in music and other sources
- degrees of loud and soft
- *crescendo* and *decrescendo*
- *pp*, *p*, *mp*, *mf*, *f*, and *ff*
- dynamics related to musical expression

Articulation

- detached versus smooth
- legato and staccato
- slur

Basic Classroom Equipment and Supplies

In order for students to have an appropriate range of opportunities to create, make, and listen and respond to music, the following equipment should be available.

Rhythm Instruments

One classroom set to include

- hand drums
- rhythm sticks
- wood blocks
- triangles
- finger cymbals
- sandblocks
- tambourines
- shakers
- cymbals
- claves
- guiros
- cabasas
- small sets of cabasas jingle bells
- tick-tock block

Supplemental Instruments/Sound Sources

Orff or related tone bar instruments

- 1 soprano xylophone
- 1 alto xylophone
- 1 bass xylophone
- 1 soprano glockenspiel
- 1 alto glockenspiel
- 1 soprano metallophone
- 1 alto metallophone
- a range of mallets
- tympani (12", 16")

Additional Instruments

- keyboard (acoustic piano or electronic)
- acoustic guitar
- ukulele
- recorder
- 10" hand drum
- 8" tambourine
- bongo drum
- world music instruments
- collection of unusual sound sources (e.g., comb, ridged container)

Other Equipment

- Sound system with capability to play CD, cassette, and LP discs and to record student presentations.
- staff liner for chalk or markers
- music stands
- metronome

Appendix B
Creative Movement Document
And Dance Education

Appendix B

Creative Movement Document and Dance Education

Contents

What is Movement and Dance Education?

Unit 1 – Elements of Movement

Unit 2 – Directed Beats and Rhythms

Unit 3 – contrast and Continuity

Unit 4 – Moods and Characters

Resources

Bibliography

Within the four Movement and Dance Education units, reference will be made to Music Specific Curriculum Outcomes (SCO) using a three-digit number. These three-digit numbers also appear throughout the curriculum document within the “outcomes” column. The first digit identifies grade level, the second digit indicates the General Curriculum Outcome (GCO), and the last digit focuses on the Specific Curriculum Outcome.

For example, the number 2.4.1 refers to the first SCO of the fourth GCO at the grade 2 level, which states, “...By the end of grade 2, students will be expected to compare music of various cultures.”

What is Movement and Dance Education?

Dance is the art of gesture and *movement*. It transforms images, ideas, and feelings into *movement sequences* that are personally and socially significant. Dance organizes physical energy within time and space and draws from the power of music, literature, drama, and the visual arts. Dance is a natural means of communication and expression, integrating *movement, feeling, and intellect*.

Through *movement education* students are enabled to explore thoughts, experiences, and feelings to develop new understandings. Through cumulative experiences of exploring, creating, and presenting in *movement*, students learn to respond with critical awareness, sensitivity, and respect for their own work and that of others. In addition, dance and *movement education* make a significant contribution to their daily lives and to their awareness of cultural identity and diversity in local and global contexts.

The study of dance and *movement* provides students with aesthetic and cultural education, opportunities for personal expression, and exposure to a wealth of traditional, social, theatrical, and contemporary forms. It also provides the opportunity for personal and social development of the individual. Dance activity integrates thinking, feeling, and doing and is unique in its intention to create meaning and communicate through *movement*. Creativity in dance and *movement* is an important factor, encouraging students to think and act openly, to put aside the familiar and the safe, to create from nothing, and to question and learn from what has already been created.

Movement education allows learners opportunities to express their personal thoughts and feelings in a manner that may not normally occur in their other life experiences and to do so in a safe, supportive, and controlled environment. Students also have the opportunity to investigate their own capabilities in terms of *movement*. Dance has the potential to integrate learners' physical, emotional, and intellectual development and to enable students to use *expressive movement* as a medium of communication.

Movement and dance education is directly connected to music and physical education. *Movement and dance* lessons can also be connected across the curriculum to a variety of other subject areas, particularly within thematic units.

Some of the activities found in this appendix might require more space than is found in a classroom. In such circumstances, teachers are encouraged to relocate their class to a more spacious, alternative site.

Movement and Dance in Education

Teaching dance and *movement* in education provides opportunities for all students to experience, understand, and value the language of *movement* within a supportive and nurturing environment. Because dance uses *movement* in unique ways, movement education provides an exciting impetus for learning in all areas of the curriculum. Instruction in dance also provides students with opportunities to acquire communication skills through the art of *movement* that contribute to their development as educated citizens.

Appreciation of dance and *movement* as a learning tool provides students with a context for understanding the world. As one of the fine arts, dance embraces *movement*, creation, and performance. The study of movement requires a balance of knowledge, skills, and attitudes that stretches our physical ability, our expressiveness, and the human spirit.

Movement education provides students with opportunities to

- Appreciate the art of dance
- Develop physical awareness and expression
- Develop healthy attitudes by encouraging the integration of mind and body
- Develop and apply creative and critical thinking skills
- Communicate information, ideas, understanding, and emotion
- Develop self-motivation and enhance self-esteem through performance
- Appreciate the role of dance in community
- Develop co-operation with, and respect for, others through knowledge and understanding of world cultures
- Acquire skills and attitudes for lifelong involvement in dance as a career or for recreation

Given the synergetic relationship between movement education, music education, and physical education, teachers are encouraged to work collaboratively with subject area specialists and mentors. This will maximize the students' learning opportunities, and it will help avoid difficulties, such as injuries related to inadequate physical warm-up.

Throughout Movement and Dance Education, children will think how to use movement to music to explore and communicate ideas and issues, and their own feelings and thoughts. As they work, they will develop an awareness of the social context of different types of music and dances.

Unit 1

Elements of Movement

Overview

In this unit, children will explore basic body actions, such as jumping and turning, and use different parts of their body to make movements, in response to a range of musical sounds.

This unit lays the foundation for future units, in which children will explore a wider range of movement. Students will look at how different body actions can be used with a variety of sound sources to show moods and feelings, and will learn how to use different parts of the body to imitate and lead movements. They will also create short dances, perform with a partner, and use language associated with music and movement to evaluate and improve their dances.

Suggestions for Teaching

- Teach students some movement activities that make one feel warmer, mobilize the joints, and stretch the body, such as: skipping and swinging actions; lifting, lowering, circling and shaking joints; and holding stretches. Physical Education specialists could be consulted for additional ideas.
- Ask the children to copy and explore basic body actions such as travel, jump, turn, gesture, and stillness. Give them a range of stimuli, such as: different musical samples, words, poetry, pictures, sounds and objects, and ask them to respond with different actions. (K.1.2, 1.6.1, 3.1.4, 5.1.3)
- Ask the students to use different parts of the body to respond to stimuli, such as: jumping jacks (curled shapes to big jumps), long and wide jumps, wide eyes, and wide fingers. (K.1.2, 1.6.1, 2.2.3, 3.1.4)
- Ask the students to talk about a stimulus. Teach them to use language to describe it, such as: a machine might be jerky, circling, pushing, pulling, and shaking. Help them to explore these action words through different movements, vocalizations, and/or body percussion sounds. (K.1.2, K.6.1, 1.6.1, 1.6.2, 2.2.3, 3.1.4, 3.2.3, 4.1.2)
- Ask the students to create movement phrases from exploratory tasks, such as: show a machine breaking down by exploding, turning, landing, and rolling. Help them to achieve the quality of movement needed by demonstrating with your voice. Help them to create longer phrases and link them together. Teach them to explore movements with a partner, working in unison and in canon. Encourage them to be aware of their partner when moving in and through space. Relate this type of awareness to that which is needed in musical ensembles when performing. (3.1.2, 5.8.4)
- Help the children to use a range of descriptive language to describe movement. Typical words for fast-rising action are exploding, leaping, shooting, soaring, and bursting. Common words to describe slow-rising action are climbing, growing, expanding, spreading, and floating. (K.1.2, 1.2.3, 1.6.2, 3.1.4, 3.2.3, 4.1.3)
- Teach the children to copy movements and movement patterns by following a leader's walking and skipping patterns. To develop a wider range of movements, encourage students to watch and copy other people's actions. Help them to change the speed of their movement, such as: clowns running fast and then tumbling slowly, penguins flapping their wings lightly and waddling heavily, and

penguins flapping their wings heavily and waddling lightly. Encourage students to move in different directions and at different levels without bumping into others. (K.1.1, K.6.1, 3.1.4, 3.2.3, 4.1.3)

- Ask the children to choose some of the movements they have already explored and use them to make their own movement phrases, such as clowns balancing, tumbling and then falling. Help them to practice, link, and repeat movements and movement phrases, emphasizing the rhythmic and dynamic qualities. (3.2.3, 5.1.3)
- Teach the children to sit, watch each other dancing, and talk about their dances. Encourage them to talk about how the dances make them feel. (3.6.2, 4.1.2, 4.5.3)
- Help the children to watch and describe actions and different qualities of movement. Ask them to describe what body actions they see and what body parts are being used. Ask them why they think particular actions have been chosen for a dance. (3.6.2, 4.5.3)
- After participating in a movement class, students should reflect on the experience in a discussion circle, or through writing or drawing. (3.6.2)

Standards of Achievement

Most children will be able to: perform basic actions; use different parts of the body singly and in combination; show some sense of dynamic, expressive, and rhythmic qualities in their own movement; choose appropriate movements for different dance ideas; remember and repeat short movement phrases and simple dances; move with control; vary the way they use space; describe basic body actions and simple expressive and dynamic qualities of movement.

Some children will not have made so much progress. They will be able to: explore basic body actions; begin to make single movements and combine movements using different parts of the body; practice moving expressively and clearly; try to choose movements that reflect the dance idea; with help, remember, repeat, and link movement phrases and dances; recognize and describe some body actions and some expressive and dynamic qualities of movement.

Some students will have progressed further. They will be able to: perform more complicated combinations of movement fluently and with control; perform clearly and expressively; show an awareness of phrasing and music; choose movements that show a clear understanding of the dance idea; and talk about dance using a range of descriptive language.

Teacher Notes

Basic traveling involves walking, running, skipping, jumping and hopping. All of these involve the use of one's toes and heels. However, other forms of traveling, such as: sliding, rolling, slithering and creeping not only require the person to change the height plane of their activity, they also involve other parts of the body. Teachers need to nurture students' imagination to increase their vocabulary of "traveling" and they need to develop an awareness of which body parts are involved.

Imagery is important to successfully presenting lessons in movement. Descriptive phrases, such as: quiet as a mouse, or slow as a tortoise, are often used to project meaning for the class. Also, when speaking, the use of various pitch and dynamic levels can enhance meaning for the students.

Unit 2

Directed Beats and Rhythms

Overview

In this unit, students will respond through movement to a directed beat or rhythm using a variety of dance actions, such as: jumping, traveling, turning, gesturing, and pausing, by copying and creating simple step patterns and movement patterns.

This unit lays the foundation for future dance experiences. Students will develop an understanding of how dynamic and rhythmic qualities can be used to express moods, ideas, and feelings. They will look at how different body actions can be used with a variety of sound sources to show moods and feelings, and will learn how to use different parts of the body to imitate and lead movements. Students will also develop their ability to create short dances, and work and perform with a partner and in a small group. They will use language associated with music and movement to evaluate and improve their dances.

Prior Learning

It is helpful if students have:

- Learned to follow simple instructions
- Moved in response to simple rhythms
- Explored basic body actions
- Had some experience with action songs and action rhymes
- Watched and talked about creative movement

Suggestions for Teaching

- Teachers can arrange to have a percussionist from the community visit the class or invite older students in the school (possibly from grade 5) to play musical instruments and have students move to varying intensities and tempos, changing their movements each time the beat changes. (See: *A Sense of Dance, Exploring Your Movement Potential*, pp. 59-68) (3.3.1, 4.1.3, 5.3.3)
- Ask the children to describe how they feel when listening to different music, such as: soft, calm classical music; loud, electronic beats and African drumming. Help them to make movement phrases that reflect the rhythmic and dynamic qualities of the music. (K.2.3, K.4.1, K.6.1, 1.2.3, 2.6.1, 3.4.1, 4.1.2, 4.1.3, 5.1.3, 5.2.4)
- Teach the students to listen to the accompaniment. Listen to them talking about their ideas for dances. (2.4.2, 3.6.2)
- Students might listen to a piece of music, identify the rhythm and metre of the music, and create movements in response. (K.1.1, K.2.3, K.4.1, K.5.1, 1.2.3, 2.1.1, 2.4.2, 2.6.1, 3.1.2, 3.2.3, 4.1.3, 5.1.3)
- Counting rhythm out loud can be used to keep the group in unison. Students then internalize the rhythm and perform the steps together without counting. (See: *A Sense of Dance, Exploring Your Movement Potential*, Chapter 5) (K.1.1, 2.1.1, 2.4.2, 3.3.2, 4.1.3)

- Ask the children to show that they have clear starting and finishing positions, and to start and stop in a controlled way. One way of doing this is to move and stop to a percussion instrument. Also related to this is the game, “musical statues”. Ask them to include simple changes of speed and teach them to move safely in and through the space. Encourage the students to perform their movement phrases and short dances with control and accuracy.
- Canon (rounds): using one action and developing to a series of movements, and with the class divided into two, three, or four groups, have each group begin the action or sequence four counts after the preceding group. (3.1.3, 4.1.3)
- Students can learn a short sequence that includes level changes and some traveling and perform the sequence at slow, medium, and fast speeds. Students in scatter position choose one speed, and the whole class performs the sequence with all three speeds being danced at once. (2.1.1, 2.6.1, 3.1.2)
- Teach them how to perform their movements accurately and with a sense of rhythm. (3.2.3, 4.1.3)
- Help them to remember the order of movement phrases by talking them through the sequence.
- Ask the students to practice and refine movement phrases. Encourage them to suggest how movements with a partner could be improved. (3.6.2)
- Ask the children to focus on using shape, action, and dynamic and rhythmic phrasing more clearly in their movement phrases. (2.5.3, 3.2.3, 4.1.3, 5.1.3)
- Teach the children to sit and watch each other dancing, and to discuss their dances. Encourage them to share how the dances make them feel. (3.5.3, 3.6.2, 4.1.2, 5.2.4, 5.6.1)

Standards of Achievement

Most children will be able to: perform basic actions using dynamic and rhythmic qualities with control and coordination; choose movements with different dynamics and rhythmic patterning in response to stimuli and musical accompaniment; link actions; remember and repeat movement phrases; perform short dances, showing an understanding of expressive qualities; suggest ways they could improve their work.

Some children will not have made so much progress. They will be able to: perform basic body actions; respond to stimuli and musical accompaniment when given extra time; remember and repeat simple movement phrases; begin to explore dynamic and expressive qualities; perform short dances, showing some understanding of expressive qualities; with help, describe their work; begin to work with a partner; focus on specific actions when they watch others.

Some children will have progressed further. They will be able to: create, improve and perform more complex movement phrases; perform short dances, linking actions fluently and with control; use dynamic and expressive qualities clearly in their dances; interpret rhythm well responding to a range of musical accompaniments; use some simple dance vocabulary to describe and interpret dance.

Teacher Notes

Teachers will want to experiment with many different loud and soft percussive sounds to accompany traveling actions. At a slightly more advanced level, teachers can combine more than one dance action with a similar number of different sounds.

If students' musical compositions and soundscapes are available, it is interesting to tape record them and have the students respond with traveling actions to their own work and the work of their peers.

Teachers can have fun with their students by selecting and combining two or more traveling actions to create simple step patterns.

Students and teachers can enjoy combining different types of traveling action with different types of pathways. The general combinations of action and pathway are:

- using the same traveling action along the same pathway;
- using different traveling action along the same pathway;
- using the same traveling actions along different pathways;
- using different traveling actions along different pathways.

Pathways can be designed (mapped out) on paper or with ropes.

Unit 3

Contrast and Continuity

Overview

In this unit, students will perform dances, focusing on creating, adapting, and linking a range of dance actions. These are inspired by a variety of subjects, including some traditional, social, and/or historical dances. They will work with a partner and in small groups.

This unit lays the foundation for movement activities in unit 4, in which children will concentrate on dance inspired by characters and narrative. They will continue developing their ability to create, perform, and appreciate dance.

This unit can be adapted for use with all grade levels.

Prior Learning

It is helpful if children have:

- Used a range of stimuli, including world music
- Structured short movement phrases and dances on their own and with a partner
- Used a range of descriptive language for dance
- Explored moods, ideas, and feelings through body actions
- Had some experience of watching dance and describing body actions.

Suggestions for Teaching

- Help the students to improvise, using a wide range of actions, dynamics, directions, levels, and relationships. (K.2.3, K.5.1, 1.2.3, 1.6.1, 3.1.4)
- Ask the children to create phrases that combine different actions and qualities, for e.g., slowly traveling backwards staying low; exploding into the air, collapsing, rolling, getting slower and slower then stopping. (K.5.1, 3.4.3)
- Help the students to sequence movement in a logical order. Ask them to think about the way they link motifs and sections. (K.6.1, 1.2.3, 3.5.3)
- Teach the children to develop movement phrases using canon, unison, repetition, and changes of direction, level, speed, and pathway. Teach them the importance of keeping focused on the dance idea. (3.5.3, 4.1.3)
- Ask the students to perform dance phrases with a clear beginning, middle and end. Help them to practice, link and repeat movements and phrases with control, coordination, and an awareness of space. Teach them to use different dynamic and spatial qualities, for e.g., traveling slowly up and down, turning quickly and lightly around the space, jumping in different directions with a partner. Help them to link movements and dance phrases fluently. (1.2.3, 1.6.1, 3.2.3, 4.1.3)
- Teach the students about musical phrasing and talk to them about how they can structure a dance. Ask them to listen to the accompaniment and help them to link their movements with the dance idea and the music. Listen to the music's expressive qualities and talk to the children about how the

movements they use or the dance structure can be changed so that it fits the accompaniment better. (K.4.1, K.5.1, k.6.1, 1.2.3, 1.6.1, 3.4.3, 3.5.3, 3.6.2, 4.5.3, 5.1.3)

- Teach them to change the speed, strength and flow of their movements, and the way they use the space, for e.g., machinery might move with jerky body parts; fast turning actions from high to low; slow, smooth continuous circling actions. Encourage them to use their whole body and individual body parts. (4.1.3)
- Teach them to work with a partner and in small groups to explore different relationships, for e.g., pushing and pulling actions going over, under and around each other; circling actions meeting and parting. (3.2.4)
- In small groups students might listen to a song that has a verse and a chorus, design a movement sequence for the verse (A) and a sequence for the chorus (B), and present the two together. (K.6.1, 1.2.3, 1.6.1, 2.1.1, 2.6.1, 3.5.3, 3.6.2, 4.1.3, 5.1.3)
- Ask the children to plan a simple movement framework using different forms, for e.g., AB, ABA, AABA. Encourage them to create a motif to show the movement idea, developing its expressive qualities. (K.6.1, 1.2.3, 1.6.1, 2.1.1, 3.1.3, 4.1.3, 5.1.3)
- Ask the children to talk about how they might be more expressive in their movement. (3.6.2, 4.1.2, 4.5.3)
- Ask the children to practice and refine movement phrases. Encourage them to suggest how movements with a partner could be improved. (3.6.2)
- Ask the children to evaluate another group's dance and to suggest improvements. (3.6.2)

Standards of Achievement

Most children will be able to: improvise freely, translating ideas from a stimulus into movement; create dance phrases that communicate ideas; share and create dance phrases with a partner and in a small group; repeat, remember and perform these phrases in a dance; use dynamic, rhythmic, and expressive qualities clearly and with control; recognize and talk about the movements used and the expressive qualities of movement; suggest improvements to their own and other people's movements.

Some children will not have made so much progress. They will be able to: demonstrate some basic skills; perform movements with control; try to show a sense of dynamics and expressive qualities when dancing; contribute basic ideas to the structure of a dance; come up with basic responses to a stimulus; use simple words to describe and interpret movement.

Some children will have progressed further. They will be able to: use a wide range of movement when improvising; choose appropriate movements to express the idea, mood and feeling of a dance; take the lead when creating dances with a partner or in a group; show a greater understanding of how to compose movement phrases; show greater fluency and control in their movements; interpret rhythm well, using a range of musical accompaniments; interpret and express their thoughts clearly when talking about movement; make appropriate suggestions about how work could be improved.

Teacher notes

Students can move with partners in different ways. The basic positions are: following one behind the other, side by side, and, towards and away from each other to meet, gather, and link.

Teachers are encouraged to trust their instincts when working with students in any type of creative exercise. The creative process associated with soundscapes can be transferred to creative movement. For instance, if a class were to explore all of the possible sounds associated with paper (shaking, flapping, tearing, scrunching, rolling, striking etc.), the class might also explore possible parallel movements (scrunching up, rolling, spiky, angular, smooth etc.)

Unit 4

Moods and Characters

Overview

In this unit, students will focus on creating and performing short dances that communicate different moods, feelings, and ideas. A range of subjects, including some based on different times and cultures, will inspire their work.

Students will explore themes such as pathways, patterns, and formations. They will build on their understanding of how dynamic and rhythmic qualities can be used to express moods and characters. They will also develop their ability to work with a partner and in a small group.

Prior learning

It is helpful if children have:

- Used space safely
- Explored a range of body actions using the whole body and individual parts of the body
- Created and copied a short movement phrase
- Explored a range of dynamic and expressive qualities, such as heavy, light, strong, and fast
- Talked to each other about movement and listened to each other describe dance.

Suggestions for Teaching

- Each student might select a musical instrument and think of the music that would be played and the character who would play it, and create movements appropriate for that character. (1.6.1, 2.4.1, 2.6.1, 3.6.4, 4.5.3, 5.2.3, 5.8.2)
- Ask the children how different stimuli make them feel, e.g., hot weather might make them feel sunny, hot, happy, and lazy, while foggy weather might make them feel scared and lost. Ask the children to show and tell you what type of body actions they would use to explore these feelings. Encourage them to vary the speed, strength, energy, and tension of their movements, and to use different levels and directions. They could also try working with a partner. (3.6.2, 4.1.2)
- Ask the students to describe how they feel when they see crashing waves or a wild storm. Help them to create and structure simple dance phrases based on these stimuli. Teach them to use actions with different directions, levels, speed, and tension to interpret the idea of the dance. (3.6.2, 4.1.2)
- Teach the children how to create dance motifs that bring out character and dramatic effect, for e.g., a funny character – giggle, giggle, stamp, stamp, kick, balance, tumble, and splat! Teach them how to make motifs for different sections of a story. Relate dance motifs to musical motifs. (K.2.3, K.5.1, 1.2.3, 2.1.1, 2.4.1, 2.5.3, 3.5.3, 4.5.3, 5.1.5)
- Students might work in groups in the classroom to create a short story with a beginning, middle, and end; with six sentences that each includes action verbs. They then create movement to replace each

sentence, incorporating music they have created for the story, adding props and costumes as appropriate. (3.5.3, 4.5.3, 5.1.5)

- Help the children to see how movements can show different moods, ideas and feelings. Encourage them to respond to different music. (K.1.2, K.2.3, K.5.1, 1.2.3, 2.2.3, 2.4.1, 2.5.3, 3.6.2, 4.1.2, 5.1.3)
- Ask the children to talk about the moods, ideas and feelings inspired by different stimuli. Use these stimuli as the starting point for short dance frameworks focusing on moods, ideas and feelings. (3.6.2, 4.1.2, 5.2.4)
- Ask the children to describe actions, simple dynamic qualities and the way space is used in the dances they watch. Encourage them to use a range of appropriate language to describe how moods, ideas, and feelings are expressed through different types of action and movement. (3.5.3)
- Help them to explore how to use actions, along with dynamic and spatial qualities; to communicate character and narrative, for e.g., expressing the character of Popeye might involve strong, powerful gestures and balances, boxing poses at different levels, exaggerated and stylized actions and gestures. (3.6.2)
- Ask the children to practice and refine movement phrases. Encourage them to suggest how movements with a partner could be improved. (3.6.2)
- Ask the children to evaluate another group's dance and to suggest improvements.
- Talk to them about how they can include more dances in their lives. (3.5.3, 3.6.2)

Standards of Achievement

Most children will be able to: perform body actions with control and coordination; choose movements with different dynamic qualities to make a dance phrase that expresses an idea, mood or feeling; link actions; remember and repeat dance and movement phrases; perform short dances, showing an understanding of expressive qualities; describe the mood, feelings and expressive qualities of dance; suggest ways they could improve their work.

Some children will not have made so much progress. They will be able to: perform basic body actions with some control and coordination; with help, choose movement with different dynamic qualities to make a dance phrase that expresses an idea, mood or feeling; link actions when given extra time; with help, remember and repeat dance and movement phrases; perform short dances, showing some understanding of expressive qualities; with help, describe their work; begin to work with a partner; with help, suggest ways they could improve their work.

Some children will have progressed further. They will be able to: create, improve, and perform more complex dance phrases with control and coordination; choose appropriate movement with different dynamics and expressive qualities, to make a dance phrase that expresses an idea, mood or feeling; perform short dances, linking actions fluently and with control, using dynamic and expressive qualities clearly in their dance; use some simple dance vocabulary to describe the mood, feelings and expressive qualities of dance and interpret dance, suggest ways they could improve their own and others' work.

Teacher Notes

The following chart is an example of how teachers might want to connect ideas when planning lessons.

	A Related Piece of Music	Descriptive Words	Action Words	Qualities
Sleepy	<i>Watermark</i> by Enya	Light Dreamy Relaxed Calm	Drifting Floating Sinking Circling	Slow Light/Heavy Continuous Flow
Angry	<i>Tocatta and Fugue</i> by Bach	Forceful Fierce Aggressive Threatening	Cutting Tearing Punching Slashing Stamping	Strong Sudden Direct/Flexible Broken Flow
Happy	<i>The Days of Future Passed</i> by Moody Blues	Bright Bubbly Lively Effervescent	Skipping Turning Meeting Waving Linking	Light Sudden Rhythmic

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Sports Council and Youth for Sports, United Kingdom. *TOP DANCE*. 2000.

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RESOURCES

Community Resources

Teachers and students can draw on a variety of community resources to support and enhance their learning, including

- Family members
- Dancers, dance teachers, and accompanists for dance classes in the community

Recommended Resource Books/Periodicals

A Hardie-Mason Project. *Music Builders (Grade K-5)*. Canada: Berandol Music Ltd., 1998.

Bond, Judy et al. *Share the Music (Grade K-5)*. New York, NY: McGraw Hill, 2000.
Dance Teacher Now. Periodical. (www.dance-teacher.com)

Gilbert, Anne Green. *Creative Dance for All Ages*. Reston, VA: National Dance Association/AAHPERD, 1992.

Gnojewski, Carol. *Music and Dramatics at Circle Time*. Totline Publications, 1999.

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- Jonas, Gerald. *Dancing: The Pleasure, Power, and Art of Movement*. New York: Harry N. Abrams, 1992.
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- Rose, Marion. *Step Lively. Dances for Schools and Families*. Community Dance Project, Vancouver, BC, Canada, 2000.
- Rose, Marion. *Step Lively 2. Canadian Dance Favourites*. Community Dance Project. Vancouver, BC, Canada, 2000.
- Schrader, Constance A. *A Sense of Dance. Exploring Your Movement Potential*. Champaign, IL: Human Kinetics, 1996.
- Traugh, Steven. *Music and Movement in the Classroom*. Creative Teaching Press, Inc., Huntington Beach, CA 92649, 2000.
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Recommended Recorded Music

- Children Dancing* (Rosamund Shreeves), UK.
- Enya*, WEA Records, Ltd., Warner Music Canada, Ltd., 1998.
- Images* (The Best of Jean Michel Jarre), Disques Dreyfus, Dreyfus Records, Inc., 1998.
- Music and Movement in the Classroom – with CD
- Music Builders Series*
- Music for Creative Dance* (Contrast and Continuum), Vol. I, II, III, & IV (1993), Eric Chappelle. Ravenna Ventures, Inc.
- Spirit of Sedona* (Ken Davis), Music International Pty, Ltd., Holborne Distributing Co. Ltd., 1995.
- Step Lively – with CD
- That Way and This* Poetry for Creative Dance. Frances Baldwin and Margaret Whitehead. (Chatto and Windus ISBN 0711 18571), UK.
- Voices of Celebration* (African Dawn), Nature and Music, World Disc Productions, Inc., 1997.

Additional Recommendations

Dance Collection Danse
145, George Street
Toronto, ON. M5A 2M6
e-mail: dancecol@web.met

National Dance Association
American Alliance for Health, Physical Education, Recreation and Dance
1900, Association Drive
Reston, VA. 20191-1599

These organizations have extensive catalogues of dance resources.

Appendix C
Sample Assessment Forms

PARTICIPATION IN MUSIC

Student self-Evaluation

Name: _____

Grade: _____ Date: _____

	Always	Sometimes	Rarely	I can improve
I participate to the best of my ability in each music class				
I listen attentively to increase my musical skills				
I show respect for my classmates when singing, clapping, or performing				
I use correct posture, diction, and voice production when singing				
I try to use my musical knowledge when composing				

What I have improved the most is _____




What I will concentrate on during the next class is _____

TEXTURE AND RHYTHM*

Student Self Assessment

Name: _____

Grade: _____ Date: _____

	 Capable, Confident	 Developing	 Beginning
I can....			
<input checked="" type="checkbox"/> sing a song			
<input checked="" type="checkbox"/> sing, chant, or play one part in a simple texture			
<input checked="" type="checkbox"/> keep a steady beat			
<input checked="" type="checkbox"/> read and perform a rhythmic pattern			
<input checked="" type="checkbox"/> maintain a simple melodic or rhythmic ostinato pattern			
<input checked="" type="checkbox"/> cooperate with and respect others			
Name a song: _____			
Teacher: I've noticed that you:			

*Adapted from the British Columbia Music curriculum.

GROUP PERFORMANCE*

Teacher Assessment

Group Members: _____

Title of Composition: _____ Date: _____

Criteria	Rating	Comments
<ul style="list-style-type: none"> • commitment and responsibility among group members 		
<ul style="list-style-type: none"> • relationship of performance to the notated score (e.g., when a crescendo was played, was it written on the score?) 		
<ul style="list-style-type: none"> • use of elements of expression (the accuracy with which they included the element assigned to their group) 		
<ul style="list-style-type: none"> • _____ _____ <p style="text-align: center;">(Insert specific skills)</p>		

Rating Key: 4=Outstanding
3=Good
2=Satisfactory
1=Not demonstrated

*Adapted from British Columbia Music curriculum.

SOUNDSCAPE COMPOSITION RUBRIC*

Teacher Assessment

Name: _____

Title of Composition: _____ Date: _____

Rating	Criteria
4	Using given parameters, student consistently explores and experiments with sound to contribute unique ideas, evaluate feedback, and chooses suggestions that make improvements.
3	Meets requirements, with some support, and shows evidence of exploring and experimenting with sound. Shows some evidence of problem solving and using feedback.
2	Some exploration evident but tendency to rely on sounds and patterns modeled by others. Shows little evidence of problem solving or using feedback.
1	Relies on repeating sound or patterns practiced with the whole class; required features missing and composition appears random; no evidence of problem solving or using feedback to improve.
Additional Comments:	

*Adapted from the British Columbia Music curriculum

COMPOSITION PROJECT

Student Self-Assessment Checklist

Name: _____ Grade: _____

Title of Composition: _____ Date: _____

	Yes	No	In Progress
I understand the idea for our composition.			
I have chosen my instrument carefully so that it is the right sound for our composition.			
I explored my instrument to find the best way to play it.			
I made useful suggestions for developing our musical idea.			
I took suggestions from others and kept a good attitude.			
I used musical terms, such as dynamics and tempo, when making suggestions for improving our composition.			
I am playing my part musically.			
I understand how my part fits into the whole composition.			

My instrument is _____

I chose it because _____

Something I need to work on is _____

My part is important to the composition because _____

A task I helped a group member with was _____

A task a group member helped me with was _____

*Adapted from *Learning, Teaching, & Assessment in Fine Arts* (Calgary)

COMPOSITION PROJECT

Group Progress Checklist

Group Members: _____

Grade: _____ Date: _____

	Week 1			Week 2		
	Yes	No	In Progress	Yes	No	In Progress
We have agreed upon an idea for our composition.						
We have carefully chosen instruments to represent our ideas.						
We have chosen a conductor for our group.						
We all know exactly how our composition will begin.						
Interesting things happen in the middle of our composition and it builds to a climax.						
We all know how our composition will end.						
We have made our composition more expressive by using the following musical concepts:						
• dynamics (loud/soft)						
• tempo (fast/slow)						
• timbre (tone colours: instruments, voices)						
• texture (thick/thin: many/few sounds together)						
• beat (steady pulse/no pulse)						
• rhythm (patterns: long/short sounds/silences)						
• form (the overall plan for our composition)						

Practice plan and work we need to do (Week 1):

Practice plan and work we need to do (Week 2):

*Adapted from *Learning, Teaching, & Assessment in Fine Arts* (Calgary)

RHYTHMIC RONDO COMPOSITION

About Our Composition

Name: _____ Date: _____

Group Members: _____

Rondo Composition: _____

Tone Colours Used: _____

	Yes	Somewhat	No	Not Sure
I listened well to instructions when presented.				
I created a section of the rhythm.				
I did my best to keep on beat in the performance.				
Our group used dynamics (p and f).				
Our group worked well together.				
I think I did my best in the performance of the composition.				
I understand what Rondo form is in music.				

The part I liked best about this project was _____

Next time I will improve on _____

PERFORMANCE ASSESSMENT

Name: _____

Date:	Title of Composition:
I would give my performance a 1 2 3 4 5 because _____	
In my next performance I will try to _____	
in order to achieve a 5.	
Date:	Title of Composition:
I would give my performance a 1 2 3 4 5 because _____	
In my next performance I will try to _____	
in order to achieve a 5.	
Date:	Title of Composition:
I would give my performance a 1 2 3 4 5 because _____	
In my next performance I will try to _____	
in order to achieve a 5.	
Date:	Title of Composition:
I would give my performance a 1 2 3 4 5 because _____	
In my next performance I will try to _____	
in order to achieve a 5.	

PERFORMANCE ASSESSMENT

Following a concert, presentation, or demonstration, it is helpful for students to reflect on their performance. If a video of their performance is available, this can be an excellent teaching tool. After the students have viewed the video they can complete the following assessment form.

Name: _____ Date: _____

	Yes	No	Sometimes
Did the group watch the conductor?			
Did the faces express the meaning of the song?			
Were all the words clearly pronounced, understood and sung together?			
Did the group walk on and off the stage in a professional manner?			
Was there good balance?			

What I watched our class sing I was surprised that _____

The video shows these three things that our class does well: _____

1. _____

2. _____

3. _____

I would like to improve my ability to _____

One suggestion I could make to the class is _____

PROMPTS FOR STUDENTS REFLECTIVE JOURNAL ENTRIES

- ✍ Three things I want you to notice about my work are.....
- ✍ This piece of music shows.....It makes me think of.....
- ✍ Today we worked on.....
- ✍ The part I liked best was.....
- ✍ I was surprised to learn that.....
- ✍ A question I am curious about and want to find an answer to is.....
- ✍ I used to think.....but now I know.....
- ✍ I learned that.....
- ✍ During this project/activity most of my time was spent.....
- ✍ I found it easy toI had some troublebut I solved it by.....
- ✍ When I made my plan I thought about.....then I.....
- ✍ Next time I would.....
- ✍ What were you trying to do today?
- ✍ What part did you struggle with?
- ✍ What changes did you make?
- ✍ What part did you make the most progress with?

COOPERATIVE GROUP WORK SELF-ASSESSMENT

Name: _____ Date: _____

Group Members: _____

Key: 4=Always
 3=Most of the time
 2=Sometimes
 1=Seldom; I need to improve

Cooperative Behavior

Give your behaviour a rating based on the key.

1. I made the best use of my time during the rehearsal. _____
2. I contributed ideas to improve our performance. _____
3. I encouraged others to participate and overcome their mistakes. _____
4. I listened to others' ideas. _____

I helped to solve problems or disagreements by:

Next time I will try to improve by:

Appendix D
Music Occupations and Fields

Appendix D

Music Occupations and Fields

It is important to help students develop a world view of music and a broad understanding of the important contributions that musicians and those who work in related fields make to communities, the economy, and the world at large. Students might investigate the following occupations through research that includes print and Internet resources, interviews, dramatic games, and visits to such places as recording studios, churches, music industry exhibitions, music stores, theatres, television studios, and concert venues.

Television and Radio Broadcasting

- program director
- music director
- disc or video jockey

Church Music

- minister of music
- choir director
- organist
- cantor
- gospel singer

Computer Technology

- music software designer
- music hardware developer
- web page designer-audio and music integration
- multimedia developer-sound and music

Conducting

- symphony orchestra conductor/music
- community orchestra or band director
- music director for theatre/musicals
- choral conductor
- opera or ballet company music director
- music director/conductor for television/film
- music director for concert artist

Instrument Repair and Design

- piano tuner/technician
- wind, string, or percussion instrument repair person
- electronic instrument technician
- instrument manufacturer/maker/designer

Music Business and Management

- talent agent manager
- booking agent
- manager (business, personal, stage, nightclub, symphony, orchestra, promotion)
- personnel director for symphony or other professional music organization
- copyright/clearance administrator
- music industry lawyer-copyright, contracts, performing rights

Music Education-Private Sector, Public School, College, University

- private voice or instrument instructor
- classroom/general music instructor
- band/choir/orchestra director
- applied music instructor
- chamber music instructor
- music theory/composition/history/literature instructor
- musicology and ethnomusicology instructor
- music education instructor
- music lab instructor/manager
- music technology/therapy/business instructor
- music department administrator

Music Librarian

- university or college music librarian/archivist
- librarian for performance organization
- broadcast librarian

Music Publishing

- music publisher
- composer
- arranger
- music editor
- music page preparation
- educational director
- marketing manger
- sales representative

Music Retailing and Wholesaling

- music store salesperson/manager
- consumer audio/record store salesperson
- music wholesale/importing/distribution
- instrument manufacturer representative
- representative for music products/software

Music Therapy

- music therapist for hospital/special education/nursing homes
- corrective institutions
- consultant

Professional Musician - Classical Music

- band member-professional, community, jazz, armed forces
- orchestra member-principal player, section player
- opera singer
- concert artist/solo performer
- chamber ensemble performer
- accompanist

Professional Musician - Commercial Music

- recording studio session contractor
- recording studio session musician/vocalist
- night club musician
- resort/theme park/cruise ship musician
- casual gig musician-band leader/contractor/sideman

Professional Musician - Popular Music

- concert/recording artist
- sideman

Professional Musician-Theatre

- theatre orchestra member
- accompanist
- singer/actor-lead or chorus

Promotion and Publicity

- concert promoter
- public relations counsellor/publicist

Recording Industry

- artist and repertoire coordinator/administrator
- staff producer
- independent record producer
- talent scout/acquisitions
- advertising/media manager
- regional sales manager
- salesperson

Sound Design and Effects

- Foley artist
- synthesizer and sampler programmer
- sound designer for film/television

Sound and Recording Engineering

- recording studio/mastering/live sound engineer
- radio/TV audio engineer
- audio-visual technician
- technical director
- studio design consultant

Touring and Road Work

- tour coordinator
- road manager
- sound engineer/technician assistant

Writing

- editor/writer for music magazine
- music journalist/critic/reviewer/reporter
- writer for technical books and manuals
- free-lance writer
- lyricist