

Canadian Music Education *A National Resource*

Concepts & Skills Pre-Kindergarten to Grade 8

Achieving Musical Understanding

Produced by:

coalition pour
l'éducation en
musique au canada



coalition for
music education
in canada



Canadian Music Educators' Association
L'Association canadienne de musiciens éducateurs

About the Coalition for Music Education in Canada

The mission of the Coalition for Music Education in Canada is to raise awareness and understanding of the role that music plays in Canadian culture and to advocate for the contribution that music education makes in the lives of all Canadians. Our goal is to see that all children have a quality program in music through their schools. If school is the foundation for everything that we want our future to be, then our schools must include music as a tool for engagement, harmony, creativity and achievement.

For more resources or for membership/donation information, please visit our website
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About the Canadian Music Educator's Association

The aim of the Canadian Music Educators' Association is to provide leadership in music education. In particular,

- To encourage and guide the development and delivery of quality music education programs within a balanced curriculum.
- To encourage the confident and competent teaching of music through the awakening and nurturing of the creative spirit.

For more information and a list of provincial
music education associations please visit our website
www.cmea.ca

Concepts & Skills

Pre-Kindergarten to Grade 8

Achieving Musical Understanding

Revised 2008

Coalition for Music Education in Canada
and
Canadian Music Educators Association



This is the second of three companion documents written and published by the Coalition for Music Education in Canada with the assistance of the CMEA.

1. Guidelines for Quality Music Education: Programs, Facilities and Resources provides a description of the programs, facilities, and resources required for teaching music programs, pre-Kindergarten to graduation.

2. Concepts and Skills for Pre-Kindergarten to Grade 8: Achieving Musical Understanding provides an extensive description of the musical concepts, skills and understandings that students can achieve in quality pre-school and school music programs in Canada to Grade 8.

3. Concepts and Skills for Grade 9 to Graduation: Achieving Musical Understanding provides an extensive description of the musical skills and understanding that students can achieve in quality secondary school music programs.

These documents were revised in 2008

Permission is given to copy this document for educational purposes.

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PART 1

Contexts



Background

Concepts and Skills for Pre-Kindergarten to Grade 8: Achieving Musical Understanding was written in response to requests from teachers, administrators, parents, and other members of the community for a more extensive description of the musical skills and understanding that students can achieve in quality school music programs in Canada.

There is a comparable document for the secondary school level: *Concepts and Skills for Grade 9 to Graduation: Achieving Musical Understanding*. These two documents were written and published by the Coalition for Music Education in Canada with the assistance of the Canadian Music Educators' Association.

Both are companion documents to *Guidelines for Quality Music Education: Programs, Facilities and Resources*. Written and published by the Coalition for Music Education in Canada, that document provides a description of the programs, facilities and resources required for teaching quality music programs, pre-kindergarten to graduation. These three documents were revised in 2008.

This document is presented in two parts. The first provides a philosophical background for teaching, learning and assessment in music. The second part offers recommendations for those achievements we believe students should demonstrate at each grade level in elementary school music programs.

Purpose

The purpose of the document, *Concepts and Skills for Pre-Kindergarten to Grade 8: Achieving Musical Understanding* is to:

- articulate and promote a vision for Canadian music education in the twenty-first century, promote a shared understanding of music education in Canada, serve as a reference for Canadian Music Educators and administrators
- support the development and implementation of music curricula across Canada
- provide the framework for comprehensive and sequential curricula
- encourage a Canadian perspective which respects cultural diversity and regional differences
- recognize and value the curriculum of each province and territory of Canada.

We believe that a comprehensive, sequential music education is the right of every student in Canada and, to support this view, we suggest that this document could also be used as an advocacy tool for parents, teachers, and administrators. The writers are fully aware that there are many places in Canada where a comprehensive music program is taught by specialists, but unfortunately, particularly at the elementary level, this is not the case everywhere. Because of the absence of qualified teachers and other factors, some students might not have the opportunity to achieve the standards set out in these documents. However, the concepts, skills, and understandings outlined in these documents can be achieved by the vast majority of students, when they are taught by educators who are trained in music. To agree to the delivery of music programs by non-music education specialists is to short-change Canadian students.

Lastly, these are not arts documents. The concepts, skills, and understandings outlined here are those that can and should be accomplished whether presented in an arts format or through a focused music curriculum. In the course of teaching music, many connections will be made with other subjects such as dance, language arts, theatre, and visual arts. Other connections naturally occur with subjects such as mathematics, history and science.

Making music results in musical understanding. As students engage in creating and making music, they acquire skills that deepen their musical knowledge and comprehension, and allow them to experience the joy of creating music at progressively more difficult levels of achievement.

Contexts for Music Teaching and Learning

In studying music, students of all ages learn about their own and other cultures and the long tradition of communication that music has provided over the ages among peoples. Music can be a powerful aesthetic and humanizing force in students' lives.

Education in music is essential to every child's intellectual, physical, social, and emotional growth. Researchers have identified music as one of the intelligences and continue to contribute evidence that supports the many benefits of the study of music, especially in developing neuro-pathway connections in the brain.

Music education in the schools provides for the development of musical understanding and skills through experiences in:

- creating, presenting (making music)
- connecting to time, place, and community (historical/social context)
- perceiving, reflecting, and responding (critical response)

These authentic experiences promote the development of musical integrity and artistry, and form a background that will encourage students to find joy and personal satisfaction in making and listening to music.

Musical Understanding – Concepts and Skills

This document describes the musical understanding that students can achieve through the development of music concepts and skills. Musical understanding is the ability to apply knowledge and concepts appropriately in new situations. ¹

Acquiring these skills involves:

- demonstrating
- explaining
- generalizing
- generating new ideas
- internalizing
- interpreting
- representing in new ways
- making informed musical judgments
- transferring what has been learned to new contexts

¹ Gardner, H. (July 1993). Educating the Unschooled Mind. Edited transcript from a presentation at the Capital Hill Science Seminar Series. Washington DC: Federation of Behavioral, Psychological, and Cognitive Sciences.

Concepts and Skills for Pre-Kindergarten to Grade 8: Achieving Musical Understanding is based on the following eight beliefs:

1. All students have musical intelligence.

Music is a unique form of communication and expression. For some students music is the primary and sometimes the sole vehicle of personal expression especially during their teenage years. The experiences and content of the music program should be adapted to meet the needs of individual students to enable them to reach their full potential. To achieve this goal, a comprehensive, sequential music program, taught by a qualified music specialist is essential.

2. Music must be an essential part of the school life of every child.

Students already experience a variety of music every day. They can, however, develop a greater breadth and depth of musical understanding and enjoyment and expand their sonic world through guided experiences that help them make connections with the music in their lives. In Canadian society the schools are the best place for this learning to occur.

3. Music learning proceeds best through a ‘sound before symbol’ process.

An experiential approach to music learning is the appropriate instructional approach for students of all ages. Making, creating, presenting and responding to music provides the foundation for subsequent experiences with reading and writing music and for conceptual development.

4. Music is experienced in a number of ways.

All students should experience music in developmentally appropriate ways through singing, playing, moving, composing, improvising, listening, and through reading and writing music notation. Creating (composing, improvising, and making musical decisions) is an important component of music programs at all grade levels. The new technologies provide additional tools for students to experience music in the above ways. A *balance* of musical activities contributes to musical understanding.

5. The study of music promotes critical and reflective thinking.

Students need time to think about and reflect on their own music making and the music making of others, offering suggestions for improvement and change. The process of reflecting on their learning facilitates connections between students’ personal experiences with music and the formal organizational structure of music. Critical and reflective thinking along with musical experiences and activities can make music become relevant to real situations and learning, and therefore, more meaningful to students.

6. Through multiple experiences in music children develop a variety of skills to promote understanding of music concepts.

There is a progression in the development of skills in perceiving, understanding, connecting, creating, making, reflecting, responding, and presenting music. As they engage with music, students experience and learn about the elements of music (rhythm, melody, dynamics, timbre, form and texture) in a spiral and sequential progression and in increasingly challenging contexts. Skills do not exist in isolation. Students use them to generate new learning and understanding.

7. The study of music contributes to the development of artistry.

Artistry involves personal decisions about expressive qualities and styles of music and communicating these decisions to others in various ways. It also involves presenting music to an audience with sensitivity to the intention of the composer and the ways in which the works can be interpreted. All students, when nurtured to achieve their potential, are capable of a degree of musicianship and artistry that provides personal satisfaction.

8. Students bring their cultural experiences and expectations to the music learning environment.

The music learning environment is a natural place to learn about and celebrate the musical diversity in the regions across Canada and to reflect on the influence and value of music in our lives. It is also a natural and authentic place to learn about and celebrate the music of other cultures. It is the place to situate music within a historical context.

These eight beliefs form the basis for the development of this document.

Classroom Contexts

Musical understanding, which is founded on musical skills, knowledge, and experiences, is developmental and nurtured best in classroom contexts where the four conditions described below are addressed.

1. Instruction is planned to meet the needs of **all** learners. Students' multiple needs are best met in stimulating learning environments where everyone is encouraged and supported to:

- take risks
- ask questions
- solve problems
- demonstrate and reflect on their learning
- value their work and that of others

-
2. Students are provided with the necessary resources. Music classrooms:
 - have sufficient space for movement and group work
 - are equipped with a rich variety of resources as learning tools for students and teachers
 3. Sufficient time is allocated for the teaching of a viable music program.²
 4. Music is taught by music specialists, that is, by individuals who have the necessary education as both teachers and musicians.

Assessment

The purpose of assessment is growth. When teachers encourage, support, and sustain student learning, they are not only making informed decisions about student progress, they are also helping students make these decisions. In this way, assessment becomes linked to teaching and learning and is an integral part of the experiences designed to develop music understanding.

One kind of assessment involves the many decisions that occur throughout a rehearsal, performance, demonstration or when responding to music. It encompasses the gamut of the experiences that develop musical understanding. A second form of assessment involves making decisions about solutions to musical problems selected by professional composers and student composers. A third form of assessment involves self and peer evaluation and is an essential component in the development of student learning.

The assessment process must always be a positive experience. Through this experience, students take ownership for their learning and build on their musical knowledge. For teachers, assessment informs their instructional practice as they monitor student progress.

Student Achievement in Music

Part 2 of this resource articulates general recommendations for what students can achieve in each grade, Pre-Kindergarten through 8, as well as some general observations on the pre-school experience. It is intended to serve either as a companion to existing provincial and district music curricula or to provide a framework for the writing of these curricula. One of the tasks of provincial and district curricula is to provide material that will reflect the cultures of the various regions across Canada.

The focus in Part 2 is on what students can do. The material for each grade builds on previous learning and is sequential and developmental. Musical concepts are organized in a spiral manner and revisited at each grade level. For each grade, teachers

²For more detail, refer to the Guidelines for Quality Music Education: Programs, Facilities and Resources published by the Coalition for Music Education in Canada.

are provided with age-appropriate music achievements and contexts. The learning experiences in Kindergarten to Grade 8 often reflect an on-going refinement of fundamental skills and an increasingly in-depth understanding of musical concepts.

At each grade level, student achievement is presented under three categories:

- ***General Achievements***
- ***Experiential Achievements***
- ***Conceptual Achievements***

1. General Achievements. These achievements include broader social, cognitive, and affective learning. They are the outcomes of the specific activities and the building of skills and concepts.

2. Experiential Achievements. Children learn through doing. Teachers design activities that provide a context for musical learning.

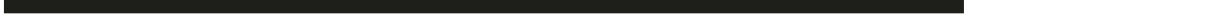
At each grade level students engage in the following experiences:

- singing
- playing
- moving
- composing/improvising
- listening/responding
- reading/writing

3. Conceptual Achievements. In order to achieve musical understanding students must have opportunities to develop and use musical concepts and skills in creating and performing music. Conceptual achievements are attained when students are provided with opportunities to engage in all the musical experiences identified under “Experiential Achievements.”

Activities that demonstrate what students can achieve at each grade level are identified in the text by the following conceptual headings:

- beat/tempo
- rhythm
- pitch/melody
- dynamics
- timbre
- form
- texture/harmony



PART 2

Concepts and Skills



Pre-Kindergarten

Concepts and Skills for Pre-Kindergarten to Grade 8: Achieving Musical Understanding was written primarily to address the grade levels of Kindergarten to Grade 8. It is recognized, however, that children come to Junior Kindergarten and Kindergarten with varied formal and informal music experiences, and these experiences are important as they become the foundation upon which future musical learning is built.

In the Pre-Kindergarten years music should be a vitally important part of every child's experience. Music is a principle mode for the development of language, the transmission of information, and the exploration and management of social situations. The singing of songs and the chanting rhymes are often part of daily routines, while action songs, singing games, and playing simple instruments give other avenues for musical learning.

Speech is developed through finger plays, songs, and stories. Coordination skills can grow through singing games and free movement to music. Cooperative and other social learning can take place when everyone comes together to make music. Learning numbers and colours and other facts is facilitated when these tasks are presented in a musical context. In short, music experiences can become a magic carpet for all learning in the pre-school years.

Experiences for pre-kindergarten levels include:

- exploring sounds and sound makers
- distinguishing sound from silence
- discovering that there are high and low, long and short, and loud and soft sounds
- moving freely to music
- distinguishing between and moving to different tempi in music
- exploring and moving to the vocal sounds and discovering the singing voice
- singing songs
- playing simple classroom instruments sometimes freely and sometimes in a directed way as might be indicated in a song

A discussion of the characteristic responses and approaches to music at different levels — babies, two-year olds, three-year olds, and four-year olds — follows.

Babies

Infants and very young children experience music by hearing it, by feeling it, and by experimenting with pitch and timbre in their vocalizations. Children should experience music every day while receiving caring, physical contact. Parents and caregivers can encourage the musical development of infants with games that involve touch, eye contact, intimacy, and joy. This one-on-one experience is crucial to the infant's aesthetic development.

Shared musical experiences between parents and/or caregivers include:

1. singing and chanting using songs, rhymes, and lullabies
2. imitating sounds that the infants make
3. rocking, patting, touching, bouncing, and moving with infants to the beat, rhythm patterns, and melodic direction of the music
4. playing games involving touch and tickling to achieve an emotional closeness and joy
5. providing exposure to selected live and recorded music
6. providing safe toys that make musical sounds that infants can manipulate and control

Two-year Olds and Three-year Olds

Two-year old and three-year old children benefit from all the activities for babies listed above and enjoy familiar songs and games. Due to their developmental growth, familiar games become a whole new experience. Given appropriate encouragement these children are ready for more active involvement. They develop an interest in singing by hearing many live examples of simple songs. Vocalization is also enhanced by the imitation of familiar sounds from the environment. Simple rhythmic movements help to internalize the musical learning and maintain an active interest and involvement. Gross motor movement enhances the subconscious learning of musical concepts and provides an opportunity to stimulate musical creativity. Children are ready to play simple percussion instruments as a group to accompany rhythms and songs. In addition, they are an eager and attentive audience for short performances of live singing or instrumental music.

Shared musical experiences between parents and/or caregivers include:

1. imitation of familiar animal and environmental sounds
2. walking, galloping, running, jumping in response to rhymes, songs, or instruments
3. exploring different ways to move and imitate animals, plants, machines, dinosaurs, and so on
4. playing simple percussion instruments while chanting, singing, or walking
5. patting, clapping tapping the beat to accompany known rhymes and songs
6. dramatizing and creating simple sound effects for poems and stories
7. responding to music by drawing, painting, and other simple art forms.

Four-year Olds

Frequent opportunities for experimentation and free play within a musical environment are still vital for four-year olds. Four-year-old children generally enjoy participating in a group and are ready for more structured musical activities. They eagerly participate in singing games that involve taking turns, role-playing, and individual singing. With improved intonation, they sing with confidence and enthusiasm. Some children can keep the beat accurately by clapping, patting, walking, and so on. Most are more precise in their locomotor movement than three-year olds. They are ready for more variety in movement experiences and are more creative in their response to musical stimuli. They delight in contributing their own ideas. Having a longer attention span provides an opportunity to develop and practice musical skills. As with the younger children, the main goal is the emotional lift and joy achieved by sharing music with friends.

Shared musical activities with parents and/or care-givers include:

1. continuing to extend activities for younger children
2. singing and chanting using songs, rhymes, and lullabies
3. showing the beat to accompany known songs and rhymes by patting, clapping, tapping, swaying, walking, and other simple actions
4. providing exposure to selected live and recorded music at an appropriate volume
5. imitating familiar sounds
6. walking, galloping, running, jumping in response to rhythms, rhymes, songs, or instruments
7. exploring different ways to move and imitate animals, plants, machines
8. playing simple percussion instruments while chanting, singing, or walking
9. singing games where each individual has a turn
10. echo singing and call and response singing, both as a group and individually
11. identifying musical timbres
12. providing opportunities to improvise vocally and with movement within defined musical parameters
13. encouraging more involved dramatization and sound effect creation to poetry and stories
14. responding to music by drawing pictures, painting and using other forms of art.



Kindergarten

The development of musical skills, concepts, and understandings is sequential and developmental.

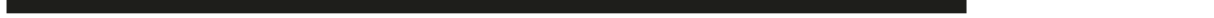
Students' achievements for this grade build upon preschool experiences.

In the classroom, students engage in making and presenting; analyzing, valuing, and connecting; perceiving, reflecting, and responding to music.

Skills and concepts should first be introduced through familiar music, and Canadian materials should be used whenever possible.

As experiential knowledge is acquired, skills and concepts are made explicit and reinforced.

Every child should have opportunities to develop feelings of joy and success through individual music making.



General Achievements

Students in Kindergarten will:

- gain confidence and comfort to join in musical activities
- begin to focus and cooperate in group experiences in music
- cooperate with others in singing games
- make interpretive decisions regarding musical expression and mood
- demonstrate musical skills and understanding appropriate to the Kindergarten grade level

Experiential Achievements

Singing

Students will:

- find their singing voices
- match pitches and small melodic patterns
- sing alone and with others
- build a repertoire of chants and songs of Canadian and world cultures, including action songs
- sing a minimum of three new songs a month

Playing

Students will:

- explore and experiment with the sounds made by a variety of body percussion, pitched and unpitched classroom instruments and found sound makers
- select sounds to accompany rhymes and songs
- play alone and with others following the direction of a conductor

Moving

Students will:

- participate in singing games and dances
- interpret poems, songs, rhymes, and stories using movement
- use movement to express musical concepts

Improvising/Composing

Students will:

- create sound stories using found sounds, body percussion, and pitched and unpitched classroom instruments
- create accompaniments to songs using body percussion, found sounds, and simple pitched and unpitched classroom instruments

Listening/Responding

Students will:

- echo sing melodies and echo clap rhythms appropriate to the Kindergarten grade level
- respond to a variety of live and recorded music from many cultures
- share responses to a variety of music — both live and recorded — from many cultures, styles, and eras

Reading/Writing Music

Students will:

- create or utilize iconic symbols or pictures to represent sounds

Conceptual Achievements

Students build on the learning of preschool experiences.

Beat/Tempo

Students will:

- find and keep the beat through listening, singing, moving and playing activities
- respond to tempo through singing, moving, listening, and playing instruments
- demonstrate the difference between fast and slow

Rhythm

Students will:

- demonstrate a variety of rhythms through movement, clapping, speech patterns, and song
- identify the difference between beat and rhythm
- sing songs and chant rhymes while performing beat and rhythm

Pitch/Melody

Students will:

- identify the difference between high and low
- distinguish and imitate pitches that are high and low
- begin to match tones in call and response activities
- distinguish and imitate voice sounds that are getting higher and getting lower
- read and write high and low with iconic symbols
- create songs using high and low pitches
- show melodic contour through movement

Dynamics

Students will:

- distinguish sound from silence
- imitate, identify and create loud and soft sounds through listening, singing, speaking, and playing simple instruments
- recognize contrasts in sound and demonstrate them through movement

Timbre

Students will:

- distinguish among the singing, speaking, whispering, and shouting voices
- find their singing voices
- identify sounds (environmental, instrumental, etc.) and listen for silence
- identify and imitate a variety of tone colours using found sounds and pitched/unpitched percussion instruments
- use body percussion, pitched and unpitched instruments and vocal colours to accompany rhymes, songs, and chants

Form

Students will:

- identify, and signal, beginning and end in music
- identify and participate in call and response activities
- identify rhythmic and melodic phrases that are the same and different
- respond to repeated patterns in music

Texture/Harmony

Students will:

- sing unison songs
- identify sounds alone, sounds together
- create background sounds to enrich stories, poems, and songs.



Grade 1

The path to developing musical skills and understanding is sequential and developmental.

The achievements for this grade are based on the learning of Kindergarten experiences.

In the classroom students engage in making and presenting; analyzing, valuing, and connecting; perceiving, reflecting, and responding to music.

Skills and concepts should first be introduced through familiar music, and Canadian materials should be used whenever possible.

As experiential knowledge is acquired, skills and concepts are made explicit and reinforced.

Every child should have opportunities to develop feelings of joy and success through individual music making.

Note values, tonic sol-fa syllables, hand signs, and other theoretical concepts should not be taught in isolation. They should emerge from classroom musical activities.



General Achievements

Students in Grade 1 will:

- demonstrate the ability to focus, cooperate, and follow routines associated with musical activities
- demonstrate musical skills and understanding appropriate to the Grade 1 level
- make interpretive decisions regarding musical expression
- explore music they encounter in their school and the purpose it serves in school life

Experiential Achievements

Singing

Students will:

- sing with a light head tone
- match pitches and sing in tune
- sing with rhythmic accuracy
- sing alone and with others, following the directions of a conductor
- build a repertoire of chants and songs of Canadian and world cultures including action songs
- sing a minimum of three new songs a month

Playing

Students will:

- explore and experiment with the sounds made by a variety of body percussion, unpitched and pitched instruments, and sound makers
- select sounds to accompany rhymes and songs
- play with rhythmic and melodic accuracy
- play expressively
- play with correct technique
- play, alone and with others, following the directions of a conductor

Moving

Students will:

- participate in many singing games and dances
- interpret poems, song, and stories in movement
- use movement to demonstrate knowledge of music concepts

Improvising/Composing

Students will:

- create sound effects using body percussion, pitched and unpitched classroom instruments, and found sounds
- create very simple songs to tell stories
- improvise rhythmic and/or melodic patterns using body percussion and/or classroom instruments
- create simple repeated patterns (ostinati) to use as accompaniments for melodies and poems (accompaniments can be sung, played on unpitched percussion instruments, spoken, or expressed in movement)

Listening/Responding

Students will:

- echo sing melodies and echo clap patterns appropriate to the Grade 1 level
- share responses to a wide variety of music — both live and recorded — from many cultures, styles, and eras
- identify and respond to music concepts appropriate to the Grade 1 level

Reading/Writing Music

Students will:

- recognize and demonstrate connections between sound and symbol
- use both iconic and symbolic graphic representation of musical sounds
- read and write traditional and stick notation appropriate to the Grade 1 level as outlined in “Conceptual Achievements” below
- respond to the simple expressive symbols as encountered in music for Grade 1

Conceptual Achievements

Students build on the learning of the previous grade.

Beat/Tempo

Students will:

- identify and respond to beat by singing, moving, using body percussion and classroom instruments
- keep a steady beat while making or listening to music
- identify and respond to the difference between beat and rhythm
- identify and respond to accented beat
- identify and respond to simple duple metre (2/4)

-
- demonstrate an understanding of steady beat using iconic symbols
 - respond to “walking” (simple metre, 2/4) and “galloping/skipping” (compound metres, 6/8)
 - identify and demonstrate slow/fast (*lento*, *presto*), getting slower (*rallentando*), getting faster (*accelerando*)

Rhythm

Students will:

- identify and respond to rhythm patterns by singing, moving, using body percussion and classroom instruments
- read, write, recognize, and use the following basic note values and rests using traditional notation (♩, ♪, ♫), stick notation (|, ▭, Σ), and rhythmic syllables
- create musical passages using the above note values in duple metre
- experience other rhythms, note values, and metres in listening selections and movement activities

Pitch/Harmony

Students will:

- identify and imitate pitches that are high/low or remain the same
- identify and respond to melodic contour
- match tones in call and response and echo activities
- recognize and use the correct tonic *sol-fa* syllables and hand signs for *so mi la*
- create melodic phrases or short songs using *so mi la*
- sing alone and with others, most often in tune, while using a light head tone
- read and write *so mi la* patterns on a staff

Dynamics

Students will:

- demonstrate the difference between loud/soft (*f/p*), and getting louder/getting softer (*crescendo/decrescendo*) through singing, moving, speaking, body percussion and playing simple classroom instruments
- demonstrate a recognition of sound and silence
- add dynamics while creating and performing soundscapes

Timbre

Students will:

- distinguish among singing, speaking, whispering, and shouting voices
- sing with a head tone
- identify a wide variety of sounds from home, school, and environment
- identify and classify sounds by how they are made

Form

Students will:

- explore, identify and demonstrate: echoes, same and different rhythmic and melodic phrases, question and answer, call and response, through singing, playing, and moving
- represent the difference between these sections mentioned above, in iconic symbols

Texture/Harmony

Students will:

- sing unison songs
- combine beat and rhythm patterns and use voice, body percussion and instruments to create simple texture (two layers of sound) and show this in iconic representation
- accompany songs and rhymes with simple bordun patterns
- accompany songs and rhymes with simple rhythmic or melodic ostinati
- create soundscapes to accompany songs, poetry, and stories thus adding texture
- create simple rhythmic ostinati using notation appropriate to the Grade 1 level.

Grade 2

The path to developing musical skills and understanding is sequential and developmental.

The achievements for this grade are based on the learning of Grade 1 experiences.

In the classroom students engage in making and perceiving, reflecting, and responding to music.

Skills and concepts should first be introduced through familiar music, and Canadian materials should be used whenever possible.

As experiential knowledge is acquired, skills and concepts are made explicit and reinforced.

Every child should have opportunities to develop feelings of joy and success through individual music making.

Note values, tonic sol-fa syllables, hand signs, and other theoretical concepts should not be taught in isolation. They should emerge from classroom musical activities.



General Achievements

Students in Grade 2 will:

- demonstrate the ability to focus, cooperate, and follow routines associated with musical activities
- develop skills and musical understanding appropriate to the Grade 2 level
- make interpretive decisions regarding musical expression
- explore music they encounter in their community and the purpose it serves in community life

Experiential Achievements

Singing

Students will:

- sing with a light, head tone
- match pitches and sing in tune
- sing with accurate rhythm and expressive qualities
- sing alone and with others following the directions of a conductor
- build a repertoire of chants and songs of Canadian and world cultures including action songs
- sing a minimum of two to three new songs a month

Playing

Students will:

- explore and experiment with the sounds made by a variety of body percussion, unpitched and pitched instruments and sound makers
- select sounds to accompany rhymes and songs
- play with rhythmic and melodic accuracy
- play expressively
- play with correct technique
- play alone and with others, following the directions of a conductor

Moving

Students will:

- participate in many singing games and dances
- use movement to interpret poems, songs and stories
- use movement to demonstrate musical concepts

Improvising/Composing

Students will:

- create sound effects using pitched and unpitched classroom instruments, body percussion, and found sound
- improvise rhythmic or melodic patterns using body percussion or classroom instruments
- create songs to interpret and tell stories and to express personal meaning
- improvise responses (e.g., call and response, question and answer)
- create simple repeated patterns (ostinati) to use as accompaniments for pentatonic melodies and poems. These accompaniments can be sung, played on unpitched percussion instruments, played on melodic instruments, spoken, or expressed in movement
- create rhythmic, melodic and/or speech phrases and use them to create rondos

Listening/Responding

Students will:

- respond appropriately in echo activities
- share responses to a wide variety of music — both live (vocal and instrumental) and recorded, from many cultures, styles, and eras
- identify and demonstrate an understanding of grade appropriate music concepts through listening

Reading/Writing

Students will:

- recognize and demonstrate connections between sound and symbol
- use iconic and symbolic graphic representation of musical sounds
- read and write stick notation and hand signs as well as traditional notation as outlined in “Conceptual Achievements” below
- integrate rhythmic and melodic notation and use this knowledge to read very simple songs or chants
- respond to the simple expressive symbols encountered in music for Grade 2

Experiential Achievements

Students build on the learning of the previous grades.

Beat/Tempo



Students will:

- identify and respond to beat by singing, moving, listening, using body percussion and classroom instruments

-
- keep a steady beat while making or listening to music
 - identify and respond to strong/accented beats
 - continue to identify and respond to the difference between beat and rhythm
 - identify and respond to simple duple and triple metres (2/4, 3/4)
 - demonstrate simple duple meter conducting pattern (2/4)
 - read and write rhythmic patterns using iconic representations
 - identify and demonstrate fast (*vivace*), slow (*largo*), getting faster (*accelerando*) and getting slower (*rallentando or ritardando*)

Rhythm

Students will:

- identify and respond to rhythm patterns by singing, moving, using body percussion and classroom instruments
- read, write, recognize, and use the note values and rests and rests taught in the previous grade () adding the following note values () using traditional and stick notation and rhythmic syllables
- create rhythmic patterns in duple metre (2/4) and triple metre (3/4)
- sing, listen, and move to other rhythms, note values, and metres in songs, listening selections, and movement activities

Pitch/Melody

Students will:

- identify and respond to melodic contour
- identify and match tones in call and response and echo activities
- recognize and use the correct tonic *sol-fa* syllables and hand signs for *do mi so la*
- create melodic phrases or short songs using *do mi so la*
- read and write *do mi so la* on a staff
- orally, identify *do* as the tonic or the home tone
- sing alone and with others, most often in tune while using a light head tone

Dynamics

Students will:

- identify the difference between loud/soft (*f/p*) and getting louder/getting softer (*crescendo/decrecendo*), using appropriate terminology
- apply their knowledge of dynamics when singing, moving, speaking, using body percussion, and playing simple classroom instruments
- identify the dynamic markings of *ff* and *pp*
- add dynamics to known, new, or created compositions

Timbre

Students will:

- identify, describe, and categorize a wide variety of sounds from the home, school and environment
- sing consistently with a head tone
- experiment with and identify and describe a wide variety of instrumental sounds

Form

Students will:

- identify, and use the correct terminology for: echoes, same and different rhythmic and melodic phrases, rondo, verse/chorus, AB, ABA forms
- demonstrate understanding of the above elements through singing, playing, and moving
- perform speech and movement rhythmic rounds/canons

Texture/Harmony

Students will:

- sing unison songs
- combine beat and rhythm patterns using voice, body percussion, and instruments to create texture (two or more layers of sound)
- accompany song and rhymes with simple bordun or drone patterns
- accompany songs with simple rhythmic and/or melodic ostinati
- create soundscapes to accompany songs, poetry, and stories
- distinguish between sounds alone and sounds together (e.g., voice and accompaniment).

Grade 3

The path to developing musical skills and understanding is sequential and developmental.

The achievements for this grade are based on the learning of Grade 2 experiences.

In the classroom students engage in making and presenting; analyzing, valuing, and connecting; perceiving, reflecting, and responding to music.

Skills and concepts should first be introduced through familiar music, and Canadian materials should be used whenever possible.

As experiential knowledge is acquired, skills and concepts are made explicit and reinforced.

Every child should have opportunities to develop feelings of joy and success through individual music making.

Note values, tonic sol-fa syllables, hand signs, and other theoretical concepts should not be taught in isolation. They should emerge from classroom musical activities.



General Achievements

Students in Grade 3 will:

- demonstrate the ability to focus, cooperate, and follow routines associated with musical activities
- develop musical skills and understanding including reflection, and analysis, as appropriate to the Grade 3 level
- make interpretive decisions through reflection and analysis regarding musical expression
- explore and make connections between culture and music
- explore a variety of cultural influences on music and musicians

Experiential Achievements

Singing

Students will:

- sing in tune
- sing with good vocal quality
- sing rounds/canons in two or three parts and partner songs
- sing with musical accuracy
- sing following the directions of a conductor
- sing a varied repertoire of music including Canadian and diverse cultures, styles, and eras
- sing a minimum of two to three new songs a month

Playing

Students will:

- play a variety of pitched and unpitched classroom instruments
- select and play sounds to accompany stories, rhymes, and songs
- play with musical accuracy and good instrumental technique
- play expressively
- play alone and in ensembles following the directions of a conductor

Moving

Students will:

- participate in singing games and dances
- use movement to interpret poems, songs, and stories
- use movement to demonstrate knowledge of music concepts as appropriate to the Grade 3 level

Improvising/Composing

Students will:

- create sound effects using pitched and unpitched classroom instruments, body percussion, and found sound
- create and present soundscapes
- create songs to interpret and tell stories and to express personal meaning
- create simple repeated patterns (ostinati) to use as accompaniments for melodies and poems
- improvise responses (question and answer, call and response activities)
- improvise rhythmic and/or melodic patterns using percussion and/or classroom instruments

Listening/Responding

Students will:

- listen and respond in echoing activities
- echo sing appropriate melodies and echo clap rhythmic patterns
- listen critically and communicate their thoughts and feelings about their own performances and those of others
- listen to a wide variety of music — both vocal and instrumental, live and recorded from many cultures, styles and eras
- identify and demonstrate an understanding of grade appropriate music concepts through listening
- listen to others in the group and adapt their own performances to enhance the sound of the ensemble

Reading/Writing

Students will:

- recognize and show connections between sound and symbol
- read and write stick notation and hand signs as well as traditional notation as outlined in “Conceptual Achievements” below
- use *sol-fa* syllables as well as hand signs to sight sing simple short songs
- integrate rhythmic and melodic notation and use this knowledge to read very simple songs or chants
- respond to the simple expressive symbols encountered in music for Grade 3

Conceptual Achievements

Students build on the learning of the previous grades



Beat/Tempo

Students will:

- identify and respond to beat by singing, moving, using body percussion and classroom instruments
- keep a steady beat while making or listening to music
- identify and respond to accented beat
- identify and respond to simple duple and triple metre (2/4, 3/4, 4/4)
- demonstrate duple and triple metre conducting patterns (2/4, 3/4, 4/4)
- identify and demonstrate fast (*vivace* or *presto*) and slow tempos (*largo*) and getting faster (*accelerando*)/getting slower (*rallentando* or *ritardando*)

Rhythm

Students will:

- identify and respond to rhythm patterns by singing, moving, using body percussion and classroom instruments
- read, write, and create using the following note values, rests, and metres taught in previous grades () adding the following patterns () using traditional and stick notation and rhythmic syllables
- create musical passages using the above note values in duple (2/4) and triple (3/4) metres
- sing, listen, and move to other rhythms, note values, and metres in songs, listening selections, and movement activities

Pitch/Melody

Students will:

- identify and respond to melodic contour
- identify and match tones in call and response and echo activities
- recognize and use the correct tonic *sol-fa* syllables and hand signs for *do re mi so la do¹ so, la*
- create melodic phrases or short songs using the above *sol-fa* syllables and read and write them on a staff
- sing alone and with others using good vocal quality

Dynamics

Students will:

- identify a variety of dynamic levels using the appropriate terminology and demonstrate these changes in dynamics when moving, speaking, using body percussion, and playing simple classroom instruments
- add dynamics while singing, playing instruments and creating soundscapes
- identify the dynamic markings of *f*, *p*, *ff*, and, *pp*

Timbre

Students will:

- identify, describe, and categorize a wide variety of sounds from the home, school, and environment
- sing consistently with a light head tone
- identify, classify, and describe the sound of individual orchestral instruments from the four orchestral families
- construct simple instruments and experiment with the sounds that they make

Form

Students will:

- identify, demonstrate, create, and use the correct terminology for the following forms: echoes, same and different rhythmic and melodic phrases, *rondo*, *verse/chorus*, AB, ABA, *rounds/canon*
- demonstrate understanding of the above elements through singing, playing, and moving
- sing *rounds/canons* in two parts
- perform speech and movement (rhythmic) *rounds/canons*

Texture/Harmony

Students will:

- sing and play unison songs and sing simple rounds
- identify the difference between monophonic and polyphonic texture
- combine beat and rhythm patterns using voice, body percussion, and instruments to create texture (two or more layers of sound)
- accompany song and rhymes with bordun/drone patterns
- accompany songs with rhythmic and/or melodic ostinati (voice or instrumental)
- create soundscapes to accompany songs, poetry, and stories
- create increasingly complex soundscapes to accompany songs, poetry, and stories thus adding texture.

Grade 4

The path to developing musical skills and understandings is sequential and developmental.

The achievements for this grade are based on the learning of Grade 3 experiences.

In the classroom students engage in making and presenting; analyzing, valuing, and connecting; perceiving, reflecting, and responding to music.

Skills and concepts should first be introduced through familiar music, and Canadian materials should be used whenever possible.

As experiential knowledge is acquired, skills and concepts are made explicit and reinforced.

Every child should have opportunities to develop feelings of joy and success through individual music making.

Note values, tonic sol-fa syllables, hand signs, and other theoretical concepts should not be taught in isolation. They should emerge from classroom musical activities.



General Achievements

Students in Grade 4 will:

- demonstrate the ability to focus, cooperate, and follow routines associated with musical activities
- develop critical thinking skills such as problem solving through reflection and analysis
- demonstrate an understanding of the relationship between thoughtful practice and progress
- demonstrate an awareness of the places in their communities where they can learn about and experience music, including music of other cultures

Experiential Achievements

Singing

Students will:

- sing with good vocal quality
- sing in tune
- sing rounds/canons in two, three, and four parts, and partner songs
- sing with accuracy and an increasing control of expressive qualities
- sing alone and with others following the directions of a conductor
- sing at least two to three new songs each month
- sing a varied repertoire including music from Canadian and diverse cultures

Playing

Students will:

- play a variety of simple classroom instruments both unpitched (e.g., drums, triangles, claves) and pitched (e.g., xylophones, glockenspiels, metallophones, recorders, electric keyboards)
- select sounds to accompany stories, rhymes, and songs
- play simple melodies, rounds, and harmonized songs on the recorder
- play with accurate tempo, rhythm, and good tone and expression
- play with appropriate technique
- play, alone and/or with others in ensembles, following the direction of a conductor

Moving

Students will:

- demonstrate a knowledge of singing games and dances from a variety of cultures
- dramatize poems, songs, and stories using movement
- use movement to demonstrate musical concepts that are appropriate to the Grade 4 level

Improvising/Composing

Students will:

- select instruments for creating sounds to enhance the mood or impression of songs, poems, plays, or stories
- create rhythmic and melodic patterns (ostinati) from speech rhythms and melodies and movement, performing these by using the voice, body percussion, student-made instruments, classroom instruments, and instruments of other cultures and countries
- create short songs, soundscapes, and instrumental pieces using a variety of sound sources (traditional, non-traditional, body percussion, and electronic)
- write new words to familiar melodies
- improvise responses in the same style to given rhythmic and melodic phrases
- create rhythmic, melodic, and/or speech patterns and use these in rondo form

Listening/Responding

Students will:

- echo sing melodies, echo clap rhythm patterns of grade appropriate difficulty presented in a wide variety of tempi, dynamics, and timbres
- listen critically and communicate their thoughts and feelings about their own performances and those of others using appropriate terminology
- listen to a wide variety of music — both live and recorded, from many cultures, styles, and eras
- identify and demonstrate an understanding of grade appropriate music concepts through listening
- listen to others in the group and adapt their performances to achieve blend and balance in the ensemble
- identify the sounds of a wide variety of instruments, classroom, orchestral, and those of other cultures
- recognize and demonstrate the connection between sound and symbol

Pitch/Melody

Students will:

- read and perform simple melodies from standard notation
- identify and use the correct *sol-fa* syllables and hand signs for *do re mi fa so la ti do'* *so la* (major scale)
- identify, sing and write *do* in simple *sol-fa* patterns in the keys of C, G, and F
- recognize the sound of minor tonality in familiar melodies
- demonstrate fluency with *sol-fa* syllables and hand signs
- identify absolute pitch names for notes in the context of the music they sing and play

Dynamics

Students will:

- when singing, moving, creating, speaking, using body percussion and playing simple instruments, explore and identify a variety of new dynamic markings (e.g., *mf mp*)
- discuss the purpose of dynamics (e.g., creating contrasts, dramatic effects, heightened expression)
- explore and make decisions about the use of dynamics to complement their vocal and instrumental performances

Timbre

Students will:

- sing in a light head tone where appropriate
- use the voice and/or instruments to explore sounds to accompany poems, stories, and songs and to create soundscapes
- create visual icons to represent and chart the various sound timbres used in composing, in accompaniments, and in soundscapes
- develop an awareness of electronic instruments and synthesized sound
- identify, classify, and describe the sound of individual orchestral instruments
- distinguish between and experiment with timbres of pitched percussion instruments (e.g., metallophone, glockenspiel, piano, xylophone)
- construct simple instruments and experiment with the sounds they make

Form

Students will:

- explore, identify, create, and use the correct terminology for the following forms in music: AB (*binary*), ABA (*ternary*), ABACADA (*rondo*), *introduction and coda*, *verse/chorus*, *round/canon*
- demonstrate an understanding of the above forms when creating soundscapes
- sing *rounds/canons* in two or three parts
- identify *theme and variation* form through listening activities

Texture/Harmony

Students will:

- sing and play songs in two parts
- create and arrange accompaniments for songs and poetry using increasingly complex body percussion, speech, voice, and/or instruments
- create soundscapes to enhance the dramatic effect of songs, poetry, and stories.



Grade 5

The path to developing musical skills and understanding is sequential and developmental.

The achievements for this grade are based on the learning of Grade 4 experiences.

In the classroom students engage in making and presenting; analyzing, valuing, and connecting; perceiving, reflecting, and responding to music.

Skills and concepts should first be introduced through familiar music, and Canadian materials should be used whenever possible.

As experiential knowledge is acquired, skills and concepts are made explicit and reinforced.

Every child should have opportunities to develop feelings of joy and success through individual music making.

Note values, tonic sol-fa syllables, hand signs and other theoretical concepts should not be taught in isolation. They should emerge from classroom musical activities.



General Achievements

Students in Grade 5 will:

- demonstrate the ability to focus and follow routines associated with musical activities
- develop critical thinking skills such as problem solving through reflection and analysis
- demonstrate an understanding of the relationship between thoughtful practice and progress
- demonstrate the ability to learn independently and cooperatively
- identify cultural and historical influences on music and musicians, particularly those that are Canadian
- describe personal opportunities for making music in their community, including opportunities related to popular culture and media

Experiential Achievements

Singing

Students will:

- sing with a light head tone where appropriate or with other voice qualities as needed to interpret various songs
- sing in tune with accuracy and good breath control throughout their vocal ranges
- sing with increasing control of expressive qualities
- sing rounds, partner songs, and songs in two part harmony with growing harmonic independence
- sing at least two new songs a month learned by rote, rote/observation, and note reading
- sing, following the direction of a leader
- sing a varied repertoire of music with accuracy and with good breath control throughout their vocal ranges

Playing

Students will:

- play at least one instrument (band, pre-orchestral, orchestral, recorder, keyboard, guitar, and/or instruments from other cultures)
- demonstrate correct posture and technique in playing instruments
- play with accurate tempo, rhythm, and pitch and with good tone and expression.
- play alone, and/or with others in small and large ensembles under the direction of a conductor

Moving

Students will:

- incorporate movement and dance activities in stories set to music
- use movement as appropriate to demonstrate the musical concepts of the Grade 5 level

Improvising/Composing

Students will:

- improvise responses in “call and response” activities in the style of a given melodic phrase using voice or instruments
- create short melodies and songs within specific guidelines (e.g., having a first and second ending or incorporating an ascending and descending phrase)
- improvise soundscapes, melodies, and rhythm patterns using voice, found sounds, classroom instruments, instruments from other cultures, and countries, electronic instruments
- create melodic and/or rhythmic accompaniments for pentatonic melodies

Listening/Responding

Students will:

- echo sing/play melodies and echo clap rhythm patterns presented in a variety of tempi, dynamics, and timbres
- listen to a wide spectrum of music — both live and recorded — from many cultures, styles, and eras
- identify, demonstrate and discuss the elements of music (e.g., tempo, dynamics, form, pitch, rhythm, texture, and timbre heard in a musical selection)
- listen critically and communicate their thoughts and feelings about their own performances and those of others, using appropriate terminology
- recognize the distinctive sounds of various orchestral and non-orchestral instruments
- listen to others and adapt their own performances to achieve blend and balance in a group ensemble

Reading/Writing Music

Students will:

- read and write traditional and stick notation suitable to the Grade 5 repertoire in singing, playing, and composing
- develop sight reading and ear training facility in the use of *sol-fa* syllables and hand signs
- interpret and respond to symbols for expression, tempo, form, and dynamics as encountered in the repertoire of Grade 5
- create graphic notation to represent sound effects and sound stories

Dynamics

Students will:

- demonstrate an understanding of and apply a wide range of dynamic notation to complement their vocal and instrumental performances
- shape a phrase independently using their knowledge of dynamics
- express dynamics through related activities (e.g., moving, speaking, and body percussion)

Timbre

Students will:

- sing in a light head tone
- explore and use other vocal timbres in the interpretation of music of different cultures and different styles
- explore the use of the voice and/or instrumental sounds to accompany songs, poems, and stories
- experiment with the use of the voice and/or instrumental sounds to create soundscapes
- create visual icons to represent and chart the various sound timbres used in composing accompaniments or soundscapes
- identify and categorize families of orchestral instruments by sound and method of sound production
- demonstrate an awareness of electronic instruments and synthesized sound
- listen to and identify instruments used by the many cultures of Canada and countries around the world
- construct simple instruments and experiment with the sounds they make

Form

Students will:

- demonstrate a knowledge of the following forms through performing, moving, creating, and graphic representation: AB (*binary*), ABA (*ternary*), ABACADA (*rondo*), *introduction and coda*, *verse/chorus*, *round/canon*, *theme and variation*
- apply simple forms when creating soundscapes

Texture/Harmony

Students will:

- sing and play melodies, partner songs, songs with descants, and simple two part songs, from a score
- identify, orally, chord changes in two chord songs
- create accompaniments for songs requiring 2 chord harmonies
- continue to create more complex soundscapes to enhance the dramatic effect of songs, poetry, and stories.

Grade 6

The path to developing musical skills and understanding is sequential and developmental.

The achievements for this grade are based on the learning of Grade 5 experiences.

In the classroom students engage in making and presenting; analyzing, valuing, and connecting; perceiving, reflecting, and responding to music.

Skills and concepts should first be introduced through familiar music, and Canadian materials should be used whenever possible.

As experiential knowledge is acquired, skills and concepts are made explicit and reinforced.

Every child should have opportunities to develop feelings of joy and success through individual music making.

Note values, tonic sol-fa syllables, hand signs, and other theoretical concepts should not be taught in isolation. They should emerge from classroom musical activities.



General Achievements

Students in Grade 6 will:

- demonstrate the ability to focus and follow routines associated with musical activities
- develop critical thinking skills such as problem solving, through reflection and analysis
- demonstrate an understanding of the relationship between thoughtful practice and progress
- demonstrate the ability to learn independently and cooperatively
- describe a variety of cultural and historical influences on music and musicians
- examine the role music plays in popular culture and the media

Experiential Achievements

Singing

Students will:

- sing with a light head tone where appropriate, or with other voice qualities as needed to interpret various songs
- sing in tune with accuracy and good breath control throughout their vocal ranges
- sing with increasing control of expressive qualities
- sing at least two to three new songs a month
- sing rounds in several parts, partner songs, and songs in two part harmony with harmonic independence
- sing, following the direction of a conductor
- sing a varied repertoire including music from Canadian and diverse cultures, styles, and eras

Playing

Students will:

- play at least one instrument (band, pre-orchestral, orchestral, recorder, keyboard, guitar, and/or instruments from other cultures)
- demonstrate correct posture and technique in playing instruments
- play with accurate tempo, rhythm, and pitch and with good tone and expression
- play alone and/or with others in small and large ensembles under the direction of a conductor

Moving

Students will:

- incorporate movement and dance activities to interpret stories set to music
- use movement as appropriate to demonstrate the musical concepts of the Grade 6 level

Improvising/Composing

Students will:

- improvise responses in “call and response” activities in the style of a given melodic phrase using voice or instruments
- create songs and short melodies within specific guidelines (e.g., having a first and second ending or incorporating an ascending and descending phrase)
- improvise soundscapes and melodic and rhythmic patterns using voice, found sounds, student made instruments, classroom instruments, instruments from other cultures, and electronic instruments
- create melodic and rhythmic accompaniments for pentatonic melodies

Listening/Responding

Students will:

- echo sing/play melodies and echo clap rhythmic patterns of appropriate Grade 6 difficulty presented in a variety of tempi, dynamics, and timbre
- listen to a wide spectrum of music — both live and recorded — from many cultures, styles, and eras
- identify, demonstrate and discuss the elements of music (e.g., dynamics, tempo, form, pitch, rhythm, texture, and timbre after listening to a musical composition)
- listen critically and communicate their thoughts and feelings about their own performances and those of others, using correct terminology
- recognize the distinctive sounds of orchestral, non-orchestral, nontraditional, and electronic instruments
- adapt their performances to achieve blend and balance in group ensembles

Reading/Writing Music

Students will:

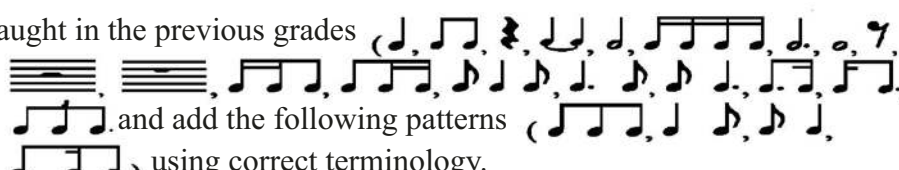
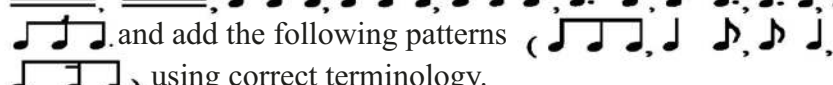
- read and write traditional and stick notation as appropriate and as required in singing, playing, and composing at the Grade 6 level
- use *sol-fa* syllables and hand signs to assist in reading and performing
- interpret symbols for tempo, expression, form, dynamics, and articulation as required
- create and read graphic scores that represent sound compositions

Conceptual Achievements

Students build on the learning of the previous grades.

Beat/Rhythm/Tempo

Students will:

- demonstrate their knowledge of rhythm, beat, accent, and tempo through singing, listening, moving, creating, playing classroom, band, and/or string instruments within the context of the music learned in class or in performing groups
- demonstrate beat and accent in a variety of metres
- demonstrate an understanding of metre by conducting pieces in 2/4, 3/4, 4/4, 6/8
- identify (using correct terminology) and demonstrate varied tempo and expressive markings encountered in the music being performed and studied in class and performing groups
- read, write, recognize, and create using the note values, rests, and metres taught in the previous grades  and add the following patterns , using correct terminology.
- sing, listen to and move to complex rhythms, note values and metres in songs, listening selections, and movement activities.

It is particularly important in this grade for teachers to review skills, knowledge and concepts taught from the earliest level in order that the students can maintain steady progress based on a thorough understanding of previous work.

Pitch/Melody

Students will:

- identify and use the correct *sol-fa* syllables and hand signs for *la ti do re mi fa so la*¹ (minor scale)
- read, sing, and play in major and minor keys encountered in selected classroom and performing repertoire using the tonic *sol-fa* syllables
- identify and explain key signatures and name the keys — major and minor — in the music they sing and play
- read and perform diatonic melodies from standard notation
- maintain accurate pitch while singing or playing in parts

Repertoire and pedagogy should support the needs of students whose voices are changing.

Dynamics

Students will:

- demonstrate knowledge of the full range of dynamic notation while singing, moving, and playing pitched and unpitched classroom band or orchestral instruments
- discuss and compare decisions made when applying dynamics to performance
- shape a phrase independently using their knowledge of dynamics to enhance expression

Timbre

Students will:

- sing in a light head tone
- demonstrate an awareness of the new timbre of the changing voice
- listen to, distinguish between, and experiment with various vocal timbres suitable for different styles of music (e.g., folk song, art song, pop song, music from a wide range of world cultures)
- use voice and/or instrumental sounds to create soundscapes and to accompany poems, stories, and songs
- use silence as well as sounds in sound compositions
- create visual icons to represent and chart/score the various sound timbres and silences used in composing accompaniments or soundscapes
- listen to, identify, and categorize individual orchestral instruments
- compare the sounds of acoustic instruments with electronic instruments and synthesized sound
- listen to and identify instruments used by the many cultures of Canada and the world
- construct simple instruments and experiment with the sounds they make

Form

Students will:

- demonstrate knowledge of the following forms as part of performing moving, graphing and/or creating soundscapes: AB (*binary*), ABA (*ternary*), ABACADA (*rondo*), *introduction and coda*, *verse/chorus*, *theme and variation*, *round/canon*
- sing rounds in two, three, four, or more parts

Texture/Harmony

Students will:

- maintain accurate pitch while singing unison melodies, partner songs, songs with descants, and simple homophonic two- and three-part songs
- identify orally, chord changes in two- and three-chord songs
- create accompaniments for two- and three-chord songs
- continue to create complex soundscapes to enhance the dramatic effect of songs, poetry, and stories.



Grade 7

The path to developing musical skills and understanding is sequential and developmental.

The achievements for this grade are based on the learning of Grade 6 experiences.

In the classroom students engage in making and presenting; analyzing, valuing, and connecting; perceiving, reflecting, and responding to music.

Skills and concepts should first be introduced through familiar music, and Canadian materials should be used whenever possible.

The theory and fundamentals of music to be taught should always be drawn from the repertoire used in class or performing ensembles.

As experiential knowledge is acquired, skills and concepts are made explicit and reinforced.

Every child should have opportunities to develop feelings of joy and success through individual music making.

Note values, tonic sol-fa syllables, hand signs, and other theoretical concepts should not be taught in isolation. They should emerge from classroom musical activities.



General Achievements

7

Students will:

- demonstrate the ability to focus and follow routines associated with musical activities
- develop critical thinking skills such as problem solving, through reflection and analysis
- demonstrate an understanding of the relationship between thoughtful practice and progress
- demonstrate the ability to learn independently and cooperatively
- describe the role that music plays in popular culture and the media
- describe a variety of cultural influences on music and musicians.

Experiential Achievements

Singing

Students will:

- sing with a tonal quality appropriate to their stage of vocal development
- sing most often with a light head tone while exploring other vocal possibilities to interpret music of different cultures and styles
- sing with accurate intonation
- sing with melodic and rhythmic accuracy and with good breath control throughout their vocal ranges
- sing with increasing control of expressive qualities
- sing, following the direction of a conductor
- sing rounds in several parts, partner songs, and songs in two- and three-part harmony with harmonic independence
- sing a varied repertoire including Canadian music and music from diverse cultures, styles, and eras

Playing

Students will:

- play at least one instrument (band, pre-orchestral, orchestral, recorder, keyboard, guitar, and/or instruments from other cultures)
- play with correct posture, breath control, accurate articulation, fingering and bowing technique, mallet and drum stick control
- play with facility, accurate tempo, rhythm, pitch, and with good expression and tone
- play, alone and/or with others in small and large ensembles under the direction of a conductor

Moving

Students will:

- use movement to demonstrate their knowledge of the elements of music (e.g., phrasing, melodic line, beat, tempo as appropriate)
- add or create movement to enhance the understanding and expression of the music listened to and performed.

Improvising/Composing

Students will:

- improvise responses in “call and response” activities using pitched instruments or voice
- create short melodies and songs within specific guidelines appropriate to the Grade 7 level
- improvise short melodies over a given rhythmic accompaniment
- create rhythmic variations on given, familiar melodies
- use electronic technology to improvise and compose
- create harmonic accompaniments, selecting from a variety of materials, techniques, and forms

Listening/Responding

Students will:

- identify, demonstrate and discuss the elements of music in a wide spectrum of live and recorded music from many cultures, style, and eras
- identify and discuss musical interpretation (e.g., changes in tempo and dynamics, variances in style and/or instrumentation in a wide variety of music)
- demonstrate skill in the recognition of electronic, orchestral, and non-orchestral instruments
- compare and/or contrast the use of the elements of music in two contrasting works (e.g., the use of rhythm in *Carmina Burana* by Carl Orff and a Bach Suite)

Reading/Writing Music

Students will:

- read and write notation as required in playing, singing, listening, and composing.
- recognize the relationship among parts within a score
- read *sol-fa* syllables in treble and bass clefs where appropriate
- demonstrate knowledge of musical terms and symbols through performing, listening, and creating

Conceptual Achievements

Students build on the learning of the previous grades.

Beat/Rhythm/Tempo

Students will:

- demonstrate their knowledge of beat, rhythm, accent, and tempo through singing, listening, moving, creating, and playing classroom, band and/or string instruments, and instruments of various cultures and countries
- identify (using correct terminology and symbols) and demonstrate tempo and expressive markings as encountered in the music being performed and studied in class and performing ensembles
- read, write, and perform from traditional musical notation accurately and with some fluency
- listen to and perform music in uneven metres
- identify up-beat and down-beat and conduct patterns found in classroom repertoire, performing repertoire or listening selections

It is particularly important in this grade for teachers to review and consolidate skills, knowledge, and concepts taught from the earliest level in order that the students can maintain a steady progress based on a thorough understanding of previous learning.

Pitch/Melody

Students will:

- demonstrate their knowledge of beat, pitch, and melody through singing, listening, moving, creating and playing classroom, band and/or string instruments, and instruments of various cultures and countries
- apply their knowledge of key signatures in the music they sing and play
- read and perform from standard notation in the treble, bass, and alto clefs where appropriate
- maintain accurate pitch while singing and playing in groups that are performing music in several parts

It is impossible to separate rhythm from style. Increasingly the rhythm should be considered within the style and genre of the music studied (e.g., swing, gospel, jazz, and folk).

Dynamics

Students will:

- demonstrate a knowledge of the effect and appropriateness of dynamics to the musical interpretation of a piece of music
- sing and play a varied repertoire with expression, using all dynamic markings
- discuss and compare the appropriateness of decisions made in the application of dynamics to performance
- recognize, demonstrate and/or discuss implied dynamics (those that are not marked) that contribute to the interpretation of the whole musical context in performing and listening activities

Repertoire and pedagogy should support the needs of students whose voices are changing.

Timbre

Students will:

- sing in a light head tone while using the timbre of the changing voice as appropriate
- identify and classify the many timbres of the singing voice in performance and listening activities
- listen to, distinguish among and experiment with various vocal timbres in a wide range of choral literature (e.g., folk song, pop song, music from a wide range of world cultures)
- create sound compositions to accompany poems, stories and songs using vocal and/or instrumental sounds
- create visual icons to represent and chart the various sound timbres and silences used in composing accompaniments or soundscapes
- listen to, identify and categorize individual orchestral instruments and instruments of the popular culture
- listen to and identify and categorize vocal timbres and instruments used by the many cultures that are part of Canada

Form

Students will:

- review AB (*binary*), ABA (*ternary*), ABACADA (*rondo*), *theme and variation*, *verse/chorus*, *introduction and coda*, *round/canon* forms and identify these forms in the music they listen to, perform and create
- recognize the overall structure of other forms of music they perform and listen to (e.g., march, dance suite, medley, minuet and trio, concerto, programmatic music)

Texture/Harmony

Students will:

- identify and compare the differences in the texture of homophonic and polyphonic music
- distinguish among layers of sound in music performed by themselves and others
- use their knowledge of texture to enhance the dramatic effect in any creative activity.



Grade 8

The path to developing musical skills and understanding is sequential and developmental.

The achievements for this grade are based on the learning of Grade 7 experiences.

In the classroom students engage in making and presenting; analyzing, valuing, and connecting; perceiving, reflecting, and responding to music.

Skills and concepts should first be introduced through familiar music, and Canadian materials should be used whenever possible

As experiential knowledge is acquired, skills and concepts are made explicit and reinforced.

The theory and fundamentals of music to be taught should always be drawn from the repertoire used in class or performing ensembles.

Every child should have opportunities to develop feelings of joy and success through individual music making.

Note values, tonic sol-fa syllables, hand signs, and other theoretical concepts should not be taught in isolation. They should emerge from classroom musical activities.



General Achievements

Students in Grade 8 will:

- demonstrate the ability to focus and follow routines associated with musical activities
- demonstrate critical thinking skills such as problem solving, through reflection and analysis
- demonstrate an understanding of the relationship between thoughtful practice and progress
- demonstrate the ability to learn independently and cooperatively
- identify and describe a variety of cultural and historical influences on music and musicians

Experiential Achievements

Singing

Students will:

- sing, most often in a light head tone while exploring other vocal possibilities to interpret music of different cultures and styles
- sing with a tonal quality appropriate to their stage of vocal development
- sing with accurate intonation
- sing with melodic and rhythmic accuracy and with good breath control throughout their vocal ranges
- sing with control of expressive qualities
- sing, following the direction of a leader
- sing rounds in two-, three- and four-part harmony, partner songs, and songs in two- and three-part harmony with harmonic independence
- sing a varied repertoire of Canadian music and music from diverse cultures, styles, and eras

Playing

Students will:

- play at least one instrument (band, pre-orchestral, orchestral, recorder, keyboard, guitar, and/or instruments from other cultures)
- play with correct posture, breath control, accurate articulation, fingering and bowing technique, mallet and drum stick control
- play with facility, accurate tempo, rhythm, pitch and with good expression and tone
- play, alone and/or with others in small and large ensembles under the direction of a conductor

Moving

Students will:

- use movement to reinforce their knowledge of the elements of music (e.g., phrasing, melodic line, beat, tempo as appropriate)
- add or create movement to enhance the understanding and expression of the music performed

Improvising/Composing

Students will:

- improvise responses in “call and response” activities using pitched instruments or voice
- create short melodies within specific guidelines appropriate to the Grade 8 level
- create a melodic variation on a given, familiar melody
- create short melodies over a given rhythmic and harmonic accompaniment
- create harmonic accompaniments selecting from a variety of materials, techniques, and forms
- use electronic technology to improvise and compose

Listening/Responding

Students will:

- identify, demonstrate, and discuss the elements of music in a wide spectrum of live and recorded music from many cultures, styles, and eras
- identify and discuss musical interpretation (e.g., changes in tempo and dynamics, variances in style and/or instrumentation in a wide variety of music)
- continue to develop skill in the aural recognition of electronic, orchestral, and non-orchestral instruments
- compare and/or contrast the use of the elements of music in two works of music (e.g., the use of melody in an early Mozart piano piece and a short selection from *The Rite of Spring* by Igor Stravinsky)

Reading/Writing Music

Students will:

- read and write notation as required in playing, singing, listening, and composing
- read *sol-fa* syllables in treble, alto, and bass clefs where appropriate
- demonstrate a knowledge of musical terms and symbols through performing, listening, and creating

Conceptual Achievements

Students build on the learning of the previous grades.

Beat/Rhythm/Tempo

Students will:

- demonstrate their skills and understanding of rhythm, beat, accent, and tempo through singing, listening, moving, creating, and playing classroom, band and/or string instruments and instruments of various cultures and countries
- identify (using correct terminology and symbols) and demonstrate their understanding of varied tempo and expressive markings as encountered in the music being performed and studied in class and in performing ensembles
- read, write and perform from musical notation
- use standard conducting patterns as required in classroom repertoire and performing repertoire listening examples

Pitch/Melody

Students will:

- demonstrate their knowledge of beat, pitch and melody through singing listening, moving, creating and playing classroom, band and/or string instruments, and instruments of various cultures and countries
- apply their knowledge of key signatures to the music they sing and play
- read and perform accurately from musical notation
- maintain accurate pitch while singing and playing in unison or harmony

Increasingly the rhythm should be considered within the style and genre of the music studied (e.g., swing, gospel, jazz and folk)

Dynamics

Students will:

- sing and play a varied repertoire with expression, using all dynamic markings.
- demonstrate an awareness of the effect and appropriateness of dynamics to the musical interpretation of a piece of music
- examine and discuss the effect of decisions made when applying dynamics to performance
- observe and discuss dynamic markings while listening to and following simple vocal and instrumental scores

Repertoire and pedagogy should support the needs of students whose voices are changing.

Timbre

Students will:

- sing most often in a light head tone and use the new timbres of both the female maturing voice and the male changing voice as appropriate
- listen to, distinguish among, classify, and experiment with various vocal timbres in a rich variety of choral literature (e.g., folk song, art song, pop song, and music from a wide range of world and Canadian cultures)
- experiment in increasingly sophisticated ways with vocal and/or instrumental sounds when creating soundscapes and accompanying poems, stories, and songs
- create visual icons to represent and chart/score the various sound timbres and silences used in composing accompaniments or soundscapes
- listen to, identify, and categorize symphonic, popular, ethnic, and electronic instruments as well as those used by the many cultures that are part of Canada

Form

Students will:

- review AB (*binary*), ABA (*ternary*), ABACADA (*rondo*) *introduction and coda, theme and variation, round/canon* forms and identify these in the music they listen to, perform, and create
- recognize the overall structure of other forms of music (e.g., march, dance suite, medley, minuet and trio, programmatic music, in music they sing, play, and listen to)
- listen to and demonstrate a knowledge of the organization of larger forms of music appropriate to Grade 8 (e.g., symphonic form (one movement), operetta, part of an opera)

Texture/Harmony

Students will:

- identify and compare sounds of various performing ensembles while listening to increasingly complex music performed by themselves and others
- identify sound layering from simple to more complex voicings through listening/score study
- use their knowledge of texture in music to enhance the dramatic effect in creative activities.

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- Manitoba
- Nova Scotia
- Ontario
- Saskatchewan
- Newfoundland and Labrador



ADDENDUM

WHO SHOULD TEACH MUSIC TO OUR CHILDREN?

In addition to what is taught, an excellent music program depends also on how it is taught and by whom.

The Coalition for Music Education in Canada and The Canadian Music Education Association strongly believe that music education should be taught by those who are skilled and knowledgeable about music in all its genres and styles.

Children are not served well if their music program is not comprehensive and sequential and/or it is delivered by someone who is inadequately trained for the job.

The following document, discusses this subject and states the many reasons why music should be taught by trained music educators.

WHO SHOULD TEACH MUSIC TO OUR CHILDREN?

PREAMBLE

The research is clear and positive - the Arts (and particularly music) are important and should be part of every child's education. The trouble is that these subjects are disappearing from the curricula across the nation or are being taught increasingly by people who are not properly trained in the subject.

Internationally, educators, business leaders, scientists, policy makers and parents are in agreement that the arts are an essential component of a complete education.

"I am more convinced than ever that we need a new cultural contract between government and society, a contract that places culture firmly in its crucial role as a catalyst for economic prosperity, social health and national identity, a contract that will help develop a nation of vision, innovation and generosity" (*The Defiant Imagination*, Max Wyman, 2004)

There is ample evidence that learning in and through the arts helps students to develop the attitudes, characteristics, and interpersonal and intellectual skills required to participate effectively in today's society and economy. *Students of the arts gain powerful tools for understanding human experiences and learn to respect the often very different ways others have of living, working, thinking, and expressing themselves.* (US National Standards for Arts Education)

CONSIDERATIONS

"To the five-year-old, art is life and life is art. To the six-year-old, art is art and life is life. The first year of school is a watershed in a child's life -a trauma" (R. Murray Schafer, Canadian composer)

Several factors affect the quality of music education in our schools.

Many Ministries of Education are writing elaborate Arts curricula which are totally beyond the capabilities of non-specialist teachers to teach. The achievement of specific learning outcomes in music, dance, drama, and visual art is part of most provincial curricula, but many students are not successfully learning these outcomes.

In many provinces teacher licencing has become general, with no specialization requirements. In many schools the "music teacher" must also prepare and teach in additional subject areas.

School board administrations are eliminating specialist music teachers, which leaves this specific subject to be taught by inadequately trained non-specialist classroom teachers. *"Since 1997 there has been a 21% decline in the percentage of elementary schools with music teachers."* ...in Ontario. (Media Release, People for Education, 2007)

Perceptions of the value and importance of an arts education in the curriculum vary widely among decision makers. The nature of arts programs in the schools ranges from single participatory activities to a carefully sequenced, multifaceted program.

Without arts educators in the schools, who then are the decision makers?

Who is it that communicates with the school board on matters concerning arts education?

Who is it that decides the place of the arts when there are budget concerns, staffing considerations, scheduling conflicts or curriculum pressures?

Who has the power ... and authority, to make change?

At a time when the number of music specialists in the schools is in decline, the number of hours allotted by teacher training institutions for courses dedicated to the teaching of music and the other arts is becoming less and less.

The presence of music specialists in elementary schools differs widely across the country. In boards across the Atlantic provinces and in Quebec “ *it appeared that 90% and higher of the music instruction in the elementary grades is taught by specialists. Going west from Ontario, the estimated percentage of specialists teaching elementary music declined substantially to as low as approximately 30%.*” Amanda Montgomery (2005)

Preservice training in music for generalist elementary teachers differs dramatically across the country, ranging from no instruction to a limited number of hours (as few as 12) to a full-year course. (Montgomery 2005)

It is of international concern. “*There has been a significant volume of research undertaken that highlights a number of deficiencies in teacher training practice with respect to Arts Education and, in particular, music. Studies indicate that generalist primary teachers suffer from a lack of training, lack of skills and low level of confidence upon entering the classroom.*” (from the Australian Music Association Submission to the Senate Inquiry into Academic Standards of School Education, 2007)

THE TEACHER

If music education is to fulfill the promise that researchers have attributed to the study of the arts, It must be taught by those who are equal to the task.

“Arts curricula need to be presented by teachers or other individuals with a deep knowledge of how to “think” in an artistic medium. ...the music teacher must be able to “think musically” ... (Multiple Intelligences; The Theory in Practice, Howard Gardner)

Music education that leads to music literacy must include a comprehensive, sequential program. This means studying, understanding, and using the language of music as it is realized in performance, creation and analysis. “*Compelling evidence supports the position that, when implemented properly, the musical arts can provide a positive, significant, and lasting benefit to learners. The supporting research is significant, due in part to its diversity and depth. If this were a court of law, the ruling would be clear: Music in education is valuable beyond a reasonable doubt.*” (Music with the Brain in Mind, Eric Jensen, 2000)

Music is a distinct and unique field of study, an intellectual, physical, creative and artistic pursuit which requires time and sequential quality instruction. Music education demands a teacher who is not only competent in the language of music, but also in the methodology and instruction of music. Comprehensive music programs have always included movement, history, theory, and performing, listening to and creating music of a wide variety of styles and forms.

A qualified music teacher possesses the general pedagogical skills expected of all qualified teachers, and is competent to develop music literacy, the ability to read, understand, and use the language of music that enables the student to create, analyse, comprehend, evaluate, and understand works of art, and ultimately to enjoy music as an active or passive participant.

The qualified music teacher possesses an appreciation for, and knowledge of the music of differing cultures and traditions.

The term Music Specialist denotes an in-depth level of competence in one or more aspects of this multifaceted subject, each of which requires a particular set of knowledge and skills.

Example

1. Elementary education calls for an understanding of the young child's physical and cognitive development, the singing voice, rhythmic movement, dramatic play.
2. Choral music deals with the developing singer, the changing voice, and requires an ability to interpret a score, to conduct.
3. Instrumental music requires a working knowledge of the techniques and repertoire for band or string instruments, as well as the ability to interpret a score and conduct.
4. Secondary school music requires a broad range of knowledge to assess and build upon the students' earlier experiences in music.

A specialist music teacher is one of the school's arts experts and is a resource for the classroom teachers in planning integrated units. A competent music teacher relates to the community's culture and resources, is a cultural leader in the community.

"Music classes in our schools can unlock the doors to creativity and self expression for Canada's young people and help them to expand their horizons." (Dr. Marc Garneau, former head of the Canadian Space Agency, 2006)

TRAINING

Music education courses, whether they are taken as additional qualifications or as part of a B.Ed for a music specialist, focus on the teaching of music.

Some research on elementary music teacher education has revealed a lack of congruency between what non-specialist teachers perceive as necessary skills and knowledge for teaching children music in the elementary grades and what is taught in undergraduate music education pedagogy classes. Thus, there may at times be a disconnect between what the university thinks is valuable preservice content and what teachers in the field believe is important for successful teaching. (Krehbiel, 1990; Morin, 1995; Montgomery, 2005)

These courses should be designed to give practical ideas to future teachers and also to classroom teachers wanting immediate help in their classrooms.

To be successful, inservice experiences need to reflect a positive attitude toward inclusion of the arts in the school program, be meaningful to the teacher, and be useful in the classroom. *“Plans by the Government to improve musical education in primary schools by training hundreds of extra teachers have failed to strike a chord with potential applicants. These (classroom) teachers are already under such pressure. The Government wants it both ways - high standards of numeracy and literacy and a broad and rich curriculum. But there is no space left in the timetable for these undervalued subjects and teachers don’t feel it is worth investing the time in training like this.”* (Labour’s Plan to Train Music Teachers Fails, Jasper Copping, Sunday Telegraph, UK, 2007)

CONCLUSION

“The world is changing so quickly that promoting the ability for creative thinking and promoting cultural adaptability is essential. Creativity is as important as literacy and numeracy...creativity is essential to science and business and more.” (Interview with Sir Ken Robinson, Business Week, Jessie Scanylon, 2006)

“Some may argue that in our high-tech economy arts education is less important than science and math instruction and so deserves a declining share of our resources...This argument is not only incorrect and short-sighted, but if adopted as a national educational policy, it is certain to weaken America’s ability to compete in the global creative economy of the 21st century. It is time for a creativity revolution in America’s schools; arts education must be revived and strengthened for the good of our students and our country.” (NAMM Conference address, Mike Huckabee, Governor of Arkansas and Chairman of the Education Commission of the States, 2006)

“Music touches areas we cannot access with words....empowering the creative process of our children is perhaps the only possibility of saving life on this planet....solutions will be found by those whose creativity has somehow been nurtured and kept alive, those who have been given the tools.” (Music, Creativity and the Transformation of Education, American Music Teacher, from an address by Lorin Hollander, 2002)

“Expenditures in Health, Family Services, and Justice, are treatment expenditures, not prevention investments. Music is not only useful in treatment, it has preventive value.” (Tom Carson, Deputy Minister, Training and Continuing Education, Manitoba, 1996)

The face of medical education has changed.... more and more of those entering the Faculty of Medicine enter with arts and social science degrees, fewer and fewer come in with ‘pure science training’. (Dr. Ron Stewart, former NS Minister of Health, Faculty of Medicine, Dalhousie University, 2000)

When I examine myself and my method of thought, I come to the conclusion that the gift of fantasy has meant more to me than my talent for absorbing knowledge” - Albert Einstein

If music education is to fulfill the promise that researchers have attributed to the study of the Arts, it must be taught by those who are equal to the task and that have training and competency in the subject.

Note: An October, 2007 Google search for *“The Importance of Music Education”* brought about 3,910,000 results in .32 seconds.

