

Music Primary-6

ARTS

CURRICULUM

Music Primary–6

Music Primary–6

©Crown Copyright, Province of Nova Scotia 2002

Prepared by the Department of Education

Contents of this publication may be reproduced in whole or in part provided the intended use is for non-commercial purchases and full acknowledgment is given to the Nova Scotia Department of Education.

Cataloguing-in-Publication Data

Main entry under title.

Music primary-6 curriculum / Nova Scotia Department of Education. English Program Services.--

ISBN: 0-88871-735-0

1. Music -- Instruction and study -- Atlantic Provinces. 2. Curriculum planning -- Atlantic Provinces. I. Nova Scotia. Department of Education. English Program Services. II. Arts curriculum: music primary-6.

372.87--dc21

2002

Acknowledgments

The Nova Scotia Department of Education gratefully acknowledges the contributions of the following members of the Music Primary–6 work group toward the development of this curriculum document:

Eric Allen
Chignecto-Central Regional School Board

Monette Boudreau
Conseil scolaire acadien provincial

Malcolm Bradley
Halifax Regional School Board

Stan Chapman
Strait Regional School Board

Darren DeWolfe
Southwest Regional School Board

Eric Favaro
Cape Breton-Victoria Regional School Board

Maureen MacMullin
Halifax Regional School Board

Cathy MacNeil
Cape Breton-Victoria Regional School Board

Karen Newhook-MacDonald
Halifax Regional School Board

Beth Pineo
Annapolis Valley Regional School Board

Danielle Tardy
Conseil scolaire acadien provincial

Gail Tiexiera
Halifax Regional School Board

The Nova Scotia Department of Education would also like to thank the many music teachers who provided feedback and suggestions throughout this curriculum development process.

The Nova Scotia Department of Education acknowledges the use of materials that have been revised or adapted from the Saskatchewan Education's *Arts Education: A Curriculum Guide for Grades P–6* (1994), British Columbia Ministry of Education's *Music K–7* (1998), and the Calgary Board of Education and Calgary Catholic School District's *Learning, Teaching & Assessment in Fine Arts* (1996).

Contents

Introduction	Purpose of the Document	1
	The Nature of Music	1
	Rationale for Music Education	2
	A Multiple Intelligences Approach to Music	2
	Key Features of Music Curriculum	3
	Equity and Diversity	5
Curriculum Outcomes	Essential Graduation Learnings	7
	Unifying Concepts	10
	Key-Stage Curriculum Outcomes	12
	Overview of Specific Curriculum Outcomes	17
Specific Curriculum Outcomes	Grade Primary	25
	Grade 1	47
	Grade 2	69
	Grade 3	91
	Grade 4	113
	Grade 5	137
	Grade 6	159
Contexts for Learning and Teaching	Principles Underlying Music Education Curriculum	185
	The Learning Environment	185
	The Use of Technology	190
	Roles in Music Education	190
Assessing and Evaluating Student Learning	Guiding Principles	195
	Involving All Partners	196
	Ways of Knowing	197
	Diverse Learning Needs	197
	Assessment Strategies	198
Appendices	Appendix A: Organizing for Instruction	203
	Appendix B: Program Extensions	213
	Appendix C: Listening to Music	215
	Appendix D: Sample Learning Experiences	217
	Appendix E: Sample Assessment Forms	231
	Appendix F: Glossary of Terms and Approaches	243
	Appendix G: Music Occupations and Fields	247
	Appendix H: Resources	251

Introduction

Purpose of the Document

Music Primary–6 provides a practical resource for music education curriculum that may be used as a resource for learning and teaching. It provides a framework within which teachers, learners, and others working collaboratively in the learning community may make decisions concerning learning experiences, instructional techniques, and assessment strategies.

This curriculum document

- reflects an integrated view of learning
- recognizes music education as a key component of the core program for grades primary–6
- reflects current research, theory, resources, and classroom practice
- places emphasis on the student as a learner
- provides flexibility for teachers in planning instruction to meet the needs of their students and school community
- suggests experiences and strategies to increase the effectiveness of the learning and teaching process

Music Primary–6 supports the statements of Essential Graduation Learnings. It recognizes the need for all students to have sequential, in-depth learning experiences in music. These experiences, in turn, will enable them to develop knowledge, abilities, and critical thinking skills to express and reflect upon their ideas, understandings, and feelings through music.

Statements of curriculum outcomes provide the framework for instructional design. In addition to general curriculum outcomes, this document provides key-stage curriculum outcomes for the end of grade 3 and grade 6, and specific curriculum outcomes for grades primary–6.

The Nature of Music

Throughout history, music has provided processes that nurture personal growth and celebration of the universal connections among individuals. Music enables learners to know themselves, experience the natural and created worlds, and create dynamic new worlds in ways that are both personal and global, real and magical.

The development of aesthetic awareness is intrinsically related to learning in, through, and about music. However, music also provides for the development of a broad range of cognitive, language, personal, and social skills.

The fundamental belief that underlies this curriculum is that music provides for all students a range of unique experiences that are essential for their development. The challenge to schools is the allocation of time and other resources to music at all levels to ensure that students experience a broad range of cumulative music experiences in a regular, planned, and co-ordinated way.

Rationale for Music Education

Music provides a basic learning tool. Music makes specific and essential contributions to intellectual and aesthetic development, the education of feeling, the exploration of values, the development of physical and perceptual skills, and personal and social education.

Music is an art. The Department of Education has long recognized the role of arts in providing a balanced curriculum designed to meet the needs of all learners in Nova Scotia's public schools. *The Report of the Advisory Committee on the Public School Programs* (1989) established the role of the arts in education:

Education in the arts assists us in perceiving, analysing, and interpreting ourselves, our community, our environment and our cultural heritage ... It adds a new dimension to the students' abilities to see the world, perceive problems, and take action toward their solution ... Education in the arts ... provides a unique mode of experience that stimulates creative and intuitive thought while developing the intellect. Arts education assists in perceiving and responding to the environment through the senses.

Music provides ways of knowing and expressing. It is a dynamic part of our life and culture, providing pleasure and enjoyment, as well as deeper insights and awareness. Music also enables a sense of community within a school, playing a significant role in the development of a vibrant learning culture. Music simultaneously engages the learner's mind, body, and spirit.

A Multiple Intelligences Approach to Music

Gardner's research on a multiple intelligence approach to curriculum and instruction provides strong evidence that students create meaning and express themselves best through experiences that speak to their personal strengths and interests. The literature identifies eight specific intelligences: linguistic, logical-mathematical, spatial, bodily-kinesthetic, musical, interpersonal, intrapersonal, and naturalist. Learners can develop each intelligence to an adequate level of competency, but it is important to understand how the intelligences work together in complex ways.

The main purpose of music education is to develop musical intelligence. As this curriculum indicates, a balanced music education can also contribute to the development of other intelligences. As students gain knowledge and develop skills and attitudes that allow them to construct meaning with music, they are able to transfer that learning to other areas of the curriculum.

Recent studies linking music making to the development of cognitive abilities, in particular spatial reasoning, creativity, and generalized mathematical skills, support the fact that music is an integral part of a balanced learning program. Furthermore, brain-based learning theories

suggest that music affects multiple systems beyond cognitive development, including emotional, perceptual motor, stress and immune response, and attention and memory. This curriculum document demonstrates the importance of learning music for music's sake, as well as creating linkages to other areas of curriculum. This curriculum provides a framework for enabling students to develop the skills that are necessary for music making, and other competencies that can be applied to many areas of study.

Application of the multiple intelligences theory requires modifications in instructional practices. When, in planning assessment strategies, it is important to provide a range of activities that allows students to demonstrate their learning in an authentic environment. As students create meaning through the eight intelligences, they must be given opportunities to express this learning in a variety of ways. To support teaching and learning, standardized measures are replaced by authentic approaches that are criterion-referenced, or ipsative where a student is compared to past performances.

Key Features of Music Curriculum

The curriculum is defined in terms of outcomes.

The identification of outcomes clarifies for students, teachers, parents, and administrators specific expectations of what students are expected to know, be able to do, and value as a result of their learning in music.

The curriculum is designed to nurture the development of all students.

In recognizing and valuing the diversity of students, this curriculum guide allows for a range of learning preferences, teaching styles, instructional strategies, and resources. Learning environments should also allow for the range of ways and rates in which learners develop. Learning contexts and environments should affirm the dignity and worth of all learners.

The curriculum recognizes and affirms the universality of music.

The arts are central to every world culture. The music of a culture, like the other arts, clearly identifies beliefs and values that exist within that culture. The artistic expression of a society is not a stand-alone enterprise but one that is integrated into all aspects of the culture. *Music Primary–6* recognizes the universality of the arts and affirms music as an expression of humankind that is integral to all societies.

The curriculum provides a framework for making connections with other subject areas.

This document recognizes the importance for students to work in and through music. When students engage in learning through music, they develop skills and understanding necessary for self-expression. As students develop specific skills, understandings, and confidence in music, they learn to make connections with all areas of the curriculum, thus creating a kaleidoscope of learning experiences. These connections contribute to the students' learning both in music and in other subject areas.

The curriculum emphasizes the importance of students' active participation in all aspects of their learning.

As students engage in a range of sequential, purposeful, and inventive experiences, they can develop and use the processes associated with music making, as well as reflect upon and respond to the music making of others. Students are encouraged to construct their knowledge through musical activities and experiences, forming and revising their beliefs and understandings of their world.

The curriculum emphasizes the personal, social, and cultural contexts of learning and the power that music making has within these contexts.

The curriculum promotes self-understanding as well as an appreciation of the world's social and cultural contexts. Students are encouraged to recognize the power of creativity in music: to construct, define, and shape knowledge; to develop attitudes and skills; and to extend these new learnings in social and cultural contexts.

Music, as an arts discipline, demands skills and knowledge unique to its exploration and expression. As students develop the skills and knowledge for exploration and expression they arrive at a deeper understanding of how their works shape their lives and touch the lives of others.

Since works of music are an unmistakable extension of personal identity and a defining feature of culture, it is critical that the curriculum respect, affirm, understand, and appreciate personal and cultural identities in all aspects of learning.

The curriculum provides a basis for assessing student achievement.

The outcomes framework provides reference points for teachers to inform their instructional practice as they monitor students' progress and assess what students can and cannot do, what they know, and what they need to know.

Assessment involves more than a judgment made about a performance or presentation after learning has taken place. As a continuous, integral, and collaborative process using a broad range of formal and informal assessment strategies, assessment becomes a powerful tool to enhance students' learning.

Equity and Diversity

Music Primary–6 is inclusive and is designed to help all learners reach their potential through a wide variety of learning experiences. It seeks to provide all students with equal entitlements to learning opportunities. It recognizes that students develop and learn at different rates and in different ways.

In recognizing and valuing the diversity of students, the education system should allow for a range of learning styles, teaching styles, instructional strategies, and resources. Learning contexts should be adapted to meet the needs of students with different backgrounds, interests, and abilities and to provide ongoing opportunities for all students to engage in new learning based on their previous successes.

Students' development as learners is shaped by many factors, including gender, social and cultural backgrounds, and the extent to which individual needs are met. In designing learning experiences in music, teachers should consider the learning needs, experiences, interests, and values of all students.

In recognizing and valuing the diversity of students, teachers consider ways to

- provide an environment and design learning experiences to affirm the dignity and worth of all learners
- redress educational disadvantage
- model the use of inclusive language, attitudes, and actions supportive of all learners
- adapt class organization, teaching strategies, assessment strategies, time, and learning resources to address learners' needs and build on their strengths
- provide opportunities for learners to work in a variety of learning contexts, including mixed-ability groups
- identify and respond to diversity in students' learning styles and preferences
- build on students' individual levels of knowledge, skills, and attitudes in music
- design learning and assessment tasks that draw on learners' strengths and abilities
- ensure that learners use strengths as a means of tackling areas of difficulty
- use students' strengths and abilities to motivate and support learning through music
- offer students multiple and varied avenues to learning, creating, and presenting their work
- reflect on and offer students diverse opportunities to demonstrate their learning
- celebrate the accomplishment of learning tasks that learners believed were too challenging for them

Curriculum Outcomes

Curriculum outcomes are statements articulating what students are expected to know, value, and be able to do in particular subject areas. Through the achievement of curriculum outcomes, students demonstrate the essential graduation learnings.

Essential Graduation Learnings

Essential graduation learnings are statements that describe the knowledge, skills, and attitudes expected of all students who graduate from high school.

Achievement of the essential graduation learnings will prepare students for continuous, lifelong learning. These learnings describe expectations not in terms of individual school subjects but in terms of knowledge, skills, and attitudes developed throughout the curriculum. They confirm that students need to make connections and develop abilities across subject boundaries if they are to be ready to meet the shifting and ongoing demands of life, work, and study today and in the future.

Essential graduation learnings are cross-curricular, and curriculum in all subject areas is focussed to enable students to achieve these learnings.

Aesthetic Expression

Graduates will be able to respond with critical awareness to music and be able to express themselves through music.

Students with opportunities for learning in and through music discover a unique way of knowing and expressing. They understand the role of music through history and the place of music in today's society. These experiences help students develop

- confidence in themselves as creators of music, with the potential for using their abilities and skills in music-related and other careers
- an understanding of what it means to create their own works in music
- an enriched appreciation for music through time and culture
- appreciation for others' music, responding to it with sensitivity and respect
- a heightened awareness of the role music plays in lifelong learning
- appreciation of the cultural diversity of music

Music is the voice that tells us that the human race is greater than it knows.

– Marrion C. Garretty

Citizenship

Graduates will be able to assess social, cultural, economic, and environmental interdependence in a local and global context.

Through experiences in music, students broaden their awareness and understanding of social, historical, and cultural diversity. In music, ideas are grounded in social, historical, and cultural traditions. Consequently, curriculum in music provides students with an opportunity to

- value the examination of multiple solutions in various situations
- accept that, as in life, any given situation may have more than one solution
- use knowledge, skills, and values learned in music to demonstrate value and respect for cultural diversity in local and global contexts
- think of themselves as world citizens with the challenges and responsibilities this entails

Communication

Graduates will be able to use the listening, viewing, speaking, reading, and writing modes of language(s) as well as mathematical and scientific concepts and symbols to think, learn, and communicate effectively.

Through music, students are able to communicate thoughts, experiences, and feelings in ways that are not always possible with words. As well, music is notated with an ever-expanding set of signs and symbols to represent specific sounds and feelings. A music curriculum, therefore, enables students to

- demonstrate originality and imagination in expressing thoughts, experiences, and feelings through music
- demonstrate skill, originality, and imagination in notating sounds to express thoughts, experiences, and feelings
- use critical thinking skills in exploring thoughts, experiences, and feelings
- give shape to these thoughts, experiences, and feelings by creating their own music

After silence, that which comes nearest to expressing the inexpressible is music.

– Aldous Huxley

Personal Development

Graduates will be able to continue to learn and to pursue an active, healthy lifestyle.

In addition to contributing to learning in other curriculum areas, music provides many opportunities for personal and social development. All students have a wide range of intellectual and creative abilities. Music education enables all students to explore a more extensive range of abilities and, in some cases, to discover where their abilities lie.

The experience of success and achievement, and the joy of learning that music promotes, can raise students' self-esteem and increase their motivation for learning across the curriculum. These experiences offer students opportunities to

- demonstrate personal growth in self-confidence, independent thinking, open-mindedness, and tolerance
- take more risks and show more curiosity in learning new things
- use a sense of humour to explore and develop thoughts, experiences, and feelings while they work alone and with others

Problem Solving

Graduates will be able to use the strategies and processes needed to solve a wide variety of problems, including those requiring language, and mathematical and scientific concepts.

Music education activities constantly challenge students to make decisions, arrive at solutions, and practise aesthetic judgment. By using their creative and critical thinking skills, students gain a sense of achievement. These skills have direct application in other areas of study and life.

Through the music-making process, students practise individual and collaborative problem solving around strategies, techniques, and technologies. Engagement in reflective conversations allows students to develop a deeper understanding of music, musicians across time, and personal possibilities. Active involvement in creation and reflection encourages students to make important decisions that connect theory and practice. The music curriculum, therefore, offers students opportunities to

- demonstrate the value of exploring more than one alternative when considering solutions to problems and to be open to change as new understandings emerge
- use problem-solving strategies, creativity, and imagination to explore thoughts, experiences, and feelings
- develop potential solutions to problems using reflective thought processes to select the best solution for a specific task

Technological Competence

Graduates will be able to use a variety of technologies, demonstrate an understanding of technological applications, and apply appropriate technologies for solving problems.

The application of technology in education is important for learning in all subject areas and at all grade levels. In the early years, children learn to apply technology through play. As they progress through school, they learn how to apply technology to solve problems, formulate ideas, and be creative.

In music, technology plays an important role in the creation and manipulation of sound, as well as in computer-assisted learning. By linking music and technology, students can increase their ability to synthesize, integrate, and construct meanings from a wealth of resources and information. The music curriculum, with necessary technological support, enables students to

- demonstrate ways in which technology can be used creatively to explore thoughts, experiences, and feelings
- use available and developing technology to access information about the role of music in society
- use available technology to create and enhance their musical expressions

Unifying Concepts

A curriculum for any of the arts disciplines is one that enables students to create works in various art forms, respond critically to their own work and the work of others, and make connections in local and global contexts. Curriculum outcomes for *Music Primary–6* are grouped according to the following unifying concepts:

- Creating, Making, and Presenting
- Understanding and Connecting Contexts of Time, Place, and Community
- Perceiving and Responding

The unifying concepts provide a framework for curriculum outcomes for *Music Primary–6* detailed on the following pages.

Unifying Concepts

Creating, Making, and Presenting

Throughout the music-making process, it is important for students to have opportunities to prepare and present existing musical works and also to explore and experiment with the creation of works of their own. Activities in improvisation and composition are critical for the assimilation of skills, concepts, and techniques learned at various grade levels. Through direct application, students learn to manipulate the elements of music in order to express themselves musically.

Understanding and Connecting Contexts of Time, Place, and Community

Throughout history the arts have nurtured personal growth and celebrated the universal connections among individuals. The arts enable citizens to know themselves, experience the natural and created worlds, and create dynamic new worlds in ways that are both personal and global. The music curriculum provides opportunities for students to develop an understanding of the cultural and historical influences on music and musicians. It also promotes an understanding and appreciation for the contributions of cultural groups within local and global contexts.

Perceiving and Responding

Musical experiences throughout the curriculum actively engage students in many aspects of music: performing and creating, listening, and developing music literacy skills. All three are interdependent and are woven together by the reflective process, which is integral to the learning process. Students need time to think critically, analyse, and respond to music of their own and others' making, offering suggestions for improvement while expressing their thoughts, feelings, and attitudes regarding the music.

It is important to recognize that these processes are interrelated and can be developed most effectively as interdependent, rather than discrete, concepts. When learning experiences are designed to reflect these interrelationships, music activities become relevant to real situations and learning becomes more meaningful.

General Curriculum Outcomes

Students will be expected to

- explore, challenge, develop, and express ideas, using the skills, language, techniques, and processes of the arts
- create and/or present, collaboratively and independently, expressive products in the arts for a range of audiences and purposes

Students will be expected to

- demonstrate critical awareness of and value for the role of the arts in creating and reflecting culture
- respect the contributions to the arts of individuals and cultural groups in local and global contexts and to value the arts as a record of human experience and expression
- examine the relationship among the arts, societies, and environments

Students will be expected to

- apply critical thinking and problem-solving strategies to reflect on and respond to their own and others' expressive works
- understand the role of technologies in creating and responding to expressive works
- analyse the relationship between artistic intent and the expressive work

Key-Stage Curriculum Outcomes

The key-stage curriculum outcome statements on the following pages identify what students are expected to know, to be able to do, and to value by the end of grade 3 and grade 6 as a result of their cumulative learning experiences in music. These outcomes reflect a continuum of learning. Teachers will recognize the growth in expectations for students according to

- the developmental nature of learning
- students' maturity of thinking and interests
- students' increasing independence as learners
- the complexity and sophistication of tasks and ideas
- the depth of students' engagement with tasks and ideas
- the range of music experiences and the repertoire of strategies and skills students apply to those experiences
- the range of students' life experiences

The ordering of key-stage curriculum outcomes is not intended to suggest priority, hierarchy, or instructional sequence. These outcomes provide a framework to assist teachers and learners in making decisions concerning the learning process and are not intended to limit the scope of learning experiences. While it is likely that most students will be able to attain the key-stage curriculum outcomes, some students' needs and aptitudes will range across key stages; teachers should take this variation into consideration as they plan learning experiences and assess students' achievement of the various outcomes. Students' backgrounds, attitudes, experiences, knowledge, and levels of engagement will also influence their ability to achieve each of the key-stage curriculum outcomes.

Creating, Making, and Presenting

1. Students will be expected to explore, challenge, develop, and express ideas, using the skills, language, techniques, and processes of the arts.

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

- 1.1 sing and play with accuracy in pitch and rhythm, using appropriate expressive elements
- 1.2 explore a range of sound sources, texts, strategies, and materials to express their thoughts, experiences, and feelings through music and movement
- 1.3 use standard or other notations, and their own invented or adapted notations, to record their musical ideas and the musical ideas of others

By the end of grade 6 students will be expected to

- 1.1 sing or play, demonstrating an ability to maintain their part within simple textures
- 1.2 experiment with the elements of rhythm, melody, and expression to represent thoughts, images, and feelings, in classroom repertoire
- 1.3 read simple musical scores
- 1.4 express musical thoughts and ideas with appropriate notation

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.

By the end of grade 3 students will be expected to

- 2.1 perform and create simple patterns
- 2.2 interpret songs and instrumental pieces, combining music and movement
- 2.3 perform a variety of songs that reflect a broad expressive range

By the end of grade 6 students will be expected to

- 2.1 improvise and compose using the voice, instruments, and movement
- 2.2 present music, co-ordinating reading and singing/playing skills
- 2.3 perform a varied repertoire of music that reflects diverse images, thoughts, and feelings

Understanding and Connecting Contexts of Time, Place and Community

3. Students will be expected to demonstrate critical awareness of and value for the role of the arts in creating and reflecting culture.	
<p><i>By the end of grade 3, students will be expected to</i></p> <p>3.1 describe ways they use music in school and at home</p> <p>3.2 describe music they encounter in their communities</p> <p>3.3 explore music from various cultural and historical contexts, including the music of Atlantic Canada</p>	<p><i>By the end of grade 6 students will be expected to</i></p> <p>3.1 demonstrate an awareness of how music is used in their school and community</p> <p>3.2 describe their personal musical experiences in the community</p> <p>3.3 explore music from a broad range of cultural and historical contexts</p> <p>3.4 use a variety of musical forms to give meaning to Canadian cultural and historical events and issues</p> <p>3.5 investigate the roles of musicians in their community and potential careers available to those trained in music</p>
4. Students will be expected to respect the contributions to the arts of individuals and cultural groups in local and global contexts and to value the arts as a record of human experience and expression.	
<p><i>By the end of grade 3, students will be expected to</i></p> <p>4.1 show respect for the music of a variety of cultures</p> <p>4.2 perform the songs and games of a variety of cultures</p> <p>4.3 demonstrate respect for the contributions of a variety of composers and musicians, past and present</p> <p>4.4 explore ways in which music expresses and enhances their life experiences</p>	<p><i>By the end of grade 6 students will be expected to</i></p> <p>4.1 perform and demonstrate respect for music representative of diverse cultures</p> <p>4.2 explore the role music plays in diverse cultures</p> <p>4.3 examine the work of various composers and musicians and their contribution to society, past and present</p>
5. Students will be expected to examine the relationship among the arts, societies, and environments.	
<p><i>By the end of grade 3 students will be expected to</i></p> <p>5.1 explore a variety of influences on music and musicians</p> <p>5.2 explore connections between music and other arts</p>	<p><i>By the end of grade 6 students will be expected to</i></p> <p>5.1 identify a variety of purposes for creating music in a variety of environments</p> <p>5.2 describe and make connections between music and other arts</p>

Perceiving and Responding

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.

By the end of grade 3 students will be expected to

- 6.1 explore a variety of responses to music
- 6.2 describe, using appropriate terminology, features and elements of their own and others' music
- 6.3 explore challenges related to their music activities

By the end of grade 6 students will be expected to

- 6.1 identify problems related to creating and performing music and explore possible solutions
- 6.2 use appropriate terminology to describe, analyse, and interpret music and discuss points of view, opinions, and interpretations
- 6.3 recognize that people respond to music in various ways
- 6.4 compare subjective and objective responses to music and examine the relationship between them

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

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

- 7.1 recognize by sight and sound commonly used classroom instruments
- 7.2 explore and identify sound sources and their expressive effects
- 7.3 experiment with sound sources to communicate moods and feelings

By the end of grade 6 students will be expected to

- 7.1 recognize individual orchestral, band, and keyboard instruments and their families by sight and sound
- 7.2 describe the characteristic sound qualities of common sound sources and demonstrate how they can be used for expressive effect
- 7.3 understand that changing technologies have produced new opportunities for musical expression
- 7.4 understand the role of sound reproduction technology in disseminating music

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

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

- 8.1 understand that there are many reasons for making music
- 8.2 share ideas and feelings with others about musical decisions they make
- 8.3 articulate their reasons for creating a particular piece of music

By the end of grade 6 students will be expected to

- 8.1 discover why specific musical works have been created
- 8.2 describe and communicate the source of ideas and reasons for musical decisions
- 8.3 compare and contrast, using appropriate terminology, interpretations of their own and others' music, examining the relationship of performance to musical intent
- 8.4 examine their own music making in light of what they intended, using available recording technologies

Overview of Specific Curriculum Outcomes

Grade Primary	Creating, Making, and Presenting	Understanding and Connecting Contexts of Time, Place, and Community	Perceiving and Responding
	<p>1.1.1 distinguish between beat/rhythm, fast/slow, higher/lower, loud/soft, and the speaking voice/the singing voice</p> <p>1.2.1 explore a range of ways of expressing thoughts, experiences, and feelings through music, with emphasis on sound sources</p> <p>1.2.2 explore rhythm, dynamics, and pitch to communicate thoughts, experiences, and feelings</p> <p>1.2.3 participate in activities that explore a variety of sound sources</p> <p>1.3.1 record simple rhythmic patterns, using adapted notation and record up-and-down motion of melodies using contour mapping</p> <p>2.1.1 perform simple rhythmic patterns</p> <p>2.1.2 explore improvising answers in a style similar to a given rhythmic and melodic phrase</p> <p>2.2.1 combine music and movement in their music making</p> <p>2.3.1 explore songs about celebration and family</p> <p>2.3.2 participate in group music making</p>	<p>3.1.1 describe and share music they encounter at home, both in daily life and as part of seasonal celebrations</p> <p>3.1.2 talk about their music making in school and at home</p> <p>4.1.1 explore and respond to music of various cultures</p> <p>4.4.1 explore music as part of their daily classroom activities</p> <p>5.2.1 use music and movement to describe personal experience</p>	<p>6.1.1 respond through movement to simple melodies with emphasis on beat, tempo, and dynamics</p> <p>6.2.1 describe high/low, fast/slow, and loud/soft</p> <p>6.3.1 explore rhythmic, melodic, and dynamic possibilities during their music activities</p> <p>7.1.1 identify, by sight and sound, musical technologies with which they have personal experience</p> <p>7.2.1 demonstrate an awareness of how to make sounds using classroom technologies</p> <p>8.1.1 talk about reasons for making music at home</p> <p>8.2.1 share ideas and feelings during music making</p>

Grade 1	Creating, Making, and Presenting	Understanding and Connecting Contexts of Time, Place, and Community	Perceiving and Responding
	<p>1.1.1 demonstrate an awareness of rhythmic/melodic concepts, patterns in music, and timbre</p> <p>1.2.1 explore and use rhythm, dynamics, and pitch to communicate thoughts, experiences, and feelings</p> <p>1.2.2 explore a range of ways of expressing thoughts, experiences, and feelings through music, with emphasis on materials</p> <p>1.2.3 contribute to activities that explore creative use of sound sources</p> <p>1.3.1 record simple rhythmic and melodic patterns, using adapted notation</p> <p>2.1.1 sing alone and with others, with emphasis on pitch and production</p> <p>2.1.2 improvise answers to given rhythmic and melodic phrases</p> <p>2.2.1 combine music and movement in their music making</p> <p>2.3.1 explore songs about friends and play</p>	<p>3.1.1 explore and describe music they encounter in school and the purposes it serves in school life</p> <p>3.3.1 explore songs and musical games found in Atlantic Canada</p> <p>4.1.1 discuss music and musicians of various cultures</p> <p>4.2.1 explore instruments from a variety of cultures</p> <p>5.1.1 use music to describe personal experience</p> <p>5.1.2 explore cultural influences on music of their community</p> <p>5.2.1 use music and role play to interpret their world</p>	<p>6.1.1 respond through movement to simple melodies, with emphasis on high/low, same/different, beat/rhythm, and in-tune singing</p> <p>6.2.1 describe same/different, long/short</p> <p>6.3.1 explore possibilities and make choices during the music-making process</p> <p>7.2.1 demonstrate an awareness that classroom instruments can produce a variety of sounds such as high/low, long/short</p> <p>7.3.1 explore, using classroom instruments, possibilities for music making to express moods and feelings</p> <p>8.1.1 explore reasons for making music in school and community</p> <p>8.2.1 share ideas and feelings with others during their music making</p>

Grade 2	Creating, Making, and Presenting	Understanding and Connecting Contexts of Time, Place, and Community	Perceiving and Responding
	<p>1.1.1 demonstrate an awareness of rhythmic/melodic concepts, form, and texture in music</p> <p>1.2.1 explore and use tone colour to express thoughts, experiences, and feelings</p> <p>1.2.2 discover and experiment with a range of ways of expressing thoughts, experiences, and feelings through music, with emphasis on texts and tone colour</p> <p>1.2.3 explore a variety of rhythmic/melodic concepts and forms to create, make, and present music</p> <p>1.2.4 improvise simple melodic and rhythmic ostinato accompaniments</p> <p>1.3.1 perform and record simple rhythmic and melodic patterns, using standard or adapted notation</p> <p>2.1.1 sing alone and with others with emphasis on diction and use of simple ostinati</p> <p>2.1.2 improvise simple rhythmic and melodic ostinato accompaniments</p> <p>2.2.1 use movement to enhance their music making</p> <p>2.3.1 explore songs about the natural world</p>	<p>3.2.1 explore music they encounter in the community and the purposes it serves in community life</p> <p>3.3.1 explore instruments from a variety of cultures, including those found in the music of Atlantic Canada</p> <p>4.1.1 compare music of various cultures</p> <p>4.2.1 explore singing games from a variety of cultures</p> <p>5.1.1 explore ways in which their own lives and circumstances influence the music they make and create</p> <p>5.1.2 explore and make connections between culture and music</p> <p>5.2.1 use music and visual imagery to interpret their world</p>	<p>6.1.2 respond to music with emphasis on metre, melodic direction, timbre, and in-tune singing</p> <p>6.2.1 describe their own and others' music making with emphasis on beat, tempo, dynamics, high/low, and same/different</p> <p>6.3.1 explore possibilities and make choices during the music-making process</p> <p>7.1.1 recognize by sight and sound commonly used classroom instruments</p> <p>7.2.1 explore various technologies for expressive music making, including electronic sound sources</p> <p>8.2.1 share ideas and feelings with others during their music making</p> <p>8.3.1 talk about their reasons for making and creating music</p>

Grade 3	Creating, Making, and Presenting	Understanding and Connecting Contexts of Time, Place, and Community	Perceiving and Responding
	<p>1.1.1 explore and use harmony and texture to communicate thoughts, experiences, and feelings</p> <p>1.2.1 explore a range of materials and techniques to create, make, and present music</p> <p>1.3.1 experiment with a range of ways of communicating thoughts, experiences, and feelings through music, with an emphasis on notational styles</p> <p>1.3.2 notate, using standard or invented notation, a soundscape</p> <p>2.1.1 improvise simple melodic and rhythmic ostinato accompaniments</p> <p>2.1.2 create and present a soundscape</p> <p>2.2.1 interpret songs and instrumental pieces, combining music and movement</p> <p>2.3.1 create and present songs with rhythmic accompaniment that express personal meaning</p> <p>2.3.2 sing alone and with others with emphasis on expressive singing, reading, phrasing, range, and more complex textures (e.g., rounds, vocal ostinati)</p>	<p>3.2.1 describe music they encounter in their school, at home, and in the community and the variety of purposes for which it is used</p> <p>3.3.1 explore and make connections between the culture and music of Atlantic Canada</p> <p>4.1.1 demonstrate respect for music and musicians of various cultures</p> <p>4.2.1 explore vocal and instrumental music of various cultures</p> <p>4.4.1 explore ways in which music expresses and enhances their life experiences</p> <p>5.1.1 explore a variety of influences on music that they and others create and present</p> <p>5.1.2 explore and make connections between the personal circumstances of composers and their musical works</p> <p>5.2.1 explore connections between music and other arts disciplines</p>	<p>6.1.1 respond to music with emphasis on tone set, articulation, texture, timbre, and in-tune part singing</p> <p>6.1.2 share ideas and feelings about each others' responses to music</p> <p>6.2.1 describe their own and others' music making with emphasis on tone set, articulation, texture, and timbre</p> <p>6.3.1 explore different solutions and make choices during the music-making process</p> <p>7.1.1 explore the use of musical technologies in music of the past and present</p> <p>7.2.1 identify sound sources and their expressive effects</p> <p>7.3.1 experiment with available technologies for creating and making music</p> <p>8.1.1 understand that there are many reasons for music making</p> <p>8.2.1 demonstrate confidence in sharing ideas and feelings with others during their music making</p> <p>8.3.1 describe in various ways their reasons for creating a particular piece of music</p>

Grade 4	Creating, Making, and Presenting	Understanding and Connecting Contexts of Time, Place, and Community	Perceiving and Responding
	<p>1.1.1 sing alone and with others, with emphasis on expressive singing, phrasing, range, and more complex textures including two- and three-part rounds and canons</p> <p>1.2.1 identify ways that the elements of music are used to express thoughts, experiences, and feelings in their own and others' work</p> <p>1.2.2 demonstrate an awareness of rhythmic/melodic concepts, form, and texture through language, movement, and performance</p> <p>1.3.1 sightread simple melodies from traditional notation with emphasis on stepwise movement and dynamics</p> <p>1.4.1 create and notate short musical works to express musical thoughts and ideas with an emphasis on question and answer phrases</p> <p>2.1.1 improvise simple rhythmic variations and simple melodic embellishments on familiar melodies</p> <p>2.2.1 use specific materials, techniques, and forms to create, make, and present music</p> <p>2.2.2 sing alone and with others, with emphasis on expressive singing, reading, phrasing, range, and more complex textures</p> <p>2.3.1 participate in large- and small-ensemble music making</p>	<p>3.1.1 demonstrate an awareness of places in their community where they can learn about and experience music, including music of other cultures</p> <p>3.2.1 describe their music-making experiences in their community</p> <p>3.3.1 identify, describe, and compare instruments from a variety of cultural and historical contexts</p> <p>4.1.1 use their knowledge and experience to respect and value the musical contributions of cultural groups in their own community</p> <p>4.2.1 explore the role music plays in the indigenous cultures of Canada</p> <p>4.3.1 explore the work of various composers and musicians and their contribution to society, past and present</p> <p>5.1.1 explore a range of ways that music may be used to reflect themes and ideas</p> <p>5.1.2 explore and identify the relationship between work/working environment and music, past and present</p> <p>5.2.1 identify connections between music and movement, including drama and dance</p>	<p>6.1.1 identify problems and possible solutions in the music-making process</p> <p>6.2.1 use musical criteria to evaluate performance of classroom repertoire, with emphasis on melody and harmony</p> <p>6.2.2 use knowledge of music elements to describe the music they hear</p> <p>6.3.1 demonstrate respect for others' responses to music</p> <p>7.1.1 recognize common orchestral and keyboard instruments by sight and sound</p> <p>7.2.1 experiment with available technologies while creating and making music</p> <p>7.3.1 explore the effects of changing technologies on common instruments</p> <p>8.2.1 investigate the source of ideas for the music they listen to and make</p> <p>8.3.1 explore their own musical work in light of what they intended</p>

Grade 5	Creating, Making, and Presenting	Understanding and Connecting Contexts of Time, Place, and Community	Perceiving and Responding
	<p>1.1.1 sing alone and with others with emphasis on expressive part singing, phrasing, range, and more complex textures, including counter melodies and descants</p> <p>1.2.1 experiment with the elements of music to create musical works that explore topics and issues of personal interest</p> <p>1.2.2 demonstrate an awareness of rhythmic/melodic concepts, form, and texture, through language, movement, and performance</p> <p>1.3.1 sightread simple melodies from traditional notation with emphasis on skipwise movement and articulation</p> <p>1.4.1 create and notate short musical works to express musical thoughts and ideas with an emphasis on motif and sequence</p> <p>2.1.1 improvise short songs and instrumental pieces using a variety of sound sources, including traditional, non-traditional, body, and electronic</p> <p>2.2.1 combine reading and singing/playing skills in their music making</p> <p>2.2.2 use a range of materials, techniques, and forms to create, make, and present music</p> <p>2.3.1 participate in small- and large-ensemble music making, presenting music that reflects diverse images, thoughts, and feelings</p>	<p>3.1.1 describe personal opportunities for music making in their community, including opportunities related to popular culture and the media</p> <p>3.3.1 identify, describe, and compare styles of music from a variety of cultural and historical contexts</p> <p>3.5.1 demonstrate an awareness of musicians in their community</p> <p>4.1.1 use their knowledge and experience to respect and value the contributions of cultural groups in Canada</p> <p>4.1.2 demonstrate an awareness of conventions of audience behaviour in a variety of performance contexts</p> <p>4.2.1 explore the role music plays in the cultures of Asia and Africa</p> <p>4.3.1 examine the contributions of various composers and musicians, past and present, to their society</p> <p>5.1.1 explore and describe the relationship between music and local events and issues</p> <p>5.2.1 identify similarities and differences between music and visual arts</p> <p>5.2.2 express and communicate thoughts, experiences, and feelings through music and visual imagery</p>	<p>6.1.1 apply knowledge of music to make individual choices based on the thoughts, images, and feelings the music expresses</p> <p>6.2.1 use musical criteria to evaluate their ability to maintain a melodic/harmonic part</p> <p>6.2.2 compare the form and principles of design in the rhythmic/melodic structure of classroom repertoire</p> <p>6.2.3 use knowledge of musical elements to compare and contrast music of various genres</p> <p>6.3.1 compare their own and others' response to music making</p> <p>7.1.1 recognize by sight and sound, and categorize by family, orchestral, band, and keyboard instruments</p> <p>7.2.1 compare and contrast available technologies to create and record music</p> <p>7.3.1 explore the effects of changing technologies on music recording and reproduction</p> <p>8.1.1 explore various influences on composers and their works</p> <p>8.2.1 describe reasons for their musical decisions</p> <p>8.3.1 compare interpretations of musical works using appropriate terminology</p> <p>8.4.1 examine their group presentations in light of what they intended</p>

Grade 6	Creating, Making, and Presenting	Understanding and Connecting Contexts of Time, Place, and Community	Perceiving and Responding
	<p>1.1.1 sing and play with others, with emphasis on an ability to maintain their part within simple textures, including two-part repertoire</p> <p>1.2.1 create and interpret music that communicates thoughts, experiences, and feelings</p> <p>1.2.2 demonstrate an awareness of rhythmic/melodic concepts, form, and texture through language, movement, and performance</p> <p>1.3.1 sightread simple melodies from traditional notation with emphasis on melodic sequence and phrasing</p> <p>1.4.1 create and notate short musical works to express and communicate personal feelings with an emphasis on theme and variations</p> <p>2.1.1 improvise simple harmonic accompaniments</p> <p>2.2.1 select from a variety of materials, techniques, and forms to create, make, and present music</p> <p>2.3.1 participate in small- and large-ensemble music making, performing a varied repertoire of music</p>	<p>3.2.1 participate in, describe, and compare music experiences in their school and community</p> <p>3.3.1 experiment with styles, techniques, and instruments from a variety of cultural and historical contexts in creating, making, and presenting music</p> <p>3.4.1 use a variety of musical forms to give meaning to Canadian cultural and historical events and issues</p> <p>3.5.1 investigate the roles of musicians in their community and potential careers available to those trained in music</p> <p>4.1.1 use their knowledge and experience to perform and respect music of diverse cultural groups</p> <p>4.2.1 explore the role music plays in the cultures of Latin America and Europe</p> <p>4.3.1 demonstrate an understanding of the power of music, past and present, to express and communicate ideas and feelings</p> <p>5.1.1 examine the role that music plays in popular culture and the media</p> <p>5.1.2 identify and describe connections between music and other curricular areas</p> <p>5.2.2 express and communicate personal feelings through music and written and spoken language</p>	<p>6.1.1 analyse musical solutions to make informed choices based on the thoughts, images, and feelings that the music expresses</p> <p>6.2.1 analyse and make decisions about various interpretations of a work</p> <p>6.2.2 identify form and principles of design in classroom repertoire and their own compositions</p> <p>6.4.1 compare subjective and objective responses to music and examine the relationship between them</p> <p>7.1.1 recognize by sight and sound, and categorize by family, orchestral and keyboard instruments of various cultures</p> <p>7.2.1 select from a variety of technologies to create and present music, using sound qualities for expressive effect</p> <p>7.3.1 understand that changing technologies have produced new opportunities for musical expression</p> <p>7.4.1 demonstrate an awareness of ways in which technologies can be used to record and produce music (e.g., print, CDs, records, tapes, texts)</p> <p>8.1.1 discover the reasons that specific musical works have been created</p> <p>8.2.1 communicate the source of ideas and reasons for their own musical decisions</p> <p>8.3.1 compare interpretations of their own and others' music, using appropriate terminology and considering the musical intent</p> <p>8.4.1 reflect on their music making in light of what was intended through the use of available recording technologies</p>

Specific Curriculum Outcomes

Grade Primary

Creating, Making, and Presenting

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

Outcomes

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

1.1.1 distinguish between beat/rhythm, fast/slow, higher/lower, loud/soft, and speaking voice/singing voice

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

1.2.2 explore rhythm, dynamics, and pitch to communicate thoughts, experiences, and feelings

1.2.3 participate in activities that explore a variety of sound sources

1.3.1 record simple rhythmic patterns, using adapted notation and record up-and-down motion of melodies using contour mapping

Suggestions for Learning and Teaching

- 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, snap, clap, patsch, or whole- or partial-body movement.
- Invite the students to take turns playing the rhythm on a classroom instrument while the rest of the class sings a familiar song.
- Have the students choose from classroom percussion instruments to make a “beat band” to accompany classroom singing.
- 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.
- Model many different ways to maintain a steady beat such as clapping, tapping knees or shoulders, marching, tiptoeing, and swaying.
- 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.
- Invite the children to suggest a familiar song. Have them sing the song using different emotions (e.g., happy, angry).
- After reading a story book, make a list of the feelings and experiences of the main character. Assign appropriate sounds (verbal, non-verbal, instrumental) to each item of the list. Then read the book using the sounds at the appropriate time.

If you can walk you can dance. If you can talk you can sing.

– Zimbabwe Proverb

Creating, Making, and Presenting

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

Suggestions for Assessment

- 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
- Invite individual students to start a known song on a higher or lower pitch.
- 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.

Notes and Resources

- *Music Builders I and II* recording
 - *120 Singing Games and Dances for Elementary Schools*
 - *The Magic Circle*
 - *Music and You 2*, CDs 1 and 6
 - *The Kodály Context*, Choksy
 - books of poems and chants
-
- Ask home room teachers to recommend story books they may be using.
 - Make "mood cards" to depict a variety of feelings and emotions. These can simply be a circle shape with appropriate eyes and mouth to express emotions, such as happy, sad, angry, frightened, and surprised.

Creating, Making, and Presenting

GCO 1: Students will be expected to explore, challenge, develop, and express ideas, using the skills, language, techniques, and processes of the arts. (continued)

Outcomes

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

1.1.1 distinguish between beat/rhythm, fast/slow, higher/lower, loud/soft, and speaking voice/singing voice

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

1.2.2 explore rhythm, dynamics, and pitch to communicate thoughts, experiences, and feelings

1.2.3 participate in activities that explore a variety of sound sources

1.3.1 record simple rhythmic patterns, using adapted notation and record up-and-down motion of melodies using contour mapping

Suggestions for Learning and Teaching

- 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.
- Other 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 events or objects.
- 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.
- 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 Kodály 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.
- Distribute paper depicting ground at the bottom and sky at the top. Starting in the left hand corner, have students trace the simple up- and-down flight path of a sound source representing a bee, bird, plane, or melody. Extend the activity by contour mapping the melodies of known songs with melodies that clearly feature up-and-down motion. Pause after each phrase to allow the drawing to take place. Examples of such melodies are: "Sing a Little Song" and "Love Somebody" (*Music Builders I*).

Creating, Making, and Presenting

GCO 1: Students will be expected to explore, challenge, develop, and express ideas, using the skills, language, techniques, and processes of the arts. *(continued)*

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
- Observe students' use of the speaking voice in chants and poems. Are they able to demonstrate an understanding of high/low, loud/soft, fast/slow? Later in the year, primary students should be able to combine these concepts (e.g., "Let's say the poem in a high squeaky voice as fast as we can!").

Notes and Resources

- sound sources such as rice in a jar, plastic spoons, stiff paper to crinkle, plastic ice cream container "drums," sandpaper
- classroom instruments, including xylophones

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 primary, students will be expected to

2.1.1 perform simple rhythmic patterns

2.1.2 explore improvising answers in a style similar to a given rhythmic and melodic phrase

2.2.1 combine music and movement in their music making

2.3.1 explore songs about celebration and family

2.3.2 participate in group music making

Suggestions for Learning and Teaching

- Ask a question with your singing voice, using a limited melodic tone set such as *sol, mi, la*, and have the student 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 Kodály Context* (pp. 35–36; pp.110–11).
- Echo clap simple rhythmic patterns. You or students 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 for Elementary Schools*, *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 that 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.
- Sing songs that celebrate special days in the family and community. You and the 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.
- Have children choose a celebration (e.g., Thanksgiving, Hanukkah, Halloween) and listen to, sing, and move to music for the chosen celebration.
- 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?)

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
- 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.

Notes and Resources

- *The Kodály Method*, Choksy
- recordings that have a clear and pronounced steady beat, such as Sousa marches
- seasonal songs
- *Music and You K*
- nursery rhymes and counting songs
- songs for special days and holidays
- *120 Singing Games and Dances for Elementary Schools*, Choksy and Brammit
- *The Magic Circle*
- *Singing Games Children Love*
- *Music Builders K*

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 primary, students will be expected to

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

3.1.2 Talk about their music making in school and at home

Suggestions for Learning and Teaching

- Have students bring in tapes or CDs of music played and sung in their homes. Students can share and discuss music they experience at home. Students can talk about the role that music plays in their families.
- 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).
- 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 Beavers, or songs they have listened to through media such as television, recordings, or radio.
- 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.
- Discuss the fact that some families may not participate in certain music activities for personal reasons and that it is a choice that deserves respect.

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

Notes and Resources

- recordings and/or videos of ethnic music used in personal celebrations
- *World Music: Cultural Traditions*, Haddad

- Whenever possible involve 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.

Understanding and Connecting Contexts of Time, Place, and Community

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

Outcomes

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

4.1.1 explore and respond to music of various cultures

4.4.1 explore music as part of their daily classroom activities

Suggestions for Learning and Teaching

- Invite a member of a cultural group in the local area (e.g., Mi'kmaw, African-Canadian, Chinese-Canadian) into the classroom 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.
- Have students draw a visual response to a piece of music from a culture explored in class.
- 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.
- Include in classroom 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.
- Listen to an example of African-Canadian instrumental music and invite the students to create a dance pattern in response to the music.
- Invite students in the class to share music of their own cultures.
- Use a variety of instruments to accomplish daily classroom activities such as counting, sorting, and measuring. 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.
- Use music to enhance learning in other 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.
- Include number rhymes and counting songs in daily classroom activities.
- Create melodies for big books borrowed from the primary classroom.
- The texts of many early reader books are easily set to music. Obtain books from the primary teacher to use for this activity.

Understanding and Connecting Contexts of Time, Place, and Community

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

Suggestions for Assessment

- Note the extent to which the students' interest and curiosity grow 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.
- Have students discuss the drawings they have made in response to music of various cultures. These visual responses may be displayed in the school.

Notes and Resources

- *World Instrument Bingo* (Hal Leonard)
- *World Music: Cultural Traditions*, Haddad (CDs and teacher manual)
- *Children's Songbook* (CD-ROM) (published by Voyager, distributed by LTI)
- a world map

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 primary, students will be expected to

5.2.1 use music and movement to describe personal experience

Suggestions for Learning and Teaching

- 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,” “Going to the Zoo,” and “Goin’ on a Picnic.”
- 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).
- Ask students to suggest new verses or alternative words for a familiar song that draw on their personal experiences.

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

- classroom repertoire including fast/slow/loud/soft songs, songs that tell a story, action songs, and singing games. Resources for such songs include *The Kodály Method*; *The Kodály Context*; *120 Singing Games and Dances for Elementary Schools*; *Music and You K and 1*; *Musical Games, Fingerplays and Rhythmic Activities for Early Childhood*, *Growing with Music*, *The Magic Circle*; and story books illustrating familiar songs such as "There Was an Old Lady Who Swallowed A Fly" or "This Old Man."

Perceiving 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 primary, students will be expected to

6.1.1 respond through movement to simple melodies with emphasis on beat, tempo, and dynamics

6.2.1 describe high/low, fast/slow, and loud/soft

6.3.1 explore rhythmic, melodic and dynamic possibilities during their music activities

Suggestions for Learning and Teaching

- Have students express their responses to a variety of simple melodies (fast, slow, loud, soft) by means of appropriate movements (marching, jogging, skipping, galloping).
- Choose a familiar action song such as “Clap Your Hands” from *Music and You K*. 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.
- Play a selection of program music, such as “In the Hall of the Mountain King” (Grieg), or a movement from “Funeral March for a Marionette” (Gounod). Ask students to move around the room, exploring various movements suggested by the melodies, dynamics, and tempos.
- Bring to class 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).
- Work with students toward singing expressively, demonstrating an understanding of the text. Students can 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.”
- Have students communicate concepts of fast/slow, high/low through movement. For example: 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 tiptoe for the high music.
- Perform a familiar selection incorrectly by playing the phrases too high, too low, too fast, or too slow and ask students to identify and describe the error. You may also combine errors, such as too high with too slow.

Perceiving 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

- After students listen to classroom repertoire with changes in dynamics and tempo and describe how these changes affect their thoughts or feelings, play music again and have them move in response to it in appropriate ways. Note the evidence that they are able to respond to differences in
 - tempo
 - volume
 - legato versus staccato
- Note the students' ability to determine and comment upon 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 students make during class discussion. Does the student stay focussed on the topic, wait patiently for a turn to speak, comment appropriately, and show respect for the opinions of others?
- Play a series of beats on a drum that gradually become softer. Ask the student to draw a picture that represents this dynamic, or to choose the appropriate picture from several options provided on the board.
- 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 describe how these changes affect their thoughts or feelings, play music again and have them move in response to it in appropriate ways. Note the evidence that they are able to respond to differences in
 - tempo
 - volume
 - 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?

Notes and Resources

- *Carnival of the Animals* (bird, elephant), Camille Saint-Saëns
- *Music and You K*
- *Adventures in Music*
- excerpts from recordings of instrumental music of contrasting tempo and dynamics
- listening examples from *Music Builders K, I, and II*
- listening examples from *Music and You K, 1, and 2*

Perceiving 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. (continued)

Outcomes

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

6.1.1 respond through movement to simple melodies with emphasis on beat, tempo, and dynamics

6.2.1 describe high/low, fast/slow, and loud/soft

6.3.1 explore rhythmic, melodic, and dynamic possibilities during their music activities

Suggestions for Learning and Teaching

- Explore the possibility that sound does not always stay soft or loud, but that it may move between these two dynamics. Represent sound that starts soft and gets louder by a series of circles that start with a small circle and end with a large circle. Demonstrate this on an instrument by playing a series of sounds that become progressively louder. Introduce the term “crescendo.” Use symbolic representations to depict crescendo, decrescendo, and later a crescendo followed by a decrescendo. Ask students to play sounds that correspond to the dynamics represented in the pictures.
- Listen to excerpts from musical selections of contrasting tempo, 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.
- Invite students to choose songs from familiar classroom repertoire that meet specific conditions. You 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.

Perceiving 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. *(continued)*

Suggestions for Assessment

- Sort and classify songs from classroom repertoire into categories such as slow, fast, loud, or soft songs, songs with actions, songs that tell a story, game songs, or other categories that may apply. Make a graphic organizer such as a word and/or picture list of these songs. Note the students' ability to contribute appropriate suggestions to each category. Some students may be able to contribute ideas of songs from classroom repertoire but may not be able to categorize the song. Classmates may be able to help.

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 primary, students will be expected to

7.1.1 identify, by sight and sound, musical technologies with which they have personal experience

7.1.2 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. Play voice recognition games such as "A-tisket, A-tasket" to give students an opportunity to distinguish between a variety of vocal timbres.
- Demonstrate several instruments to the class (e.g., guitar, triangle, xylophone, metallophone, drum, tambourine, rhythm sticks). Discuss together 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. Encourage students 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 (e.g., sounds of the farm or city, cars, various motors).
- Have a student choose an instrument from a selection of classroom instruments. Ask the student to identify the instrument or identify it for them. Then lead 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 comparisons to similar instruments.
- 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 a 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.
- 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.
- Invite students to bring in sound sources from home that can produce sound by being tapped together, tapped by another object, shaken, or 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 come and play their homemade instruments for the class.

Perceiving and Responding

GCO 7: Students will be expected to 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 for them to examine and experiment with the instrument. Ask the students to share their discoveries about this instrument. Note the students' use of vocabulary ability to incorporate characteristics applied to similar instruments in previous class discussions.
- Students should be able to recognize and identify percussion instruments explored in class by sight and sound.
- During the Chain of Sound activity, observe and record the students' ability to play their sound at the correct time. Do the students anticipate their turn and play too soon? Are the students ready when it is their turn to play? As the tempo increases, do the students stay focussed on their role within the activity or do they lose concentration in the excitement of the game?

Notes and Resources

- *A Garden of Bells*, CD featuring the music of R. Murray Schafer
- 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 grade primary, students will be expected to

8.1.1 talk about reasons for making music at home

8.2.1 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.
- 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.
- Encourage students to use their singing voice to share information, thoughts, and feelings that they are anxious to tell you or the class. Allow the students to use their own tone set, but you can sing comments in response using a *la, sol, mi* tone set to try to establish a tonal framework for the musical conversation.
- Invite students to share their experiences of music at home, during family gatherings, and in the homes of relatives, neighbours, and friends. Students can discuss when and why they make music at home and also why they may not.

Perceiving and Responding

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

Suggestions for Assessment

- Observe the students' active contribution 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 *Music Builders* 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."

Specific Curriculum Outcomes

Grade 1

Creating, Making, and Presenting

GCO 1: Students will be expected to 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

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

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

1.2.3 contribute to activities that explore creative use of sound sources

1.3.1 record simple rhythmic and melodic patterns, using adapted notation

Suggestions for Learning and Teaching

- Provide opportunities for students to explore the variety of sounds that instruments and voices can produce and to discuss their similarities and differences. Students can then work in groups to create and present soundscapes to represent stories, poems, fantasies, etc.
- Sets of four cutout faces may be used to represent happy, sad, sleepy, and excited. Ask groups of students use a single instrument or voices or a combination of the two to find a short specific set of sounds or pitch sequences that they feel conveys the feelings of one of the cards. Then improvise a simple story in which the main character passes through all the four emotions, and have the students “colour” the events in the story with their short compositions.
- Notate a song on the staff, drawing only the *sol* pitches of a *sol-mi* song. Choose individual students to draw the missing *mi* pitches.
- 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 patsches 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). Choose a student to come to the board and point to the beat as the class sings the song. Using classroom repertoire, help the students to recognize where there is one sound on the beat (♪ /ta/quarter note), two sounds on the beat (♪♪ /ti-ti/eighth notes), and later, no sound on the beat (♫ /sh/quarter rest).
- Write the words of the song below the corresponding beats, or have the students use 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 and create new rhythmic patterns.

Creating, Making, and Presenting

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

Suggestions for Assessment

- 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 creating 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.
- Clap or play the rhythm of a known song or silently point to the rhythm of the song written on the board. Ask students to think the song silently inside their heads and choose a song whose words match the rhythm. Ask individual students to identify, clap, and sing the song.
- 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).

Notes and Resources

- cut-out faces representing different emotions; circles representing blank faces
- puppets with various emotional expressions
- *Music and You* K and 1
- materials such as Popsicle sticks for constructing rhythms
- felt board with shapes to represent beat and rhythm
- charts notating simple *sol-mi* and *sol-mi-la* songs, with and without the words of the songs
- sources of recordings you find useful should be noted here
- 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.

Creating, Making, and Presenting

GCO 1: Students will be expected to explore, challenge, develop, and express ideas, using the skills, language, techniques, and processes of the arts. (continued)

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

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

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

1.2.3 contribute to activities that explore creative use of sound sources

1.3.1 record simple rhythmic and melodic patterns, using adapted notation

Suggestions for Learning and Teaching

- Have students use solfa or another notational system to identify various combinations of *sol* and *mi* patterns in classroom repertoire. Students can explore, read, write and play *sol* and *mi* in activities such as singing games, sightreading simple four-bar melodies, and creating short melodies. Students can then proceed to incorporate *la* into their repertoire of pitches that they can read, write, and play. Handsigns may be used to represent the pitches.
- Have students read/write simple melodic phrases from song repertoire using standard notation. You 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 be expected to explore, challenge, develop, and express ideas, using the skills, language, techniques, and processes of the arts. *(continued)*

Suggestions for Assessment

- Through participation in singing games, observe the student's 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

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

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

2.1.2 improvise answers to given rhythmic and melodic phrases

2.2.1 combine music and movement in their music making

2.3 explore songs about friends and play

Suggestions for Learning and Teaching

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

- 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.
- 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
- Sing a known song from classroom repertoire silently using only handsigns, or silently point note by note to a notation of the song (without the words). Ask students to sing the song silently inside their heads. Ask individual students to identify the song and sing it with words or handsigns.
- Using simple songs from classroom repertoire, have students use movement to show pitches moving higher/lower and staying the same.

Notes and Resources

- *The Kodály Method*, 2nd edition, Choksy (pp. 35–44)
- inner hearing activities in *Ride with Me*, Barron

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

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

3.3.1 explore songs and musical games found in Atlantic Canada

Suggestions for Learning and Teaching

- 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 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.
- Ask students to identify a favourite part of their day that involves music. Then have students 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.
- Have the students learn and share musical games such as skipping rope and playground clapping games. These might include games learned from their parents and grandparents.
- Teach students a clapping game such as “Come all You Playmates” (*Music Builders 1*) and later create their own clapping games for that song.
- Have the children create clapping games to enhance the experience of Atlantic Canadian folk songs such as “Lukey’s Boat” (*Musicanada 3*).

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
- 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.
- As a class, create a display depicting places, events, and situations in the students' daily lives that involve music. Invite other students in the school to comment on the display.

Notes and Resources

- local musicians, including other students, parents, and community members from various cultural backgrounds
- *Call and Response*, Ella Jenkins (CD)

- 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.

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 to value the arts as a record of human experience and expression.

Outcomes

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

4.1.1 discuss music and musicians of various cultures

4.2.1 explore instruments from a variety of cultures

Suggestions for Learning and Teaching

- Invite local musicians from various cultural backgrounds to the classroom to present and talk about their music. If possible, ask these musicians to bring along ethnic instruments to demonstrate to the class.
- Show students pictures of instruments from a variety of cultures or, if possible the instruments themselves. Discuss the types of materials from which the instruments are made and the similarities to instruments with which the students are familiar. Listen to recordings demonstrating the sounds of instruments from various cultures.
- Invite parents and/or grandparents to the classroom. Ask them to talk about musical events from the past and how they have changed in the present. Students will be able to participate actively with comments and questions.
- Have students experience folk songs and dances that are found in their community. Explore with students the traditions surrounding these dances and music, including the celebration of seasonal events.
- 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 various 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.
- Invite students from the school community to perform their dances (e.g., Irish, Highland, Lebanese).

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 to value the arts as a record of human experience and expression.

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.
- 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?
 - What did you like about this selection?
- Engage the students in a full class discussion, focussing on the unique characteristics of each selection.
- 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)

Notes and Resources

- *World Music: Cultural Traditions*, 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)

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

5.1.1 use music to describe personal experience

5.1.2 explore cultural influences on the music of their community

5.2.1 use music and role play to interpret their world.

Suggestions for Learning and Teaching

- Have 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.
- Many songs lend themselves well to role play. Assign non-verbal parts and use simple available props. “Amelia Bedilia,” “Mr. Frog Went A-courtin,” and “Nasty Spider” (all from *Music Builders I*) present opportunities for character and situation interpretation.
- 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.

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

- videos, taped commercials

Perceiving 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

6.1.1 respond through movement to simple melodies, with emphasis on high/low, same/different, beat/rhythm, and in-tune singing

6.2.1 describe same/different, long/short

6.3.1 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 various available instruments and have children indicate high/low, same/different through movement. Students can also describe and represent same/different phrases through the use of improvised body movement.
- 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.
- 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). Students watch, listen, and respond with the appropriate action as you 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.
- Provide classroom repertoire or listening examples and allow the students to discover that the beat can be in groups of two (strong/weak). Ask them to use body movement to demonstrate strong and weak patterns in the beat. After exploring the concept of strong and weak beats through listening, singing and movement, introduce bar lines to show groupings of beats in twos.
- Students can describe through movement, phrases that are same/different.

Perceiving 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

- 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
- 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 musical 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 actions to the song.
- 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 sound, movement, and pictures to demonstrate to the students that high and low refer to pitch while loud and soft refer to dynamics.
- Observe student responses throughout the activities. Look for evidence that the students can distinguish between beat/rhythm, high/low, and same/different.
- Ask students to walk the beat of a nursery rhyme or clap the rhythm.
- 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. Choose a student to add bar lines to the music on the board.

Notes and Resources

- brief listening examples such as those found in *Music and You* K and 1
- puppet on a stick that can “pop” up or down
- classroom instruments

Perceiving 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. (continued)

Outcomes

6.1.1 respond through movement to simple melodies, with emphasis on high/low, same/different, beat/rhythm, and in-tune singing

6.2.1 describe same/different, long/short

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

Suggestions for Learning and Teaching

- Have students step to the rhythm of familiar music, taking short steps for notes of short duration and long steps for longer durations.
- 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 chalk board.

Perceiving 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. *(continued)*

Suggestions for Assessment

- Extend the Stand Up, Sit Down activity. All students stand in a circle. Explain to the class that you will play “Sit down” most of the time, but that they should listen carefully because you may try to get someone “out” by playing “Stand up”! Students do the appropriate action depending on the melodic direction of the two pitches played. Assess the students’ ability to determine the melodic direction by their physical responses during this activity. Keep the activity fun, and if a student gets “out,” be sure to let her/him come back into the game.

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 1, students will be expected to

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

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

Suggestions for Learning and Teaching

- With 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 different.
- 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 four or five students.
- Using an action song such as “Eensy Weensy Spider,” ask four students to each choose a different instrument that will then be used 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 their particular instrument as the class does the actions. Eventually the students should be able to play the phrases in any order and the class responds with the appropriate actions.
- Distribute several types of instruments, such as sticks, bells, and drums. Ask the students to close their eyes while a beat is played on one of the instruments. Ask all those with matching instruments to join in. Indicate “stop” by ringing a bell or by some other audible sign. See *Music Works*, p. 8, for similar ideas.
- Conduct the class as they play the beat on classroom instruments or ask a student to conduct an experiment with stops and starts and variations in tempo.
- Have students create sound compositions to produce a specific effect (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 be expected to understand the role of technologies in creating and responding to expressive works.

Suggestions for Assessment

- Present students with a classroom instrument and have them explore the many ways that the instrument may 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.
- Play a sound on an instrument. Students can listen quietly, 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).
- 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 to place the higher pitched tone bar on the table and the lower pitched tone bar on the floor. Ask students to play the notes again to check their response and to make any changes they think are necessary.

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

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

8.1.1 explore reasons for making music in school and community

8.2.1 share ideas and feelings with others during their music making

Suggestions for Learning and Teaching

- 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. Use other listening examples as a springboard for discussion of the students’ thoughts and feelings.
- Sing a lullaby or story for the class. At the conclusion, discuss together the feelings the students experienced while listening to the performance.
- 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).
- Have students describe their responses to the music they sing and hear using appropriate musical terminology (e.g., This music is slow and gentle “like a lake on a calm day;” the other music was rough and fast “like a lake on a rough day”).

Perceiving and Responding

GCO 8: Students will be expected to 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.
- Invite students to draw pictures to represent the thoughts and feelings they have experienced while listening to music. The pictures may depict images related to the music in addition to images depicting the thoughts and feelings experienced by the students. Encourage students to discuss their feelings prior to beginning these visual representations.

Notes and Resources

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

Specific Curriculum Outcomes

Grade 2

Creating, Making, and Presenting

GCO 1: Students will be expected to 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

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

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

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

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

1.2.4 improvise simple melodic and rhythmic ostinato accompaniments

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

Suggestions for Learning and Teaching

- With the assistance of a word poster or chart of the text, have students read known songs or learn new songs. This would be appropriate for longer, cumulative songs or folk ballads. Ask students to illustrate the text, and display these illustrations surrounding the word poster or chart.
- 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. Students can experiment with saying their names in different ways (e.g., legato/staccato). Choose a simple phrase 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., handkerchief over the mouth, pinch the nose). See *Music Works*, pp. 53–57 for other activities related to music and text.
- Ask students to choose an event or issue of significance to the class as whole (e.g., field day). Use classroom instruments to create an acoustic representation of this event.
- 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.
- In small groups, using barred instruments, have students improvise a melody using a given tone set (e.g., *la-sol-mi-re-do*) to a four-bar rhythm agreed upon by the class. Students notate their melody using standard notation or solfa shorthand and share their melodies with the class. 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, in twos or in two small groups, compose a piece in AABA form, one taking responsibility for the A section, the other 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.

Creating, Making, and Presenting

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

Suggestions for Assessment

- 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
- Select a classroom instrument (e.g., cabasa). Ask a student to experiment with the instrument and play it in such a way that it expresses an emotion. How could you make the cabasa sound impatient? Peaceful? Playful?
- 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?
- Assess the degree to which students can notate their ideas so that their compositions can be responded to by other students.
- 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.
- Ask individual students to 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 ..."
- Through singing games and solo responses, evaluate the students' ability to sing in tune with a head tone and with clear, articulate diction.
- Assess the student's ability to sing a number of classroom repertoire songs using the text, rhythm syllables, or solfa, unassisted by the teacher.

Notes and Resources

- barred instruments (e.g., xylophone or metallophone)
 - word posters or charts of longer songs
 - *Singing Games Children Love*, Volumes 1 and 2, Gagne
 - *Music Works*, Barrs, pp. 53–57
 - *Music and You 2*
 - *The Kodály Method*, Choksy
 - *Melody Flashcards*, Gagne
 - *Rhythm Flashcards*, Gagne
 - *Discovering Orff*, Frazee
 - *I Need A Home for My Dinosaur and Other Songs Taylor-made for Kids*, Rhodenizer-Taylor
-
- It is important to communicate with other teachers to identify events and issues of significance in advance.

Creating, Making, and Presenting

GCO 1: Students will be expected to explore, challenge, develop, and express ideas, using the skills, language, techniques, and processes of the arts. (continued)

Outcomes

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

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

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




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

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

1.2.4 improvise simple melodic and rhythmic ostinato accompaniments

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

Suggestions for Learning and Teaching

- When a new song is being introduced, say the words of the final phrase rather than singing them. Ask students for suggestions for the melody of this phrase and compare these suggestions to the original melody.
- 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.
- Clap or play a four-beat rhythm pattern. Have students echo this rhythm on an instrument or other sound source. As students become more proficient at reproducing simple rhythms, encourage them 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 repertoire of musical literacy. New rhythms for grade 2 include  (four sixteenth notes/tickaticka) and  (half rest) and  (half note /too-oo). New melodic concepts include *re* and *do*. By the end of grade 2 the students should be able to read, sing, write, create, and play music using the pentatonic scale *la-sol-mi-re-do*.
- Play simple known melodies on pitched instruments, using the same tone set to create a new melody.
- Through singing and movement, have the students experience different metres. From the song material, derive $\frac{4}{4}$ metre and review $\frac{2}{4}$ metre.
- Ask students to 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. Ask them to derive how many beats this new note will have and find half notes in other familiar song material.
- 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 be expected to explore, challenge, develop, and express ideas, using the skills, language, techniques, and processes of the arts. *(continued)*

Suggestions for Assessment

- In assessing students for these outcomes, guidelines for “My Rhythmic Composition” chart given in *The Kodály Method*, 2nd edition, p. 62, provide helpful suggestions.
- Student enjoy playing the game “Rhythm Erase,” and this can be useful in assessing their rhythmic competencies. Write a four-bar pattern on the board that includes the new rhythmic concept. You may choose to simplify the pattern by making bars two and four the same. Have the students clap the rhythm saying the rhythm syllables. Erase a bar and have 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.

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

Creating, Making, and Presenting

GCO 1: Students will be expected to explore, challenge, develop, and express ideas, using the skills, language, techniques, and processes of the arts. (continued)

Outcomes

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

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

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

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

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

1.2.4 improvise simple melodic and rhythmic ostinato accompaniments

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

Suggestions for Learning and Teaching

- Ask students to sing a known song hiding one or more phrases inside (inner hearing) but showing those phrases with handsigns to identify the “hidden pitches.”
- Clap or play a four-beat rhythm pattern. Ask students to echo this rhythm on an instrument or other sound source. As students become more proficient at reproducing simple rhythms encourage them 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).
- Explore and experiment with sounds, objects, and voices to find ways to express feelings. Ask students to make angry, happy, scary, or joyful sounds. Discuss animals and the types of sounds they might make to express different emotions.

Creating, Making, and Presenting

GCO 1: Students will be expected to explore, challenge, develop, and express ideas, using the skills, language, techniques, and processes of the arts. *(continued)*

Suggestions for Assessment

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 2, students will be expected to

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

2.1.2 improvise simple rhythmic and melodic ostinato accompaniments

2.2.1 use movement to enhance their music making

2.3.1 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.
- Sing a simple song in a round or canon. 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
- Have individual or small groups of students create a melody on a barred percussion instrument. Supply a rhythm to provide a context for this activity. Encourage students to sing their compositions and share them 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). The *Music and You* song series provides a number of examples, and the school speech language pathologist may provide hand sign dictionaries.
- Sing a pentatonic song as a round while an ostinato, drawn from the song, is played on a classroom instrument.
- Sing a wide variety of seasonal songs, folk songs, and cumulative songs with the emphasis on diction and “telling the story” of the song.
- 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 obstinato that can be sung or played as an accompaniment to a class song.
- 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.

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

- Ask small groups of students to use a series of tone colours to depict three sequential events in their day (e.g., getting up in the morning/eating breakfast/going to school or going to art class/drawing a picture/showing the class). Listen for the students' ability to manipulate the sounds so that three distinct events can be imagined.
- 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.
- Working from two large groups and gradually decreasing group size down to individuals, assess the group and individual ability to sing a simple ostinato as an accompaniment to a classroom song. Encourage students to practise with another student.

Notes and Resources

- singing games and rounds
- classroom instruments creating a variety of tone colours
- notation software
- *Music and You K*, 1, and 2

I haven't understood a bar of music in my life, but I have felt it.

—Igor Stravinsky

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

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

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

Suggestions for Learning and Teaching

- As a class, list and describe the various cultures found in Nova Scotia. Learn songs and dances from each of these cultures. *Four on the Floor*, developed by Dance Nova Scotia and available from Learning Resources and Technology, is an excellent resource for traditional Cape Breton square sets. *A Jig and a Reel* is a guide for Scottish country dancing in the classroom.
- Invite community musicians to the classroom to demonstrate their craft and discuss various aspects of their music making.
- Have students brainstorm thoughts about the places where music might be heard and reasons why music is used. Students might create a visual display describing the music they encounter in their school, at home, and in the community.
- Ask students to 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 presentations by community musicians, have students create a music atlas that includes maps of countries or regions where music comes from and brief descriptions of the music.
- Have students make posters following musicians' visits. The posters should represent two things that they have 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 that 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?
- 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 _____.

Notes and Resources

- *Sail Away: 155 American Folk Songs to Sing, Read, and Play*, Locke (Boosey and Hawkes)
 - 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
 - *Four on the Floor*
 - *A Jig and a Reel*
-
- 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 a historical investigation.

Understanding and Connecting Contexts of Time, Place, and Community

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

Outcomes

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

4.1.1 compare music of various cultures

4.2.1 explore singing games from a variety of cultures

Suggestions for Learning and Teaching

- Continue to build a repertoire of songs that includes seasonal and celebrational songs from various cultures. Give students opportunities to suggest additions to the repertoire. Explore singing games from various cultures. See *Sail Away* for songs and singing games from Afro-American, Native American, and Spanish 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 such as chin music (vocal music of rural Newfoundland that puts spontaneous, random syllables to folk melodies) and 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 such as the Maori stick game of New Zealand, Obwisana from Ghana and Sarasponda from Holland.

Understanding and Connecting Contexts of Time, Place, and Community

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

Suggestions for Assessment

- Have students describe orally beats, rhythms, and melodies of 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 and sound, several instruments used by cultures other than their own.

Notes and Resources

- a repertoire of songs that includes seasonal and celebrational songs from various cultures
- *Sail Away: 155 American Folk Songs to Sing, Read, and Play*, Locke (Boosey and Hawkes)
- *World Music: Cultural Traditions*, Haddad
- *World Instrument Bingo* (Hal Leonard)
- *Teaching Movement and Dance*, Weikart
- *Singing Games Children Love*, Gagne

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 to

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

5.1.2 explore and make connections between culture and music

5.2.1 use music and visual imagery to interpret their world

Suggestions for Learning and Teaching

- 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). Ask them to 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.
- Prepare and sing songs that students enjoy and that are relevant to their daily lives. Talk about what it is that is significant or important to them in the music.
- In small groups, have the students communicate their response to music through movement, drama, and visual arts.
- Have students listen to a selection of program music and draw pictures based on the individual imagery evoked.
- Ask students to imagine and describe a personal narrative as a contextual background for a known song. 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.
- Look for opportunities to involve children in comparing their own life circumstances to the protagonists in classroom repertoire.
- 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 student’s 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 sort of (if any) music may be associated with activities in or outside the school.

Notes and Resources

- a variety of art materials
- songs specific to childhood experiences

Perceiving 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

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

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

6.3.1 explore possibilities and make choices during the music making process

Suggestions for Learning and Teaching

- Have students, in small groups, create simple patterned movement to a given musical selection demonstrating awareness of metre, melodic direction, and timbre.
- 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.
- 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 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.

Perceiving 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

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

Notes and Resources

- collection of classroom instruments and unusual sound sources

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

7.1.1 recognize by sight and sound commonly used classroom instruments

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

Suggestions for Learning and Teaching

- 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.
- Ask 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 untuned.
- Explore the sound bank of a MIDI keyboard. Invite the students to create names for the sounds and then tell them the name the keyboard uses to describe the sound (e.g., rain forest mist).
- Ask students to choose an event from nature to represent in music (e.g., raindrops falling). Have students discuss ideas and experiment with sounds. The sounds may be demonstrated by the teacher or by a student and should be followed by discussion questions such as
 - Would this be a good instrument to make the sound of the first few drops of rain falling?
 - Should the sound be louder/faster/crisper?
 - Could we get a better sound from a different instrument?
 - Could body percussion add to the piece?
 - See *Music Works*, p. 25, for further suggestions.

Perceiving and Responding

GCO 7: Students will be expected to 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.
- Have students, in groups, compile lists of musical technologies of the past and present.
- Have students create a poster or display illustrating musical technologies of the past and present as well as their ideas for possible musical technologies of the future.
- Have students write/represent in their journals descriptions of acoustic or electronic sounds heard in class. Encourage students to consider the sound in terms of volume, speed, duration, pitch, and images the sound may bring to mind.
- Demonstrate an unusual sound source to class (e.g., a comb scraped on a desk edge). Ask the students to try to identify the types of materials creating the sound and suggest a descriptive name for the sound.
- Ask students to create sound patterns to accompany poems, songs, and stories. Students may also bring in a portable keyboard with a sound bank.
- Ask students to 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.

Notes and Resources

- environmental sounds
- keyboard with sound bank
- 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

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

8.2.1 share ideas and feelings with others during their music making

8.3.1 talk about their reasons for making and creating music

Suggestions for Learning and Teaching

- Play a piece of music on your 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*). Have 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. Software such as Making Music can be very helpful in these “conversations.”
- 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 be expected to 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.

Notes and Resources

- recorded examples of programmatic music
- Making Music, Making More Music, Subotnick (CD-ROM)

Specific Curriculum Outcomes

Grade 3

Creating, Making, and Presenting

GCO 1: Students will be expected to 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

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



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

1.2.2 improvise simple melodic and rhythmic ostinato accompaniments

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

1.3.2 notate, using standard or invented notation, a soundscape

Suggestions for Learning and Teaching

- 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. 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.
- Use body movement and the “human piano” (students represent keys on the piano) to experience new melodic elements. Identify these notes in the song material and label with solfege, absolutes, or other notational labels.
- Compare traditional and invented notation. The works of R. Murray Schafer may be useful here.
- 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 /titicka);  (two sixteenth notes followed by an eighth note/tickati), and $\frac{3}{4}$ metre.
- Identify the form of a known song that is in ABBA form, and as a group create a new B section. Perform the new composition.
- Isolate new melodic concepts using classroom repertoire. Students should first learn song material containing all the notes explored to date (*la-sol-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 *sol*.

Creating, Making, and Presenting

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

Suggestions for Assessment

- 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 more clearly conveys the intent.
- 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
- As a class, sing together a selection of the students' choice from classroom repertoire. Have students each draw a notational representation of the song, using icons, pictures, or traditional notation. Display and compare the student's work, encouraging them to explain their choices.
- 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.
- Write 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. 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?
- When students echo clap or read rhythms, assess their
 - ability to maintain a steady beat
 - accuracy of sixteenth notes fitting into the beat
- Have students evaluate improvised rhythms using comments such as
 - "The sixteenth notes were just right."
 - "It was hard to clap the new rhythm at the end of a bar."

Notes and Resources

- melodic and rhythmic flash cards
 - score and recording of works by R. Murray Schafer
 - *Epitaph for Moonlight*, R. Murray Schafer, available from the NSCF Lending Library
 - classroom singing repertoire highlighting the pitches high *do*, low *la*, and low *sol* and the rhythms *titicka* and *tickati*.
 - *120 Singing Games and Dances for Elementary Schools*, Choksy and Brummitt
 - *The Magic Circle*, Charley
 - *Ride with Me*, Barron
-
- Students can sight sing from flash cards, echo sing with hand signs, or sightread from a tone modulator to firmly establish the concept being explored.
 - 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 be expected to explore, challenge, develop, and express ideas, using the skills, language, techniques, and processes of the arts. (continued)

Outcomes

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

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

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

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

1.3.2 notate, using standard or invented notation, a soundscape

Suggestions for Learning and Teaching

- While listening to recorded selections, perform rhythmic ostinati, then have students imitate them. Emphasis may be on the metre or on the phrases that are same/different. Once the music is familiar, have students create ostinati for the class to follow.
- Play the Musical Detective game. Sing a new song containing the new melodic or rhythmic concept. Have 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 the rhythm erase game and short dictations to practise reading and writing new rhythms.
- Build a classroom repertoire of songs containing new rhythmic elements and provide many opportunities to sing and clap these rhythms while walking the beat.

Creating, Making, and Presenting

GCO 1: Students will be expected to explore, challenge, develop, and express ideas, using the skills, language, techniques, and processes of the arts. *(continued)*

Suggestions for Assessment

- 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?
 - co-ordinate singing with actions?
- 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?
 - co-ordinate actions with what they hear?
 - identify rhythmic pattern or phrases?

Notes and Resources

- Music Time 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 24 lessons, which games the user has won, and the level of difficulty that the user has chosen.
- Music Ace (develops listening skills, introduces music fundamentals from staff to major scales, and emphasizes note reading in the treble and bass clefs)

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

2.1.1 improvise simple melodic and rhythmic ostinato accompaniments

2.1.2 create and present a soundscape

2.2.1 interpret songs and instrumental pieces combining music and movement

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

2.3.2 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.
- 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 centre (e.g., *do* or *la*) may also serve as a second part for a song. See *The Kodály Method*, 2nd edition, for further suggestions.
- Assemble a collection of large photographs from magazines, posters, and newspapers. 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.
- 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.
- 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.
- Have the students create and present ostinatos to accompany songs or poems.

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

- 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. See Appendix E for sample rubrics.
- Students create a movement ostinato for songs in $3/4$ metre. Assess students on their ability to feel the beats in groups of three, and their ability to perform the ostinato while singing a song or chanting a poem.
- 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.
- Invite students to present their songs or poems with ostinati 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.

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.
- See "A Modern Dragon," a poem with suggested speech ostinati, in *Music and You 5*, Teachers' Guide.
- *The Kodály Method*, 2nd edition, Choksy

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

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

3.3.1 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 Nova Scotia. Learn songs and dances from each of these cultures. *Four on the Floor* developed by Dance Nova Scotia and available from Learning Resources and Technology is an excellent resource for traditional Cape Breton square sets. *A Jig and a Reel* is a guide for Scottish country dancing in the classroom.
- Have students brainstorm thoughts about the places where music might be heard and reasons why music is used. Suggest ideas for group projects in which the students describe the music they encounter in their school, at home, and in the community. In their projects they should provide details on the variety of purposes for which it is used.
- Ask students to 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

- With the students, develop a rubric for their work with *Four on the Floor*. See Appendix E for a sample rubric and assessment tool for square sets. A similar strategy could be used for *A Jig and a Reel*.

Notes and Resources

- *Four on the Floor* (Dance Nova Scotia)
- *A Jig and a Reel* (Dance Nova Scotia)

- 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

Understanding and Connecting Contexts of Time, Place, and Community

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

Outcomes

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

4.1.1 demonstrate respect for music and musicians of various cultures

4.2.1 explore vocal and instrumental music of various cultures

4.4.1 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 and 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 (e.g., Cape Breton fiddle music).
- 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 contributions to the arts of individuals and cultural groups in local and global contexts and to 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., Multicultural Association of Nova Scotia (MANS)]
- local musicians from a variety of cultures
- *Music and You 2*
- recordings of Cape Breton fiddle music
- Web sites that inform about various musicians
- Dance Nova Scotia 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

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

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

5.2.1 explore connections between music and other arts disciplines

Suggestions for Learning and Teaching

- Encourage students to talk to a composer about their musical ideas, attend live performances, listen to musical recordings, compare their compositions to others, and expand on and develop their original ideas. They can also use other art forms such as dance, movement, literature, or visual art to enhance their compositions.
- 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.
- 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 to the students’ suggestions.
- Have students 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. Provide some structure for their compositions; such as a specific rhythm or tone set or a song for which the students would suggest alternative words. This activity may be done in pairs or small groups.
- 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.
- Have students describe and represent their thoughts and feelings about the music they hear or sing using storytelling, dramatization, software programs for drawing, or creative movement.

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

- Select and play one or several pieces of music. Invite students to work individually to create visual images that represent the music. Display their work in an art gallery format. Play the music again while the students walk around the room viewing one another's work. In a class discussion, ask individual students to share one characteristic they saw in their classmates' work that they could incorporate into their own work.
- Show students a famous painting and ask them to describe music that might "sound" like the painting.
- 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.
- Ask students to describe the reasons why they chose a particular piece of music to complement the poetry selection. Ask the students to 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. Ask the students to draw a picture representing the mood of one of the songs, without telling anyone which song they have chosen. Collect the drawings and hold each up for the class to decide which song is represented in each drawing. Separate the drawings according to the song that they represent. Ask the students to identify and describe similarities between each set of drawings.

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

Perceiving 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

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

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

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

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

Suggestions for Learning and Teaching

- 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 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.
- Build a 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, have students explore different possibilities for tempo, pitch, tone colour, etc.
- Eliminate the last two measures of an unknown song and have 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 their knowledge of rhythm to ensure that the new text fits with the melody.
- Ask students to 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).
- Encourage students to 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, 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).

Perceiving 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

- Encourage students to 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.
- 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.
- Note the students' use of appropriate terminology in discussing their musical choices.
- 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's 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 to apply these terms appropriately to musical selections.

Notes and Resources

- recorded music or music from classroom singing repertoire that demonstrates $\frac{2}{4}$, $\frac{3}{4}$, and $\frac{4}{4}$ metre
- John Williams's 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

Perceiving 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. *(continued)*

Outcomes

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

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

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

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

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

Suggestions for Learning and Teaching

- 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.
- In small groups, have students use body movement patterns to describe the metre of a particular listening selection. 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, ask the students to 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.
- 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). Encourage students to write a short reflective paragraph describing 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. Students who demonstrate confidence in their writing may wish to share their response with the class. This may encourage other students to share their responses as well.
- Ask students to describe the melodic direction of music that they have listened to 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.
- Students can 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 is the solo instrument in this piece?

Perceiving 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. *(continued)*

Suggestions for Assessment

- Have students write a critical response after listening to a recording of a familiar folk song performed by a children's choir. To begin, as a 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).
- 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

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 3, students will be expected to

7.1.1 explore the use of technologies in music of the past and present

7.2.1 identify sound sources and their expressive effects

7.3.1 experiment with available technologies for creating and making music

Suggestions for Learning and Teaching

- Have students record their own performances and the performances of others.
- Invite students to bring in electronic sound sources from home (e.g., portable keyboard). 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 students perform their 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 louder/softer.
- Students can use a software program such as Music Ace to construct new melodies, create background music, or notate known songs.

Perceiving and Responding

GCO 7: Students will be expected to 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” questions such as “Our tambourine is too loud for the voices used. What can we do to correct the balance?” Note 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 that includes each of the sounds. Tell the story inserting the sounds in the appropriate places.
- 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., use two contrasting sounds)
 - orders or logically sequences sounds in a composition
 - incorporates unique ideas into sound compositions
 - co-operates 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
- keyboard/synthesizer
- recorded sound effects
- CD recorder, DAT machine, other current recording technology
- Music Ace

- When using posters that show musicians, check for gender balance and inclusion of various cultural groups.

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

8.1.1 understand that there are many reasons for music making

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

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

Suggestions for Learning and Teaching

- Take opportunities to build an awareness of the various purposes to which music is applied and to that which it serves (e.g., spirituals, commercial music).
- As a class, generate a list of reasons why composers create music (e.g., to express their feelings). Ask the class which of these reasons could also apply to grade 3 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 be expected to 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 performance and if there is anything they would do differently in the future.
- Observe the willingness of students to share their thoughts and feelings before their peers

Notes and Resources

Specific Curriculum Outcomes

Grade 4

Creating, Making, and Presenting

GCO 1: Students will be expected to 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

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

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

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

1.3.1 sightread simple melodies from traditional notation with emphasis on stepwise movement and dynamics

1.4.1 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 freely improvise movement to interpret their own and others' works.
- Have students listen to works that have dramatic changes in dynamics, tempo, and orchestration. Students can then 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.
- Continue to provide small- and large-group musical experiences that
 - allow students to practise 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 actives from accumulated classroom repertoire
 - engage the students in the use of classroom instruments to accompany and create music
 - develop the students' musical knowledge, ability, and interest
 - challenge the students to participate to the best of their ability
- Have students learn and present in class several songs with the rhythmic concepts ♩. ♪ (dotted quarter followed by an eighth), ♪ ♩. (eighth followed by a dotted quarter), and ○ (whole note). Students can walk, clap, or play the beat on classroom instruments and discover the rhythmic values of the above concepts in relation to the beat (e.g., students walk quarter note and clap eighth note, then reverse).
- After the new rhythms have been identified and explored, have students read and write the new rhythms in a variety of contexts (e.g., read rhythm patterns from classroom repertoire using flash cards, 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.
- 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.

Creating, Making, and Presenting

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

Suggestions for Assessment

- Look for evidence of full 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.
- 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 choir director'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.
- 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 take into consideration their use of tempo, dynamics, and timbre. During this composing activity, ask students to 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 your music could be performed by any instrument(s), what instruments would you choose? Why?
 - What is title of your composition?
- Challenge individual students to sightread a simple phrase of an unknown song after a thorough warm-up using the melodic and rhythmic ideas found in the phrase.

Notes and Resources

- *My Heart Soars*, Toronto Children's Chorus recording
 - *Ride with Me*, John Barron
 - *Music and You 4*
 - *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
-
- 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.

Creating, Making, and Presenting

GCO 1: Students will be expected to explore, challenge, develop, and express ideas, using the skills, language, techniques, and processes of the arts. (continued)

Outcomes

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

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

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

1.2.2 Demonstrate an awareness of rhythmic/melodic concepts, form, and texture through language, movement, and performance

1.3.1 sightread simple melodies from traditional notation with emphasis on stepwise movement and dynamics

1.4.1 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

- Sightread simple songs containing rhythmic and melodic elements that are part of the student's accumulated musical knowledge. Encourage the students to explore solutions to any difficulties that may arise. Identify movement by skip and by step and follow composers' dynamic indications.
- 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
 - alternating a measure of singing with a measure of clapping
- Sing two- or three-part rounds and two-part choral repertoire.
- 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)
- 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. Students echo the patterns and then reproduce them as a rhythmic dictation.

Creating, Making, and Presenting

GCO 1: Students will be expected to explore, challenge, develop, and express ideas, using the skills, language, techniques, and processes of the arts. (continued)

Suggestions for Assessment

- Have students write a reflective paragraph discussing their feelings in relation to a particular task, such as a rhythmic dictation. Ask the students to comment on the level of difficulty of the task.
- 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.
- Have students read rhythm flash cards as a group and then individually. Record the students' progress throughout the year.
- After *fa* and *ti* have been thoroughly explored through singing, reading, writing, playing, and compositional activities, note the students' ability to work within the major scale. Note in particular their ability to identify, reproduce, and incorporate half steps into their music making.
- 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)

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 4, students will be expected to

2.1.1 improvise simple rhythmic variations and simple melodic embellishments on familiar melodies

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

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

2.3.1 participate in large- and small-ensemble music making

Suggestions for Learning and Teaching

- Dividing the class into several groups, have each group create a four-beat rhythm pattern within the framework given (e.g., using ♩ /ta, ♪♪ /titi, ♩ ♪ /sh, or ♪♪♪♪ /tickaticka). Each group chooses a sound source, and the given rhythmic pattern becomes an ostinato. Establish a steady beat and then add 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. Students can compose or improvise melodies with a conscious awareness of the final note.
- With a partner, have students create a rhythm composition of 16 beats and perform the composition on rhythm instruments. Challenge the partners to perform their piece as a round.
- Create simple pentatonic melodies on Orff instruments. Experiment with overlapping two or more of these melodies.
- Sing and play simple melodies on Orff instruments or recorders.
- 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. Ask students to sing a song while clapping a different rhythm from flash cards or the chalkboard. In groups of three or four have students create and perform a six-measure rhythmic/melodic composition with attention to the ending, dynamics, and 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

- After students present music, encourage them 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 to 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 and reflect upon 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.
- As the students compose melodies in small groups, note the students' ability to work co-operatively. 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

- software for creating and notating music
- note extension ideas suggested in teachers' guides of the *Music and You* series
- *The Kodály Method*, second edition, Choksy (pp. 99–108)
- *See Ride with Me* by John Barron for enrichment ideas and further extensions of rhythmic activities.

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.

(continued)

Outcomes

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

2.1.1 improvise simple rhythmic variations and simple melodic embellishments on familiar melodies

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

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

2.3.1 participate in large- and small-ensemble music making

Suggestions for Learning and Teaching

- On the board, write 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, have the students create a melody for an assigned phrase of the given rhythm, using pitches from a tone set you assign. This tone set should consist of the pitches from the originally chosen song. Ask the students to notate their melodies in solfa below the rhythm on the board. In sequence, have each group present their melody for each phrase. Compare the students’ composition with the original song.
- **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. Ask each group to choose a particular sound source for presenting their phrase. The main theme is interjected between the new phrases, resulting in an ABACADA design, which the students then identify as rondo form. Ask each group to notate 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.
- 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.
- Develop musical literacy skills through participation in ensembles (e.g., recorder ensemble).

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.

(continued)

Suggestions for Assessment

- 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 you and their peers
 - use standard and invented notation to accurately and consistently represent their musical ideas

Notes and Resources

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

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

3.2.1 describe their music-making experiences in their community

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

Suggestions for Learning and Teaching

- 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*. 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.
- Plan a field trip to a musical venue (e.g., a concert, cultural festival, milling frolic, 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.
- Invite local musicians to the school to demonstrate their music and discuss its cultural context.
- 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).
- Explore software programs that enable students to create music using instruments from various cultures and historical contexts.
- Ask students to 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.

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 radio station visit, have students share with the class the results of the interviews. Have students note the most interesting aspects of the visit in their journal.
- 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 and during the class trip.

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*

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 to value the arts as a record of human experience and expression.

Outcomes

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

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

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

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

Suggestions for Learning and Teaching

- 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. Students can share their findings with the class through presentations that could include recordings, invited guests, or videos.
- Invite members of the Mi'kmaw community to share music of their culture and discuss its role within the community.
- Have students can search the Internet for information on a particular culture and present their findings to the class.
- Introduce, discuss, and attempt the Inuit form of Katadjait, or throat singing. (See *Canada is ... Music 7* and *8*)
- Listen to a recording by Susan Aglukark and discuss context as well as the artist's cultural background.
- Explore the role of music in the ceremonies of Canada's indigenous cultures (e.g., pow wow music)
- Have students create a chant or melody using simple words from the Mi'kmaw language.
- Explore with students the music, life, and times of famous composers. Students can sing, play, or sightread 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 famous composers, including notated music, historical background, activity suggestions, and links to other areas of the curriculum.

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 to value the arts as a record of human experience and expression.

Suggestions for Assessment

- Choose a sound from the natural environment (e.g., thunder). Ask students to imagine that they are composers from different cultures or historical periods and suggest ways that composers might use available instruments or sounds to imitate the sound. 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 Nova Scotia folk song such as "The Sauerkraut Song"). 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 folk song.
- Record anecdotal observations of the students' demonstrated interest, contributions during discussion, and degree of participation in musical activities.
- With a partner, have students role-play an interview between a newspaper reporter and a famous composer. Both students can investigate the music and times of the composer and decide the dialogue in advance. Have students present their role play to the class, with optional costumes and props.
- Help 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, which 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, Gottingen Street Halifax
- Susan Aglukark CD
- *Canada is ... Music* 7 and 8

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

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

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

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

Suggestions for Learning and Teaching

- 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 movement illustrations to the texts of familiar songs.
- As a class, brainstorm actions that demonstrate basic emotions such as joy, fear, danger, or excitement. Play improvised phrases on an instrument and have the students choose from their movement repertoire. Discuss with students reasons for choosing a particular movement in response to a musical phrase.
- 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). As a class, compile a list of similarities and the types of musical elements used by each composer to reflect the theme. Ask students to suggest movements that would be appropriate to either piece.
- Listen to “Russian Sailor’s Dance” by Glière and discuss the composer’s use of variation. Have the students create movement for each of the variations. Similar exploration of form, music, and movement may be undertaken using “Pop!, Goes the Weasel,” Caillet, also in theme and variation form. See *Music and You 4* for elaboration and listening maps.
- 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 for Elementary Schools*, 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.
- Sing and discuss the songs of the ways in which the music of labour assists workers in the completion of their jobs (e.g., the paddling songs of the voyageurs, the chants of railway workers, and the shanties of sailors).
- Listen to music inspired by work and working conditions such as Rita MacNeil’s “Working Man.”
- Investigate the ways in which music is used in the military such as marching bands and bugle calls.
- Explore the folk songs of Nova Scotia that were sung within the working environment (eg. “Blow Boys, Blow,” which was sung in preparation for hoisting the topsail and “Cecilia,” a song from milling frolics).
- Introduce through video, listening, and practice, the relationship between music and the many varieties of dance and movement associated with it (e.g., 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

- 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 making suggestions for improvement.
- Provide students with a list of titles of musical selections that 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.
- Have 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
- *Four on the Floor* (DANS)
- *A Jig and a Reel* (DANS)
- *120 Singing Games and Dances for Elementary Schools*, Choksy and Barritt
- *Musicanada 4*, pp. 59–74, unit on Canadians and work
- *Music and You 5*, section on sea chanties
- *Folksongs of the Maritimes*, Pottie and Ellis

Perceiving 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

6.1.1 identify problems and possible solutions in the music-making process

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

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

6.3.1 demonstrate respect for others' responses to music

Suggestions for Learning and Teaching

- Have students identify musical elements that can be varied in the reading of poetry, singing of a song, or performance of an instrumental piece.
- 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
- Play the game "WORD." Students listen to a musical selection (e.g., Tchaikovsky's "Dance of the Sugar Plum Fairy" from *The Nutcracker*) Raising their hands in turn, students brainstorm quickly all words pertaining to the musical elements of the work (e.g., ballet, celeste, soft). To ensure that the students are listening carefully, there is a rule that no word may be repeated. If a student does so, the others say "WORD!"
- Divide the class into three groups. Give each group several index cards. Ask one group to generate words that describe tempo, another group, dynamics, and another group, mood. Have students write their words on the index cards. As a class, listen to a musical selection or excerpt. Ask each group to examine their cards and choose 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).
- Identify examples of introductions, bridges, and codas in known repertoire and discuss the characteristics of each. Have students work in groups to create introductions, codas, and bridges for known songs and then share their work with the class, explaining the intentions of their musical choices.

Perceiving 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 student responses, noting their understanding of the elements of the music presented.
- 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.
- Have students complete a self-assessment chart, indicating the strengths and areas needing improvement.
- Tape individual or class performances of a known song or instrumental number. Have each student identify two strengths and two areas for improvement.
- 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.
- Sing a melody from flashcards and ask the students to follow the flashcards to echo sing the melody. Perform the melody on the xylophone and then invite a student to reproduce the melody on the xylophone. Have the class use a peer evaluation checklist and note the student's ability to reproduce the melody using the correct tempo, rhythms, and pitches.
- 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

Notes and Resources

- musical ensembles from the local high school
- poems from the *Musicanada* and *Music and You* series
- poems created by students in the language arts program
- *Music and You* 4 index cards
- peer evaluation checklist
- melody flashcards

- 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
 - do not make any criticisms, evaluations, or judgments
 - expect (embrace) wild ideas
 - be spontaneous
 - stress that the number, not the quality, of ideas is important
 - build on others' ideas

Perceiving 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. (continued)

Outcomes

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

6.1.1 identify problems and possible solutions in the music-making process

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

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

6.3.1 demonstrate respect for others' responses to music

Suggestions for Learning and Teaching

- Ask students to compare the form of various folk songs from classroom repertoire. Students can find examples of folk songs that are through-composed, strophic, canons, call and response, or verse/refrain.
- Have students examine the melodic shape of each phrase of a song from classroom repertoire (e.g., "John Kanakanaka," AABA) and determine the form of the song. Ask students to represent the form of each phrase using a graph showing ascending, descending, or repeated pitches.
- Have students perform partner songs, songs with a descant, or two-part songs and 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.

Perceiving 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. (continued)

Suggestions for Assessment

- 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.
- 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

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

7.1.1 recognize common orchestral and keyboard instruments by sight and sound

7.2.1 experiment with available technologies while creating and making music

7.3.1 explore the effects of changing technologies on common instruments

Suggestions for Learning and Teaching

- Have 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), identifying changes in materials, design, sound, and sound production.
- Have students produce a commercial using a variety of sound sources.
- Have 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.
- 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 association.
- Invite students to perform for their classmates using 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.
- As a class, have students sing together to prerecorded accompaniment tracks available on CD, cassette, or digital formats including MIDI files and MP3.
- Have students improvise a simple vocal or instrumental (pitched or unpitched) part over a prerecorded 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. Be prepared to demonstrate an improvised example in the selected style.
- Display posters of orchestral instruments. Ask students to 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 such as NoteWorthy Composer and Sibelius to create, record, and publish music.
- Use MIDI software such as Digital Orchestra and CakewalkPro to create, record, and distribute music.

Perceiving and Responding

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

Suggestions for Assessment

- Note the effort and involvement of students with various production roles (performer, listener, composer, technical producer).
- Arrange for students to visit a recording studio and discover the current means of sound recording and production. Students should prepare questions in advance and write about their findings in their journals.
- Together with the students, develop criteria for evaluating the students' use of technology in music-making activities. Complete the same assessment chart as the students and compare.
- Have the 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 you have determined, and create rhythms with a specified number of beats.

Notes and Resources

- *Let's Rap!* (Hal Leonard)
- *Rockin' Rhythm Raps* (Hal Leonard)
- prerecorded accompaniment tracks available on CD or cassette format (see Pepper Music Catalogue or other music catalogues)
- *Band in a Box* (CD-ROM)
- Use technology such as a tape recorder, four-track recorder, DAT machine, sampler, computer, or 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.

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

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

8.3.1 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 the following: diction, balance, blend, expression, and the students' proximity to their predetermined performance goals.
- Encourage students to share their compositions with classmates and discuss the relationship between their final composition and the original ideas for the work.
- 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 that led to this creation?

Perceiving and Responding

GCO 8: Students will be expected to 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 how I would portray it in sound. Then I ...”
- After a student or group has performed their composition, solicit from the class individual responses that describe the ideas or images that 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, including contemporary music in the classroom listening repertoire.

*There is the music that we make
and the music that makes us.*

–Rick Mullins

Specific Curriculum Outcomes

Grade 5

Creating, Making, and Presenting

GCO 1: Students will be expected to 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

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



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

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

1.3.1 sightread simple melodies from traditional notation with emphasis on skipwise movement and articulation

1.4.1 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.
- Provide experiences for students to read  (separated eighth notes). Explain to students that this is another way of writing “*ti-ti*.”
- Build a repertoire of songs containing  (eighth note-quarter note-eighth note rhythm known as “*syn-co-pa*”). 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 Kodály Context*, pp. 73–75.
- 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.
- Build a new repertoire of $\frac{3}{8}$ 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 $\frac{3}{8}$ and the simple metres the students have studied in previous grades. Students read the dotted eighth, three eighth notes, and quarter note followed by an eighth note.
- Have 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.
- 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).

Creating, Making, and Presenting

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

Suggestions for Assessment

- Have students do rhythm writing activities to practise the new rhythm concepts they have learned through song repertoire. In the activity known as “Rhythm Erase,” write a rhythm on the board, having decided the number of bars and form. Ask the students to clap the rhythm from the board. After each time that the students clap the rhythm, erase a bar. Repeat until all bars have been erased. Have the students rewrite the rhythm. Assess the students’ ability to recall and notate the rhythm pattern.
- Write the rhythm of each bar of a known song in random order. Have the students face away from the board while you correctly clap the rhythm of the known song. Ask the students to identify the song from this rhythm pattern, and then sing the song, first keeping the beat, then clapping the rhythm while singing, then clap the rhythm of the song while thinking the words inside their heads (inner hearing). As the 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. (You 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?
- Perform a new song for the students and ask them to identify the metre.
- Have students notate a melody that you sing or play. 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.
- Ask a student to play a major scale on the xylophone, intentionally playing one incorrect note. Ask other class members to raise their hands when they hear the wrong note and identify whether it is too high or too low.

Notes and Resources

- *Appalachian Spring*, Copeland
 - *The Kodály Context*, Choksy
 - *Music and You 5*
 - *Musicanada 5*
 - *Discovering Orff*, Frazee
 - rhythm flash cards
 - *Rhythm Bingo*, Cheryl Lavender
 - Music Time, Music Ace (Doodle-pad), Making More Music software
-
- 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 be expected to explore, challenge, develop, and express ideas, using the skills, language, techniques, and processes of the arts. (continued)

Outcomes

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

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

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

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

1.3.1 sightread simple melodies from traditional notation with emphasis on skipwise movement and articulation

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

Suggestions for Learning and Teaching

- Sing music from classroom repertoire that contrasts in expression and mood (e.g., “Simple Gifts” and “Farewell to Nova Scotia”). Convey the contrast through facial expression, articulation, dynamics, tempo, and vocal nuance.
- Practise 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.
- 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.
- Ask students to sightread simple melodies from traditional notation. This should be preceded by warm-up activities such as reading from a modulator, echo singing, or singing from hand signs. Warm-up activities should be in the same key as the song to be read. Before sightreading the selection, discuss whether the melody moves by step or by skip.

Creating, Making, and Presenting

GCO 1: Students will be expected to explore, challenge, develop, and express ideas, using the skills, language, techniques, and processes of the arts. *(continued)*

Suggestions for Assessment

- When learning a new song, have 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.
- Have students evaluate classroom singing using a rubric designed by the class. Examples of rubrics can be found in Appendix E. Encourage students to 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, with the class assess the accuracy of the class entries in response to the gestures of the conductor. Ask students to 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

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

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

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

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

Suggestions for Learning and Teaching

- 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 you record on the board or a flip chart (e.g., *ff*, *f*, *mf*, *pp*, *mf*, *ff*). 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 you have established 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.
- Ask students to improvise diatonic repertoire using recorder, pitched percussion instruments, voices, or keyboards. Encourage students to use the full major scale in creating their own melodies.
- 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 theme of their work.
- Have students compose and perform a melody longer than four bars that shows effective use of tempo, form, dynamics, and melodic shape.
- Encourage students to become involved in music-making experiences such as bands or choirs in the school, church, and community.
- Accompany classroom repertoire using available instruments or sound sources. Ask students to consider and choose the instruments they feel best suit the song and at what point(s) in the song the instrument(s) should play. Have students decide if the accompaniments should be a soundscape reflecting expressive words in the text or a more traditional accompaniments. Students can also decide if the song should include an introduction, bridge, or coda. Ask students then to create a simple accompaniment and present the song with accompaniment.
- Have students, in groups, create a two-part instrumental accompaniments for a known song. Brainstorm and demonstrate possibilities before the students work in small groups. Students may wish to consider extracting rhythms/melodies from the song material, using a two-part ostinator, or creating a canonic two-part accompaniment.

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.
- 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 rewrite 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.
- Ask students to create rhythmic compositions in two complementary parts to be performed using body percussion, vocals, instruments, or other sound sources. Have 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
- Ask students to complete a self-assessment to evaluate their two-part instrumental accompaniments for a known song. 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.

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.

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

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

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

3.5.1 demonstrate an awareness of musicians in their community

Suggestions for Learning and Teaching

- 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).
- Use available resources such as video, Internet, print, and CD-ROM to explore culturally diverse musical styles.
- Perform national anthems from various countries in their original language and discuss distinctive features of each. Listen to authentic performances of these songs. In a year of the Olympics or other international event, encourage to students recognize performances of these anthems.
- Have students create a document (e.g., brochure, Web page, sound clip, commercial) 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.
- Ask students to 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 journals, have 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
 - does not currently exist but that they would like to see become available in their community

Notes and Resources

- *Musicanada* series
- *World Music: Cultural Traditions*, Haddad
- *Piano Suite* (CD-ROM Adventus Incorporated) contains national anthems.
- musicals available through Northwest Musical Services (e.g., *Kids Are Kids the Whole World Round*)

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 to value the arts as a record of human experience and expression.

Outcomes

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

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

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

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

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

Suggestions for Learning and Teaching

- Make connections describing the impact that 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.
- Invite local or visiting cultural groups to share their musical traditions in a school assembly.
- As a class, learn a folk song from every Canadian province. 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.
- 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 to 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.
- Help 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*)
 - *Folksongs of the Maritimes*, Pottie and Ellis
 - *A Garden of Bells*, R. Murray Schafer (CD)
 - wall map of Canada
 - *Spirit of Canada*, Malcolm Lester Books, 1999, ISBN 1894121147
 - NAXOS *Guide to Audience Behaviour*
-
- Whenever possible links should be made to the grade 5 social studies program. Many opportunities exist for cross-curricular learning experiences about local and global 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 5, students will be expected to

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

5.2.1 identify similarities and differences between music and visual arts

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

Suggestions for Learning and Teaching

- Have students design album or CD covers for familiar musical works.
- Have students work in groups to brainstorm the feelings and images evoked by a work of music (e.g., Khachaturian's "Sabre Dance" or "Deep Down Inside," from *Africville Suite* by Joe Sealy). 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 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.
- 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.
- 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.
- 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.
- Compare minimalist music and art. Describe similarities and create visual images in a minimalist style, using simple ideas and repeated patterns. See *Music and You 5*, for further examples of minimalist music and art.

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
 - co-ordinate 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?
- Ask students, in groups of four, to choose a topic or issue of interest to all group members and then work collaboratively to create music to represent this topic or issue. You 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.
- Have students reflect on the emotional content of music through journal writing.
- Ask students to 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.

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 *Star Trek* and *Jaws* are excellent resources.
- *Music and You 5*
- books of art reproductions
- Voyager CD-ROMs of the Chicago Art Gallery or The Louvre
- NFB Film Library (available through Halifax Public Library)
- Departments of Tourism and Culture and Education
- *Nova Scotia Doers and Dreamers Guide*
- Always preview video materials before showing them.

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. *(continued)*

Outcomes

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

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

5.2.1 identify similarities and differences between music and visual arts

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

Suggestions for Learning and Teaching

- 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 musical score of *Star Wars* may be compared to artwork depicting science fiction. Have students, in small groups, choose a topic and create music and art based on that topic.
- Examine works of visual art and music and discover which of the following elements are shared between the two:
 - texture
 - medium
 - form
 - symmetry
- Ask students to 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 Department of Tourism and Culture to create a calendar of multicultural festivals, special days, events and celebrations (e.g., Oktoberfest, Celtic Colours, Afro-Caribanza, Greek Festival). 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. *(continued)*

Suggestions for Assessment

- 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
- Listen to a selection of music. Have 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. Have students read their responses aloud and discuss similarities and differences among the responses.

Notes and Resources

Perceiving 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

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

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

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

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

6.3.1 compare their own and others' response to music making

Suggestions for Learning and Teaching

- Working individually or in small groups, ask students to 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.
- 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,” as found in *Music and You 6*, with Holly Cole’s version of the same song.
- Listen to a selection of program music (e.g., “In the Hall of the Mountain King” by Grieg, “Danse Macabre” by Saint-Saëns, “Rodeo” by Copeland, or “Firebird Suite” by Stravinsky) and discuss the composer’s choice of musical elements to convey the story.
- Have 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.
- Discuss with students the term “balance” in relation to a two-part song they know. As students practise 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.
- Ask students to bring in recordings from home that have a musical element in common (e.g., a soft jazz piece and a soft pop song). Have the students play their selections for the class and ask the class to determine the common musical element between the two selections.
- Ask students to identify the form of known songs and define the terms unity, repetition, and contrast using examples from song repertoire.
- Attend a performance together and ask students to write a written response. Have students compare their responses to the shared experience.

Perceiving 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

- 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.
- 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.
- Have each students complete a critique of work that is presented, focussing on the effective use of the elements of music to express emotion and mood.
- Have 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

Notes and Resources

- “In the Hall of the Mountain King,” Grieg
- “Danse Macabre,” Saint-Saëns
- 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

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

7.2.1 compare and contrast available technologies to create and record music

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

Suggestions for Learning and Teaching

- Brainstorm a list of possibilities for making instruments (e.g., pitched instruments, stringed instruments, instruments made of Styrofoam). Have each student choose a different idea from the list generated by the class and create an instrument matching the idea, resulting in a wide variety of instruments. Students can compare their finished instruments and form groups to create music. Record and discuss the students' work.
- Provide an opportunity for students to compare available software programs designed to create and record music. Compare ease of editing and recording, notational possibilities, and available sound sources.
- Encourage students to use available resources to record their musical presentations and compare the quality of the recordings.
- Have students listen to several recordings of the same song recorded on an album, eight-track tape, cassette, and CD (e.g., an older song that has been released in several formats) and then 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.
- Explore with students 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 be expected to understand the role of technologies in creating and responding to expressive works.

Suggestions for Assessment

- Have students complete a self-assessment on their ability to use many sound sources in their compositions.
- In groups, have students create and produce their own music videos, based upon music of their choice. Assess the students' ability to work collaboratively, meet a deadline, and incorporate original ideas into their work.
- Have 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. Ask students to report their information to the class and create a chart.
- Note the student's ability to distinguish between the sound quality of different recording techniques.
- Have students design and complete a project illustrating the advances 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

- *Music Works*, Barrs
- *Rubber Band Banjos and a Java Jive Bass*, Sabbeth
- 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

8.1.1 explore various influences on composers and their works

8.2.1 describe reasons for their musical decisions

8.3.1 compare interpretations of musical works using appropriate terminology

8.4.1 examine their group presentations in light of what they intended

Suggestions for Learning and Teaching

- Have students create cells of sounds using one of the following sources:
 - pitched instruments
 - unpitched instruments
 - pitched vocal sounds
 - unpitched vocal soundsThen have students organize their cells into a soundscape where one sound cell is more prominent than the rest. Classmates can discuss the compositions in terms of what they feel the composer intended. Composers can share their intentions with the class.
- If you are a circuit teacher, record classes at different schools performing the same material. Share these performances between the schools and discuss the resulting interpretations.
- Take available opportunities to describe the social, economic, technological, and political environments in which composers worked.

Perceiving and Responding

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

Suggestions for Assessment

- Audio or videotape performances both in progress and in concert. Review the tapes and have students discuss and assess their own effectiveness in conveying what they intended.
- Videotape the class as they perform repertoire with at least two melodic or harmonic parts. Have the students view, analyse 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

Specific Curriculum Outcomes

Grade 6

Creating, Making, and Presenting

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

Outcomes

By the end of grade 6, students will be expected to

1.1.1 sing and play with others, with emphasis on an ability to maintain their part within simple textures, including two-part repertoire



1.2.2 create and interpret music that communicates thoughts, experiences, and feelings

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

1.3.1 sightread simple melodies from traditional notation with an emphasis on melodic sequence and phrasing

1.4.1 create and notate short musical works to express and communicate personal feelings with an emphasis on theme and variations

Suggestions for Learning and Teaching

- Provide opportunities for students to read, improvise, and notate short rhythmic pieces using rhythmic patterns from known repertoire. Invite them to share their rhythmic compositions with a partner and to play each other's rhythms
- Build a repertoire of songs containing various rhythm patterns from $\frac{6}{8}$ metre. Expand the students repertoire of rhythms found in $\frac{6}{8}$, including such patterns as  (two eighth notes followed by two sixteenth notes), and  (dotted eighth note followed by a sixteenth note and an eighth note).
- Use rhythm reading exercises that are derived from instrumental studies, particularly if many students are involved in the school band.
- Have a skills day in which students can perform rhythms in a variety of ways such as clapping, using rhythm syllables, playing on percussion instruments, or in canon with a partner.
- Build a repertoire of minor key songs and derive the structure of the minor scale by building "note inventories" from the songs.
- Use note disks to compare major and minor scales on a large paper keyboard.
- Compare major scales and their relative minors in a variety of visual ways (e.g., keyboard, human piano, solfa disks) to write the scale vertically and horizontally.
- Experience the flavour of major and minor by singing a minor song in a major tonality.

Creating, Making, and Presenting

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

Suggestions for Assessment

- Using rhythm names or through rhythmic dictation, have students identify a rhythm pattern as clapped or played by the teacher or a classmate. Have students then select a sound source and reproduce the rhythm. Listen for rhythmic accuracy and steady beat.
- Encourage students to keep a journal to record compositional ideas.
- Conference with students and discuss their evolving compositions.
- Note the students' use of known rhythmic and melodic concepts in their compositions. Do they demonstrate an understanding of metre, note values, and note placement on the staff?
- Have students exchange compositions and play each other's work. Is the standard notation clear and legible?
- Observe the students' ability to incorporate tempo and dynamic markings, and how accurately the students reflect these markings as they perform their compositions.
- Have students identify and define standard notation symbols for pitch, rhythm, dynamics, articulation, and expression.

Notes and Resources

- *The Kodály Method*, Choksy
 - *The Kodály Context*, Choksy
 - *Discovering Orff*, Frazee
 - *Music and You 6*
 - *Musicanada 6*, Teacher's Guide (p. 16, pp. 20–26)
 - repertoire of minor key songs
 - examples of theme and variation including Mozart's "Ah, vous dirait-je maman"
 - two-part song repertoire
 - solfa note disks
-
- Remember that a safe, understanding atmosphere is required in order for musical criticism and praise to be given and received.

Creating, Making, and Presenting

GCO 1: Students will be expected to explore, challenge, develop, and express ideas, using the skills, language, techniques, and processes of the arts. (continued)

Outcomes

By the end of grade 6, students will be expected to

1.1.1 sing and play with others, with emphasis on an ability to maintain their part within simple textures, including two-part repertoire

1.2.2 create and interpret music that communicates thoughts, experiences, and feelings

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

1.3.1 sightread simple melodies from traditional notation with an emphasis on melodic sequence and phrasing

1.4.1 create and notate short musical works to express and communicate personal feelings with an emphasis on theme and variations

Suggestions for Learning and Teaching

- Have students sightread known songs from traditional notation. Prepare this activity by echo singing and by singing from hand signs and from the staff reading using the tone set of the song to be sightread.
- Provide an opportunity for the students to experiment with invented notation. Ask students to choose a song from a list of classroom repertoire and notate the song using graphing, symbols, pictures, or other means of their own choosing. Ask students to share their work with other class members who try to identify the song from the notation. Discuss the advantages and disadvantages of a common musical notation system.
- Create variations on a rhythmic or melodic theme. Experiment with varying elements such as tonality, rhythm, articulation, and tempo. Listen to examples of theme and variation to explore ideas from other composers (e.g., Mozart's "Ah, vous dirait-je maman"). If possible, this composition could be performed by the teacher or an invited guest.
- Sing accompanied and unaccompanied folk and composed songs in two parts, including partner songs, rounds, and songs with a descant or ostinato. Challenge students to sing these in pairs or small groups.
- Have students explore their vocal ranges and record the results in their journals. They may wish to use this format:
 - The highest note I can sing above middle C is _____.
 - The lowest note I can sing below middle C is _____.
- Have students notate their range on the staff and determine the voice range (e.g., alto) with which it corresponds. Students could do this at various points in the year and note any changes. See *Musicanada 6*, Teacher's Guide, p. 177, for extensions and elaboration.

Creating, Making, and Presenting

GCO 1: Students will be expected to explore, challenge, develop, and express ideas, using the skills, language, techniques, and processes of the arts. *(continued)*

Suggestions for Assessment

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 6, students will be expected to

2.1.1 improvise simple harmonic accompaniments

2.2.2 select from a variety of materials, techniques, and forms to create, make, and present music

2.3.1 participate in small and large ensemble music making, performing a varied repertoire of music

Suggestions for Learning and Teaching

- Have students perform the rhythm of a known song as a rhythm round, using a variety of timbres while other students perform the beat and/or a rhythmic ostinato. Quintets can perform for each other in class or work toward a public presentation.
- Ask students to compose concise musical advertisements for a suggested product. The music used to sell a hammer, for example, might be quite different from music selling moisturizing cream.
- Have students perform a number of songs from known repertoire while you sing or play the roots of accompanying chords. Start with songs that use only the tonic and dominant chords and later add the sub-dominant. As the class sings the song, continue to play the tonic chord until the students decide there is a change of harmony, and then move to the dominant chord. Students may use ukulele, autoharp, guitar, pitched percussion, or other available resources to add simple harmonic accompaniments.
- Invite students to sing a verse of a song alone or to sing their vocal compositions for the class.
- Accompany classroom repertoire using available instruments or sound sources. Ask students to consider and choose the instruments they feel best suit the song and at what point(s) in the song the instrument(s) should play. Ask students to decide if the accompaniment should be a soundscape reflecting expressive words in the text or a more traditional accompaniment.
- Ask students to decide if the song should include an introduction, bridge, or coda. Then have students create a simple accompaniment and present the song with accompaniment.
- Have students present two- and three-part rounds with movement patterns that they have created.

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

- Rehearse a well-known song that has a basic harmonic progression using only tonic and dominant chords, or tonic, dominant, and sub-dominant chords. Have students add a simple harmonic accompaniment using only the root of each chord. Observe the students' ability to determine when a chord change is needed. Play the accompaniment on pitched percussion instruments.
- Have students complete a self-assessment to evaluate their two-part instrumental accompaniments for a known song. 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.
 - Describe one unique or interesting feature of the accompaniment.
 - Are you satisfied with your ability to play the accompaniment? Explain.
 - Represent the accompaniment using traditional or invented notation.

Notes and Resources

- recorded musical advertisements

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.

(continued)

Outcomes

By the end of grade 6, students will be expected to

2.1.1 improvise simple harmonic accompaniments

2.2.2 select from a variety of materials, techniques, and forms to create, make, and present music

2.3.1 participate in small- and large-ensemble music making, performing a varied repertoire of music

Suggestions for Learning and Teaching

- In groups, have 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, or creating a canonic two-part accompaniment.
- Divide the class into three groups. Have two groups sing a round while the third group sings or plays an ostinato accompaniment derived from the song.
- Have students use barred instruments to create an accompaniment. Students may wish to accompany pentatonic songs by removing *fa* and *ti* bars from the instrument so that they may improvise freely.
- Encourage students to participate in school and community musical ensembles. As a class, attend a performance of a student ensemble.
- Have students play or sing music from standard notation using available classroom instruments, band instruments, or instruments studied privately.
- Using song sheets that indicate chord changes, have students accompany themselves by chording the i, iv, v, and vi chords on autoharp, guitar, piano, or ukelele.
- Encourage students to read and play, or create and play, Orff orchestrations for classroom repertoire.

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.

(continued)

Suggestions for Assessment

Notes and Resources

Understanding and Connecting Contexts of Time, Place, and Community

Outcomes

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

By the end of grade 6, students will be expected to

3.2.1 participate in, describe, and compare music experiences in their school and community

3.3.1 experiment with styles, techniques, and instruments from a variety of cultural and historical contexts in creating, making, and presenting music

Suggestions for Learning and Teaching

3.4.1 use a variety of musical forms to give meaning to Canadian cultural and historical events and issues

3.5.1 investigate the roles of musicians in their community and potential careers available to those trained in music

- Have students make a web diagram of careers related to music. Encourage students to make the connection between dedication to proper practice routines and future career opportunities. Have pairs of students research a career using resources such as video, Internet, print, and personal interviews and present their findings to the class. Students could note the credits at the end of a movie, listing the numerous types of careers related to the musical score (e.g., score composer, musical director, conductor, performers, sound engineer). Students could also examine their CDs to generate a list the types of careers available in recording and sound production (see Appendix G).
- Invite community members to the class to discuss and share their musical traditions.
- In groups, have students select particular cultural events (e.g., Canada Day parade, Ramadan) and create appropriate music backgrounds. Discuss as a class other cultural events and the role of music in each context.
- As a class, perform works from various cultures that are built around melodic or rhythmic ostinati (e.g., “Zum Gali Gali”). Create new ostinati that the class can perform to accompany the existing ostinati, or use the new ostinati as an introduction, bridge, or coda.
- Ask students to find a poem from a culture other than their own and create a melodic composition to accompany a line, or stanza, of the poetry.
- Investigate instruments found in music of various cultures throughout Canada.

- Compare the scales or modes used in music of various cultures to the major and minor scales. Create new music based upon these scales.
- Invite students to share their musical heritage with the class. Invite students who study the music, dance, or art of various cultures to share their experiences with the class.

Suggestions for Assessment

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.

- In their journals, ask students to reflect on the various roles music plays in cultural events.
- Observe students' contributions and commitment to individual and group experiences.
- Prior to a visit by a local pop musician, help students prepare questions to ask of the visiting musician(s). Videotape the interview for future viewing, reflection, and discussion. Questions might include
 - Why did you choose to become a musician?
 - What do you enjoy most about being a musician?
 - What challenges have you faced in your career?
 - What influences have affected your music?
- After students have attended a local concert, have them prepare a critique answering the following questions:
 - What styles of music were played in the concert?

Notes and Resources

- When was the music written and by whom?
- Who were the performers?

- What instruments were used in the performance?
- Where was the concert?

- held? Was this an appropriate venue?
- What, if anything, was special about the music?
- How did the audience respond to the performance?
- What did you enjoy most/least about the performance?

Outcomes

- Music Industry of Nova Scotia (MIANS)
- Appendix G
- Students can research cultural events on the Internet or in travel/festival brochures.

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. *(continued)*

Suggestions for Learning and Teaching

By the end of grade 6, students will be expected to

3.2.1 participate in, describe, and compare music experiences in their school and community

3.3.1 experiment with styles, techniques, and instruments from a variety of cultural and historical contexts in creating, making, and presenting music

3.4.1 use a variety of musical forms to give meaning to Canadian cultural and historical events and issues

3.5.1 investigate the roles of musicians in their community and potential careers available to those trained in music

- Ask students to generate a list of music opportunities available in the school and community. Compare the types of experiences available and identify situations where the school or community may offer much of one type of experience but little of another. Which musical experiences attract the most participants? Create a class poster or web page promoting the types of musical experiences in which the students are involved. Students may include such items as photos, conservatory brochures, or concert programs in the display. Students may also investigate musical careers. See Appendix G.

-
- Invite successful local popular musicians to visit the class. In addition to sharing their music, ask the artists to address topics such as performing, recording, travelling, practising, and promotion.
 - Encourage students to become involved in music-making experiences such as bands or choirs in the school, church, or community. Students make a web diagram of careers related to music.
-

Suggestions for Assessment**Notes and Resources**

- Invite local people with music-related careers to speak to the class.
- Invite students who take private lessons on an instrument (e.g., guitar, fiddle) to perform for the class and accompany classroom singing.

Understanding and Connecting Contexts of Time, Place, and Community

Outcomes

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

Understanding and Connecting Contexts of Time, Place, and Community

Suggestions for Learning and Teaching

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

By the end of grade 6, students will be expected to

- 4.1.1 use their knowledge and experience to perform and respect music of diverse cultural groups
- 4.2.1 explore the role music plays in the cultures of Latin America and Europe
- 4.3.1 demonstrate an understanding of the power of music, past and present, to express and communicate ideas and feelings
 - Build a repertoire of folk songs from many cultures. Use the elements of music to compare and contrast the distinctive musical styles of various cultures. Where possible, listen to authentic recordings of songs learned in class. On a world map, ask students to locate the countries where these songs originated.
 - Invite guest artists from various cultures to perform and give workshops for students. Ask the artist to explain the purpose and context of the music they share with the class.
 - Have students find examples of popular musical groups who incorporate instruments of various cultures into their music.
 - Have students consider and discuss the role of music in maintaining the identity of cultural groups in Canada, including local cultural groups.
 - Ask students to imagine and discuss what life would be like in Canada if everyone had the same cultural background. Consider the impact on such things as language, music, dance, clothing, art, food, tourism, education, and cultural festivals.

- Work together to bring to school examples of music from a variety of Latin American cultures. List performers and listen to recordings of their music. On a map of South America, indicate where the performers and their music originated.

Suggestions for Assessment

- Form groups and invite each group to investigate the arts in a selected country in Europe or Latin America, focussing on what is distinctive about the country's music, dance, visual arts, drama, and literature. Ask each group to give a presentation on their chosen country.
- Invite students to talk about their visits or vacations to Latin America or Europe and any music they may have experienced while there.
- Explore the unit "Carnival in the Caribbean" *Musicanada 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

Notes and Resources

local and global contexts and to value the arts as a record of human experience and expression.

- Ask students to write a brief response to the text and instruments heard in music of different cultures. Have students compare the music to music of their own culture. For example, students might compare the instruments to

instruments with which they are familiar or identify familiar songs having the same theme or topic.

- During visits by guest artists, note the students' ability to ask informed, pertinent questions that indicate respect for the performers and their culture.

Outcomes

- As a class, listen to recorded examples of music of various cultures. Have students answer the following questions:
 - Are all the elements of music treated equally in each culture's music?
 - Which instruments are the focus in each example?
 - Which musical elements are de-emphasized?
 - What purpose does the

Suggestions for Learning and Teaching

music serve (e.g., entertainment, dance accompaniment, celebrational)?

- Multicultural Association of Nova Scotia
- Department of Education— Mi'kmaq Services Division and African Canadian Division
- a repertoire of folk songs from many cultures
- guest artists from various cultures
- Making Music and Making More Music
- *World Music: Cultural Traditions*, Haddad

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.

By the end of grade 6, students will be expected to

5.1.1 examine the role that music plays in popular culture and the media

5.1.2 identify and describe connections between music and other curricular areas

5.2.2 express and communicate personal feelings through music and written and spoken language

- Compare commercials for a variety of products. Note the intended audience and the choice of music. Discuss the use of music in the media, including commercials, television theme songs, and movie scores.
- Have students write menu descriptions, restaurant-style, that are descriptions of familiar musical works. They might describe a

delicate yet spicy melody followed by a bouncy, energetic chorus. When the menu descriptions are read, have the other students decide which piece was being described.

- Have students write an advertising campaign for a style of music.

Suggestions for Assessment

- Play an unfamiliar composition and ask the students to create a title for it, giving reasons for their choice. Discuss the created titles in comparison to the actual title.
- After students have listened to two minutes of a program work such as *Grand Canyon Suite* by Ferde Grofé, have them write and narrate a short story to accompany the work as it plays. Longer sections can be divided among several story tellers. Have the authors describe how the music influenced their story line.
- Read a short, dramatic story and have students discuss how and why a composer might illustrate the characters, scenes, and actions of the story through music.
- In small groups, have students select a topic of current interest (e.g., a topic being studied in another curricular area) and create a two-minute literary representation (e.g., poem, short story, haiku) of this topic. Then have students choose musical elements such as sound sources, melody, and accompaniment to reflect their literary creations. They may choose to create a melody for the entire text, a soundscape, or other musical representation. Ask students to notate their work in traditional or invented notation.

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.

- Provide opportunities for the students to do a written reflection after a seasonal concert. They might include something they learned in preparing to perform for the public, their feelings

Notes and Resources

about performing for a large group, and comments on the

audience's response to the performance.

- After the students have created musical representation of their literary work, review with the class their compositions with an evaluation checklist, looking for evidence of
 - originality
 - variety in timbre, pitch, rhythm, and phrasing
 - effective use of dynamics
 - accurate use of standard notation (e.g., bar lines, key signature, note placement) or logical use

- of invented notation
- form (e.g., unity, repetition)
- contrast to create interest
- a relationship between the music and literary work
- ability to perform the composition

Outcomes

- As students create their advertising jingles, work with them to develop assessment criteria. To focus their attention on key features or criteria, ask questions such as the following:
 - Choose two jingles that are particularly appealing to you. What features of the music grab your attention?
 - Would a jingle that is appealing for one product

Suggestions for Learning and Teaching

- work equally well for another? Why or why not?
- List some things a musician or producer needs to consider when selecting or creating music for advertising. Which of these things seem most important to you?
- How will you know that you've done a successful job of creating your jingle?
- *Musicanada 6*
- *Music and You 6*
- In order to communicate emotions through music and words it is important to develop a broad vocabulary that conveys these thoughts and feelings. With the class, brainstorm lists of words used to describe feelings as opposites (e.g., happy/depressed, bored/excited, hopeful/hopeless, joyous/angry). Also brainstorm lists of words to describe activity (e.g., delicate/rough, brilliant/dull, moving/still, energetic/relaxed). Display the lists so that students can use them as resources.

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.

By the end of grade 6, students will be expected to

5.1.1 examine the role that music plays in popular culture and the media

5.1.2 identify and describe connections between music and other curricular areas

5.2.2 express and communicate personal feelings through music and written and spoken language

Suggestions for Assessment

- Have students collect and compare a range of advertising jingles. Ask them to analyse the use of the elements of expression in each example. Have students work in small groups to create an advertising jingle promoting a local or national event.
- Ask students to identify several examples of music from television programs. Have them work in groups to identify similarities and differences and to categorize the examples according to the type of television program (e.g., drama, sitcom, news broadcast) and then report their findings to the class. Ask the class to draw conclusions about the styles of music chosen for certain types of programs.
- Ask students to tell a personal story through sound, using available technologies (e.g., classroom instruments, student-made instruments, electronic devices, body sounds, chant, found environmental sounds). They may choose to include narration and

Notes and Resources

- movement or may use sounds exclusively and may choose to work individually or in groups.
- Have students compare common styles in music and visual art such as impressionism, nationalism and minimalism.

- Explore the synthesis of music, art, drama, and dance as found in popular music videos.
- Discuss the relationship between math and music, particularly in the area of fractions, and science and music in the area of sound.

Outcomes

- Brainstorm similarities between music and drama such as use of language, form, storytelling, and characterization. Make connections between music and other arts disciplines as well.

Understanding and Connecting Contexts of Time, Place, and Community

GCO 5: Students will be expected to examine the

Suggestions for Learning and Teaching

relationship among the arts, societies, and environments.

- As students analyse music from television programs, ask them to examine the purpose of the music. Select a specific piece of music and ask questions such as
 - What feelings does this music create in you?
 - Does this music remind you of specific memories, ideas, or images?
 - What is the purpose of the music chosen for this television show?
 - What does the producer want you to think, feel, or do when you hear this music?
 - Is this typical of the music that you would find in similar programs?
 - Do you feel that this is an effective choice of music for this television program? Why or why not?
- After students complete their personal sound stories, ask them to categorize the sound technologies in light of their application in the story (e.g., stick tapped on floor used to represent walking).
- music from television programs
- recorded or videotaped advertising jingles
- NS *Drama 10 and Drama 11* guide
- Examples of personal stories told through sound might include Joe Sealy's *Africville Suite*.

Perceiving 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.

By the end of grade 6, students will be expected to

- 6.1.1 analyse musical solutions to make informed choices based on the thoughts, images, and feelings that the music expresses
- 6.2.1 analyse and make decisions about various interpretations of a work
- 6.2.2 identify form and principles of design in classroom repertoire and their own compositions

6.4.1 compare subjective and objective responses to music and examine the relationship between them

- Examine and discuss a musical score by R. Murray Schafer, a composer who incorporates visual images into his notational scores. Have students create an iconographic listening map for their own

Suggestions for Assessment

- compositions. This map could include symbolic, pictorial, or traditional representations of form, dynamic, and tempo.
- Have students listen to or perform examples of music that portray one or more principles of design (e.g., unity, repetition, contrast). Bring in samples of visual art, dance, and poetry, and have students work with partners to identify the design principles represented in samples from these art forms. As a class, examine how design in other art forms is similar to design in music.
 - Have students consider different performances of the same work, discriminating between the two using appropriate musical terminology. Consider using an original version of a pop song and a cover version of the same piece in addition to performances of classical work under different conductors.
 - Have students listen to and compare various musical styles, discovering how the elements of music are used differently in each.
 - Participate in music festivals, concerts, or workshops where students are given the opportunity to hear other choirs and ensembles. Discuss the performances of other groups and identify two things that could be learned from each group. Have students reflect upon the feelings they experienced before, during, and after their own performance.
 - Have students analyse compositions they have composed in terms of form, tonality, texture, and other applicable musical elements. Have students find examples from classroom repertoire with the same form as their own compositions.
 - Ask students to identify simple structural patterns in music that they sing, play, or hear (e.g., the pattern AABA in a simple four-phrase folk song).

Notes and Resources

- Together do a survey on emotions and music to see whether or not there is consensus on the feelings suggested by a selection of four contrasting works. Have the students design a check list of four to six descriptive words for each work. Tally, graph, and discuss the results of the survey.

Perceiving 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

- After deciding upon performance criteria, have students present their creative work for peer assessment, explaining their musical choices and receiving feedback from the class. Consider the following:
 - Does the music reflect the intent of the composer?
 - Were the thoughts, experiences, and feelings conveyed through the music?
 - Was the student able to perform his/her composition fluently?
- Have the students perform a two- or three-part round in a small group. Evaluate breath control, diction, tone quality,

Suggestions for Learning and Teaching

- and the ability to hold one's part.
- Note students' use of appropriate musical terminology to demonstrate understanding of the music.
- Have students keep a portfolio containing a record of their best work, critiques of performances, works in progress, list of repertoire, self/group assessments, responses to music.
- When students are adjudicators, always have them work according to an agreed-upon rubric.
- As students sing and make musical decisions about classroom repertoire, observe how they
 - establish the mood of the song based on the music and text
 - decide upon phrasing and mark breathing points
 - choose an appropriate tempo
 - choose dynamics and articulation to enhance the mood and meaning of the song
 - make stylistic decisions based on the genre and cultural background of the song (e.g., blues versus Celtic folk style) (See *Musicanada 6*, p. 16 for further suggestions. Jean Ashworth-Bartle's *Lifeline for Children's Choir Directors* also offers suggestions in this area.)
- two- and three-part rounds
- NS *Visual Arts Primary–6* guide
- Web sites of contemporary artists
- *Musicanada 6*
- *Lifeline for Children's Choir Directors*, Ashworth-Bartle
- "Bist du bei mir," Schubert
- *Reaching from the Rock*, Newfoundland Symphony Youth Choir (CD)
- *Feelin' Good*, The First Baptist Girls' Choir, Truro, Nova Scotia (CD)
- *Lord You Brought Me a Mighty Long Way* (archival and contemporary performances of the same song)

- Nova Scotia Choral Federation

Perceiving and Responding

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

Suggestions for Assessment

By the end of grade 6, students will be expected to

- 7.1.1 recognize by sight and sound, and categorize by family, orchestral, and keyboard instruments of various cultures
- 7.2.1 select from a variety of technologies to create and present music, using sound qualities for expressive effect
- 7.3.1 understand that changing technologies have produced new opportunities for musical expression
- 7.4.1 demonstrate an awareness of ways in which technologies can be used to record and produce music (e.g., print, CDs, records, tapes, texts)
 - Provide opportunities for students to explore digital manipulations, reel-to-reel tape, card reader and workstation, or MIDI in creating and recording accompaniments/original works. Specific applications are dependent upon available technologies.
 - Have students present original group and individual compositions that use a variety of technologies for other classes and/or parents.
 - Have students explore, describe, and use sounds that are found in music, speech, and the environment. Students can categorize the sounds they hear and become aware of their distinctive properties.

Notes and Resources

- Have students experiment with sound modification. Initially this may be as simple as adjusting the volume on a stereo, dampening a ringing object such as a triangle, or using a pick rather than a finger to pluck a guitar string.

Have students choose a sound source, bring it to class and demonstrate at least two ways that they can modify the sound produced by that sound source. If resources are available, students may explore digital sound effects and sound processing techniques. If possible, invite a representative from a local music store to demonstrate these products.

Outcomes

- Discuss the acoustics of a variety of spaces. Experiment with playing the same sound in different places and the ways that the sound is reinforced, absorbed, or reflected. Examine pieces that have been created for particular spaces because of their unique acoustic properties. For example, explore music intended for outdoors or a church.
- Encourage students to explore the Internet for interesting sounds, Web sites that allow the user to manipulate sounds, or Web sites related

Suggestions for Learning and Teaching

to composition and report their findings to the class.

- Provide opportunities for students to compare available software programs designed to create and record music. Compare ease of editing and recording, notational possibilities, and available sound sources. Students' recording their own musical presentations is a possible context for this activity.

Perceiving and Responding

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

- Using an agreed-upon rubric, assess with the students presentations of original compositions. Discuss the assessments in full class discussion.
- During discussions of evolving compositions, look for evidence that students
 - take pride in their work
 - extend their thinking about music and talk about their compositions with increased elaboration
 - can comment constructively on their own and the work of others
 - show interest in and respect for the work of their peers
- Have students experiment with the acoustics of different places and the ways in which acoustics may be changed. For example, a student could play a drum in an empty closet and then play the same drum again in a closet full of clothing. Students could play the same sound in different rooms of the school and determine which one has the

best acoustics. Ask students to consider the effect of such things as high ceilings, carpet, windows, curtains, and air circulation systems. Have students record the results of their experimentation and report their findings to the class.

- Have students develop a glossary of terms related to sound production, processing, and recording.
- Music Ace 2

Suggestions for Assessment

- *Canada's Story in Song*, Edith Fowke, Alan Mills, and Richard Johnston
- Orff orchestrations
- software such as Music Ace 2, Band in a Box
- Web sites

Perceiving and Responding

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

By the end of grade 6, students will be expected to

8.1.1 discover the reasons that specific musical works have been created

8.2.1 communicate the source of ideas and reasons for their own musical decisions

8.3.1 compare interpretations of their own and others' music, using appropriate terminology and considering the musical intent

8.4.1 reflect on their music making in light of what was intended through the use of available recording technologies

- Listen to a composition written for a specific purpose (e.g., opening anthem for the Olympics). Decide on the purpose of the music and the discuss the degree to which the music achieved the intended purpose.
- Discuss student compositions in light of what was intended. Give students an opportunity to explain their musical intentions in relation to their compositional choices
- Have students sing familiar songs with changes to a musical element, discussing how the overall effect of the piece is changed.
- Invite a local composer/performer to the class to discuss and share how he/she makes decisions when composing, performing, or recording.
- Listen to a recording of a piece performed on the instrument for which it was originally written, and then another recording of the same piece as transcribed for and performed on another instrument. Ask students to guess for which instrument they think the composition was originally written and to choose the instrumentation they prefer, giving reasons.
- Perform melodies by students or other composers on a keyboard equipped with many accompaniment styles. Discuss with students

the impact that various styles have on the melody overall quality.

Notes and Resources

Contexts for Learning and Teaching

Principles Underlying Music Education Curriculum

The Report of the Minister's Advisory Committee on Arts Education, *Making the Arts Accessible to All Students* (May 1995), states

Traditionally in education, primacy has been given to written language and mathematical symbol systems ... The pursuit of excellence in programming for Nova Scotia schools can be realized only if a balanced curriculum is made available to students, a curriculum that legitimates other ways of knowing and expressing, a curriculum that enables students to learn in and through the arts.

Underlying learning in music are the following principles:

- Music is a powerful tool available to students for developing ideas and insights, for giving significance to their experiences, and for making sense of their world and its possibilities.
- Learning in music is an active process of constructing meaning, drawing on all sources and ways of knowing.
- Learning in music is personal, is intimately connected to individuality, and helps develop ways of expressing one's personal and cultural identity.
- Learning in music allows students to develop knowledge, skills, and aptitudes as they express thoughts, experiences, and feelings.
- Learning in music is most meaningful when understandings and processes are interrelated and interdependent.
- Learning in music is holistic. Students best understand music concepts in the context of creating and responding to their own music and the music of others.
- Students learn best when they are aware of the processes and strategies they use to construct meaning.
- Students need frequent opportunities to assess and evaluate their own works in music and those of others.
- Assessment must be an integral and ongoing part of the learning process itself, not limited to final products.
- Through learning in music, students are enabled to strive for their personal best, as they work toward achieving high performance standards.

The Learning Environment

A stimulating environment will enable music education to fulfil a number of specific and essential roles in developing intellectual capabilities, aesthetic perception, feelings and emotions, values, perceptual skills, physical skills, and interpersonal skills.

Schools should provide an environment for music education that allows students to create, explore, and develop their ideas. The music classroom must be a special place that provides students with a safe and supportive environment for risk taking and experimentation.

Music education requires basic resources that should be available within the learning environment. These include, but are not limited to, print material, aural and visual stimulation, materials relevant to music, community support, and technology resources.

This curriculum provides a range of activities that allow students to create, make, and present music. Special consideration must therefore be given to the physical environment in which music is taught. In particular, the music room should allow for

- whole-class, small-group, and individual composing and performing
- whole-class, small-group, and individual reflection, listening, and assessment activities
- individual and small-group research
- movement activities, including choreographed dance sequences
- use of classroom instruments, alone and in combination with singing, movement, games

The size of the room should be adequate for activities planned, and the furnishings should be flexible enough to allow for a variety of configurations to accommodate movement activities, group work, and ensemble rehearsals and performances. Consideration should be given to the acoustical properties of the room. If possible, the students should have access to a variety of external sound sources, including those found in the natural environment. The music room should be visually appealing and motivating to the students; posters, charts, photographs, and displays should provide stimulation for learners to make music and reflect on it.

Guiding Principles

A supportive learning environment should include, but not be limited to, these four basic principles:

- All students need contexts where discussion and sharing of ideas are valued.
- All learning involves risk taking and requires an inviting, supportive environment where the exploration and the making of music are regarded as signs of growth and expression of students' new learning.
- All students need continual involvement with music that immerses them in the widest possible range of experiences.
- All students need an environment rich in opportunities to use their music in an ever-widening variety of school and community contexts for a range of purposes and audiences.

Balance

Music education concepts can be stated in terms of understandings and processes that apply to teaching and learning in all areas of the curriculum. The successful use of music in other curriculum areas depends on the teachers' and students' level of experience. Learning through music requires learning in music, and a balance between learning *in* and *through* music must be sought in schools.

The first basic principle here is that all students must have a balanced education. Music, therefore, must have the necessary time, status, and resources in relation to other areas of the curriculum.

The second principle is that there should be balance in the teaching of music between students' own creative work and their understanding of the works of others.

When teachers plan learning experiences in music, it is important

- to provide activities to allow students to learn in music by developing their knowledge, skills, and appropriate attitudes
- to provide activities in cross-curricular content so that students have opportunities to learn *through* music
- to provide for opportunities for both active participation and reflection
- to give students opportunities to create and discuss their own work as well as to perform, appreciate, and understand the works of others

Activities and Processes

In music class, students may be engaged by being involved in the creation of original works of music or by participation through performance of, or response to, existing works of music. In creating, presenting, or responding through music, a number of processes come into play. Activities in the music classroom should include opportunities for students to

- explore and investigate ideas by experimenting with new materials, movements, modes of notation, and sounds
- reassess, rework, refine, and clarify ideas and perceptions to shape a work of music
- present a work of music, keeping in mind a balance between the ideas of the creator and the ways in which the work can be brought to life
- respond to a work of music (their own or that of others) with increasing awareness for artistic and aesthetic styles and qualities
- evaluate and make judgments about their own work and existing works
- learn about employment opportunities in music and the cultural sector

Challenging and Supporting All Learners

Howard Gardner (1983, 1990), advanced the idea of “multiple intelligences” by describing seven intelligences: linguistic, logical-mathematical, musical, visual-spatial, bodily-kinesthetic, interpersonal, and intrapersonal. Since that time a naturalist intelligence has also been described. All human beings possess these intelligences, which therefore must be viewed as potential ways to create meaning. While people have the potential to develop each of these intelligences, it is possible to have strengths and aptitudes in different areas.

In describing the teaching and delivery of an arts curriculum, Gardner advances the notion of “apprenticeship,” where the learner is viewed as a potential master of the subject. This is an approach to learning and teaching that recognizes the importance of the process as well as the product of learning. It views the teacher’s role as critical—a role of facilitator, guide, and nurturer of the learning process.

Music class activities should recognize the diverse levels of ability and comfort of all students. Teachers who create a supportive environment for students will allow them to gain greater confidence in, and understanding of, the skills and concepts taught.

The Creative Process

Within music are two distinct levels of activity—process and product. In creating music, students are challenged to understand their work in relation to that of others, build on its strengths, and develop new possibilities. When teachers include in the activity opportunities for reflection and assessment, students are able to examine the many steps, choices, and decisions they make in the development of their work, and they grow in their understanding and perception in the arts discipline. In this way, the process has equal, if not more, importance than the product.

Activities in the arts must recognize that

- the process of making music does not always result in a formal product
- changes in understanding can occur throughout the process of making music
- students need opportunities to discuss their work in progress, allowing them to step back and reflect
- students’ making connections between their own music and the variety of cultural forms around them is a vital component of the process

Resource-based Learning

In music education, the learning environment includes basic resources for teachers and students. These resources include a variety of print material, aural and visual stimulation, materials relevant to music, and technology resources.

Music education should rely on community, as well as material, resources. When these community resources are used, the music “classroom” moves beyond the confines of the school walls.

For music, several types of resources should be available:

- print materials, including books, magazines, newspapers, and sheet music
- multimedia materials, including films, videos, and recordings
- motivational and study materials, including musical instruments, manipulative objects, scores, artifacts, and pictures
- technology resources, including musical instruments, computer software, CD-ROMs, and sound equipment
- community facilities, including theatres, galleries, museums, and concert halls
- human resources, including visiting artists, performing arts groups, and members of arts organizations

Musicians involved in schools should be valued and recognized as professionals. They do not replace trained teachers but work with them to enhance students’ learning.

It is important that teachers, administrators, and library/media staff collaborate to develop, implement, and manage resources that support teaching and learning.

Interactive Learning

Music making can be an intense and satisfying solo experience. It can also be an intense and satisfying co-operative experience.

Within this music curriculum guide, provision is made for instructional and performing contexts in which students work in pairs, small groups, whole classes, large and small ensembles, and cross-age groupings.

Therefore, activities in the music classroom provide opportunities for students to

- interact with and respond to other students to develop personal and interpersonal skills associated with team work
- see the interaction between cultural awareness and artistic practices
- become aware of the impact of cultures on everyday life

The Use of Technology

Music provides opportunities for technologies to be used as tools to support learning. This guide recommends a broad definition of technology to include all musical instruments as well as emerging technologies. That means everything from a student-invented instrument for performing beat and rhythm to computers employing CD-ROM and MIDI interfaces.

Developments in technology-based mass media have encouraged the evolution of new forms of artistic expression—video, film, photography, computer graphics, and electronic instruments. Film, television, and other forms of mass communication have created larger audiences for existing and traditional art forms. Moreover, these technological innovations have given rise to a new sector of economic activity called cultural industries, providing enhanced career opportunities in the reproduction and distribution of the arts.

Wherever possible, music students should be given opportunities to explore the uses of technology. The experience should build confidence and competence in using a range of information retrieval and processing techniques to meet their needs. Such experiences could include

- exploring and using conventional music sound sources
- exploring, creating, and using innovative music sound sources
- exploring the application of CD-ROMs, computer software, and Internet and Web searches
- using multimedia, virtual reality, and other emerging technologies
- creating layered works of music using information gathered from various technologies
- using list servers, news groups, file transfer, electronic bulletin boards, and Web browsers
- using technologies in sound manipulation

Roles in Music Education

The Role of the Community

By the time students begin their schooling, they have undoubtedly already experienced the role of music in their daily lives through the media and through participation in events in their homes and communities. Early in life, children begin to associate music with special celebrations, performances, festivals, and cultural events.

Within the community there exists a wealth of potential partners for the school music program. These include local musicians, organizers and supporters of cultural events, performance spaces, sound-recording facilities, media, service organizations, businesses, and other education institutions.

The school and community must work together to enhance student learning by

- creating opportunities for students to participate in the musical life of the community
- creating a variety of opportunities for the community to participate in music-making activities in the schools
- valuing and supporting the unique roles that both teachers and musicians have in music education
- encouraging projects, workshops, and performances, as well as being audiences for them
- sharing and exchanging resources
- providing facilities for public performances and demonstrations

The Role of the Education System

Strong leadership at the system level enables the music learning potential of students to be fully realized. The Department of Education, universities, school boards, schools and school councils, and parent advisory committees work collectively to play a vital role in this regard. The organizations in the education system, therefore, make key decisions about

- allocation of qualified personnel, time, and resources to ensure that all students have maximum opportunity to learn through engagement in a balanced, sequential music program that prepares them for lifelong involvement with music
- professional growth of teachers, administrators, and curriculum personnel at school, district, and department levels
- ways to ensure that all levels of the music program are anti-discriminatory and reflect commitment to redress inequities based on socio-economic status, race, gender, lifestyle, ability, or geography
- music education facilities and equipment that provide a safe and healthy learning environment

The Role of Parents and Caregivers

Parents and other caregivers are important partners in music education and have valuable contributions to make to music programs. Parents can

- demonstrate that they value music as important to education and life
- celebrate their children's participation in music
- assist their children to pursue interests in music and participate in community musical activities
- talk with their children about their music experiences
- communicate regularly with teachers and school
- share expertise, information, and resources with their children's teachers/school
- volunteer in school musical activities including concerts, festivals, trips, etc.

The Role of the School Administrator

Principals and other school administrators have the responsibility to support learning and teaching in music by

- working with teachers to ensure that learning experiences, instructional techniques, assessment strategies, the learning environment, and the use of resources meet the learners' needs and are consistent with those described in this curriculum document
- designating an appropriate space in their school for music instruction
- working with music teachers to ensure that there is adequate time, and a variety of resources available, including equipment, print materials, and technological resources
- working with others to ensure that music teachers have appropriate training and support and ongoing opportunities for professional growth
- working collaboratively with music teachers to plan, facilitate, and support music experiences and related events
- forming partnerships with community-based organizations and individuals to enhance the music program
- demonstrating personal support and participation in music activities in the school community

The Role of the Students

In order for the students to share responsibility for and have ownership of their learning, they must be able to choose as well as have direction. As they grow as learners, students need to take increasing responsibility for their own music education by

- exploring various activities in music
- developing self-discipline that encourages growth
- accepting responsibility as “team players” when working in a group or ensemble
- making decisions about how they organize their time for music experiences
- selecting from a range of materials and information resources to support their learning
- reflecting on and assessing their learning
- identifying and expressing problems, issues, and questions that arise from the learning process
- being flexible and open to new ideas and risk-taking situations

The Role of the Teacher

Teachers have key roles to play as planners, decision makers, and facilitators of learning in the classroom. They guide and support students by orchestrating a wide range of learning experiences that acknowledge diverse styles, attitudes, abilities, and understandings.

Teachers help children develop cross-curricular connections and work to enhance the learning environment by involving community partners such as musicians, technicians, and event organizers. By demonstrating personal interest and by making music *with* students, they model engagement in music and speak to the importance of the arts in their own lives and the lives of students.

Teachers demonstrate responsibilities as decision makers, learners, and facilitators by

- structuring and organizing music learning experiences that are based on current curriculum guidelines
- designing teaching and learning experiences that reflect students' motivations, interests, abilities, and learning styles
- utilizing a wide range of teaching strategies
- providing knowledgeable guidance and support in music learning activities
- ensuring student access to a range of learning resources and media
- ensuring that students have a wide range of learning experiences that integrate and develop music processes
- monitoring, assessing, evaluating, and reporting student learning
- providing appropriate modelling by demonstrating the importance of music in their own lives
- reflecting on their own learning needs and seeking opportunities for professional growth

Assessing and Evaluating Student Learning

Guiding Principles

Assessment: the systematic process using a variety of procedures for gathering information on the progress of student learning

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

Assessment and evaluation are essential components of teaching and learning in music. Without effective assessment and evaluation, it is impossible to know whether students have learned, whether teaching has been effective, or how best to address student learning needs. Through assessment, students are encouraged to take responsibility and ownership for their learning, and teachers are able, also, to reflect on content (what is learned and taught) and process (how it is learned and taught). Ongoing assessment, both formal and informal, by the students themselves and by teachers (in effect, a dialogue about work and the ways of working) yields revealing profiles of development and promotes learning and achievement of personal best.

Research consistently shows that regular monitoring and feedback are essential to improving student learning. What is assessed and evaluated and how results are communicated send clear messages to students and others about what is really valued—what is worth learning, how it should be learned, what elements of quality are considered most important, and how well students are expected to perform.

Effective assessment and evaluation should include a variety of strategies and tools that

- provide feedback to improve student’s learning, including information about how students learn as well as what they learn in music
- determine if curriculum outcomes have been achieved
- reflect curriculum emphasis on active learning
- provide multiple indicators of students’ musical knowledge and performance skills
- engage students in assessing, reflecting upon, and improving their learning in individual and group musical activities
- enable teachers to observe students’ overall learning
- enable teachers to determine students’ prior knowledge and learning needs and to set goals for future learning
- provide teachers with information on the effectiveness of their teaching, the music program, and the learning environment
- communicate information concerning the classroom learning with all partners, including children and their parents

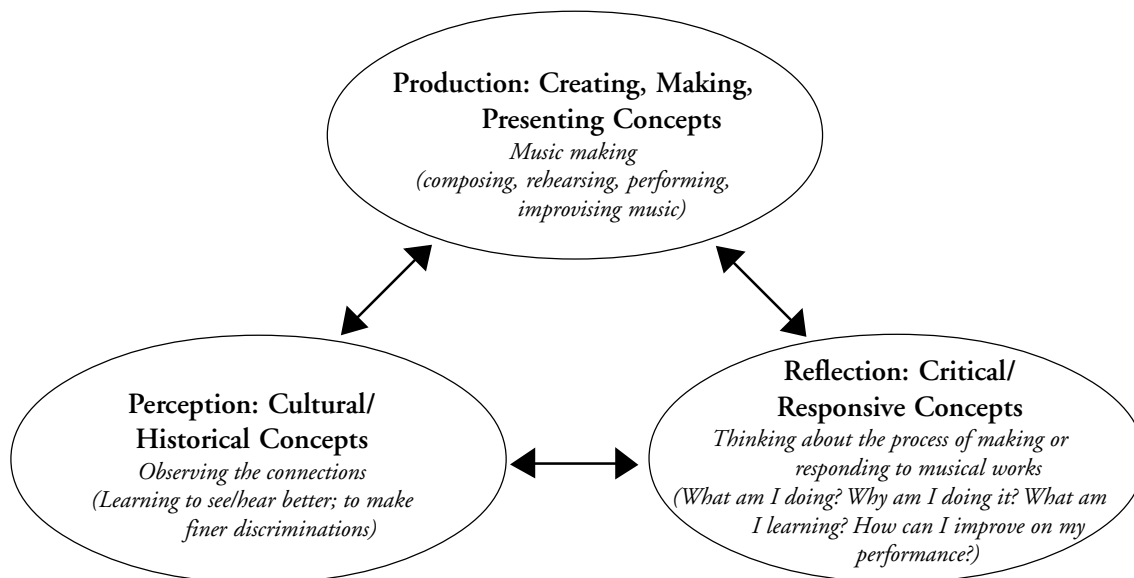
Effective assessment and evaluation will, in addition, enable students to

- seek, give, and receive feedback in appropriate ways to become better musicians
- apply problem-solving skills developed through their musical experiences to their life experiences
- be actively involved in the selection, design, and evaluation of assessment procedures
- experience personal growth through their musical experiences
- develop positive self-concepts and confidence through success in music

A common method of music education delivery requires that music teachers work with hundreds of students in any one year. When this is the case, assessment strategies must be both realistic for the teacher and valid for the learner. Thoughtful planning is required in order that evaluation of individual students encompasses the range of learning outcomes.

Involving All Partners

It is important that students are aware of the outcomes they are to achieve and participate actively in assessment, developing their own criteria and learning to judge a range of qualities in their work. Students who are empowered to assess their own progress are more likely to perceive their learning as its own reward. Rather than asking, What does the teacher want? students need to ask questions such as What have I learned? What can I do now that I couldn't do before? What do I need to learn next? Through this heightened sense of ownership, students develop essential critical thinking skills, confidence, and independence



of thought. For students, teachers, and parents, the evaluation process requires clear criteria and guidelines and balanced, fair judgments.

Ways of Knowing

The study of the arts, and in particular music, provides unique experiences that require assessment strategies not always used in other disciplines. Quality learning in music is known to occur when learners are able to generate music (through creating, presenting, or mapping what they hear), to listen discerningly, and to respond critically and creatively to what they are producing and hearing over time.

Constant dialogue between teacher and students allows learners to reflect critically on their work in progress, and gain new insights for further refinement of their musical work. By the interweaving of the fundamentals of assessment into the musical experience, assessment

becomes an independent reflective process and an integral ongoing learning loop.

Diverse Learning Needs

Assessment practices must be fair, equitable, and without bias, creating opportunities for students who have had a range of learning experiences to demonstrate their learning. Teachers should use assessment practices that affirm and accommodate students' cultural and linguistic diversities. Teachers should consider patterns of social interaction, diverse learning styles, and the multiple ways oral, written, and visual language are used in different cultures for a range of purposes. Student performance takes place not only in a learning context, but in a social and cultural context as well. Teachers should be flexible in evaluating the learning success of students and seek diverse ways for students to demonstrate their personal best.

In inclusive classrooms, students with special needs have opportunities to demonstrate their learning in their own way and at their own pace, using media that accommodate their needs. They may not move through the process in the same way as their peers; indeed the criteria and methods of achieving success may be significantly different from those of their classmates.

Appropriate assessment must be influenced by a clear understanding of the student's abilities and learning potential. When students have

an individualized program plan (IPP), teachers must be

informed of learning goals that have been outlined in that plan.

know, value, and can do. The

Assessment Strategies

Effective assessment of learning requires diverse strategies that gather information in a systematic way. In order for assessment to be an integral part of music learning, to provide information that reflects the range of curriculum outcomes, and to be valid for all learners, careful planning and organization are essential. In planning music learning experiences, teachers should use a broad, balanced range of tools that will give children multiple opportunities to demonstrate what they following represent a variety of ways in which students and teachers can assess learning.

Student Portfolios

A portfolio is a selection of students' works (both works in progress and finished products), journal entries, self- and peer-evaluations, tests, projects, audio/videotapes of rehearsals or performances, etc. It can be very effective for combining a variety of assessment strategies and for providing a comprehensive view of the development of the student's production, perception, and reflection skills. Student-teacher interaction is the core of the portfolio process. Through constant dialogue regarding shared musical experiences, students' ability to reflect on, critique, and shape their work is developed. The portfolio process also provides a developmental profile that helps the student understand which curricular outcomes have been met and which have yet to be achieved.

Through the portfolio the students are able to present themselves to an audience (peers, teachers, or others) to communicate the following:

- Here is my work.
- This is how I approached it.
- This is why value it.
- This is how I evaluated it.
- This is how you evaluated it.
- This is where I changed/refined it
- This is what I should work on next.

Teachers are encouraged to view portfolios in a one-on-one or small-group setting to validate the student's work. This portfolio review will also help the teacher individualize instruction to further meet student needs.

Portfolio contents could include

- list of personal repertoire (music experienced in class/home/school/community) and/or recorded examples
 - singing and instrumental techniques learned in class and recorded examples
 - criteria for exemplary performance (self/others)
 - responses to own and others' musical presentations (including critiques)
 - critiques of concerts/performances attended in the school or community
 - programs or ticket stubs from concerts/recitals
 - lists of and information gathered about local performers/musical styles
 - samples of own compositions, including work in progress as well as finished projects
 - other forms of assessment (e.g., quizzes, questionnaires)
- samples of reflective writing about music activities (progress, challenges, compositions)

Group/Individual Presentations and Performances

Students, individually or in groups, undertake a project over a long period of time to conceive, develop, and produce a musical work that could involve a wide range of musical processes (e.g., composing, sightreading, critiquing a rehearsal). Such a project integrates production (music making), perception, and reflection, while emphasizing processes as well as products. In completing a project such as this, or in a performance class (choir, recorder, etc.), maximum learning takes place when students strive to demonstrate

- the ability to perform individually—this ensures that the student develops technical mastery, music reading skills, aural discrimination, and an operational understanding of musical dimensions
 - the ability to critique one's own performance and that of others—students are encouraged to discuss their perceptions, reflect on them, and write down their conclusions
 - the ability to compare—students use musical terminology to compare various performances
- the ability to coach—students are able to use musical knowledge developed from previous experience to critique the work of peers in constructive ways
 - the ability to direct—students are able to direct a class rehearsal during which musical problems are identified and addressed (upper elementary)

Reflective Journals/ Learning Logs

Students are encouraged to reflect in writing about what they have learned and to describe questions or concerns that they have, observations, and responses to a class or performance or musical experience beyond the classroom. When this kind of writing follows a concert/performance it is useful for establishing possibilities for refining and shaping future performances.

scoring criteria used to rate a performance. Students need rubrics to help them make

- student involvement in

Performance Assessment Using Rubrics

Setting criteria for a musical performance provides a framework for assessment, enabling listeners to distinguish between performances that vary in quality. A **rubric** is defined as an established set of distinctions between acceptable and unacceptable performance. Features of well-designed rubrics include

- well-defined criteria for each performance level
- a four-point scale
- equal distances between each level

criteria definition

Student/Teacher Interviews

Teachers are encouraged to engage in interviews with students on an individual or small-group basis. The sharing of knowledge, goals,

experiences, and perceived

progress fosters a collaborative learning environment.

Self-Assessment

Students are encouraged to reflect on what they are doing, why they are doing it, and how they can improve. Strengths and weaknesses growth and creative potential. Learning inventories, journal entries, questionnaires, and discussion groups may all be used.

are noted, along with personal

Peer Assessment

Students are encouraged to critique, either individually or in groups, the musical work of their peers. This form of assessment leads to valuing of the creative process and positive acceptance of the contribution of others to that process.

Anecdotal Records

Anecdotal records may include comments, questions, and observations noted in a log book, notebook, index cards, or sticky notes. They provide direct information on how and what students are learning throughout the process. They can be collected while students are

- engaged in open-ended tasks
- working in small- or large-group activities
- participating in a celebration of their work
- engaged in conversations with the teacher or with one another about their learning
- responding to the work of others

Appendices

Appendix A: Organizing for Instruction

Planning for Music Learning

Structuring the Lesson When developing daily lesson plans, it is critical that the teacher determine activities that match the outcomes. Because of the nature of music making, teachers are often tempted to plan their lessons around a series of activities that appeal to them and to their students. The rapid-fire approach of activity after activity brings into question the overall approach taken in the planning process. Are the activities or the outcomes driving the music instruction?

In this curriculum, emphasis is placed on learning outcomes and assessment strategies that measure the success of these outcomes. The suggestions for teaching and learning are provided as a guide to instruction and should be considered on the basis of merit for each particular situation. The learning styles of students, the physical environment where music is taught, and the length of the music class play a significant role in determining the sequence of activities that is planned. Each activity must be placed in the context of an outcome(s) and must reflect a broad understanding of overall musical development of the students.

Pacing within the lesson is an important factor to consider when planning. The Kodály approach to music instruction promotes the idea of uncovering the subject of music a little bit at a time. Lois Choksy in *The Kodály Context: Creating an Environment for Musical Learning*, describes this uncovering process in four steps: prepare, make conscious, reinforce, and assess. These steps must be applied in each lesson, and as students acquire musical skills and knowledge of concepts, they continue to develop their musical understanding.

Based on the multiple intelligences approach to curriculum and instruction, students must be given time in each lesson to apply their learning to new situations by demonstrating, explaining, generating new ideas, internalizing, interpreting, representing in new ways, making informed musical judgments, and transferring what has been learned to new contexts. It is therefore critical that the teacher plan projects and units that extend the learning over extended periods of time and allow students to explore multiple ways of knowing and expressing themselves.

Designing Projects and Larger Units

Using designated outcomes as a reference point, teachers can design projects and large units that encompass creating and making, listening, and responding and 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 the assessment activities are 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-shot 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 progress through the various elements of music. Student 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.

Musical skills and concepts are best learned when they are experienced and then identified, labelled, 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 singing
- repeated pitches
- melody mapping
- *sol, mi*
- *la*
- step vs. skip
- *sol, mi, la*, on staff *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 *sol*
- high *do*, low *la*, and low *sol* on staff
- extended pentatonic
- tonal centre
- *fa*

- *ti*
- *fa* and *ti* on staff
- absolute note names
- tone set
- leap vs. skip
- whole and half step
- sharps, flats, and naturals \sharp , \flat , \natural
- major scale
- key
- key signature
- bass clef bass clef
- scales (a minor, e minor, d minor)
- intervals
- relationship of melody to accompanying chords

Rhythm and Duration

- sound vs. 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 vs. rhythm
- universal patterns and rhythms (e.g., seasons, night and day)
- notes have different durations
- quarter note and rest quarter note , quarter rest
- double eighth notes (titi) $\text{double eighth notes}$
- bar lines
- regular accents
- movement to simple and compound metre (march, skip)
- beat groupings of 2 and 3
- half and whole notes half note , whole note
- half and whole rests half rest , whole rest
- definition of rhythm
- time signatures $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

- tie
- fermata
- sixteenth notes
- sixteenth and eighth note combinations
- dotted half note and rest
- time signature $\frac{6}{8}$
- dotted quarter followed by eighth
- eighth note followed by dotted quarter
- anacrusis
- rhythmic motif
- syncopation (quarter half quarter)
- syncopation (eight quarter eighth)
- measured rhythms (as in Gregorian chant)
- polyrhythms
- stylistically distinctive rhythms (e.g., swing, march, hip-hop, cha-cha)
- asymmetrical metres $\frac{5}{4}$ $\frac{7}{8}$

Harmony and Texture

- many vs. few combined sounds in music and other sources
- ostinato
- rounds, two-part
- rounds, three- and four-part
- harmony vs. unison (monophony)
- definition of harmony
- partner songs and counter melodies
- descants
- two-part repertoire
- definition of chords
- chordal accompaniment
- chording vs. monophonic instruments
- triads
- polyphony vs. homophony
- major and minor chords
- I, IV, and V chords

- relationship of melody to chords in a given selection
- cadence (V to I)
- stylistic use of harmony (barbershop, gospel, bluegrass, chorale)

Timbre and Sounds


- capacity of objects to produce sounds
- 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 sound sources
- timbres of unconventional sound 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, reedy)
- acoustic vs. electronic
- resonance
- classification of instruments in families
- sound reinforcement technologies
- sound recording technologies
- effects of changing technologies on the timbral palette

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 vs. disorganized sounds
- repeated and contrasting phrases
- question and answer

- soundscape
- intro
- binary forms
- repeat signs $||: :||$
- round and canon
- rondo form
- coda
- D.S., *fine*, 1st, and 2nd endings $\boxed{1.}$, $\boxed{2.}$
- theme
- theme and variation
- motif
- imitation
- sequence
- fugue
- theme development
- sonata form
- movements of a sonata
- symphony
- free form



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
- *lento*, *andante*, and *allegro*
- changes in tempo within a selection related to mood
- *ritardando* and *accelerando* (*rit*, *acc*)
- 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* 
- *p*, *mf*, and *f*
- dynamics related to musical expression
- *pp*, *mp*, and *mf*

Articulation

- capacity of sound sources to produce a variety of sounds
- capacity of voices to produce a range of sounds
- detached vs. smooth
- legato and staccato 
- slur 
- glissando (*gliss*)
- vibrato

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
- casabas
- small sets jingle bells

Orff or related tone bar instruments

- 1 soprano xylophone
- 3 alto xylophones
- 1 bass xylophone
- 2 S/A glockenspiels
- 1 soprano metallophone
- 1 alto metallophone
- a range of mallets
- tympani (12", 16")

Additional Instruments/Sound Sources

- acoustic guitar
- 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
 - record student presentations
 - reinforce student presentations through the use of microphones and amplification
 - remove vocals from CDs formatted for this feature (e.g. *Music and You* CDs)
- keyboard (acoustic piano or electronic)
- staff liner for chalk or markers
- easel
- music stands (minimum of six)
- visual aids
- metronome
- hardware presentation system including
 - TV and scan converter
 - LCD panel, overhead
 - projection and speakers for computer

Appendix B: Program Extensions

Performing Groups

Music is a performing art. The process of preparing for and giving a performance is very important to a child's development. This can take place on the short term, such as when a class prepares and rehearses a presentation for an assembly or parents association meeting. Choirs and instrumental music groups provide more long-term experiences that not only build musical skills but provide the learner with experiences that illustrate the co-operative nature of musical ensembles. In either case, 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 musical ensembles

Some examples of performing groups that are extensions of the music program are

- choir
- recorder ensemble
- Orff ensemble
- dance club
- ukulele ensemble
- musical theatre group
- Celtic music ensemble
- chanter ensemble

Band/String Programs

Often at the senior elementary level an extension of the music program that is found is a band or string program. A variety of scheduling arrangements includes both in-school and out-of-school instruction hours. These programs provide valuable music experiences for students, which are often continued at the junior high level. Though this guide does not deal specifically with suggestions for learning, teaching, and assessment of such instrumental programs, it is understood that these programs assist the students in achieving the outcomes for Music Primary–6 by providing additional learning experiences. Thus, they enhance and extend the Music Primary–6 program as outlined in this guide.

Appendix C: Listening to Music

Introduction

The classroom experience is intended to expose the students to a wide variety of music and sounds. Listening to music in the classroom is meant to develop sound awareness, sound discrimination, and sound sensitivity.

Requirements for Development of Listening Ability

Listening is a fundamental and essential skill for learners, whether in the classroom or beyond the school walls. There are three basic requirements for the development of listening ability:

- the ability to concentrate
- the ability to understand what one is listening to
- the ability to remember sounds and sound sequences

Awareness of the presence of sound and the ability to concentrate are essential to the listening process. Students will concentrate as long as they are interested in the material or activity being presented.

Understanding what is being listened to involves the recognition and discrimination of sound. In music, this refers to distinguishing whether sounds are high or low, fast or slow, human or mechanical, etc. Students must be able to remember what they have heard because of the abstract nature of music, which is sound passing in time. Students should be able to reproduce sounds in a specific sequence and recall and retain sounds in general.

Listening in the Music Classroom

Some practical suggestions to consider when planning and leading music listening activities are as follows.

- Perceptive, knowledgeable listening requires time, and it may take several lessons for students to become familiar with a piece of music before any significant understanding takes place.
- Students will often become disinterested or dislike different types and styles of music because they are unfamiliar with the sounds. The teacher should encourage curiosity and an open-minded attitude toward music listening activities. Students should be given many opportunities to listen to and investigate unfamiliar sounds and music.
- It is important to choose music that will capture the attention and interest of students. Music that has strong rhythms, appealing melodic flow, obvious contrasts, or unusual tone colours will usually spark the students' interest. In addition, student listening choices should be included in classroom activities.

- A genuine interest and enthusiasm shown by teachers is most likely to result in a positive attitude by students about music. Teachers must be willing to explore and take risks along with their students, while bringing their own experiences and background to the subject to help foster open-minded inquisitiveness.
- People respond to music in various ways and at different levels. These responses may involve senses, associative response, and conscious, analytical response. It is important to remember that each type of response has validity.

Preparation for Listening

Preparing students for the listening experience is important, whether the performance is live or recorded. Preparation provides the listeners with a purpose or focal point in which to participate in the experience. It is also an opportunity to discuss the ideas that every individual brings his or her own cultural frame of reference to the experience, as well as a unique point of view. Activities designed to provide an appropriate context for the music may sometimes be necessary, especially in the case of a live performance.

Preparation can also include discussion of questions of audience responsibility, ranging from basic points of etiquette to the more complex issues of the individual's recognition of his or her own personal biases as a listener.

Information given in preparation for a live performance should remain brief and will vary according to the level of interest and experience of the students. In the case of most recorded performances, a simple question, thought, or suggestion to help the students focus on the music is sufficient preparation.

The *Saskatchewan Music Curriculum, P-6* includes excellent suggestions for guiding the listening process. The guide is available on the Saskatchewan Department of Education Web site.

Appendix D: Sample Learning Experiences

Moonlight Composition Project

Contributor: Mary Jane Ross

Suggested Grade Levels: 4–6

Learning Outcomes

Students will be expected to

- explore, challenge, develop, and express ideas, using the skills, language, techniques, and processes of the arts (GCO 1)
- participate in small- and large-ensemble music making (SCO 2.3.1, grades 4, 5, and 6)
- use specific materials, techniques, and forms to create, make, and present music (SCO 2.2.1, grade 4)
- examine the relationship among the arts, societies, and environment (GCO 5)
- apply critical thinking and problem-solving strategies to reflect on and respond to their own and others' expressive works (GCO 6)

Background

This experience involves a composition project that uses Japanese poetry. Though written specifically for grade 4, it could be adapted for grades 5 or 6.

Materials

- photograph or painting of a moonlit scene
- classroom percussion instruments
- large poster or individual copies of the following poem

The moon **hangs up** at night;
Her beams are **cold and bright**;
Seeing her shadow **low**
The water's **frozen** now.
(Japanese poem)

Procedure

1. Have students set the poem to music using the following guidelines:
 - The music must express the mood of the poem. It must also represent the words in bold print.
 - The melody must use only the notes D, F, G, and A on the xylophone.
 - Students work in groups of four. One student will sing the melody and play it on the xylophone. The other students perform three musical patterns (one that begins and ends the piece, one that follows the first and second lines of the poem, and one that follows the third and fourth lines).
 - The students fill in the blanks in the score provided. They can use the sample composition as a guide.

2. Once the compositions are complete, each group presents its work to the class.
3. Have students complete both the group and self-assessment forms that follow. Once the forms are completed, have a whole-class discussion about the project.

Group/Self-Assessment: Moonscape Composition Project

I worked with the rest of my group to interpret the poem musically. yes no

Who in our group wrote down the notes and the rhythmic patterns? _____

Who played the following in our group?

singer/xylophone _____

finger cymbals _____

tambourine _____

metallophone _____

We used all four notes in our melody. yes no

We followed the directions for the rhythmic patterns. yes no

We practised our composition once twice three times or more

As we played we listened carefully to one another.

1
2
3
4

did not
somewhat
most of the time
always

We played expressively.

1
2
3
4

did not
somewhat
most of the time
always

We played without hesitations.

1
2
3
4

did not
somewhat
most of the time
always

At times our music became louder
softer
faster
slower

Are music and poetry alike? How? _____

Student Assessment: Moonscape Composition Project

The Performance

Everyone knew his/her part and played without hesitating, keeping a steady beat.

1	2	3	4
many hesitations			no hesitations

The performance captured the feeling of the poem (very quiet, a sense of stillness).

1	2	3	4
not evident			very evident

Players listened to each other and played as a group.

1	2	3	4
not evident			very evident

The performance ended with a few seconds of silence to allow the listeners to absorb the feeling of the poem.

yes	no
-----	----

The Composition

The score is easy to read.

1	2	3	4
could improve	satisfactory	very good	excellent

The melody used all four notes. yes no

The words of the poem printed in bold type were represented in the melody.

hangs up	yes	no
cold and bright	yes	no
low	yes	no
frozen	yes	no

The three instrumental patterns were repeated as directed in guideline 3.

yes	no
-----	----

Note: A blank score and a sample composition are included as attachments to this document.

Exploring Percussion Sounds

Contributor: Stan Chapman

Suggested Grade Level: Grade 1

Learning Outcomes

Students will be expected to

- contribute to activities that explore creative use of sound sources (SCO 1.2.3)

Materials/Resources

- *Gently into Music*, York
- *Music and You K*
- large container with several sound sources inside for tapping, scraping, or shaking, such as shells for scraping; a string of beads; two spoons; plastic containers with materials such as gravel, seeds, rice, different cereals, beans, or pennies; a baby's rattle; washboard; pots and pans
- object to represent silence such as a stuffed toy
- various classroom percussion instruments

Procedure

1. Have children sit in a circle. Take a sound source out of the container. Make a sound with it and pass it around the circle so each student can make a sound with it. Repeat this with each object. As the object is passed around talk briefly about how each sound is being made (e.g., tapped, shaken, scraped).
2. Talk about making tapping, scraping, or shaking sounds with the percussion instruments that have been placed in the centre of the circle.
3. Have a child choose an instrument that is shaken (e.g., maracas, jingle bells). Each child has a turn deciding how they will play the instrument.
4. Show the children the stuffed toy and explain that when you tap or shake it there is no sound made, that it is silent, and that when it is scraped they may hear a very soft sound.
5. Pass the stuffed toy around the circle and have each child try to make a sound on it.

Assessment Ideas

- Note the ability of the students to discuss the choices made, including why they decided to play the instrument the way they did.
- Have students communicate to the class two things they learned about the sound sources and percussion instruments they played.

Extensions/Links

This could be linked to

- SCO 5.1.1 use music to describe personal experience
- SCO 5.2.1 use music and role play to interpret their world
- SCO 7.2.1 demonstrate an awareness classroom instruments can produce a variety of sounds such as high/low, long/short
- SCO 7.3.1 explore, using classroom instruments, possibilities for music making to express moods and feelings

Rain: Composition Project

Contributor: Mary Jane Ross

Suggested Grade Level: 4

Learning Outcomes

Students will be expected to

- use specific materials, techniques, and forms to create, make, and present music (SCO 2.2.1)
- explore a range of ways that music can be used to reflect themes and ideas (SCO 5.1.1)
- demonstrate respect for others' responses to music

Materials

- metallophones
- drums

Procedure

1. Using a drum and the notes *do*, *mi*, and *sol* (F, A, C) marked on a soprano metallophone, students in pairs compose and perform songs based on the following text:

Rain on the green grass,

Rain on the tree.

Rain on the housetop,

But not on me!

2. In pairs students compose the song using a drum and the three marked notes on the metallophone. The melody should have one note per syllable. In addition, students are instructed to use eighth notes for "on the" and "top But" and quarter notes everywhere else.
3. Students record their music on manuscript provided, one note per syllable. They notate the drum part using x's below the staff.
4. After there has been time to practise their compositions, the students then present their work to other students and/or the whole class.
5. Time is provided for students to respond to the works, both individually and in group discussion. The Student Analysis Form can be used for individual written response.

Assessment Idea: Student Analysis Form

What two things do I need to make a song?

What three notes on the metallophone did we use?

Which note is the longest? The shortest? The one in the middle?

Which in the highest? The lowest? The one in the middle?

Did our performance maintain the rhythm of the poem?

Can I sing our song by memory? (Try it)

Can I play someone else's song by reading their score? (Try it)

Select one of the songs that you heard. What did you like about it?

Rhythmic Rondo: A Composition Project

Contributor: Maureen MacMullin

Suggested Grade Levels: 4–6

Learning Outcomes

Students will be expected to

- apply critical thinking and problem-solving strategies to reflect on and respond to their own and others' expressive works (GCO 6)
- improvise and compose using the voice, instruments, and movement (KSCO 2.1)
- compare their own and others' response to music making (SCO 6.3.1)

Background

The students have been introduced to the rondo form (ABACA) during improvisational techniques used in class. One such technique is for students to create a catchy theme (e.g., using rhythms from the Hockey Night in Canada theme), and insert between repetitions of the theme improvised sections performed by 5–6 drummers based on simple rhythmic patterns. The students might have performed a rhythmic rondo based on text such as the *Counties of Nova Scotia Rondo*, which follows. With the class divided into four groups, each group creates and performs a rhythm for their section, and then the rondo is achieved by having everyone do the A section between each of the other sections.

Counties of Nova Scotia Rondo

- A Halifax County is where we live today.
Counties in our province are so much fun to say!
- B Digby, Yarmouth, Shelburne, Annapolis
Kings and Queens and Lunenburg County
- C Colchester, Hants, and Cumberland and there's more!
Pictou, Guysborough, Antigonish County.
- D Richmond, Victoria, and Inverness but ...
Cape Breton County is the one she likes the best!

Procedure

1. Students are divided into groups of four. Someone in each group is chosen to be “recorder.” Each group is to create two measures of $\frac{4}{4}$ time using rhythms they can all perform accurately.
2. Once each group has finished their eight-beat composition, they perform it for the class. A main theme is chosen (A) and this is played by everyone. Each group, one at a time, perform their eight-beat composition after each (A) section is performed (ABACADA . . .).

3. Each member is now given a new piece of paper and asked to write down the rhythms that they just performed. Now students make new groups of four, making certain that each group member has a different composition (ABCD).
4. Students choose any non-pitched instrument to play and perform a rondo with their new group members.

Assessment Ideas

- rubric that assesses group work
- class discussion during which students identify what they liked about the various compositions
- journal writing in which students comment on what they learned, what they found the most difficult, and what they felt most proud about in their group's effort.

Possible Extension

Students will be expected to

- identify connections between music and movement, including drama and dance (SCO 5.2.1, Grade 4)

Through the use of movement students could show that they can identify similar and contrasting sections of music. For each section (A, B, C, D) have them develop a movement sequence and perform it while the section is played on the instruments.

Musical Tableaux

Contributor: Eric Allen

Suggested Grade Levels: 3–6

Learning Outcomes

Students will be expected to

- understand the role of technologies in creating and responding to expressive works (GCO 7)
- describe and make connections between music and other arts (KSCO 5.2)
- identify ways that the elements of music are used to express thoughts, experiences, and feelings in their own and others' work (SCO 1.2.1, Grade 4)

Resources/Materials

- variety of sound sources
- video camera
- note paper and two pencils

Procedure

1. Teach the concept of tableaux (frozen pictures) and discuss the role of music in films (e.g., *Jaws*) as well as the role of piano players/pit bands during the era of silent film (e.g., Charlie Chaplin movies).
2. Divide the class into two groups. Assign each group a situation for which they will create a sequential, story-telling series of four to eight tableaux. Sample situations might be *The Emergency*, *The Rescue*, *The Party*, or *The Winning Goal*. While one group performs the tableaux the other (the “pit band”) writes a title for each scene from which a sound score will be developed.
3. Give both groups time to develop short musical scores that will accompany, support, and complement the tableaux of the other group.

Assessment Ideas

- Videotape the performances and discuss the results. Did the supporting score suit the tableaux? How? If not, how might the music better have suited the scene?
- Develop a rubric or checklist based on criteria developed by the class. Allow each group to assess the appropriateness of the other group's score.

Closure/Extensions/ Links

- Perform the musical tableaux for other classes.
- Lend the video to students for them to share at home.
- Watch clips of films and discuss the nature of their sound scores.
- Watch the same clips with the volume turned off.

Oleana: Classroom Performance and Analysis

Contributor: Karen Newhook-MacDonald

Suggested Grade Level: 4

Learning Outcomes

Students will be expected to

- participate in small- and large-ensemble music making (SCO 2.3.1)
- sing alone and with others, with emphasis on expressive singing, phrasing, range, and more complex textures (SCO 1.1.1)
- identify problems and possible solutions in the music-making process (SCO 6.1.1)
- use musical criteria to evaluate performance of classroom repertoire with emphasis on melody and harmony (SCO 6.2.1)

Resources/Equipment

- *Musicanada 4* (p. 88)
- sample questions provided below
- visual aids for warm-up and follow-up activities, including rhythm and melody flash cards, two-sided coloured circles
- world map

Background/ Preparation

Students will have previously sung “Oleana” in class on several occasions. These prior experiences may have included the following:

- Students echo clap four beat patterns that include the dotted eighth followed by a sixteenth note rhythm, using the rhythm syllables to identify the patterns as they clap.
- The teacher claps a four-bar phrase that includes the rhythms of “Oleana” and the class echoes in canon one bar later.
- Students sightread rhythm or melody flash cards that each have a bar from the chorus of “Oleana,” one student arranging the flash cards in order.
- Students participate in two-sided circle activities (one side of the circle could be red and the other blue, and students clap the rhythm when the red side is shown and the beat when the blue side is shown; another circle could be green on one side and red on the other, green indicating that the students sing aloud and red that they sing silently).
- Students speculate about the origin of this amusing Norwegian folk song. They may find Norway on a world map, use the library and Internet to research traditional Norwegian clothing and other interesting information about Norway.
- Students examine the form of the song and note the composer’s use of variation to contrast the rhythm of the verse with the rhythm of the chorus.
- Students experiment with various possibilities for phrasing and agree on common breathing points in the song.

Procedure

1. Share the questions below with the class.
2. Have the class sing “Oleana,” keeping in mind the questions.
3. Have an open discussion of their performance of this song.
4. Have the class sing the song once more, making appropriate changes as suggested by students.
5. Read each of the questions and have the students write their responses in point form.
6. Collect the responses and share the overall results with the class.

Questions for Reflection on Classroom Singing

(Note that sample grade 4 responses are included in brackets.)

1. What did the class do well when we sang “Oleana”? (*sat up straight, kept the same tune, didn't scoop, sang the consonants well, took deep breaths without moving our shoulders, opened our mouths wide*)
2. How could we improve our performance of this piece? (*watch the conductor more closely, listen to the people singing next to us, hold the notes longer, sing without fidgeting, sing a little louder on the chorus*)
3. List three things you did well when you sang “Oleana.” (*sat up tall, held the notes the right amount, didn't talk, had fun, sang in tune, did the same beat as everyone else, sang clearly*)
4. How could you improve your performance of this piece? (*not take so many breaths, stop at the right time, pronounce the letters more, don't move around as much*)
5. What did you enjoy about singing this song? (*we all had the same beat, it's nice and cheerful, all the “o” sounds, it's funny, how good everyone sounds together*)

Assessment Ideas

- Note the students’ ability to evaluate the performance of the class as well as their individual strengths and weaknesses
- Students may wish to discuss and compare their responses with a partner or in small groups.
- The class can design and use a means of charting their progress as they learn new song repertoire. They might start with learning the words, notes, and rhythms and move on to phrasing, dynamics, tone production, and articulation.
- Students can keep their responses for this reflective activity in a portfolio collection of their work.

Closure/Extension/Links

- If there are two classes in the school learning the same song, the performances of each classes could be taped, and each could offer one suggestion to the other.
- Other folk songs from Norway could be explored and compared to “Oleana.”
- A recording of a folk song performed by a children’s choir could be listened to and discussed in relation to their own folk-song singing.

Fun with Quarter and Eighth Note Rhythms

Contributor: Malcolm Bradley

Suggested Grade Level: 1

Learning Outcomes

Students will be expected to

- demonstrate an awareness of rhythmic/melodic concepts, patterns in music, and timbre (SCO 1.1.1)
- explore possibilities and make choices during the music-making process (SCO 6.3.1)

Resources/Materials

- *Singing Games Children Love*, Gagne
- *Music in Preschool*, Forrai
- sets of coffee stir sticks in individual baggies
- hand drums

Procedure

1. The teacher claps the rhythm of “Bow Wow Wow,” and students identify the song and sing it while performing the beat. The game Music Detective! How many *ta* rests can you find in the song? is played. (The concept of the *ta* rest has already been introduced to the students.)
2. The teacher and students sing “Peas Porridge Hot” while the baggies with the coffee stir sticks are passed out to the students. They sing the song again while performing the beat and once more, with several children performing the beat on hand drums. The teacher claps four-beat phrases from the song and the children construct the rhythms using coffee stir sticks (if the teacher claps twice, the students say the rhythm using syllables and construct it).
3. Using their “music pointing finger” the students point to their own rhythms as they read them aloud. Meanwhile, the teacher assists any students who are having difficulty.
4. The coffee stir sticks are gathered and the process is repeated until the children have constructed each phrase. For the last two phrases, it is good to challenge the students to construct the rhythm after hearing it twice, omitting the step during which they say the rhythm.

Assessment Ideas

- The teacher can visually check the rhythms as they are constructed to assess the ability to hear and see the *ta*, *titi*, *ta*, *rest*.
- After the last phrase has been constructed, the students can sit in groups of four. Students construct their own four-beat phrase, which they read to their group. The teacher informally observes the understanding of the four-beat phrase and the relationship of the note values to the beat. Group members can be encouraged to read the rhythms of other members of their group.

Closure

Students sing “Mr. Sun,” creating a movement that other students can imitate.

Appendix E: 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: _____

I can ...	 Capable, confident	 Developing	 Beginning
✓ sing a song			
✓ sing, chant, or play one part in a simple texture			
✓ keep a steady beat			
✓ read and perform a rhythmic ostinato pattern			
✓ maintain a simple melodic or rhythmic ostinato pattern			
✓ co-operate with and respect others			
Name a song: _____ Teacher: I've noticed that you ...			

*Adapted with permission from the British Columbia Music curriculum

Group Performance*

Teacher Assessment

Group Members: _____

_____ Date: _____

Title of Composition: _____

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>(insert specific skills)</p>		

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

*Adapted with permission from the British Columbia Music curriculum

Soundscape Composition Rubric*

Teacher Assessment

Grade: _____ Date: _____

Title of Composition: _____

Rating	Criteria
4	using given parameters, student consistently explores and experiments with sound to contribute unique ideas, evaluates 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 modelled by others; shows little evidence of problem solving or using feedback
1	relies on repeating sounds or patterns practised with the whole class; required features missing and composition appears random; no evidence of problem solving or using feedback to improve
Additional comments:	

*Adapted with permission 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 with permission 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 with permission 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 (<i>p</i> and <i>f</i>).				
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 _____

Square Dance Unit (To be used with Four on the Floor)

Name: _____

In Cape Breton there are _____ different square sets. They are (name each of them)

The set that we learned in class is the _____ set. The first figure is dance to a _____ (type of music), the second and third

Analysis and Self-Assessment	Yes	No	Sometimes
I did my best in trying to learn the various steps in the square dance class.			
I can demonstrate the following:			
• square your sets			
• address your partner			
• grand chain			
• promenade			
• forward and back			
• swing your partner/corner			
• home position			

figures are danced to a _____ (type of music). In our class we learned _____ figure(s).

Identify one part of your square set that needs improvement. _____

How satisfied are you with how you square danced? _____

Would you like to attend a square dance in your community some day? _____

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?			
Did the group show good singing posture?			
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?			

When 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 Student 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 to ... I had some trouble ... but 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?

Co-operative Group Work Self-Assessment

Name: _____ Date: _____

Group Members: _____

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

Co-operative Behaviour

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 F: Glossary of Terms and Approaches

accompaniment—a musical background for the melody

acoustic—to do with the science of sound; also with non-electronic means of sound production (as in acoustic instruments)

analog—one of two types of circuit families in the electronic world, the other being digital

articulation—the manner in which a tone or group of tones is started and ended; characteristics of attack and decay of tones or groups of tones

audience etiquette—conventions that govern the way people listen and respond to performers at an entertainment venue

beat—the regular pulse of the music

body percussion—a percussive sound created using the body (e.g. stomp, pat, clap, snap)

call and response songs—a style of song where one voice sings a solo while other voices answer in collective response; often found in the music of Africa

classroom instruments—pitched and non-pitched percussion, wind, and stringed instruments commonly used in the elementary classroom to create and perform music

critique—constructive analysis of the effectiveness of a work or the appropriateness of the choices made by the creator or performer, based on established criteria appropriate for the context (e.g. students' work or professional work, polished performance or work in progress)

dominant—the fifth note or degree of a major or minor scale

dynamics—the degree of loudness or softness of sound (in music, often indicated by symbols such as *pp*, *mf*, *f*, etc.)

form—in music, the way a work is structured. For example:

AB—two, distinct, self-contained sections that share either a character or quality (e.g. style or tempo). The A section represents a phrase or section of specified length, the B part a different phrase or section. The A and B sections complement and enhance each other but may deal either with two parts of the same theme or with two different themes.

ABA—an extension of the AB structure. After the B phrase or section, the piece returns to the A section or an altered version of same.

Canon—the same melody sung or played by two or more parts, beginning one after another, possibly with harmonic variations.

Rondo—similar to ABA, but can continue indefinitely (ABACADA, etc.). The A section is repeated exactly or varied.

Round—usually vocal, the same melody sung by two or more parts, beginning one after another; a kind of canon. All parts sing at the same pitch.

Theme and Variations—a melody or idea that is established and is then repeated with various modifications. Changes can be made in such aspects as harmonic structure, tonality, metre, instrumentation, etc.

Verse and chorus, verse-chorus-bridge—usually used in vocal music with lyrics. Verse represents a constant melody with changing lyrics, while chorus

represents the same melody and lyrics (as in BACADA). The bridge section represents a third melody and lyric and is usually used only once, between two sections.

harmony—the simultaneous occurrence of pitches in a way that is musically significant

inner hearing—the process of thinking a musical sound before producing or hearing the sound; students may think of this as “hiding the song inside your head”

legato—referring to a style of music in which the notes are joined together smoothly; contrasts with staccato.

lyrics—the words of a song

melody—the arrangement and sequence of pitches; tune; the main tune in a harmonized composition

metre—the grouping in which a succession of rhythmic pulses or beats is organized; in standard notation, indicated by a time signature at the beginning of a work (e.g., $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$)

MIDI—Musical Instrument Digital Interface, standard specifications that enable electronic instruments such as synthesizers, samplers, sequencers, or drum machines to communicate with one another and with computers

motif—a dominant and usually recurring idea or element

musical elements—aspects or building blocks of music, including melody, rhythm, harmony, form, timbre

musical technologies—tools, systems, and processes used to create and modify sound; includes such tools as instruments, recording technology, computers. Only when people used these devices

and tools to effect a change can we call them a technology.

notation—any written or visual form of representing musical compositions. Invented notation refers to any system of representation constructed to meet the unique requirements of a composer or piece of music; may be diagrammatic, descriptive, narrative, pictorial, tactile, or a combination of any of these. Details may be precise or general in nature. Electronic technology may be used to create unique notation systems. Standard notation refers to the system that uses the five-line staff and oval noteheads with stems placed on the staff to represent specific pitches and rhythms.

note value—the number of beats included in a single note in a given metre

orchestration—the art of arranging, writing, or scoring music for a group of instruments; the way in which a piece has been arranged or scored, especially the instruments that have been used

Orff instruments—a set of barred instruments (glockenspiels, metallophones, and xylophones) used for learning and teaching music

ostinato—a rhythmic or melodic pattern that is repeated persistently throughout a composition. An ostinato may be sung, played, performed through body percussion, or movement. Plural of ostinato is ostinati.

notational styles—ways in which music is represented by visual symbols

patsch—a form of body percussion in which the thighs are patted with open hands

pentatonic—a five-tone scale with no half steps, corresponding to the black keys of the piano (F# G# A# C# D# or *do-re-mi-sol-la*); often found in folk music

percussion instrument—any instrument that is played by striking, shaking, or scraping

perform/performance—in dance, drama, or music, a relatively formal production for an audience, frequently on a stage

phrase—in melodies, a grouping of notes to form a unit; in chants, a unit of words that presents an idea

pitch—the property of how high or low a note is; scientifically determined by the frequency of vibrations

portfolio—a collection of student work used as an assessment tool. Specified contents are reviewed according to established criteria to determine achievement and progress and to plan for future learning

present/presentation—in dance, drama, music, a production for an audience, sometimes on a stage

program music—music accompanying or interpreting a story or visual image, such as for a ballet or narrative (e.g., *Peer Gynt Suite*, *Peter and the Wolf*)

project—a complex assignment that requires more than one type of activity and product. It is one type of performance assessment.

repertoire—a collection of songs or other musical selections. Within the music curriculum, classroom repertoire refers to those pieces performed or listened to as part of in-class activities. Known repertoire consists of classroom repertoire as well as music selections learned, performed, or listened to outside the classroom (e.g., at home, in the community, through popular media)

rhythm—the arrangement of notes and silences of varying duration

rhythm instruments—non-pitched percussion instruments in families of woods, skins, and metals

rhythm pattern—the combination of notes and rests of varying lengths that give variety and interest to a piece of music; has an underlying beat round a song in which the voices or instruments sing or play the same melody but begin at different times (e.g., “Frère Jacques”)

rubric—an established set of scoring criteria used to assess student performance

sampled sound—a sound that has been recorded by a sampling technique; that is, the intensity of the soundwave is sampled at frequent time intervals and stored. This is how audio CDs work.

self-assessment—the process of reflecting critically on one’s own learning; it develops ownership in learning and independence of thought and is basic for lifelong musicianship

solfa—method of ear training, sightreading, and notation that uses syllabic names (*do, re, mi, fa, sol, la, ti, do*) to represent the notes of a scale relative to the tonic. Also known as solfège, tonic *sol-fa*, and solfeggio.

sound effects—variously produced sounds that are imitative of sounds called for in a script (as of a play or movie)

sound modifier—any invented or traditional implement that can be used to alter sound (e.g, trumpet mute, handkerchief placed over a whistle)

sound source—any source, including acoustic, environmental, instrumental, traditional, invented, or electronic) that can be used to create sound

soundscape—a free-form composition using any arrangement or ordering of sounds and any

combination of traditional instruments, voices, body, percussion, natural sounds, electronic technology, etc; may be represented in standard or invented notation or may not be notated

staccato—referring to a piece of music or a musical composition in which the notes are detached and of a very short duration

strophic—a term applied to a song in which the same music is repeated, perhaps with very slight changes, for each successive stanza of text

sub-dominant—the fourth note or degree of a major or minor scale

style—a distinctive quality given to a music composition (e.g., cajun, blues, Baroque)

synthesized sounds—sounds made by a synthesizer (an electronic instrument that imitates the sounds of almost any existing instrument)

tempo—speed or pace of music or dance

timbre—the characteristic quality of sound that distinguishes one instrument, voice, or sound source from another; tone colour

tone colour—the unique sound of each instrument or voice; timbre

tonic—the first note or degree of a major or minor scale

Appendix G: 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 director
- 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 agency manager
- booking agent
- manager (business, personal, professional, 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 manager
- 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 hospitals/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 co-ordinator/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 co-ordinator
- road manager
- sound engineer/technician assistant

Writing

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

Appendix H: Resources

The following resources are currently on the ALR (Authorized Learning Resources) list and/or are found in most schools and are referenced frequently in the Outcomes section of the guide. Please see the Additional Suggested Resources list for supplementary materials.

Song Series (ALR)

MUSIC AND YOU

AUTHOR	Stanton, Barbara, et al.
DESCRIPTION	Graded song series, teachers guide, student text, and recordings (CD)
CATEGORY	Student, teacher resource
LEVELS	P–6
PUBLISHER/SUPPLIER	Macmillan Publishing, New York
ISBN	0202950036
PUBLICATION DATE	1991

MUSIC BUILDERS K–VI

AUTHOR	Hardie, Marilyn, and Elaine Mason
DESCRIPTION	Song series, recordings (CD) and print
CATEGORY	Teacher resource
LEVELS	P–6
PUBLISHER/SUPPLIER	Berandol Music Ltd. Canada, Toronto
PUBLICATION DATE	1984

MUSICPLAY

AUTHOR	Gagne, Denise
DESCRIPTION	Graded song series, teacher's guide, student text, recordings (CD)
CATEGORY	Student, teacher resource
LEVELS	P–5
PUBLISHER/SUPPLIER	Themes and Variations, Red Deer, AB
ISBN	1894096150
PUBLICATION DATE	1997

Teacher Resources (ALR)

CLASSICAL KIDS COLLECTION

AUTHOR	Hammond, Susan
DESCRIPTION	Narrated/dramatized historical fiction and music of six major composers
CATEGORY	Teacher resource
LEVELS	2–6
PUBLISHER/SUPPLIER	Children's group Inc., Pickering, ON
PUBLICATION DATE	1994

CONNECT, COMBINE, COMMUNICATE: REVITALIZING THE ARTS IN CANADIAN SCHOOLS

AUTHOR	Robert, Brian A.
DESCRIPTION	Articles towards strengthening the arts in Canadian schools
CATEGORY	Teacher resource
LEVELS	P–6
PUBLISHER/SUPPLIER	University College of Cape Breton Press, Sydney NS
ISBN	0920336671
PUBLICATION DATE	1998

HOW SWEET THE SOUND

AUTHOR	Hudson, Wade, and Cheryl Hudson
DESCRIPTION	Peoples of African descent: history through song (text and cassette)
CATEGORY	Teacher resource
LEVELS	4–6
PUBLISHER/SUPPLIER	Scholastic Canada
PUBLICATION DATE	1995

KEY IDEAS MUSIC

AUTHOR	Richards, Christine
DESCRIPTION	Music activities emphasising composition (text and illustrations)
CATEGORY	Teacher resource
LEVELS	P–6
PUBLISHER/SUPPLIER	Bacon & Hughes Ltd., Nepean, ON
ISBN	1852765046
PUBLICATION DATE	1996

Music Works

AUTHOR	Barrs, Kathie
DESCRIPTION	Music activities and cross-curricular links
CATEGORY	Teacher resource
LEVELS	P–6
PUBLISHER/SUPPLIER	Bacon & Hughes Ltd., Nepean, ON
ISBN	0947882286
PUBLICATION DATE	1996

Tools for Powerful Student Evaluation

AUTHOR	Farrell, Susan R.
DESCRIPTION	Assessment tools for music class (text, charts, rubrics)
CATEGORY	Teacher resource
LEVELS	P–6
PUBLISHER/SUPPLIER	Fitzhenry & Whiteside Ltd.
ISBN	0969898207
PUBLICATION DATE	1994

World Music: Cultural Traditions

AUTHOR	Haddad, Bob
DESCRIPTION	Two-CD compilation of music from around the world with manual
CATEGORY	Teacher resource
LEVELS	4–6
PUBLISHER/SUPPLIER	Glencoe McGraw-Hill, New York
ISBN	0028230418
PUBLICATION DATE	1996

Software (ALR)**Band in a Box**

PUBLISHER	PG Music, Victoria, BC (on line)
DESCRIPTION	Interactive MIDI-controlled piano lessons, games, and general music on CD

Cakewalk Pro Audio

SUPPLIER	Buckley's Music Centre, Halifax
DESCRIPTION	MIDI/audio recording software on CD for MacIntosh/Windows

Music Ace 1

PUBLISHER	Educational Resources, Harmonic Vision Software (on line)
DESCRIPTION	Rudiments of music interactive software, with assessment tools

Music Ace 2

PUBLISHER	Educational Resources, Harmonic Vision Software (on line)
DESCRIPTION	Rudiments of music interactive software a continuation of Music Ace 1, with assessment tools

SIBELIUS

PUBLISHER	Educational Resources. Sibelius (on line)
DESCRIPTION	Notation/scoring and recording software on CD for MacIntosh/Windows

NOTEWORTHY

PUBLISHER	NoteWorthy Resource, Fuquay-Varnia, NC
DESCRIPTION	Software music composition and notation processor for Windows. It allows students to create, record, edit, print, and play back their own musical scores.

Additional Suggested Resources

The following resources are referenced in the Outcomes section of this guide and are considered to be excellent supplementary materials. While they are not currently listed on the Authorized Resources List, they can often be found in music rooms across the province.

Song Series

CANADA Is ... MUSIC

AUTHOR	Multiple authors
DESCRIPTION	Graded song series (teacher's guide, student text, recordings)
CATEGORY	Teacher, student resource
LEVELS	3–6, 7–8
PUBLISHER/SUPPLIER	Gordon V. Thompson, Ltd., Toronto

MUSICANADA

AUTHOR	Multiple authors
DESCRIPTION	Graded song series (teacher's guide, student text, recordings) (grades 1–6)
CATEGORY	Teacher, student resource
LEVELS	3–6
PUBLISHER/SUPPLIER	Holt, Rinehart and Winston of Canada Ltd.
ISBN	0039231836
PUBLICATION DATE	1982

Additional Resources for Creating, Making, and Presenting Music**120 SINGING GAMES AND DANCES FOR ELEMENTARY SCHOOLS**

AUTHOR	Choksy, Lois, and David Brummit
DESCRIPTION	Singing games and dances (text, illustration, and music)
CATEGORY	Teacher resource
LEVELS	P–6
PUBLISHER/SUPPLIER	Prentice-Hall, Englewood Cliffs, NJ
ISBN	0136350380
PUBLICATION DATE	1987

A GALAXY OF GAMES FOR THE MUSIC CLASS

AUTHOR	Athey, Margaret, and Gwen Hotchkiss
DESCRIPTION	Comprehensive collection of music games
CATEGORY	Teacher resource
LEVELS	P–6
PUBLISHER/SUPPLIER	Parker Publishing Co., Inc., New York
ISBN	0133460649
PUBLICATION DATE	1975

A-ROUND WE GO: 46 ROUNDS FOR 2, 3, AND 4 PART VOICES

AUTHOR	Schaeffer, Donald
DESCRIPTION	Score (16 p.), rounds and canons
CATEGORY	Teacher resource
LEVELS	4–6
PUBLISHER/SUPPLIER	Pro Art Publications, Westbury, NY
LC CLASSIFICATION	M1578.S32 A8
PUBLICATION DATE	1968

COME ON EVERYBODY, LET'S SING!

AUTHOR	Birkenshaw-Flemming, Lois
DESCRIPTION	Collection of songs and music activities
CATEGORY	Teacher resource
LEVELS	P-6
PUBLISHER/SUPPLIER	Gordon V. Thompson. Ltd, Toronto
PUBLICATION DATE	1989

COMPUTER CAT, THE (OTHER SONGS "TAYLOR MADE FOR KIDS")

AUTHOR	Rhodenizer-Taylor, Donna
DESCRIPTION	Collection of original songs and activities
CATEGORY	Teacher resource
LEVELS	P-6
PUBLISHER/SUPPLIER	Triple T. Publishing, Kentville, NS
PUBLICATION DATE	1995

I NEED A HOME FOR MY DINOSAUR (OTHER SONGS "TAYLOR MADE FOR KIDS")

AUTHOR	Rhodenizer-Taylor, Donna
DESCRIPTION	Collection of original songs and activities
CATEGORY	Teacher resource
LEVELS	P-6
PUBLISHER/SUPPLIER	Triple T. Publishing, Kentville, NS
PUBLICATION DATE	1995

THE KODÁLY CONTEXT

AUTHOR	Choksy, Lois
DESCRIPTION	A Kodály approach to creating an environment for musical understanding
CATEGORY	Teacher resource
LEVELS	P-6
PUBLISHER/SUPPLIER	Prentice Hall Inc., Englewood Cliffs, NJ
ISBN	0135166667
PUBLICATION DATE	1981

THE KODÁLY METHOD

AUTHOR	Choksy, Lois
DESCRIPTION	A Kodály approach to comprehensive music education from infant to adult
CATEGORY	Teacher resource
LEVELS	P-6
PUBLISHER/SUPPLIER	Prentice Hall Inc., Englewood Cliffs, NJ
ISBN	0135437896
PUBLICATION DATE	1979

THE MAGIC CUBE

AUTHOR	McNeill Carley, Isabel
DESCRIPTION	Activity songs and singing games for young children
CATEGORY	Teacher resource
LEVELS	P-4
PUBLISHER/SUPPLIER	Waterloo Music
ISBN	0889091617
PUBLICATION DATE	1994

MAKING EACH MINUTE COUNT

AUTHOR	Lavender, Cheryl
DESCRIPTION	Time-savers, tips, and kid-tested strategies for the music class (illustrated)
CATEGORY	Teacher resource
LEVELS	P-6
PUBLISHER/SUPPLIER	Jenson Publications, Milwaukee, WI
ISBN	0793503485
PUBLICATION DATE	1991

MELODY FLASH CARDS 1, 2

AUTHOR	Gagne, Denise
DESCRIPTION	Familiar songs in big book size
CATEGORY	Teacher resource
LEVELS	2-6
PUBLISHER/SUPPLIER	Themes and Variations
PUBLICATION DATE	1995

MUSIC FOR CHILDREN, TEACHER'S MANUAL

AUTHOR	Hall, Doreen
DESCRIPTION	Orff-Shulwerk based, rhythm band and orchestra arrangements
CATEGORY	Teacher resource
LEVELS	2–6
PUBLISHER/SUPPLIER	Schott and Co., Toronto
LC CLASSIFICATION	MT810.H2H
PUBLICATION DATE	1971

MUSIC FOR CHILDREN, VOLUMES 1 AND 2

AUTHOR	Orff, Carl, 1895– Musik für Kinder. Keetman, Gunild. Musik für Kinder, Regner, Hermann.
DESCRIPTION	Scores, text, and Orff-based music for voices and Orff instruments
CATEGORY	Teacher resource
LEVELS	P–6
PUBLISHER	Schott Music Corp.; Toronto
ISBN	093044812X, 0930448006
PUBLICATION DATE	1977

MUSIC FOR FUN, MUSIC FOR LEARNING

AUTHOR	Birkenshaw-Fleming, Lois
DESCRIPTION	Musical activities, games, and songs, (text, scores, and illustrations)
CATEGORY	Teacher resource
LEVELS	P–6
PUBLISHER/SUPPLIER	Holt, Rinehart and Winston of Canada, Toronto
ISBN	0918812232
PUBLICATION DATE	1977

MUSIC IN PRESCHOOL

AUTHOR	Forrai, Katalin, translated and adapted by Jean Sinore
DESCRIPTION	Children's games and songs in music
CATEGORY	Teacher resource
LEVELS	P–1
PUBLISHER/SUPPLIER	Corvina, Budapest
ISBN	963133385X
PUBLICATION DATE	1988

MUSICAL GAMES, FINGERPLAYS AND RHYTHMIC ACTIVITIES FOR EARLY CHILDHOOD

AUTHOR	Wirth, Marian, compiler; Pat Stemmler, illustrator
DESCRIPTION	Fingerplays and rhythmic activities for early childhood, melodies with chord symbols, games with music
CATEGORY	Teacher resource
LEVELS	P-3
PUBLISHER/SUPPLIER	Parker Pub. Co., West Nyack, NY
ISBN	013607085X
PUBLICATION DATE	1983

ORFFESTRATIONS OF THE MASTERS

AUTHOR	Forrest, Linda
DESCRIPTION	Orff arrangements for instruments and one to four voices of master works
CATEGORY	Teacher resource
LEVELS	2-6
PUBLISHER/SUPPLIER	Heritage Music Press, Dayton, OH
PUBLICATION DATE	1987

RHYTHM BINGO

AUTHOR	Lavender, Cheryl
DESCRIPTION	Beginning and intermediate levels of reading rhythm patterns
CATEGORY	Teacher and student resource
LEVELS	3-6
PUBLISHER/SUPPLIER	Jensen Publications
PUBLICATION DATE	1987

RHYTHM FLASHCARDS

AUTHOR	Gagne, Denise
DESCRIPTION	100 8.5 x 11 Bristol board rhythm flashcards and suggested activities
CATEGORY	Teacher resource
LEVELS	P-6
PUBLISHER/SUPPLIER	Themes and Variations, Red Deer, AB
PUBLICATION DATE	1994

RIDE WITH ME

AUTHOR	Barron, John
DESCRIPTION	Unison and part singing collection and activities
CATEGORY	Teacher resource
LEVELS	P-6
PUBLISHER/SUPPLIER	Pro Art Publications; Westbury NY
LC CLASSIFICATION	M1578.S35 B4
PUBLICATION DATE	1968

SINGING GAMES CHILDREN LOVE, VOLUMES 1 AND 2

AUTHOR	Gagne, Denise
DESCRIPTION	Collection of the author's favourite singing games, teacher's guide and recordings (CD)
CATEGORY	Teacher resource
LEVELS	P-6
PUBLISHER/SUPPLIER	Themes and Variations, Red Deer, AB
ISBN	013607085X
PUBLICATION DATE	1997

SONG AND DANCE ACTIVITIES FOR ELEMENTARY CHILDREN

AUTHOR	Reeves, Harriet
DESCRIPTION	Collection of songs with movement and dance activities
CATEGORY	Teacher resource
LEVELS	P-6
PUBLISHER/SUPPLIER	Parker Publishing Co., West Nyak, NJ
ISBN	0138226776
PUBLICATION DATE	1985

SONGS IN ACTION

AUTHOR	Gelineau, R. Phyllis
DESCRIPTION	Illustrated book of action songs and activities
CATEGORY	Teacher resource
LEVELS	P-3
PUBLISHER/SUPPLIER	Parker Publishing, New York
ISBN	0138233527
PUBLICATION DATE	1981

Additional Resources for Understanding and Connecting Contexts of Time, Place, and Community

CALL AND RESPONSE SOUND RECORDING

AUTHOR	Jenkins, Ella
DESCRIPTION	A recording conceived, narrated, and sung by Ella Jenkins and a group of school children with instruments
CATEGORY	Teacher resource
LEVELS	P–6
PUBLISHER/SUPPLIER	Smithsonian/Folkways Records, Washington, DC
PUBLISHER NUMBER	SF-45030
PUBLICATION DATE	1990

FAMILY TREE

AUTHOR	Chapin, Tom
DESCRIPTION	71 pages of music; cassette for voice and piano/guitar
CATEGORY	Teacher resource
LEVELS	P–6
PUBLISHER/SUPPLIER	Cherry Lane Music Co., New York
ISBN	0895248417 (book & cassette)
PUBLICATION DATE	1989

FOLK SONGS OF CANADA

AUTHOR	Johnston, Richard, and Edith Fowke
DESCRIPTION	Illustrated folk song collection
CATEGORY	Teacher resource
LEVELS	3–6
PUBLISHER	Waterloo Music Co., Toronto
LC CLASSIFICATION	M1678.J6F6
PUBLICATION DATE	1954

FOLK SONGS NORTH AMERICA SINGS

AUTHOR	Johnston, Richard
DESCRIPTION	Folk song collection
CATEGORY	Teacher resource
LEVELS	P–6
PUBLISHER/SUPPLIER	Caveat Music Pub., Toronto
ISBN	0969183704
PUBLICATION DATE	1984

FOLKSONGS OF THE MARITIMES

AUTHOR	Pottie, Kaye and Ellis, Vernon
DESCRIPTION	Collection of folk songs
CATEGORY	Teacher resource
LEVELS	3–6
PUBLISHER/SUPPLIER	Formac Publishing Co., Halifax
ISBN	0887802001
PUBLICATION DATE	1992

MARITIME FOLK SONGS

AUTHOR	Creighton, Helen
DESCRIPTION	Folk-songs, Canadian—Maritime Provinces
CATEGORY	Teacher resource
LEVELS	P–6
PUBLISHER/SUPPLIER	Breakwater Press, New York
ISBN	0070822417
PUBLICATION DATE	1970

NOVA SCOTIA PIPER

AUTHOR	Tarasoff, Fred
DESCRIPTION	Bagpipes and bagpipe music (CD, teacher's guide, song book, and lesson plans)
CATEGORY	Teacher and student resource
LEVELS	4–6
PUBLISHER/SUPPLIER	Harley and Company, Tatamagouche, NS
PUBLICATION DATE	2001

ROOTS AND BRANCHES: A LEGACY OF MULTICULTURAL MUSIC FOR CHILDREN

AUTHOR	Shehan-Campbell, Patricia, Ellen Tucker, and Judith Cook
DESCRIPTION	Unaccompanied melodies and children's songs with bibliographical references
CATEGORY	Teacher resource
LEVELS	P–6
PUBLISHER/SUPPLIER	World Music Press, Danbury, CT
ISBN	0937203521
PUBLICATION DATE	1994

SAIL AWAY: 155 AMERICAN FOLK SONGS TO SING, READ, AND PLAY

AUTHOR	Locke, Edith, editor
DESCRIPTION	Unaccompanied, melodies, chiefly English words, with some songs in North American First Nations languages and Spanish.
CATEGORY	Teacher resource
LEVELS	2–6
PUBLISHER/SUPPLIER	Boosey & Hawkes, New York
PUBLISHER NUMBER	TXB 68
PUBLICATION DATE	1988

SING, SILVERBIRCH, SING: A COLLECTION OF CANADIAN FOLKSONGS

AUTHOR	Bartalus, Ilona
DESCRIPTION	Folk song collection with suggestions for analysis
CATEGORY	Teacher resource
LEVELS	3–6
PUBLISHER/SUPPLIER	Boosey and Hawkes, Willowdale, ON
LC CLASSIFICATION	M1678.S56
PUBLICATION DATE	1980

SINGING OUR HISTORY: CANADA'S STORY IN SONG

AUTHOR	Fowke, Edith, Alan Mills, and R. Johnston
DESCRIPTION	A collection of songs including chord symbols and historical references
CATEGORY	Teacher resource
LEVELS	4–6
PUBLISHER/SUPPLIER	Doubleday Canada, Toronto
ISBN	0385194994
PUBLICATION DATE	1984

THE SPIRIT OF CANADA

AUTHOR	Barbara Hehner, editor
DESCRIPTION	A collection of Canadian folk songs and information about their historical significance
CATEGORY	Teacher resource
LEVELS	P–6
PUBLISHER/SUPPLIER	Malcolm Lester Books, Toronto
ISBN	1894121147
PUBLICATION DATE	1999

TRADITIONAL SONGS FROM NOVA SCOTIA

AUTHOR	Creighton, Helen, and Doreen Senior
DESCRIPTION	Collection of folk songs
CATEGORY	Teacher resource
LEVELS	3–6
PUBLISHER	Ryerson Press, Toronto
LC CLASSIFICATION	M1678.C91T87
PUBLICATION DATE	1950

WORLD INSTRUMENT BINGO

AUTHOR	Unknown
DESCRIPTION	Board game on instruments from world cultures; applicable for small or large groups
CATEGORY	Teacher resource
LEVELS	3–6
PUBLISHER/SUPPLIER	Hal Leonard, New York
PUBLICATION DATE	Unknown

Program Extension and Cross-Curricular Resources**A JIG AND A REEL**

AUTHOR	Multiple
DESCRIPTION	Video, CD, and teacher's guide for teaching traditional Scottish country dancing
CATEGORY	Teacher resource
LEVELS	3–6
PUBLISHER/SUPPLIER	Dance Nova Scotia, Halifax
PUBLICATION DATE	2000

FOUR ON THE FLOOR

AUTHOR	Multiple
DESCRIPTION	Cassettes and teacher's guide for teaching traditional Cape Breton square dances
CATEGORY	Teacher resource
LEVELS	3–6
PUBLISHER/SUPPLIER	Dance Nova Scotia, Halifax
PUBLICATION DATE	1997

LIFELINE FOR CHILDREN'S CHOIR DIRECTORS

AUTHOR	Ashworth-Bartle, Jean
DESCRIPTION	An illustrated text for teaching and studying choral conducting and singing
CATEGORY	Teacher resource
LEVELS	P–6
PUBLISHER/SUPPLIER	Parker Publishing, Wets Nyack, NJ
ISBN	0071572506
PUBLICATION DATE	1985

NOVA SCOTIA DANCE 11, DRAMA 10 AND 11, VISUAL ARTS P–6 GUIDES

PUBLISHER/SUPPLIER	Nova Scotia Department of Education, English Program Services
DESCRIPTION	Curriculum guides, outcomes, suggested activities, and resources

RUBBER-BAND BANJOS AND A JAVA JIVE BASS: PROJECTS AND ACTIVITIES ON THE SCIENCE OF MUSIC AND SOUND

AUTHOR	Sabbeth, Alex
DESCRIPTION	Presents the science of sound and music, including how sound is made, how the ear hears sounds, and how different musical instruments are made (includes index)
CATEGORY	Teacher resource
LEVELS	3–6
PUBLISHER/SUPPLIER	John Wiley Co., New York
ISBN	0471156752
PUBLICATION DATE	1997

TEACHING MOVEMENT AND DANCE: A SEQUENTIAL APPROACH TO RHYTHMIC MOVEMENT

AUTHOR	Weikart, Phyllis
DESCRIPTION	A practical guide to teaching movement and dance, with emphasis on folk dance
CATEGORY	Teacher resource
LEVELS	P–6
PUBLISHER/SUPPLIER	High/Scope Press, Ypsilanti, MI.
ISBN	157379046X
PUBLICATION DATE	1998

TEACHING THE ELEMENTARY SCHOOL CHORUS

AUTHOR	Swears, Linda
DESCRIPTION	An illustrated text for teaching and studying choral singing
CATEGORY	Teacher resource
LEVELS	P–6
PUBLISHER/SUPPLIER	Parker Publishing, West Nyack, NJ
ISBN	0138925143
PUBLICATION DATE	1985

WE WILL SING!

AUTHOR	Rao, Doreen.
DESCRIPTION	A text for studying and teaching choral singing
CATEGORY	Teacher resource
LEVELS	P–6
PUBLISHER	Boosey & Hawkes, Toronto
LC CLASSIFICATION	MT915.R32 1987
PUBLICATION DATE	1993

Software**MAKING MUSIC, MAKING MORE MUSIC**

AUTHOR	Subotnic, Martin
PUBLISHER/SUPPLIER	Voyager, Division of Learn Technologies Interactive Inc. (on line)
DESCRIPTION	CD-ROM, interactive music training and music making, including composition, and arranging

MUSIC TIME

PUBLISHER/SUPPLIER	G-Vox Software (on line)
DESCRIPTION	Notation software

PIANO SUITE

PUBLISHER/SUPPLIER	Halifax: Adventus Incorporated (on line)
DESCRIPTION	Interactive midi controlled, piano lessons, games, and general music on CD

Public Resources

Arts organizations in the community and professional associations can often provide excellent supplementary resources for the music program and its extensions. The following are some suggested examples.

- choral music available on loan from the Nova Scotia Choral Federation, 1113 Marginal Road, Halifax, Nova Scotia
- Nova Scotia Music Educators' Newsletter and Web site (NSMEA)
- Dance videos and books available from Dance Nova Scotia (membership required), 1113 Marginal Road, Halifax, Nova Scotia
- Alla Breve newsletter of the Kodály Society of Canada and Nova Scotia Kodály Society Newsletter
- List of Mi'kmaq Resources available from Mi'kmaq Services Division of the Department of Education
- NFB Film Library
- Nova Scotia Department of Education, (902) 424-0511, Halifax
- Learning Resources and Technology, (902) 424-2400, Halifax
- Music Industry of Nova Scotia (MIANS)
- Composers in Virtual Interactive Classroom (CIVIC), AITT, Acadia University
- Government of Nova Scotia Media Services (902) 424-2876, Halifax
- Symphony Nova Scotia, (902) 421-1300, Halifax

