

Grade 3

Organizers

Rhythm and Metre


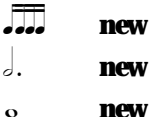
Melody/Pitch

Harmony

Form

Expression


Contexts

Grade Three		
<p>Rhythm and Metre <i>Students will be expected to</i></p> <p>1. perform, listen to and create</p> <ul style="list-style-type: none"> • beat/rhythm • groupings of two, three, and four beats •  •  new new new <p>2. recognize and use the appropriate names</p> <ul style="list-style-type: none"> • quarter note • quarter rest • eighth note(s) • half note (new) 	<p>Melody/Pitch <i>Students will be expected to</i></p> <p>1. perform, listen to and create</p> <ul style="list-style-type: none"> • <i>d' l s m r d</i> in the keys of F, C, and G (<i>d'</i> new) <p>2. develop, alone and with others, in-tune and expressive singing (prepare <i>l s</i>)</p>	<p>Harmony <i>Students will be expected to</i></p> <p>1. perform, listen to and create</p> <ul style="list-style-type: none"> • ostinati (melodic/rhythmic) • rounds/canons • part songs • two and three-part rhythmic exercises • tonic chord roots (<i>d</i> and <i>l</i>) (new)
<p>Form <i>Students will be expected to</i></p> <p>1. perform, listen to and create contrasting and repeating phrases and sections</p> <ul style="list-style-type: none"> • <i>a b</i> • <i>A B</i> • simple rondo 	<p>Expression <i>Students will be expected to</i></p> <p>1. perform, listen to and create reflecting sensitivity to moods/feelings</p> <ul style="list-style-type: none"> • tempo • dynamics - <i>pp, p, mp, mf, f, ff</i> (new) • articulation • tone colours • notations <p>2. classify instruments according to orchestral families (new)</p>	<p>Contexts <i>Students will be expected to</i></p> <p>1. perform, listen to and create varied selections representing</p> <ul style="list-style-type: none"> • cultures • time periods

Organizer: Rhythm and Metre

Outcomes

Students will be expected to

1. perform, listen to and create
 - steady beat/rhythm
 - groupings of 2, 3, and 4 beats
 -  **new**
 - **new**
 - **new**
2. recognize and use the appropriate names
 - **quarter note**
 - **quarter rest**
 - **eighth note(s)**
 - **half note (new)**

Suggestions for Teaching and Learning

Performing includes:

singing
 playing
 speaking
 moving
 conducting (**simple triple**) **new**
 reading
 writing/constructing


Listening includes:

aurally identifying
 responding

Creating includes:

improvising
 composing

Includes

- bar lines
- prepare 

Performing

- See suggestions for Rhythm/Metre in Grades 1 and 2.
- Bounce balls to the beat. See **Listening Kit 3**, Track 27: *La Jongleuse*.
- Use a passing game to reinforce beat (See #11 *Pass the Stick* and #62 *Ma Ku Ay*, #95 *Obwisana*, **Musicplay 3**).
- Play the game *Concentration* (**Musicplay 3**, #2). This is excellent for beat.
- On signal, the class, small groups or individuals switch from beat to rhythm pattern of a known song.
- Students simultaneously walk the beat and clap, or play on sticks, the rhythm pattern of a well known song.
- Continue with movement activities - songs, games, and dances, free movement and movement exploration using simple and compound metres and varied rhythms.
- Continue with activities using speech and percussion instruments. See **Name Games** and **Sound Ideas**.

Organizer: Rhythm and Metre

Suggestions for Assessment

See page 147.

Resources/Notes

Note: Learn songs and games from their own and other cultures to prepare students for new rhythmic learning for Grade 4 (♪ ♪ ♪ -).

The Kodály Method I

Pages 72-74 - Song list

Pages 99-100 - Song list

Prepare ♪ ♪ ♪

Roots and Branches

Pages 12-13 - *Hashewie*

Pages 14-17 - *Yo Mamana, Yo* (triple metre)

Pages 42-43 - *Zui, Zui Zukkorbashi*

Pages 56- 59 - *Cùm Num Cùm Niu* (beat)

Pages 64-67 - *Cheki Morena* (prepare ♪ ♪ ♪)

Pages 104-105 - *Yeysh Lanu Tayish* (dance)

Page 110-111 - *Bonjour, Mes Amis* (beat, movement, good for assessing beat)

An Orff Mosaic from Canada

Page 6 - *Will You Be My Friend?* (create body percussion)

Page 60 - *Dos à Dos*

Page 111 - *The Weather Song*

Page 117 - *The Snow Storm* (speech)

Page 124-125 - *Signs of Spring* (speech, ostinati)

Page 144 - *Little Green Bug*

Page 170 - *Down by the Banks*

Pages 218-220 - *Diddle Diddle Dumpling* (speech, note names)

Page 225 - *Loose Tooth* (speech)

Page 251 - *Humfry Dumpty* (compound duple)

Teaching Towards Musical Understanding

Pages 117-118 - rhythmic improvisation

Pages 126-129 - composition involving rhythmic construction

Pages 161-166 - games

Pages 172-174 - examples of movement activities

Organizer: Rhythm and Metre

Outcomes

1. perform, listen to and create

- steady beat/rhythm
- groupings of 2, 3, and 4 beats



new

new

new

2. recognize and use the appropriate names

- **quarter note**
- **quarter rest**
- **eighth note(s)**
- **half note**
(new)

Suggestions for Teaching and Learning

- Introduce the conducting pattern for triple metre. Students practise and conduct to known songs and short recorded examples. Provide opportunities for individual students to conduct the class.
- Students sing known songs in compound duple metre while clapping or playing an ostinato of three eighth notes (). On a given signal, students alternate between beat and ostinato. See **Listening Kit 3**, Track 28: *Calata*.
- Use a poem which is in compound duple metre (Page 191, *Hallowe'en Night, An Orff Mosaic from Canada*). The class chants while keeping the beat. Create a speech ostinato which incorporates . Transfer to NPP instruments.
- Students sing a known song in simple metre to the rhythm syllables.
- See **The Kodály Method I**, pages 103-104, for the make conscious process for . Students derive the number of sounds on a beat for new rhythms (). Use a known song such as *Dinah* or *Paw Paw Patch*, **Musicplay 3**.
- Practise reading using *Musette Playalong*, Track 9, **Listening Kit 3**.
- Reinforce rhythms through echo clapping, reading phrases of known songs, identifying known songs from a rhythm pattern (aural and visual), reading flashcards in succession.
- See *Signs of Spring, An Orff Mosaic from Canada*, for speech rhythms and ostinati.
- Practise and reinforce correct terminology throughout lessons.
- Provide frequent opportunities for students to write/construct what they hear. Clap or perform four beat rhythm patterns which students then echo. This is followed immediately by the students constructing the pattern with their sticks. Rotate throughout the class to assist and observe. Repeat with another pattern. Provide opportunities for a student or students to create and perform the rhythm to be presented to the class.
- Place several flashcards on the floor. A child turns over a card and must clap the rhythm; the class echoes (also good for assessment).

Organizer: Rhythm and Metre

Suggestions for Assessment

See page 147.

Resources/Notes

Teaching Towards Musical Understanding (continued)

Pages 192-203 - Beat - Movement

Teaching Sequence

Page 219 - Activities for highlighting beat vs. rhythm

Pages 221-222 - Activities Introducing Rhythm Values

Chapter 6 - Improvising and Composing

Chapter 8 - Moving With Music

Chapter 10 - Beat, Tempo, Metre

Chapter 11 - Rhythm

Chapter 17 - Assessment and Evaluation

120 Singing Games and Dances

Continue with games and dances to reinforce beat and known rhythms, creating ostinati, prepare ♪ ♪ ♪

Four White Horses

Threading the Needle

Sailing on the Ocean

Billy Billy

Amasee (♪ ♪ ♪)

Lead Through That Sugar and Tea (♪ ♪ ♪)

Paw Paw Patch (♩♩♩)

The Roman Soldiers (beat)

Composing with Boomwhackers

See Activities 1, 2, 3, 4, 5, 9, 10

Note: NPP instruments may be used in place of boomwhackers.

Name Games

See Grades 1 and 2

Game 5 - *Syllable Grouping*

Game 6 - *Syllable Grouping-Extensions*

Organizer: Rhythm and Metre

Outcomes

1. perform, listen to and create

- steady beat/rhythm
- groupings of 2, 3, and 4 beats



2. recognize and use the appropriate names

- **quarter note**
- **quarter rest**
- **eighth note(s)**
- **half note**
(new)

Suggestions for Teaching and Learning

- See 84, **The Kodály Method I** for the procedure for teaching *The Whole Note*.

Listening

- See suggestions for Grade 1 and 2.
- Students practise keeping the beat (playing instruments, body percussion) while listening to recorded examples. See **Listening Kit 3**, Track 1: *Entry of the Gladiators* and Track 2: *Viennese Musical Clock*. Use multi-cultural examples (**Roots and Branches**) and contemporary selections.
- Students echo patterns in triple metre. Extend to writing.
- Play an unknown piece (recording, play on piano or recorder, etc.). Students tap the beats and derive the metre. In groups, students perform the beats on classroom instruments, changing the sound source or creating a movement/gesture for the weak beats.
- Students sing a known song. Students clap beats and derive the metre as they sing. The teacher places the measures on the board for a phrase of the song. Students derive the rhythm. Individual students can place rhythms on the board.
- See **Listening Kit 3**, Track 19: *Emporer Waltz* for triple metre. See suggestions for using movement, body percussion, rhythm sticks, and beat charts.
- Each child or pair of children is given a rhythm card and keeps it secret. The teacher plays a rhythm. If a student thinks it is his/her rhythm, he or she turns over his/her card and plays the rhythm on a designated instrument.
- Place one flashcard per child in a circle formation. While listening to recorded music, students move around the circle to the beat. When the music stops, they sit in front of a card. The teacher performs a rhythm pattern and the students check their cards to see if it matches. If it matches, the child places the card in the middle, then selects a set of rhythm sticks and moves out of the circle. The game resumes. These students perform the beat while moving around the classroom (not in the circle). **Note:** The teacher should have a master list of all rhythms. A student can assist the teacher by performing the rhythm (also good for assessment).

Organizer: Rhythm and Metre

Suggestions for Assessment

See page 147.

Resources/Notes

Sound Ideas

See Grades 1 and 2 listings

#8 - *Passing Sounds - Multiple Beats*

#10 - *Echo Rhythm*

#11 - *Call and Response*

#18 - *Percussive Poems - Son Macaron Two*

#31 - *Rhythmic Notation*

Musicplay 3

See index for songs with rhythmic elements

Poems/Chants, pages 26, 50, 60, 66

Clapping/hand games (good for beat)

#15 - *Bells in the Steeple* (triple metre)

#28 - *Long-Legged Sailor*

#37 - *A Sailor Went To Sea*

#44 - *We Wish You a Merry Christmas* (♩.)

#52 - *Head and Shoulders*

#55 - *Tony Chestnut*

Songs to prepare ♪ ♪ ♪

Student Book 3

Note: Students should not write answers in books.

Pages 6, 38 - Writing, rhythm patterns

Use to practise rhythm reading:

#15 - *Bells in the Steeple* (triple metre, ♩.)

#49 - *Tideo* - ♩♩♩

#60 - *Austrian Went Yodelling* (triple metre)

#72 - *Rabbits* (♩)

Listening Kit 2 and 3

Practise conducting

Rhythm playalongs and cup games





Opportunities to respond and describe rhythms and beat

Beat Chart (reproducible)

Flashcards

Organizer: Rhythm and Metre

Outcomes

1. perform, listen to and create
 - steady beat/rhythm
 - groupings of 2, 3, and 4 beats
 - 
 -  **new**
 -  **new**
 -  **new**
2. recognize and use the appropriate names
 - **quarter note**
 - **quarter rest**
 - **eighth note(s)**
 - **half note**
(new)

Suggestions for Teaching and Learning

- Play a recording focusing on a specific rhythm. The class claps the rhythm while listening. The students may also derive the rhythm.
- When listening to recorded selections, make connections between the beat and rhythm and musical expressiveness. How does the strong/weak beat contribute to the expressiveness of the selection?
- Include opportunities for reflection and response when performing, listening, and creating.

Creating

- See suggestions for Grades 1 and 2.
- Use technology (midi keyboard, synthesizer, software) to generate an ostinato. A small group may work with technology to create an ostinato in simple metre. Perform with a known song.
- Students work in pairs to create a rhythmic ostinato in simple metre from rhythms found in a known song. The class sings while they perform their ostinato on a classroom instrument. Technology may also be used. The activity may be extended by having students notate their ostinato. See #50 *Toembai*, **Musicplay 2**.
- Use poems and chants. Pairs of students create ostinati and/or accompaniments on NPP instruments.
- Create an arrangement for many different instruments to play ostinati to accompany a recording or a song. Students working in pairs can create their own ostinato using known elements. Put all the ostinati together and use as a “playalong” to a musical selection.
- Incorporate daily rhythmic question and answer improvisation using NPP. Teacher improvises the question, class/individuals answer. Students may work in pairs using known and new rhythmic elements. One student improvises the question and the other improvises the answer.
- See **Composing With Boomwhackers (Resources/Notes)** for excellent creating and composing activities.
- Students create short introductions and codas to songs and chants.

Organizer: Rhythm and Metre

Suggestions for Assessment

Use checklists (**Appendix A**).

Observation of individual performance, alone and/or in small groups.

Provide opportunities for individuals and groups of students to

- write answers using worksheets - dictation, identification of a rhythm pattern, bar lines, accent and metre (see **Reproducibles**)
- construct patterns with sticks
- conduct/move
- create movement
- perform notated rhythms
- create/improvise rhythms, ostinati, and compositions, and perform
- notate composed rhythm patterns
- complete self and peer assessment (see **Reproducibles**)
- write short reflections (**Appendix A**)

Students may work in pairs to assess each other.

Provide each with two notated rhythms to perform. After a short preparation time, one student performs for the other, who does an assessment. The students can also assess their own performance.

Each child creates a rhythm pattern with his/her sticks. Observe and note individual understanding. Extend this by asking a child to perform his/her rhythm. The class echoes.

Listening Kit 3

Listening Log

Response Journal

Rubrics and suggestions for assessment

Resources/Notes

Chart Songs 1 and 2

Use to practise and reinforce rhythms

Songs to Read, Write, Sing and Play

Music for Creative Dance

#4 - *Weavers* ($\frac{4}{4}$)

#6 - *Pharoah's Waltz* ($\frac{3}{4}$)

#8 - *Skipper Ska*

#9 - *Ski Reel*

Other:

French Folk Songs Children Love

Musicanada 3 Teacher's Guide

Page 37 - *Egg Beater*

Page 89 - *The Conductor*

Page 147 - *C-c-c-c-cold*

Page 149 - *The Tie*

Page 172 - *Maori Stick Game*

Page 191 - *Maple Syrup*

Page 217 - *Jimmy Crack Corn* (dance)

Organizer: Melody/Pitch

Outcomes

1. perform, listen to and create
 - ***d' l s m r d*** in the keys of F, C, and G
(***d'*** new)
2. develop, alone and with others, in-tune and expressive singing (prepare ***l s***)

Suggestions for Teaching and Learning

Performing includes:

singing
playing
moving
reading
writing/constructing
inner hearing

Listening includes:

aurally identifying
responding

Creating includes:

improvising
composing

Includes

- a varied repertoire
- an expanded range
- major and minor tonalities

Performing

- See suggestions for Melody/Pitchy in Grades 1 and 2.
- Use a well known song, *Circle Round the Zero* or *Cut the Cake* (**120 Singing Games and Dances**) which contains a ***s d' s*** pattern, to identify and make conscious ***d'***. Sing and construct in the three key placements of F, C, and G. See pages 92-93, **The New Note, High do - The Kodály Method I**, for the teaching procedure.
- Students echo sing in succession, solfa patterns performed by the teacher. A student may also sing a pattern to be echoed by the class. Include opportunities for individual singing.
- Students echo the pattern performed by the teacher and construct on individual staves in a prepared key placement.
- Students echo sing on “loo”, a pattern sung by the teacher (on “loo”). Students then derive the solfa, sing, and notate/construct.
- Sing a melodic phrase in solfa and sing one pitch on “loo” instead of solfa. Students echo and derive the missing solfa. This can also be done as a short written activity (see **Reproducibles**).

Organizer: Melody/Pitch

Suggestions for Assessment	Resources/Notes
See page 153.	<p>Note: Include a variety of songs and musical selections that represent varied cultures and time periods.</p> <p>The teacher may continue to introduce some absolute note names (such as CBAGF) as they arise in song phrases or accompaniments.</p> <p>The Kodály Method I Pages 72-74 - Song List Page 92 - The New Note, High <i>do</i> Pages 99-100 - Song List (prepare <i>l, s, i</i>)</p> <p>Roots and Branches Pages 12-13 - <i>Hashewie</i> (call and response, <i>drm</i>, prepare <i>l, s, i</i>) Pages 54-55 - <i>Těpok Amai-amai</i> (<i>d'</i>) Pages 56-59 - <i>Cùm Num Cùm Niu</i> (minor tonality) Pages 64-67 - <i>Cheki Morena</i> Pages 142-143 - <i>El Juego Chirimbolo</i> (<i>l s m r d</i>)</p> <p>An Orff Mosaic from Canada Page 118 - <i>Nose, Nose, Jolly Red Nose</i> (<i>d'</i>) Page 170 - <i>Down by the Banks</i> (minor tonality, movement) Pages 173-174 - <i>Silver Moon Boat</i> (expressive singing, solfa practice)</p> <p>Teaching Towards Musical Understanding Page 55 - <i>Christmas is Coming</i> (<i>d'</i>) Pages 118-119 - Melodic improvisation Page 130 - Composition involving melodic construction Pages 249-252 - Fifteen activities to practise and reinforce pitch/melodic patterns. Chapter 4 - Singing Chapter 6 - Improvising and Composing Chapter 17 - Assessment and Evaluation</p>

Organizer: Melody/Pitch

Outcomes

1. perform, listen to and create
 - ***d' l s m r d*** in the keys of F, C, and G (***d'*** new)
2. develop, alone and with others, in-tune and expressive singing (prepare ***l s***)

Suggestions for Teaching and Learning

- Students echo melodic patterns on melodic instruments. This can be extended to a writing activity.
- Students sing patterns from hand signs (teacher or student). Follow up by writing in a key placement.
- Students read patterns from a tone ladder. See constructing tone ladders, pages 93-94, **The Kodály Method I**.
- Use the demonstration staff and the “flying note” in the three placements, to lead students in sight singing.
- Students read melodic flashcards and use in games and aural identification (see Rhythm and Metre).
- Students sing a known song in solfa and write on the staff.
- Encourage individuals or pairs of students to sing phrases alone or together. Use **Chart Songs**.
- Take opportunities to focus on good expressive singing. Direct students to practise good posture and breathing, and to listen to each other to achieve good blend. Discuss the mood of the song. What can we do to reflect the feeling in the song? See Chapter 4 Singing, **Teaching Towards Musical Understanding**.
- Students read/sing a notated example. Practise inner hearing on alternate measures, and then alternate phrases.
- Practise solfa reading using **Chart Songs** and **Student Books, Flashcards**, and overheads.

Listening

- Model and discuss good quality singing.
- Isolate a pitch to be sung silently (for example all the doh's) in a reading exercise.
- See activities under performing that extend to aurally identifying and responding.
- Students listen to musical examples in the minor mode. Use **Listening Kit 3 (Resources/Notes)**, or sing or play examples on the piano, melodic instruments, or the recorder.
- Play games with melodic flashcards, where individuals aurally identify patterns. See strategies under Rhythm/Metre that can be adapted.

Organizer: Melody/Pitch

Suggestions for Assessment

See page 153.

Resources/Notes

120 Singing Games and Dances

John Kanaka (mrd)

Cut the Cake (d¹)

Circle 'Round the Zero (d¹)

Weavily Wheat (prepare l₁ s₁)

Shake Them Simmons Down (prepare l₁ s₁)

Sailing on the Ocean (prepare l₁ s₁)

I've Been to Haarlem (prepare l₁ s₁)

Composing with Boomwhackers

Note: Melodic instruments may be used in place of boomwhackers.

Activity 1: *Follow the Leader*

Activity 2: *Improvisation*

Activity 3: *Improvisation Within a Song*

Activity 12: *Orchestrate a Poem*

Activity 14: *Create a Three Note Melody*

Activity 15: *Play and Create d m s Melodies*

Musicplay 3

Sing songs in minor tonalities and make connections between tonality and mood/feeling:

#12 - *Falling Leaves*

#18 - *Old Woman*

#19 - *Bats*

#34 - *The Cat Came Back*

#46 - *In the Land of Oz*

#56 - *Chinese New Year*

Other

#2 - *Concentration* (individual/solo singing)

#7 - *Little Tommy Tinker* (d¹)

#17 - *I'm the Fastest Turkey* (solo singing)

#18 - *Old Woman* (solo singing)

#21 - *Witches Stew* (solo singing)

#49 - *Tideo* (d¹)

#53 - *On Top of Spaghetti* (d¹)

#80 - *Swedish March* (d¹)

s m reproducible worksheets

Organizer: Melody/Pitch

Outcomes

1. perform, listen to and create
 - *d' l s m r d* in the keys of F, C, and G (*d'* new)
2. develop, alone and with others, in-tune and expressive singing (prepare *l s*)

Suggestions for Teaching and Learning

Creating

- Include opportunities for student reflection and response.
- See **Improvising and Composing** page 96, **The Kodály Method I**.
- Individuals or pairs of students create a melodic phrase using known pitches and rhythms. They play for the class on traditional instruments or using technology. They may notate their pattern. Pairs of students can also use designated pitches and rhythms to have a melodic conversation. One improvises a phrase, the other improvises a response.
- Pairs of students create an ostinato pattern, or a simple accompaniment to a known song using known elements. Sing while performing the song. Ostinati may be used as introductions or codas for songs and chants.
- Use a short poem or chant. Students in small groups, create a melody using melodic instruments and the pitches *d' l s mrd*. Each group may perform and sing its melody. The activity can include writing their melody. Extend with simple reflections or self assessments.
- See creative activities found in **Composing with Boomwhackers. (Resources/Notes)**.
- Set up barred melodic instruments (*d' l s mrd*) for as many students as possible. The whole class sings a known song, for example, *Circle Round the Zero*, and then the students at the instruments improvise for eight beats. Repeat until all students have improvised.
- Continue to sing question phrases to which students improvise answer phrases. Do as a short introductory activity (as part of every class). Also use melodic instruments.
- Use a verse or nursery rhyme. Discuss the form with the class and then demonstrate how to create a melody for the verse, using known elements. Provide small groups or pairs of students with a simple verse or nursery rhyme. They analyze the form and create a simple melody using known elements.

Organizer: Melody/Pitch**Suggestions for Assessment**

Use checklists (**Appendix A**).

Observe individual responses, alone and in small groups.

Provide opportunities for students to

- sing phrases and known songs alone and in pairs
- create/improvise simple melodies, phrases and ostinati using traditional instruments, technology, and voices
- improvise through singing, answers to question phrases
- notate on individual staves
- sing from flashcards and hand signs in solfa
- aurally identify mystery tunes
- complete worksheets - writing on staff, dictation, fill in the blank (see **Reproducibles**)
- use software programs
- demonstrate inner hearing
- read/sing unknown melodic patterns in solfa
- complete self and peer assessments (**Reproducibles**)
- write short reflections (**Appendix A**)

Songs to Read, Write, Sing and Play reproducible sheets

Listening Kit 3

Listening Log

Response Journal

Rubrics and suggestions for assessment

Resources/Notes**Student Book 3 - filling in solfa**

Note: Students should not write answers in books.

Listening Kit 3

Track 15: *Moonlight Sonata* (minor tonality)

Track 25: *Variation 9* (minor tonality) compare with Track 22 (theme in major)

Chart Songs 1 and 2**Flashcards****Songs to Read Write, Sing and Play****Music for Creative Dance**

#7 - *Pathway Puzzle* (three contrasting melodies)

Other:

Use overheads for music reading

The Orff Source (Themes and Variations)**French Folk Songs Children Love****Musicanada 3 Teacher's Guide**

Songs with Orff accompaniment (index) page 292, *Five Little Pumpkins*, *Maple Syrup*, *I'm So Tired*

Do Re Mi

From the *Sound of Music* (d')

Organizer: Harmony

Outcomes

1. perform, listen to and create
 - ostinati (melodic/rhythmic)
 - rounds/canons
 - part songs
 - two- and **three**-part rhythmic exercises
 - **tonic chord roots (*d* and *I*) (new)**

Suggestions for Teaching and Learning

Performing includes:

singing
 playing
 speaking
 moving
 reading
 writing/constructing

Listening includes:

aurally identifying
 responding

Creating includes:

improvising
 composing

Includes

- partner songs
- two-part blends from hand signs

Performing

- See suggestions for Harmony in Grade 2.
- See pages 95-98, *Extending the Song Repertory* and *Process for Teaching Canons*, **The Kodály Method I**.
- Students (groups or individuals) perform rhythmic and melodic ostinati on classroom instruments or boomwhackers, using known elements, while singing a well-known song or game.
- Divide the class in two, one singing the song, the other singing a melodic ostinato. Reverse. See *Canoe Song*, page 53, **Teaching Towards Musical Understanding**.
- Half the class sings the tonic pitch (*d* or *I*) while the remainder sings the song. Extend to playing on barred melodic instruments (or auto harp).
- Students sing in solfa from the teacher's hand signs, for two-part singing. This can be part of a quick introductory activity in each lesson.

Organizer: Harmony**Suggestions for Assessment**

See page 159.

Resources/Notes

Note: Include songs with *d s* and *l m*, accompaniments, to aurally prepare for the introduction of dominant chord tones in Grade 4.

See pages 157 and 159.

Organizer: Harmony

Outcomes

1. perform, listen to and create
 - ostinati (melodic/rhythmic)
 - rounds/canons
 - part songs
 - two- and **three**-part rhythmic exercises
 - **tonic chord roots** (*d* and *I*) (**new**)

Suggestions for Teaching and Learning

- Provide opportunities for students to sing simple melodic canons in solfa by echoing two beats behind the teacher. The teacher/leader should use basic patterns in duple metre and alternate measures of one long sound (♩) with a measure of moving sounds (♪ ♪).
- Sing echo songs, such as *Saturday Night* (page 196) and *Down by the Bay* (page 207), and *Frère Jacques - London Bridge Partner Song* (page 56), **Teaching Towards Musical Understanding**.
- Perform rounds and canons from traditional notation in the three key placements, stick notation with solfa, or as a song learned by rote (*London's Burning*, page 55, **Teaching for Musical Understanding**). The class should first be very secure singing the canon in unison. Then the class starts the canon and the teacher sings the second part alone. When this is secure, divide the class in half. Perform in two parts and then reverse the order of the groups. Provide performance opportunities for small groups and eventually, individuals. See **Resources/Notes** for listing of rounds.
- Continue to perform movement canons to provide visual reinforcement.
- Use poems and chants to perform as two-part speech canons.
- Use a series of melodic flashcards, to be performed in canon.
- Use “boomwhackers” for ostinati and accompaniments.
- Use “boomwhackers” to build tonic chords in major and minor. Use “boomwhackers” or classroom instruments to accompany a simple song. For example, use three students to play the tonic chord (*d f a*) on the first beat of each measure of *Falling Leaves* (#12 **Musicplay 3**) while the class sings the song in unison. Sing as a round in two parts with the accompaniment until eventually the class can sing the round in four parts. Try with students singing the accompaniment.
- Use melodic phrases created by students (see melody/pitch) as the basis for canon singing or two-part singing.

Organizer: Harmony

Suggestions for Assessment	Resources/Notes
<p>See page 159.</p>	<p>Note: Pentatonic songs lend themselves well to canon singing, ostinato singing and partner song singing.</p> <p>The Kodály Method I</p> <p>Roots and Branches Pages 44-45 - <i>Kaeru No Utá</i> - good for canon singing, using a motif for melodic ostinato, or rhythmic ostinato</p> <p>An Orff Mosaic from Canada Page xvii - <i>A Canon for Canada</i> (speech) Page 4 - <i>Hello Everybody</i> (round) Page 115 - <i>November Round</i> Page 117 - <i>The Snowstorm</i> (speech canon) Pages 218-220 - <i>Diddle Diddle Dumpling</i> (ostinati and good tonic chord accompaniment) Page 242 - <i>Mortimer</i> (melodic canon, movement canon)</p> <p>Teaching Towards Musical Understanding Pages 52-56 - Facilitating the development of part singing, rounds and partner songs Pages 76-77 - <i>Land of the Silver Birch</i> (bordon) Pages 85-91 - Harmonic accompaniments Page 87 - <i>À la Claire Fontaine</i> (bordon) Page 132 - <i>Ah! Les Jolis Papillons</i> (bordon) Pages 272-274 - <i>This Little Light of Mine</i> (ostinati) Page 297 - <i>Laugh Ha! Ha!</i> (round) Page 301 - <i>Make New Friends</i> (round) Chapter 4 - Singing Chapter 5 - Playing Classroom Instruments Chapter 15 - Harmony and Texture Chapter 17 - Assessment and Evaluation</p>

Organizer: Harmony

Outcomes

1. perform, listen to and create

- ostinati (melodic/rhythmic)
- rounds/canons
- part songs
- two- and ~~three~~-part rhythmic exercises
- **tonic chord roots (*d* and *I*) (new)**

Suggestions for Teaching and Learning

Listening

- See suggestions for Grade 2.
- Play tonic and dominant chord tones to accompany major and minor songs. Students indicate when the tone changes.
- Provide opportunities for small groups of students to perform and sing rhythmic or melodic canons. The remaining students identify when the next voice enters.
- Sing or play a simple ostinato while some of the students are singing a known song. The remaining students derive the rhythmic and/or melodic pattern. Extend to notating on the board.

Creating

- See suggestions for Grade 2.
- See Strategies for Creating Ostinati under Rhythm/Metre and Melody/Pitch. A simple melodic ostinato can be created from a phrase or motif of a song. See top of page 98, **The Kodály Method I**. Combine ostinati/phrases to create two- and three-part exercises and two part melodic phrases.
- A small group may use technology (midi keyboard, synthesizer, computer software) to create and perform rhythmic or melodic ostinati.
- Create a spoken ostinato using words from the text. Students may work in pairs to create their ostinato. Transfer to non-pitched or pitched instruments.
- Students work in small groups to create their own rhythmic canon - four bars of two, three, or four beats - using known elements. The groups also must decide the instruments to play each part. Students perform for the class. Lead a discussion to assist students to assess their own work and the work of others. Extend with a reflection.
- Reinforce ostinato with movement. Students create a repeating movement to be performed as the ostinato to a song.
- Continue to create movement canons. Students create a movement for each phrase. Perform as a canon for visual reinforcement.

Organizer: Harmony**Suggestions for Assessment**

Use checklists (**Appendix A**).

Observe individual and small group work. For example

- performance of an ostinato
- creating an ostinato or canon
- self assessment and reflection of their own and/or their group's performance. (See **Appendix A** and **Reproducibles**)
- aural identification of a simple rhythmic or melodic ostinato

Use rows of rhythmic or melodic flashcards to assess reading of two- and three-part exercises. Use two rows of melodic flashcards to assess part singing.

Use hand signs to assess two-part singing. Do as part of a warm up activity.

Resources/Notes**Composing with Boomwhackers**

See pages 15-17 for two- and three-part exercises.

Musicplay 3

Rounds/canons:

#7 - *Little Tommy Tinker*

#12 - *Falling Leaves*

#40 - *Santa Claus is Coming*

#63 - *Sing Sing Together*

#80 - *Swedish March*

#90 - *The Provinces* (partner song)

Student Book 3

Students can follow the score while singing a round. Can they name the pitches found at the different numbers (*d m s*)? Can the class sing these three pitches together?

Flashcards (Melodic and Rhythmic)

Use to create canons and two- and three-part exercises.

Other:**The Orff Source**

Harmonic accompaniments

Ride with Me (see Resources)**Musicanada 3 Teacher's Guide**

Index of Orff accompaniments, page 292

Organizer: Form

Outcomes

1. perform, listen to and create contrasting and repeating phrases and sections

- *a b*
- A B
- simple rondo

Suggestions for Teaching and Learning

Performing includes:

singing
playing
speaking
moving
reading
writing/constructing/diagramming

Listening includes:

aurally identifying
responding

Creating includes:

improvising
composing

Includes

- combinations of phrases and sections, i.e., *a b a*, A A B, etc.
- question and answer phrases.

Performing

- See suggestions for Form in Grades 1 and 2.
- Use dance and movement to reinforce form. Focus on repetition and contrast.
- Use shapes to diagram contrasting or repeating phrases or sections
(Δ F ☆ etc.).
- Perform a speech rondo. See **An Orff Mosaic from Canada (Resources/Notes)** for teaching suggestions.
- Use flashcards and the repeat sign to practise *a* and *b* phrases.
- Use known songs for question and answer phrases. Half the class sings the question; the remainder sings the answer. See #95 - *Obwisana*, #8 - *Rocky Mountain*, #25 - *Peace Like A River* (**Musicplay 3** and **Chart Songs**).
- See activities under *Creating*.
- Improvise question and answer phrases using pitched and non-pitched percussion instruments.
- Use songs and games to derive the form.

Organizer: Form

Suggestions for Assessment

See page 165.

Resources/Notes

The Kodály Method I**Roots and Branches**

Use selections listed under Rhythm/Metre and Melody/Pitch

An Orff Mosaic from Canada

Page xix - *Places in Canada* (speech/rondo)

Page 71 - *John Kanaka Naka Too-la-ay*

Page 117 - *The Snowstorm* (canon, ostinati)

Page 148 - *Rockets* (rondo)

Page 160 - *It's Up to Us* (ABA)

Page 221 - *I Love to Read* (round)

Page 260 - *On the Mountain* (rondo)

Teaching Towards Musicial Understanding

Page 121 - Form improvisation

Page 175 - *On the Mountain* (phrase form)

Chapter 6 - Improvising and Composing

Chapter 14 - Form

Organizer: Form

Outcomes

1. perform, listen to and create contrasting and repeating phrases and sections

- *a b*
- A B
- simple rondo

Suggestions for Teaching and Learning

Listening

- See suggestions for previous grades.
- Use familiar songs and sing unknown songs, to derive phrase length and *a* and *b* phrases. Count how many beats are in each phrase. Use movement to reinforce phrase, and contrast and repetition.
- Students listen to a song and choose from possible answers. Students may work individually or in pairs.
- Play musical examples of sectional forms and rondo. (See **Listening Kit 3**). Diagram the form on the board with students' assistance. Play the musical example again using the diagram.
- Provide opportunities for reflection and response.

Creating

- See suggestions for previous grades.
- Students use body percussion to create an *a* and contrasting *b* phrase form with eight beats in a phrase. Students work in small groups and perform their compositions for the class.
- The class creates a movement rondo. Give the whole class a movement for **A** which they all perform. Different teams then create the **B**, **C**, and **D** sections. Put together and perform as a rondo.
- Use a known song and body percussion to create a rondo. Students in teams, create an eight-beat body percussion. All sing the song and each team performs its body percussion as the contrasting section. Reinforce visually by diagramming on the board.
- Use #81 *Whacky Music* or #89 *Time To Play* (**Musicplay 3**) to create a rondo. Students work in small groups. See Teacher's Guide.
- Create and perform sectional forms and rondo using **Composing with Boomwhackers**. See **Resources/Notes**.

Organizer: Form

Suggestions for Assessment	Resources/Notes
See page 165.	<p>120 Singing Games and Dances <i>John Kanaka</i> - <i>a</i> and <i>b</i> phrases <i>Cut the Cake</i> - <i>a</i> and <i>b</i> phrases <i>Weavily Wheat</i> - sectional form <i>Rocky Mountain</i> - question and answer phrases</p> <p>Composing with Boomwhackers See Activities 6, 7, and 8. Classroom instruments may replace boomwhackers and activities may be adapted.</p> <p>Name Games Game 16 - <i>Birthday Groups</i> (ABA)</p> <p>Sound Ideas #12 - <i>Question/Answer</i> #23 - <i>Poetic Structure</i></p> <p>Musicplay 3 #3 - <i>I'm Glad I'm Back at School</i> (ABA chant) #30 - <i>I Like To Play the Instruments</i> (rondo) #58 - <i>Love Somebody</i> (AB) #89 - <i>Time to Play</i> and #68 - <i>Dinah</i>. See reproducible worksheets (Teacher's Guide) to create rondo with these examples.</p> <p>Student Book 3 #27 <i>Make a Difference</i> (ABA) Use examples to visually reinforce like and unlike phrases and sections. #65 - <i>Coy Malindo</i> - Lead a discussion. Students examine each phrase; how many bars in each phrase; are the phrases alike or different etc.</p>

Organizer: Form

Outcomes	Suggestions for Teaching and Learning
<p>1. perform, listen to and create contrasting and repeating phrases and sections</p> <ul style="list-style-type: none"> • <i>a b</i> • A B • simple rondo 	<ul style="list-style-type: none"> • Sing a four-beat question phrase ending on <i>l</i>, <i>s</i>, or <i>m</i>. Students echo the phrase and change the ending pitch to <i>d</i>. Incorporate as a quick activity during each lesson. Add <i>d'</i> and <i>r</i>. Provide opportunities for students to work in small groups or pairs and create their own phrase following the same procedure. See page 79, The Kodály Method I. • Students can work in pairs using melodic instruments (or technology). One creates the four-beat question, the other a four-beat answer. Set guidelines for rhythmic and melodic elements. This can be purely improvisational. Extend to eight beats if possible. • Use the poem <i>Cover</i>, Musicplay 3, page 9. As a class create an A - either a movement sequence or instrumental composition. Divide the class into three groups, each taking a verse of the poem. Perform all as a rondo. Be sure to diagram on the board. • Use NPP percussion instruments and body percussion to create question and answer phrases. Students sit in circle. The teacher creates the questions and the students improvise the answer. Move to students working in pairs to create the questions and answers. • Use movement to create question and answer phrases. The teacher creates a movement phrase and the class creates an "answer". Progress to students working in pairs to create a question and answer phrase through movement.

Organizer: Form

Suggestions for Assessment	Resources/Notes
<p>Use checklists (Appendix A).</p> <p>Observe and note individual performance, alone and in small groups. For example</p> <ul style="list-style-type: none"> • demonstrate contrasting and repeating phrases or sections through movement • create and perform question and answer phrases • create and perform contrasting sections for a rondo (body percussion, movements, rhythms, melodies, etc.) <p>Using an activity such as #4 <i>Create a Rhythm Composition</i>, Composing with Boomwackers. Students are to create using a designated phrase form, such as <i>a a b</i>, <i>aba</i>, etc. Also see Reproducibles.</p> <p>Students listen to the musical selection and circle the correct answer or diagram on a worksheet. Use songs, chants, and Listening Kits.</p> <p>Students complete written reflection/response related to creating and performance activities.</p>	<p>Listening Kit 3 CD Track 1: <i>Entry of the Gladiators</i> CD Track 2: <i>Viennese Musical Clock</i> CD Track 4: <i>Larghetto</i> CD Track 9: <i>Musette</i> See the above for teaching strategies and outcomes related to form. Included are listening maps and instrument play alongs to reinforce form.</p> <p>Chart Songs 1 and 2 Use for practice and visual reinforcement of like and unlike phrases, and phrase length.</p> <p>Flashcards (Melodic)</p> <p>Songs to Read, Write, Sing and Play Use for practice and reinforcement of contrasting and repeating phrases, and phrase length.</p> <p>Music for Creative Dance #1 - <i>Whales</i> (ABABA) #5 - <i>Pizz. Ah!</i> (repeating phrases)</p> <p>Other:</p> <p>Overheads</p> <p>Musicanada Teacher's Guide 3</p> <p>French Folk Songs Children Love</p>

Organizer: Expression

Outcomes

1. perform, listen to and create reflecting sensitivity to moods/feelings
 - tempi
 - dynamics - ***pp, p, mp, mf, f, ff*** (new)
 - articulation
 - tone colours
 - notations
2. **classify instruments according to orchestral families (new)**

Suggestions for Teaching and Learning

Performing includes:

singing
 playing
 speaking
 moving
 reading
 writing/constructing/diagramming

Listening includes:

aurally identifying
 responding

Creating includes:

improvising
 composing
 interpreting

Includes

- traditional and non-traditional tone colours and notations

Performing

- See suggestions for Expression in Grades 1 and 2.
- Using a variety of repertoire, explore through performance (singing, playing classroom instruments, movement, technology) possibilities for use of tempo, dynamics, and articulation.
- Explore tempo, dynamics and articulation and introduce terminology using poems and chants. See **An Orff Mosaic from Canada**
- When singing, encourage students to articulate their thoughts and feelings about a piece of music and their choices for performance i.e., articulation, tempo, dynamics. Discuss phrasing and experiment with shaping the phrase and where to breathe. Focus on expressive singing.
- Provide opportunities for class discussion about tempo, dynamics, and articulation and their impact on the mood and feeling expressed in the musical selection. Extend to a written reflection.

Organizer: Expression

Suggestions for Assessment

See page 173.

Resources/Notes

See pages 169, 171, and 173.

Organizer: Expression

Outcomes

1. perform, listen to and create reflecting sensitivity to moods/feelings
 - tempi
 - dynamics - ***pp*, *p*, *mp*, *mf*, *f*, *ff*** (new)
 - articulation
 - tone colours
 - notations
2. **classify instruments according to orchestral families (new)**

Suggestions for Teaching and Learning

- Provide opportunities for pairs of students to experiment with expressive devices while playing a known melody on classroom instruments. They can play the piece for the class or the teacher may rotate to hear the groups (discuss their choices).
- Provide opportunities for students to express themselves and the text, through dramatization of songs and games.

Listening

- Provide opportunities for students to respond, discuss, and describe expressive devices that arise when engaged in activities to meet outcomes in all the organizers.
- Use examples from **Listening Kit 3** and reproducible sheets to identify/reinforce families of instruments. See **Resources/Notes**. Also see **Students Books, Musicplay 3**.
- Use videos to reinforce visual and aural identification of instruments.
- Lead a class discussion about tempo, dynamics, and articulation and their impact on the mood and feeling expressed in the song. This may be done as a short written reflection.
- Use charts and visual aids found on pages 6-16 (**Listening Kit 3**) to assist students to respond to and identify dynamics, tempo, articulation, instrument families.
- Sing or play a short selection and ask students to write a short description of the mood in the music. Can they name one thing that made them feel this way?
- See page 8, Response Journal (**Listening Kit 3**) for suggested questions. Students may write or verbalize responses. Tracks 4, 6, 7, 9, 10, 15, 19 are suggested for Response Journal entries (**Listening Kit 3**).
- Play a short orchestral selection and ask students to draw a picture representing what they felt to be the mood and feeling in the music. Each student shares with another student. Display all the pictures. See CD Track 15: *Moonlight Sonata*, **Listening Kit 3**.

Organizer: Expression

Suggestions for Assessment	Resources/Notes
<p>See page 173.</p>	<p>Note: Begin using dual terminology for music terms.</p> <p>Roots and Branches See listings under other organizers for performing and listening examples from other cultures (voice, instruments, expression). Pages 110-111 - <i>Bonjour, Mes Amis</i> (accordion)</p> <p>An Orff Mosaic from Canada Page 15 - <i>Eskimo Lullaby</i> Page 78 - <i>A Mosquito in the Cabin</i> (poem, creating sound effects) Page 98 - <i>Vancouver</i> (poem, creating sound effects) Page 106 - <i>The Rain</i> (creating sound effects) Page 124 - <i>Signs of Spring</i> (voice colour, add instruments for ostinati) Page 191 - <i>Hallowe'en Night</i> (creating sound effects) Pages 218-220 - <i>Diddle Diddle Dumpling</i> (add instruments) Pages 225-226 - <i>Loose Tooth</i> (unpitched percussion/timbre) Page 242 - <i>Mortimer</i> (creating sound effects) Page 312 - <i>Morning Mist</i> (creating sound effects) Chapter 17 - Stories, Fables, Music and Drama</p> <p>Teaching Towards Musical Understanding Page 125 - Composition involving timbre construction Pages 272-274 - <i>This Little Light of Mine</i> (instrumental ostinati) Chapter 5 - Playing Classroom Instruments Chapter 7 - Listening To Music Chapter 8 - Moving With Music Chapter 13 - Dynamics, Timbre, and Expressive Elements</p>

Organizer: Expression

Outcomes

1. perform, listen to and create reflecting sensitivity to moods/feelings
 - tempi
 - dynamics - ***pp, p, mp, mf, f, ff*** (new)
 - articulation
 - tone colours
 - notations
2. **classify instruments according to orchestral families (new)**

Suggestions for Teaching and Learning

- Play recorded examples that feature a specific family of instruments. Use pictures. Where appropriate, discuss how the choice of instruments may affect the mood. Videos also may be used.
- Use musical examples that incorporate electronically-produced sounds. How do these choices affect the mood?
- Ask students to write a short reflection about any musical activity that the class shared. What did they like? What might they do differently? What did they do well? Students may share with another student.

Creating

- When creating sound effects and soundscapes, provide opportunities for students to create their own score using their own notations/visual representations of sounds.
- Using technology, record a simple composition for student use. In small groups, students manipulate the tempo, dynamics, and/or articulation. Each group may explain its choices through a short written response. This could be an activity at a learning centre.
- Play a short example featuring legato and staccato. Students create appropriate movements in response to the articulations. Students may draw a picture to represent the effect of articulation and demonstrate with movement, using scarves or ribbons.
- Dramatize stories such as *The Three Little Pigs* (page 34, **Musicplay 3**) or stories from the Language Arts program. Provide opportunities for students to dramatize, create movement, add songs, create sound effects, and add instruments. See suggestions under **Resources/Notes for An Orff Mosaic from Canada**
- Use poems (see listing on page V, **Musicplay 3**). Students create accompaniments and appropriate effects using available sound sources. Students may work in small groups using different poems. Provide opportunities for students to perform for the rest of the class and discuss and respond to their own works and the works of others. See **An Orff Mosaic from Canada**

Organizer: Expression

Suggestions for Assessment

See page 173.

Resources/Notes

120 Singing Games and Dances

Dramatize songs and games

Name Games

Game 9 - *Sound of First Letter*

Sound Ideas

#27 - *Instrument Shape*

#28 - *Instrument Sculpture*

#29 - *Graphic Notation*

#30 - *Kinesthetic Graphic Notation*

See listings under other organizers

Musicplay 3

Dynamics - pages 15-16, *Closet Key, In a Dark, Dark Room*

Tempo - page 41, #55 - *Tony Chestnut*

Articulation - page 46, #66 - *Donkey Riding*

Correlate the above with student books

Review worksheets - back of Teacher's Guide

#29 - *Bonhomme Bonhomme* (instruments)

#30 - *I Like to Play Instruments* (also a rondo)

Page v - Listing of Poems

Page 53 - Johann Strauss Jr. *The Waltz King*

Blue Danube Waltz - draw a picture that shows how the music makes you feel

Student Book 3

Pages 57-58 - The Orchestra

Page 59 - Listening notebook

Listening Kit 3

See listings, page 4, for selections featuring instruments and instrument families, as well as tempo, dynamics and articulation.

Response Journal

Reproducibles

Examples in **Listening Kit 1** and **2**

Organizer: Expression

Outcomes	Suggestions for Teaching and Learning
<p>1. perform, listen to and create reflecting sensitivity to moods/ feelings</p> <ul style="list-style-type: none"> • tempi • dynamics - <i>pp</i>, <i>p</i>, <i>mp</i>, <i>mf</i>, <i>f</i>, <i>ff</i> (new) • articulation • tone colours • notations <p>2. classify instruments according to orchestral families (new)</p>	<ul style="list-style-type: none"> • Choose a story or poem with a theme. Discuss ways music could be used to represent this theme - melody, beat and rhythm, dynamics, sound sources etc. Work with the class to represent this theme. Students may work in groups. Make connections with Language Arts. • Students dramatize a short musical selection. Students may work in small groups and present to the class. Follow with discussion. • Play a musical selection and ask students to explore creative expression through movement. This works well using scarves or ribbons. Listening Kit 3 (Tracks 8, 11, 12, 15) and Music for Creative Dance. Relate the movement to the expressive devices of tempo, articulation, dynamics and instruments. • Use voices to represent fire, wind, rain, and to experiment with crescendo and decrescendo. See An Orff Mosaic from Canada

Organizer: Expression

Suggestions for Assessment	Resources/Notes
<p>Use checklists (Appendix A).</p> <p>Observation of individual performance and response, alone, and in small groups.</p> <p>Provide opportunities for students to</p> <ul style="list-style-type: none"> • complete short written reflections and responses (these may be placed in a portfolio) • make visual representations • engage in dramatization • express, perform, create, through movement • use composition • complete written worksheets to classify instruments according to families • keep a listening notebook • create drawings that depict his/her interpretation of expressive elements, e.g., presto, pianissimo, legato • discuss and explain their choices • aurally identify tempi, dynamics, articulation, and tone colours in musical examples <p>Listening Kit 2 Worksheets Listening Logs</p> <p>Listening Kit 3 Listening Log Response Journal Rubrics and suggestions for assessment</p>	<p>Videos <i>Tune Buddies</i> strings woodwinds brass percussion</p> <p>Music for Creative Dance #1 - <i>Whales</i> #7 - <i>Pathway Puzzle</i> (falling pitch, articulation) #8 - <i>Skippy Ska</i> (interpretive movement) #9 - <i>Ski Reel</i> (instruments) #10 - <i>Pastorale</i> (articulation, tempo, instruments, voice)</p> <p>Interactive Websites National Arts Centre - www.artsalive.ca - video clips (pictures), musical examples New York Philharmonic - www.nyphilkids.org Dallas Symphony Orchestra - www.dsokids.com Composers, instruments, expressive terms - www.classicsforkids.com</p> <p>Other:</p> <p>Web Sites www.lessonplans.com - lesson using dynamics to create your own rainstorm.</p> <p>Poems and stories in the Language Arts Program</p> <p>Book listings Appendix F</p> <p>Musicanada 3 Teacher's Guide Poems Page 73 - <i>Bedtime Stories</i> Page 182 - <i>The Muddy Puddle</i> Page 241 - <i>Song of the Train</i></p> <p>Listening examples</p>

Organizer: Contexts

Outcomes	Suggestions for Teaching and Learning
<p>1. perform, listen to and create varied selections representing</p> <ul style="list-style-type: none"> • cultures • time periods 	<p>Performing includes:</p> <p>singing playing speaking moving reading writing/constructing/ diagramming</p> <p>Listening includes:</p> <p>aurally identifying responding</p> <p>Creating includes:</p> <p>improvising composing</p> <p>Includes</p> <ul style="list-style-type: none"> • the use of technology <p>Performing</p> <ul style="list-style-type: none"> • See suggestions for Contexts in Grades 1 and 2. • Perform (sing, play, move, read, write) a variety of songs and games from the student's own culture and other cultures. • Perform and listen to songs from Roots and Branches and make connections to the culture. • Take opportunities throughout the year to discuss and connect basic social, historical and personal influences and the impact of time and place to the music being performed. • Focus on a dance or a piece of visual art that relates to the culture of a song, game or recorded example being studied. What is the mood? The occasion? The activity? Do we dance in this way? Are the clothes/costumes similar to ours? • Provide opportunities to discuss their response to various styles and genres of music. <p>Listening</p> <ul style="list-style-type: none"> • Take opportunities to discuss and connect basic social, historical, and personal influences when they arise in the music being studied.

Organizer: Contexts

Suggestions for Assessment	Resources/Notes
See page 179.	See pages 177 and 179.

Organizer: Contexts

Outcomes	Suggestions for Teaching and Learning
<p>1. perform, listen to and create varied selections representing</p> <ul style="list-style-type: none"> • cultures • time periods 	<ul style="list-style-type: none"> • Take opportunities to connect music to other arts. Why is music so important in a movie or in a dance? What would be the effect of dancing without music? How does music or sound effects enhance a story or poem? See Expression. • Provide opportunities to discuss their response to various styles and genres of music. • Play three different musical examples, including those generated electronically using technology, and ask students to write a short sentence for each, or make a list of words. Lead a discussion. Place responses in a portfolio. • Contrast the past and the present in terms of available instruments/technologies. Tie in with the study of instruments of the orchestra and the historical periods represented in the Listening Kits. Help students understand that music, like all things, is also always changing. • Invite a local musician to present and perform for the class or tie in with a live performance at an assembly. What instruments were used? Would they have been used many years ago? • Make connections between the music and the dance (waltz). Ask students to dance a waltz. • Students write a short reflection on a class performance (concert, assembly) or a small group activity - what they enjoyed, what they did well, what they might do differently. Students can share with a partner. Invite students to volunteer to share with the class. (Appendix A) • Use the daily Intercom Listening Kit to focus on art music of various time periods and musicians. • Use an example such as <i>Bonjour, Mes Amis</i> (Roots and Branches) that features an accordion. Compare/contrast with a selection from Newfoundland and Labrador, featuring an

Organizer: Contexts

Suggestions for Assessment	Resources/Notes
<p>See page 179.</p>	<p>The Kodály Method I Children's Songs and Games</p> <p>Roots and Branches Multi-cultural songs and games Pages 12-13 - <i>Hashewie</i> (Eritrea, see pages 8-9) Pages 14-17 - <i>Yo Mamana, Yo</i> (Mozambique) Pages 42-43 - <i>Zui Zui Zukkorhashi</i> (Japan - see pages 40-41) Pages 44-45 - <i>Kaeru No Utá</i> (Japan - see pages 40-41) Pages 56-59 - <i>Cùm Num Cùm Niu</i> (Vietnam) Pages 110-111 - <i>Bonjour, Mes Amis</i> (Cajun, North America, see pages 108-109) Pages 140-143 - <i>El Juego Chirimbolo</i> (Ecuador)</p> <p>An Orff Mosaic from Canada Page xvii-xix - <i>A Canon for Canada and Places in Canada</i> (speech) Pages 11-15 - <i>First Nations Poems and Songs</i> Page 19 - <i>Ho, Ho, Wataney</i> (Iroquois) Page 43 - <i>Acadian Lullaby</i> Pages 115-116 - <i>November Round</i> Page 172 - <i>African Children's Clapping Game</i> Pages 194-197 - <i>Songs and Poems for Hannukkah</i> Chapter 10 - Weather and Seasons Chapter 13 - Our World Chapter 15 - Holidays Chapter 17 - Stories, Fables, Music and Drama</p> <p>Teaching Towards Musical Understanding Pages 76-77 - <i>Land of the Silver Birch</i> Page 132 - <i>Ah! Les Jolis Papillons</i> (St. Pierre and Miquelon) Chapter 6 - Improvising and Composing Chapter 7 - Listening to Music</p> <p>120 Singing Games and Dances See listings under Rhythm/Metre and Melody</p>

Organizer: Contexts

Outcomes

1. perform, listen to and create varied selections representing
- cultures
 - time periods

Suggestions for Teaching and Learning

accordian.

Creating

- Provide opportunities for students to listen to and explore compositions and sounds generated through technology. This may involve two or three students at a workstation, synthesizer, or midi keyboard, while the remainder of the class is engaged in other activities. Keep the activity simple. Provide a short melody which students can manipulate, changing the tempo, instruments or dynamics. Save the student's file. Follow with a short reflection in which students discuss their choices. This may be part of a learning centre activity.
- See other organizers for composition activities - creating movement, accompaniments, ostinati, soundscapes etc. - that reflect time, place, culture, and occasion.

Organizer: Contexts

Suggestions for Assessment	Resources/Notes
<p>Use checklists (Appendix A).</p> <p>Observe individual performances as well as verbal responses when performing/listening and creating, alone and in small groups.</p> <p>Provide opportunities for short written and verbal responses and reflections.</p> <p>Note individual's ability to use appropriate musical terminology when writing or verbalizing.</p> <p>Individual reflection and class discussion of composition activities. (See Appendix A and Reproducibles)</p> <p>Listening Kit 3 Listening Log Response Journal Rubrics and suggestions for assessment</p> <p>Learning Centre - small group projects - see <i>Creating</i>.</p> <p>Creating activities - ostinati, sound scapes, movement, dramatization, that are appropriate to the occasion, the time, the culture.</p>	<p>Musicplay 3 Songs for special occasions and from different cultures: #20 - <i>Indian Summer</i> #38 - <i>My Candles</i> #45 - <i>Japanese New Year Song</i> #56 - <i>Chinese New Year</i> #51 - <i>Waltzing Matilda</i> #91 - <i>Feller from Fortune</i> #97 - <i>Canada in My Pocket</i> Pages 62-63 - <i>Songs of Our Native People</i> Page 70 - <i>Songs from Africa</i></p> <p>Listening Kit 2 and 3 Response Journal Examples from different historical periods</p> <p>Listening Kit 3 CD Track 28: <i>Calata</i>, good for the Renaissance period and introducing the recorder. See suggested website.</p> <p>Website: www.classicsforkids.com</p> <p>Other:</p> <p>Musicanada 3 Teacher's Guide Index of songs from other lands, seasonal songs, holidays and special occasions, page 294</p> <p>French Folk Songs Children Love</p>

