

# Grade 4

## Organizers

Rhythm and Metre

Melody / Pitch





Harmony

Form

Expression

Contexts






Grade Four		
<p><b>Rhythm and Metre</b> <i>Students will be expected to</i></p> <p>1. perform, listen to and create</p> <ul style="list-style-type: none"> <li>• beat/rhythm</li> <li>• <b>time signatures</b> <math>\frac{2}{4}</math> <math>\frac{3}{4}</math> <math>\frac{4}{4}</math></li> <li>• </li> <li>• </li> <li>• </li> <li>• </li> <li>• <b>tie</b> <b>new</b></li> </ul> <p>2. recognize and use the appropriate names:</p> <ul style="list-style-type: none"> <li>• quarter note</li> <li>• quarter rest</li> <li>• eighth note(s)</li> <li>• half note</li> <li>• <b>half rest</b></li> <li>• <b>dotted half note</b></li> <li>• <b>whole note</b></li> <li>• <b>sixteenth note(s) (new)</b></li> </ul>	<p><b>Melody/Pitch</b> <i>Students will be expected to</i></p> <p>1. perform, listen to and create</p> <ul style="list-style-type: none"> <li>• <math>d^1 l s m r d l s</math> in the keys of F, C, and G. (<math>l s</math> <b>new</b>)</li> <li>• <math>C^1 B A G E D</math> on <b>soprano recorder (new)</b></li> </ul> <p>2. develop, alone and with others, in-tune and expressive singing (prepare <b><i>ftt</i></b>)</p>	<p><b>Harmony</b> <i>Students will be expected to</i></p> <p>1. perform, listen to and create</p> <ul style="list-style-type: none"> <li>• ostinati (melodic/rhythmic)</li> <li>• rounds/canons</li> <li>• part songs</li> <li>• two- and three-part rhythmic exercises</li> <li>• tonic and <b>dominant (new)</b> chord roots (<math>d</math> and <math>s</math>) (<math>l</math> and <math>m</math>)</li> </ul>
<p><b>Form</b> <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"> <li>• <math>a b</math></li> <li>• A B</li> <li>• rondo</li> <li>• <b>D.C. al fine (new)</b></li> </ul>	<p><b>Expression</b> <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"> <li>• tempo</li> <li>• dynamics</li> <li>• articulation</li> <li>• tone colours</li> <li>• notations</li> </ul> <p>2. <b>identify aurally and visually, instruments in orchestral families. (new)</b></p>	<p><b>Contexts</b> <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"> <li>• cultures</li> <li>• time periods</li> <li>• <b>composers/musicians</b></li> </ul>

## Organizer: Rhythm and Metre

### Outcomes

*Students will be expected to*

#### 1. perform, listen to and create

- beat/rhythm
- **time signatures**  $\frac{2}{4}$   $\frac{3}{4}$   $\frac{4}{4}$  **new**
-   





   **new**

 **new**

tie **new**

### Suggestions for Teaching and Learning

#### **Performing** includes:

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

#### **Listening** includes:

aurally identifying  
responding

#### **Creating** includes:

improvising  
composing  
interpreting

#### **Includes**

- prepare 

#### **Performing**

- See strategies for previous grades.
- While singing a known song, demonstrate strong and weak beats through movement.
- With students' assistance, write the rhythm of a known song on the board and place accent signs above the notes. Add barlines and introduce time signatures. Assign half the class to perform beats and accents using body percussion (clap, patch, snap, etc.) and assign the remainder to perform the rhythm pattern using contrasting body percussion. Switch. Transfer body percussion to NPP and perform.
- Introduce the conducting pattern for quadruple metre. Draw on the board or distribute reproducible sheets from **Listening Kit 3**. Conduct while singing a known song. Practise with recorded music. See **Listening Kit 4**, Track 1: *The Stars and Stripes Forever*, and Track 9: *Hallelujah Chorus*. Continue to practise conducting duple and triple metres. Provide opportunities for student conductors.

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**Organizer: Rhythm and Metre**

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**Suggestions for Assessment**

See pages 191 and 193.

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**Resources/Notes**

See pages 187, 189, 191, and 193.

## Organizer: Rhythm and Metre

### Outcomes

*Students will be expected to*

#### 1. perform, listen to and create

- beat/rhythm
- **time signatures**  $\frac{2}{4}$   $\frac{3}{4}$   $\frac{4}{4}$  **new**
- 














 **new**

 **new**

tie **new**

### Suggestions for Teaching and Learning

- Take opportunities as they arise, using known songs in simple and compound duple metre, to practise two and three subdivisions of the beat. See **Resources/Notes** and Grade 3 strategies.
- Make conscious . See pages 83-84, **The Kodály Method I** for the make conscious process.
- Make conscious  using *Alabama Gal*. Place four hearts on the board, using the first measure only. Point to the four beats as the class sings the first measure. Students derive the number of sounds on beat three and four (one on each) and teacher notates on the board. Students sing the first measure again and derive which word is directly on the beat (first beat). The teacher draws one stick (no flag) under beat one. Students derive where the other two sounds fall in relation to the beat. Teacher makes conscious  and draws on the board. The class sings the song in rhythm syllables.
- Reinforce/practise  using songs, games, flashcards and ostinati. Practise writing the new rhythms.
- Students chant the rhythm syllables syn-co-pa ta ta, while some students keep the beat on drums. The class moves to the beat around the classroom while chanting the rhythm. They may create their own body movements as they chant the pattern.
- Use  as an ostinato for *My Paddles Keen and Bright*. The whole class performs the ostinato while singing. Repeat with some students performing the ostinati on NPP instruments.
- Use **Listening Kit 4** to practise beat and rhythms. See Track 1: *The Stars and Stripes Forever* (cup game), Tracks 3, 4 and 5: *Fig Leaf Rag*, *Concerto in Bb*, and *Prelude to the Alchemist* (rhythm playalongs using ).
- Make conscious . Use opportunities as they arise in known songs and written notation to reinforce and practise. Use the recorder for practice and reinforcement.

**Organizer: Rhythm and Metre**

Suggestions for Assessment	Resources/Notes
<p>See pages 191 and 193.</p>	<p><b>Note:</b> Include songs to prepare for new rhythmic learning in Grade 5 ( ♪♪♪ ♪♪ and upbeat)</p> <p><b>The Kodály Method I</b>  Pages 82-88 - New Rhythmic Learning ( ♪ ♪ ♪ )  Page 105 - Triple Meter  Page 230 - <i>I Got a Letter</i> ( ♪ ♪ ♪ )  Page 231 - <i>My Paddle</i> ( ♪ ♪ ♪ )</p> <p><b>Roots and Branches</b>  Pages 64-67 - <i>Cheki, Morena</i> ( ♪ ♪ ♪ )  Page 32 - <i>Diou Shouo Juan'er</i> ( ♪ ♪ ♪ )  Pages 104-105 - <i>Yeysh Lanu Tayish</i> ( ♪ ♪ ♪ )  Pages 110-111 - <i>Bonjour, Mes Amis</i> (upbeat)  Pages 122-123 - <i>Raggy Levy</i></p>

## Organizer: Rhythm and Metre

### Outcomes

*Students will be expected to*

#### 1. perform, listen to and create


- beat/rhythm
- **time signatures**  $\frac{2}{4}$   $\frac{3}{4}$   $\frac{4}{4}$  **new**
- 



### Suggestions for Teaching and Learning

- Display four different flash cards. Randomly point to rhythm patterns on cards. Class claps or plays on instruments the rhythm indicated. Provide opportunities for individuals or pairs of students to perform.
  - Use echo clapping/tapping as a basis for dictation and memory development. Teacher claps (or performs on an instrument) the rhythm while students maintain the beat. The students echo clap, chant in rhythm syllables and then notate. As students improve, students echo clap the pattern and move directly to writing (leaving out a step - chanting in rhythm syllables).
- Note:** Rhythmic dictation should include performance on a melodic instrument - piano, recorder, bells.
- Practise and visually reinforce rhythms and memory development by using flashcards. Students read and perform the card. The teacher turns the card over and the students are given a specified period of time to write the pattern. Proceed to the next pattern.
  - Reinforce note names through the playing of instruments - all the woodblocks play the sixteenth notes, the metals play the half notes, and the drums the eighth notes, etc.

### Listening

- See strategies for previous grades.
  - Provide students with worksheets containing four rhythm patterns. Each has one beat left blank. Perform the first rhythm. Students will fill in the missing rhythm. See **Reproducibles**.
- Note: Perform rhythms on a melodic instrument.**
- Use **Listening Kit 4** to perform and identify ostinati of two and three subdivisions of the beat. Try Track 4: *Concerto* (two) and Track 16: *Jesu Joy of Man's Desiring* (three) or Track 12: *Gigue* (three). Provide opportunities for students to experiment and identify the correct subdivision. Perform using body percussion and/or percussion instruments.
- Note: these may also be used to practise conducting.**
- Practise  using **Listening Kit 4**, track 8: *Agitate* (instrument playalong using the rhythm).














## Organizer: Rhythm and Metre

Suggestions for Assessment	Resources/Notes
See pages 191 and 193.	<p><b>Let Your Voice Be Heard</b>  Pages 42-45 - <i>Sansa Kroma</i> (rock passing game, movement/dance, ostinato)  Pages 34-36 - <i>Kye Kye Kule</i> ( ♪ ♪ ♪ ostinati)  Pages 38-41 - <i>bo Asi Me Nsa</i> (stone passing game)</p> <p><b>An Orff Mosaic from Canada</b>  Page xviii - <i>A Canon for Canada</i> (speech canon with ♪ ♪ ♪)  Pages 94-97 - <i>Kettle Valley Line</i> (movement)  Pages 124-125 - <i>Signs of Spring</i> (speech, ostinati)  Page 142 - <i>Five Fat Fleas</i> (inner hearing)  Page 144 - <i>Little Green Bug</i>  Page 180 - <i>Obwisana</i> (beat, cross rhythms)  Page 183 - <i>Hill and Gully Rider</i> ( ♪ ♪ ♪)  Pages 217 - <i>A Lemon and a Pickle</i> (♩♩♩, ♩♩, create ostinati)</p> <p><b>Teaching Towards Musical Understanding</b>  Page 43 - <i>There Was an Old Woman</i>, (upbeat preparation)  Page 53 - <i>Canoe Song</i> ( ♪ ♪ ♪)  Page 54 - <i>London's Burning</i> (upbeat)  Page 76 - <i>Land of the Silver Birch</i> ( ♪ ♪ ♪)  Page 268 - <i>Kelligrew's Soiree</i> ( <math>\frac{6}{8}</math> )  Page 90 - <i>I'xe the B'y</i> ( <math>\frac{6}{8}</math> )  Page 128 - <i>Bonavist Harbour</i> ( <math>\frac{6}{8}</math> )  Page 248 - <i>J'entend le Moulin</i> (prepare ♩♩ )  Page 165 - <i>Built My Lady a Fine Brick House</i> (prepare ♩♩ )</p> <p>Chapter 10 - Beat, Tempo, Metre  Chapter 17 - Assessment and Evaluation</p>

## Organizer: Rhythm and Metre

### Outcomes




*Students will be expected to*

1. perform, listen to and create
  - beat/rhythm
  - **time signatures**  $\frac{2}{4}$   $\frac{3}{4}$   $\frac{4}{4}$  **new**
  -    **new**
  -  **new**
  -  **new**
  -   **new**
  -    **new**
  -  **new**
  - tie **new**

### Suggestions for Teaching and Learning

- Provide opportunities for students to reflect, and discuss problems and solutions when performing or creating music, or listening to the works of others.
- Place four flashcards on board. Perform one pattern on a melodic instrument. Students aurally identify the correct pattern.

### Creating

- See strategies for previous grades.
- Students in small groups create body percussion patterns for simple metres. On a determined signal, switch from duple to triple, triple to quadruple.
- Rhythm Chase: The first student of the group performs a four-beat pattern that must include one new element. The next student improvises a pattern that contains the new element, but is different in some way from the one previously heard. Continue with the next student.
- Improvise a “question” phrase on a NPP instrument or using body percussion. All the students improvise an answer. Stand in a circle. Improvise a question; an individual student will answer. Go around the circle. Students may also work in small groups to improvise rhythmic question and answer phrases. Include   .
- See rhythmic activities in **Name Games** and **Sound Ideas (Resource/Notes)**.
- Create and perform, using classroom instruments or body percussion, a rhythmic ostinato to accompany known songs.
- Create movement reflecting the rhythm and metre of the musical selection.
- Play a rhythmic pattern on a drum. Students improvise movements.
- Students can create a sixteen-beat ‘composition’ using known rhythmic elements. See page 9, Activity #4: *Create a Rhythmic Composition*, **Composing With Boomwhackers**. Follow instructions. Students may work in pairs or small groups. Each group performs for the class. Follow with discussion and written reflection. The activity can be extended to use classroom instruments. See page 13 for *10 Ways to Play Rhythmic Compositions*, **Composing With Boomwhackers**.

**Organizer: Rhythm and Metre**

## Suggestions for Assessment

Use checklists (**Appendix A**).

Observations of individual performance and/or improvisation or composition work, alone and in small groups. For example

- notating rhythms
- reading unknown song charts
- reading flashcards
- performing beat
- aurally identifying rhythms (aural or visual)
- improvising rhythms

Worksheets/activity sheets

- rhythmic - aural/written
- metre - aural/written
- dictation
- time signatures/barlines/double barlines
- rhythmic writing

See **Reproducibles**

## Resources/Notes

**120 Singing Games and Dances**

*Alabama Gal* ( ♪ ♪ ♪ )

*Lead Through That Sugar and Tea* ( ♪ ♪ ♪ )

*Weavily Wheat* ( ♪ ♪ ♪ )

*Goin' Down to Cairo* (prepare ♪♪)

*Sailing on the Ocean* (prepare ♪♪)

*Draw a Bucket of Water* (prepare ♪♪)

*How Many Miles to Babylon* (prepare ♪♪)

**Composing with Boomwhackers**

Page 15 ( ♪ ♪ ♪ )

**Name Games**

Game 8 - *Spelling Name (Metre)*

Game 14 - *First and Last Name*

**Sound Ideas**

#6 - *Passing Sounds - Beat*

#7 - *Passing Sounds - Metre*

#9 - *Passing Sounds - Multiple Beats*

#10 - *Echo Rhythm*

#13 - *Simultaneous Canon*

**World Beat Fun**

*Far East Medley*

**The Body Rondo Book**

I. *Alpha Four* ( ♪ ♪ ♪ )

III. - *Alpha Three* ( $\frac{3}{4}$ )

IV. - *Dolphinarts Rondo* (♫♫♫, ♪ ♪ ♪)

**Music for Creative Dance**

#9 - *Ski Real*

#11 - *Caribbean Leaps*

#12 - *Little Bolero*

**Shenanigans Dance Music for Children**

*Le Torototelle* ( $\frac{3}{4}$ )

*O'Carolan's Draught*

*Cross Dance*

*Troika*

## Organizer: Rhythm and Metre

### Outcomes

*Students will be expected to*



2. recognize and use the appropriate names

- quarter note
- quarter rest
- eighth note(s)
- half note
- **half rest**
- **dotted half note**
- **whole note**
- **sixteenth note(s) (new)**

### Suggestions for Teaching and Learning

- Complete music activity sheets that connect rhythm syllables, and notation with note and rest names. (See **Reproducibles**).
- Provide opportunities to practise and reinforce note names through notated examples and selections in student text books. How many half notes are in this example? What is the rhythmic name for the note(s) found on beat four? Practise identification with written worksheets.
- Use software programs or web sites for practice and reinforcement.
- Use terminology during lessons and provide opportunities for students to identify and use appropriate names.
- Use note name flashcards for practise and reinforcement.

## Organizer: Rhythm and Metre

Suggestions for Assessment	Resources/Notes
<p>Tests:</p> <ul style="list-style-type: none"> <li>names of notes</li> <li>musical terms &amp; symbols</li> <li>rhythmic/metre identification</li> <li>dictation</li> </ul> <p>Ostinato/composition project. Individual or group. Create, perform, and notate a rhythmic ostinato or phrase to accompany or introduce an assigned composition.</p> <p>Create, perform, and notate a four-beat rhythmic phrase.</p> <p>Self and peer assessment, or written reflections related to a performance or a composition activity. See <b>Appendix A</b> and <b>Reproducibles</b>.</p> <p><b>Listening Kit 4</b>  Work sheets  Listening Log  Response Journal  Page 70 - Rubrics and suggestions for assessment</p> <p>Games such as <i>Rhythmic Tic Tac Toe</i> (individual performance of rhythm)</p>	<p><b>Multicultural Folk Dance Treasure Chest</b>  <i>The Hora</i></p> <p><b>Listening Kits 1, 2, 3, and 4</b>  Practice and reinforcement, conducting, playalongs</p> <p><b>Listening Kit 5</b>  CD Track B: <i>William Tell Overture</i></p> <p><b>Chart Songs 2</b>  Use for rhythmic reading practice.</p> <p><b>Rhythmic Flashcards</b></p> <p><b>Note Name Flashcards</b></p> <p><b>Recorder Resource Kit</b>  Outcomes should be practised and reinforced through recorder instruction whenever possible.</p> <p><b>150 Rounds for Singing</b>  Page 27 - <i>If You Dance</i> (create a dance)  Page 49 - <i>Toembai</i> (  )</p> <p><b>Other:</b></p> <p><b>Musicanada 4 Teacher's Guide</b>  Page 97 - <i>Who Built the Ark?</i> (  )</p> <p>Conducting compound duple metre, performing and/or identifying three subdivisions of the beat:  Page 153 - <i>Down Deep in a Coal Mine</i>  Page 169 - <i>Six Eight Time</i> (chants)  Page 217 - <i>Bibbidi - Bobbidi - Boo</i></p>

## Organizer: Melody/Pitch

Outcomes	Suggestions for Teaching and Learning
<p><i>Students will be expected to</i></p> <ol style="list-style-type: none"> <li>perform, listen to and create <ul style="list-style-type: none"> <li><i>d' l s m r d I s</i> in the keys of F, C, and G. (<i>I s new</i>)</li> <li><b>C' B A G E D</b> on soprano recorder (new)</li> </ul> </li> <li>develop, alone and with others, in-tune and expressive singing (prepare <b>f t t</b> )</li> </ol>	<p><b>Performing</b> includes:</p> <ul style="list-style-type: none"> <li>singing</li> <li>playing</li> <li>moving</li> <li>reading</li> <li>writing/constructing</li> <li>inner hearing</li> </ul> <p><b>Listening</b> includes:</p> <ul style="list-style-type: none"> <li>aurally identifying</li> <li>responding</li> </ul> <p><b>Creating</b> includes:</p> <ul style="list-style-type: none"> <li>improvising</li> <li>composing</li> <li>interpreting</li> </ul> <p><b>Includes</b></p> <ul style="list-style-type: none"> <li>varied repertoire of an expanded range</li> <li>major and minor tonalities</li> </ul> <p><b>Performing</b></p> <ul style="list-style-type: none"> <li>See strategies for previous grades.</li> <li>Identify and make conscious <i>s</i> and <i>I</i> using known songs. See <b>Kodály Method I</b>, pages 88-91 for teaching process for <i>I</i> and <i>s</i> also <b>Teaching Towards Musical Understanding</b>, pages 241-245.</li> <li>Reinforce through echo singing melodic fragments of known songs, hand signing, singing solfege of song fragments sung to a neutral syllable, reading, writing, dictating. See <b>Teaching Towards Musical Understanding</b>, pages 249-252.</li> <li>Read short melodic phrases from flash cards and song charts using solfa syllables.</li> <li>Derive phrases of known songs and write solfa note names in the keys of <b>F, C, and G</b>.</li> <li>Select a melodic fragment from a known song and use it as a melodic ostinato. Example: <i>Canoe Song</i> (<b>Teaching Towards Musical Understanding</b>, pages 52-53). Sing and/or play to accompany song.</li> </ul>

**Organizer: Melody/Pitch**

Suggestions for Assessment	Resources/Notes
<p>See pages 197 and 199.</p>	<p><b>Note:</b> Emphasize in-tune and expressive singing where appropriate.</p> <p><b>The Kodály Method I</b>  Pages 78-82 - How to Teach Absolute Note Names  Pages 99-100 - Grade 3 listing of songs for <i>l</i> and <i>s</i> and to prepare <i>f</i> and <i>t</i>  Pages 124-125 - Grade 4 listing of songs</p> <p><b>Roots and Branches</b>  Pages 12-13 - <i>Hashewie</i> (solo/group)  Pages 122-123 - <i>Raggy Levy</i> (solo/group, solfa)</p> <p><b>Let Your Voice Be Heard!</b>  Page 34 - <i>Kye Kye Kule</i> (individual singing)  Pages 42-45 - <i>Sansa Kroma</i></p> <p><b>An Orff Mosaic from Canada</b>  Pages 94-97 - <i>Kettle Valley Line</i> (minor tonality)  Page 106 - <i>The Rain</i> (includes recorder playing)  Page 167 - <i>Round and Round</i> (minor tonality, round)  Page 183 - <i>Hill and Gully Rider</i> (<i>l</i> and <i>s</i>)  Pages 289-292 - Beginning recorder pieces</p> <p><b>Teaching Towards Musical Understanding</b>  Chapter 5 - Playing Classroom Instruments (pages 95-112 - recorder)  Chapter 6 - Improvising and Composing  Chapter 12 - Pitch  Chapter 17 - Assessment and Evaluation  Pages 244-245 - Guidelines and Activities for Introducing New Pitches  Pages 249-252- Fifteen Activities for Pitch  Page 252 - Absolute Pitch and the Treble Clef  Pages 130-132 - Composition Involving Melodic Construction</p>

## Organizer: Melody/Pitch

### Outcomes

*Students will be expected to*

1. perform, listen to and create
  - *d' l s m r d l s* in the keys of F, C, and G. (*l s* new)
  - *C' B A G E D* on soprano recorder (new)
2. develop, alone and with others, in-tune and expressive singing (prepare *f t t* )

### Suggestions for Teaching and Learning

- Sing and play simple songs using recorder and melodic instruments. Reinforce reading abilities and connect musical concepts by using rhythm syllables, solfa syllables and absolute note names.
- Sight read playing the recorder, *Chart Songs* and other notated examples.
- Play three- and five-note songs on the recorder, sing in absolute note names and solfa.
- Students follow the hand signs of the teacher (or another student) and play the melodic phrase on the recorder.
- Play the 'one note game'. One child or group is assigned a specific note (i.e., B). The group is responsible to play that note whenever it appears in the song. The teacher counts the class in but then the students are responsible to keep things going.
- Focus on aspects of good recorder-playing technique: breathing, tone production, and phrasing.
- Use **Listening Kit 4**, Tracks: 16, 18 and 19 which tie in with the Recorder Resource Kit. Discuss phrasing, good tone etc.
- Provide opportunities for smaller groups within the class to sing. Divide the class into small groups; each group sings a verse and the whole class sings the chorus. Two or three students may sing a line of a verse; the whole class sings the chorus.
- Focus on the elements of good singing - phrasing, blend, breath support when singing.
- Continue to ask students to sing *unaccompanied* songs and games.
- Select diatonic songs in major and minor tonalities that reflect a variety of mood and styles. Direct students' attention to the mood/feeling created by the tonality. Discuss how to sing expressively to communicate the intended mood.

### Listening

- Identify '*mystery songs*' by singing known songs (containing *l* and *s*) to solfa syllables. See **Chart Songs**.
- Students aurally identify/notate a three- or four-beat melodic pattern.



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

Use checklists (**Appendix A**).

Read and play simple songs, melodic patterns and ostinati on **soprano recorder (new)**, with good tone and technique, using the following notes in the treble clef: **C<sup>1</sup>, B, A, G, E, and D**. See **Appendix A** and **Reproducibles**.

Observe individuals or small groups singing a phrase or verse of a known song. The class may join in on the chorus. The teacher records through use of a checklist assessment of student progress.

Observation/checklists of student improvisation.

Note students' verbal responses during discussion and questioning.

Reflective writing - students complete a written reflection of live or recorded music as related to elements of expressive singing. (**Teaching Towards Musical Understanding**, page 329, No. 4)

Note students' ability to identify melodic patterns containing *I* and *s* when given the beginning pitch. Patterns may be from known songs or created to assess aural comprehension. Responses may be presented aurally or in writing.

Students label notated patterns using solfa names (**Reproducibles**).

Observation of solo singing from flash cards, song charts, and hand signs.

Use student activity sheets to assess reading and writing, and aurally identify performed melodic patterns (**Reproducibles**).

Written tests: dictations, note naming, expressive elements, etc.

Student portfolios - samples of student work including projects and compositions.

Student composition - see **Resources/Notes**, **Composing with Boomwhackers**

**Resources/Notes****120 Singing Games and Dances (s and I)**

*Shake Them Simmons Down*

*Weavily Wheat*

*Turn the Glasses Over*

*Old Brass Wagon*

*Lead Through That Sugar and Tea*

*Alabama Gal*

**Composing with Boomwhackers**

#14 - *Create a Three Note Melody* (recorders and classroom instruments may replace boom-whackers)

**Musicplay 6**

#59 - *Tell My Ma*

**150 Rounds**

Page 49 - *Toembai* (minor tonality)

**Songs of Newfoundland and Labrador****Listening Kit 3**

Track 15 - *Moonlight Sonata* (minor)

Track 22 - *Mozart Variations on "Ah vous dirai-je, maman"* (major and minor)

**Listening Kit 4**

Examples of major and minor tonalities

**Chart Songs 1, 2****Melodic Flashcards****Songs to Read, Write and Play**

Examples to practise and reinforce *I* and *s*

**The Complete Recorder Resource Kit 1**

**Website:** [www.mymusicclass.com](http://www.mymusicclass.com)

## Organizer: Melody/Pitch

### Outcomes

*Students will be expected to*

1. perform, listen to and create
  - *d' l s m r d l s* in the keys of F, C, and G. (*l s new*)
  - *C' B A G E D* on soprano recorder (*new*)
2. develop, alone and with others, in-tune and expressive singing (prepare *f t t* )

### Suggestions for Teaching and Learning

- Complete through use of worksheets or demonstration staff, 'missing tones' of a melodic pattern. See **Reproducibles**.
- Sing a melodic pattern to a neutral syllable after naming the beginning tone. Class echoes by singing in solfa syllables and/or hand signs. Extend: students notate the patterns.
- Play short simple patterns **on the recorder** (for example using B, A, and G) which the students immediately echo (play) back. Do this frequently. At first students will be weak but will improve with frequent repetition of this activity.
- Practise inner hearing strategies. See Grade 3.
- Provide opportunities for students to respond to their own musical work and the works of others. Discuss problems, solutions, or ask students to write a reflection. (**Appendix A and Reproducibles**)
- Provide students with listening examples of in-tune and expressive singing.
- Use music from other cultures to allow students to explore melodies, pitch and tonalities that sound foreign to students in our culture.
- Use recorded examples to explore tonality and mood.

**Note:** For recorder instruction, appropriate chairs and music stands are necessary to produce a good tone and to use proper technique.

### Creating

- See strategies for Grade 3.
- Play simple melodies on the recorder (for example, using BAG). Students improvise an answer back using the designated pitches. As students improve, add another pitch.
- See Improvising and Composing, pages 70, and 96-98, **The Kodály Method I**.
- See activities 13 and 14, dealing with three-note melodies in **Composing with Boomwhackers**.
- Students in pairs create ostinati for known songs.
- Students working in small groups create a two-phrase melody using the *d* pentatonic scale. Set guidelines (metre, number of measures, rhythms, etc.).

**Organizer: Melody/Pitch**

## Suggestions for Assessment

Recorder rubric - See **Appendix A**.

Recorder tests or projects, for example, students

- perform, alone or in a small group, assigned compositions that have been prepared in class
- play back a melodic pattern performed by the teacher
- identify in solfa the pattern heard
- sight read melodic phrases

Assessment reports should reflect technique and musical understanding. See recorder materials in **Reproducibles**.

**The Complete Recorder Resource Kit**

Recorder Solo Assessment Rubric

Recorder Composition Assessment Rubric

Reproducible Sheets

Self/peer assessment. See **Appendix A** and **Reproducibles** for suggestions.

**Listening Kit 4**

Work sheets

Listening Log

Response Journal

Page 70 - Rubrics and suggestions for assessment

Use *Melodic Tic Tac Toe* (individual performance of a melodic pattern)

## Resources/Notes

**Other:****Music Canada 4 Teacher's Guide****Other Recorder:**

Windsongs Book 1 & 2 (Beraducci)

Recorder Time

Step One: Play Recorder - Book and CD

See **Appendix F** (Resources)

**Organizer: Harmony**

Outcomes	Suggestions for Teaching and Learning
<p><i>Students will be expected to</i></p> <ol style="list-style-type: none"> <li>perform, listen to and create <ul style="list-style-type: none"> <li>ostinati (melodic/rhythmic)</li> <li>rounds/canons</li> <li>part songs</li> <li>two- and three-part rhythmic exercises</li> <li>tonic and <b>dominant (new)</b> chord roots (<i>d</i> and <i>s</i>) (<i>l</i> and <i>m</i>)</li> </ul> </li> </ol>	<p><b>Performing</b> includes:</p> <p>singing playing speaking moving reading writing/constructing</p> <p><b>Listening</b> includes:</p> <p>aurally identifying responding</p> <p><b>Creating</b> includes:</p> <p>improvising composing</p> <p><b>Includes</b></p> <ul style="list-style-type: none"> <li>partner songs</li> </ul> <p><b>Performing</b></p> <ul style="list-style-type: none"> <li>See strategies for previous grades.</li> <li>Create simple ostinati for pentatonic songs by singing a repeating phrase or motif using two or three pitches.</li> <li>Rounds and canons should first be very secure when sung in unison by the whole class. If the canon is in several parts, start with two parts and move on when it is secure. Sing canons in a variety of metres: simple duple, triple, quadruple and simple compound.</li> <li>Prepare for part singing by leading the class in simple two part hand singing. If this is new for you, keep it simple and you will improve with practice. Divide the class in two and assign each group a hand. Start very simply with both groups singing in unison (for example, both on <i>s</i>). Keep one group on <i>s</i> while the other moves to <i>m</i>; hold so they can hear and adjust the pitch (you might ask them to take a breath and sing the <i>s</i> and <i>m</i> together again so they are really listening). Then move the other group down to <i>m</i> and hold. Both sing the <i>m</i>, then one group moves down to <i>r</i> (a nice dissonance) and then <i>d</i> - hold.</li> </ul>

**Organizer: Harmony**

Suggestions for Assessment	Resources/Notes
<p>See page 205.</p>	<p><b>The Kodály Method I</b></p> <p><b>Roots and Branches</b></p> <p><b>Let Your Voice Be Heard!</b>  Pages 42-45 - <i>Sansa Kroma</i> (call and response, parts)  See Section 5 - Creating the Sound</p> <p><b>An Orff Mosaic from Canada</b>  Page 68 - <i>Land of the Silver Birch</i>  Page 94 - <i>Kettle Valley Line</i> (tonic accompaniment)  Page 110 - <i>Nature Canon</i>  Page 140 - <i>Little Green Bug</i> (tonic and dominant accompaniment)  Page 160 - <i>It's Up to Us</i> (ostinati)  Page 167 - <i>Round and Round</i>  Page 176 - <i>Lachen</i>  Page 217 - <i>A Lemon and and Pickle</i> (ostinati)  Page 242 - <i>Moritimer</i> (canon)  Page 289-292 - Beginning recorder pieces (add chord roots, ostinati). See <i>Bag Tune</i> and <i>Polka Hop</i> to add tonic and dominant chord roots.</p> <p><b>Teaching Towards Musical Understanding</b>  Chapter 4 - Singing  Chapter 5 - Playing Classroom Instruments  Chapter 6 - Improvising and Composing  Chapter 15 - Harmony and Texture, page 297-305  Pages 52-58 - Facilitating the development of part singing, rounds and partner songs.  Pages 85-91 - harmonic accompaniments  Page 132 - composition involving harmonic construction  Page 303 - <i>The Huron Carol</i> with instrumental accompaniment, borduns</p>

## Organizer: Harmony

### Outcomes

*Students will be expected to*

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

### Suggestions for Teaching and Learning

- Partner songs should individually be well known and secure, before combining. All students should sing both parts.
- Provide opportunities for small groups to sing canons.
- Strive to ask students to do simple two-part singing in every class. Take one minute and use it as a quick warm up at the beginning of class.
- When singing two-part work, always teach both parts to the whole class. Alternate so all students have the opportunity to sing the second part and develop their part-singing skills.
- Perform rounds and canons on classroom instruments, recorders or boomwhackers.
- Read rhythmic and melodic patterns from flashcards and then perform as two- and three-part canons.
- Provide frequent opportunities for students to sing tonic and dominant chord tones to known songs.
- Add simple two- and three-chord accompaniment to songs on autoharp or Orff/melodic instruments. Students may play these accompaniments.
- The class sings while some students perform borduns using the tonic pitch (*d* or *l*) and dominant pitches (*s* and *m*). The borduns may be
  - sung
  - played on NPP instruments,
  - played on recorders
  - played on boomwhackers.
- Students read rhythms from a score in more than one part. (Use part songs but perform the rhythm only.)
- Provide opportunities for students to read from a score.

### Listening

- See strategies for previous grades.
- Students engage in a discussion about their composition and/or the work of others, that may include difficulties and successes. Students may complete a reflection. See **Appendix A** and **Reproducibles**.

**Organizer: Harmony**

Suggestions for Assessment	Resources/Notes
See page 205.	<p><b>Teaching Towards Musical Understanding (continued)</b></p> <p><b>Rounds</b></p> <p>Page 55 - <i>Hey Ho Nobody Home</i>  Pages 57-59 - <i>Music Alone Shall Live, Oh How Lovely is the Evening, Viva La Musica and Entendez-vous Sur l'ormeau</i>  Page 76 - <i>Land of the Silver Birch</i> with Orff accompaniment</p> <p><b>Partner Song</b></p> <p><i>Land of the Silver Birch</i> and <i>My Paddle's Keen and Bright</i></p> <p><b>Musicplay 6</b></p> <p><b>Songs of Newfoundland and Labrador</b></p> <p><b>Composing with Boomwhackers</b></p> <p><b>Name Games</b></p> <p>Layering, texture, ostinati</p> <p><b>Sound Ideas</b></p> <p>#13 - <i>Simultaneous Canon</i></p> <p><b>Shared Harmony - Canons and Ostinato Songs for Part Singing</b></p> <p><i>I Don't Care if the Rain Comes Down</i>  <i>There's a Little Wheel</i>  <i>Engine, Engine</i></p> <p><b>150 Rounds for Singing</b></p> <p>Page 11 - <i>Come, Let's Dance</i>  Page 27 - <i>If You Dance</i>  Page 49 - <i>Toembai</i></p> <p><b>Grab Another Partner</b> (partner songs)</p> <p><i>Come Back Liza</i>  <i>Sleep Baby Sleep</i></p>

## Organizer: Harmony

### Outcomes

*Students will be expected to*

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

### Suggestions for Teaching and Learning

- Play examples where students will identify the number of voices or instruments in a canon.
- Sing a known song. Individual students accompany on melodic instruments using the tonic or dominant chord tone (aural identification).

### Creating

- See strategies for previous grades.
- Students work in small groups (four to eight students per group) to create and notate an eight beat rhythm. The group performs the composition as a rhythm canon. Extend by adding designated pitches (pentatonic) to the rhythm to create a melody and then perform as a melodic canon. **Note:** Limit the number of pitches that may be used to create the melody. Keep it simple so students may experience success. Students sing or perform on classroom instruments. Students discuss/reflect on their compositions and/or the work of others.
- Students' rhythmic compositions may be combined to form two and three-part rhythmic exercises. Extend by adding pentatonic pitches. Combine to form part songs. Perform.
- See numerous activities in **Composing with Boomwhackers**.
- Students create an accompaniment to a known song, using tonic and dominant chord roots, a rhythmic ostinato, and instruments of their choice. (This could also be a learning centre activity).



**Organizer: Harmony**

Suggestions for Assessment	Resources/Notes
<p>Use checklists (<b>Appendix A</b>).</p> <p>Observe individual and small group performances and rate for accuracy, steadiness, blend, and expression.</p> <p>Note students' responses during discussion and composition activities.</p> <p>Assess composition and performance projects.</p> <p>Students do self assessment and reflections of their own and/or their group's performance. See <b>Appendix A</b> and <b>Reproducibles</b>.</p> <p>Written/oral reviews of student performances.</p> <p>Aural identification of tonic or dominant chord roots. Use a written worksheet and fill in the missing tone(s). Observe and note individual ability to play with accuracy the correct chord root.</p>	<p><b>Songs of Newfoundland and Labrador</b></p> <p><b>World Beat Fun</b>  <i>Far East Melody</i> (layering ostinati)</p> <p><b>Chart Songs 2</b></p> <p><b>Melodic and Rhythmic flashcards</b></p> <p><b>Other:</b></p> <p><b>Musicanada 4 Teacher's Guide</b>  Page 211 - Partner songs - <i>No Need to Hurry/ There's Work to be Done</i>  Page 274 - Orff accompaniments index  Page 284 - See index for listing of rounds, songs with descants and ostinatos, partner songs and two- and three-part songs.</p>

**Organizer: Form**

Outcomes	Suggestions for Teaching and Learning
<p><i>Students will be expected to</i></p> <ol style="list-style-type: none"> <li>perform, listen to and create contrasting and repeating phrases and sections <ul style="list-style-type: none"> <li><i>a b</i></li> <li>A B</li> <li>rondo</li> <li><b><i>D.C. al fine</i></b> (new)</li> </ul> </li> </ol>	<p><b><i>Performing</i></b> includes:</p> <p>singing playing speaking moving reading writing/constructing/diagramming</p> <p><b><i>Listening</i></b> includes:</p> <p>aurally identifying responding</p> <p><b><i>Creating</i></b> includes:</p> <p>improvising composing</p> <p><b><i>Performing</i></b></p> <ul style="list-style-type: none"> <li>See strategies for previous grades.</li> <li>Continue to show/practise form using movement.</li> <li>Working with a partner, students analyze and label the phrases in a known song as being <i>a</i> or <i>b</i>.</li> <li>Work on visual identification of <i>a</i> and <i>b</i> phrases by using chart songs and student texts. See previous grades.</li> <li>Review/reinforce that phrases create larger compositional forms and that the larger forms are named either by using upper case letters or specific names (<i>AB</i>, <i>ABA</i>, <i>rondo</i>).</li> <li>See <b>Listening Kit 4</b>, Track 3: <i>Rondo</i>. (Rhythmic playalong and cup game). See teaching suggestions.</li> <li>Students sing and play on recorder <i>a</i> and <i>b</i> phrases using chart songs or material studied. Practise and reinforce <i>a</i> and <i>b</i> phrases.</li> <li>Explain the meanings of the term <i>D. C. al Fine</i> when it occurs in music being studied. Interpret and apply meaning when found in musical scores.</li> <li>Perform rondos - see <b>Resources/Notes</b>.</li> <li>Provide reading activities that include the term <i>D.C. al fine</i> (singing, playing the recorder). Demonstrate how to use the term to create an <i>ABA</i> form.</li> </ul>

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**Organizer: Form**

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Suggestions for Assessment	Resources/Notes
See page 211.	See pages 209 and 211.

**Organizer: Form**

## Outcomes

*Students will be expected to*

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

- *a b*
- A B
- rondo
- ***D.C. al fine (new)***

## Suggestions for Teaching and Learning

***Listening***

- Provide opportunities for students to respond to their own musical works and the works of others. This may include group discussion and/or written reflection. See **Appendix A** and **Reproducibles**.
- Listen to known songs to identify *resting points* in songs. Label first phrase as *a*. Question students to determine if the second phrase is the same as or different from the first phrase. If it is different then label it as *b*.
- Play simple unknown two-phrase melodies on the piano, recorder or other melodic instruments. Ask students to identify the second phrase as being repeating (*a*) or contrasting (*b*) from the first. Ask one student to write the letters on the board. Students may also practise writing the letters on worksheets. Repeat using sectional form.
- Students aurally identify and label the form of recorded musical examples.

***Creating***

- Create movement patterns and simple dance routines that reflect the phrase form of a song. For example: clap throughout phrase *a*, pat or snap for phrase *b*, circle right for phrase *c*, circle left for phrase *d*. See previous grades for strategies related to movement.
- Working with the class, create a simple rhythmic rondo. Use a known song for A, and contrasting sounds (body percussion/instruments) for the different sections (B C D).
- See **Composing with Boomwhackers** for activities related to ABA and rondo.
- Create instrumental accompaniments or dance patterns that reflect the sectional form of a song.
- As a class, create and sing a four beat solfa phrase in *do* pentatonic (*l s m r d*) ending on *s l m* or *r* (not *d*). Repeat the phrase a second time, ending on *d*. (For example; phrase one - *s l s m r*; phrase two - *s l s m d*). Compare phrases. How are they alike? Different? How does changing the last note to *do* change the feeling of the phrase? Identify phrases as question and answer phrases. Follow this pattern using different tonal combinations.

**Organizer: Form**

Suggestions for Assessment	Resources/Notes
See page 211.	<p><b>The Kodály Method I</b></p> <p><b>Roots and Branches</b>  <i>a</i> and <i>b</i> phrases/phrase length/sectional form            See listings in other organizers</p> <p><b>Let Your Voice Be Heard!</b>            See Rhythm/Metre listings</p> <p><b>An Orff Mosaic from Canada</b>            Page 76 - <i>Canaday-i-o</i> (ABAB)            Page 94 - <i>Kettle Valley Line</i> (aaba)            Page 160 - <i>It's Up to Us</i>            Page 183 - <i>Hill and Gully Rider</i>            Page 218 - <i>A Lemon and a Pickle</i> (rondo)            Page 221 - <i>I Love to Read</i> (rondo)</p> <p><b>Teaching Towards Musical Understanding</b>            Chapter 14 - Form            Pages 289-293 - Songs with sectional form</p> <p><b>120 Singing Games and Dances</b>  <i>a</i> and <i>b</i> phrases/phrase length/sectional form            (see listings under Rhythm/Metre and Melody/Pitch)</p> <p><b>Composing With Boomwhackers</b>            Apply elements of form to activities</p> <p><b>Name Games</b>            Game 19 - <i>Icky Bicky, Soda Cracker</i></p> <p><b>Sound Ideas</b>            #13 - <i>Simultaneous Canon</i> (see question and answer format)</p> <p><b>World Beat Fun</b>  <i>Far East Melody</i> (sectional form)</p>

**Organizer: Form**

## Outcomes

*Students will be expected to*

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

- *a b*
- *A B*
- rondo
- ***D.C. al fine* (new)**

## Suggestions for Teaching and Learning

- Students improvise answer phrases to question phrases through singing or recorder playing.
- Use examples in minor tonality. Use *m r d* and *l*.
- Students work in small groups or individually, to create and perform their own question and answer phrases using the strategy above.
- Using the *d* pentatonic scale, teach the class a question phrase (doesn't end on the tonic *d*). Students work in small groups to create their own contrasting four beat answer phrase (does end on the tonic *d*). The whole class sings the question and one small group will respond with its answer. Repeat without a break until all groups have had a turn. Provide the opportunity for students to respond and react to their work and the work of others. **Note:** This could be extended to a written reflection or self assessment. See **Appendix A** and **Reproducibles**.
- Try the above procedure but do as an improvisation activity. The whole class sings the question, individual students improvise the answer.
- Ask students to use the term *D.C. al fine* when creating an ABA form.

**Organizer: Form**

Suggestions for Assessment	Resources/Notes
<p>Use checklists (see <b>Appendix A</b>).</p> <p>Observe individual performances, alone and in a small group.</p> <p>Observation/checklists of creating, improvisation and composition activities.</p> <p>Written worksheet - identify aurally, phrase form when listening to a musical selection and write the answer using <i>a</i> and <i>b</i>.</p> <p>Written worksheet - identify visually, the phrase form of a short written example and write the answer using <i>a</i> and <i>b</i>. (Use phrases of songs and recorder compositions being studied, as well as simple unknown examples.)</p> <p>Play a musical example and give students a worksheet. Write A for the first section and B for the second. Students must fill in or circle the next section as A or B.</p> <p>Students demonstrate A and B sections and <i>a</i> and <i>b</i> phrases through movement - show contrast and repetition.</p> <p>Provide opportunities for students to discuss/articulate problems and solutions when performing or creating music or listening to the works of others. Observe verbal responses. Include written reflections (<b>Appendix A</b>).</p> <p>Introduce elements of form and use for assessment, when students are creating melodic and rhythmic phrases/compositions.</p> <p>Observation of student performances for demonstration of understanding of the terms <i>D.C.</i> <i>al Fine</i>.</p>	<p><b>The Body Rondo Book</b></p> <p>I. - <i>Alpha Four</i></p> <p>III. - <i>Alpha Three</i></p> <p>IV. - <i>Dolphinarts Rondo</i></p> <p><b>Listening Kit 3</b></p> <p>Track 2: <i>Viennese Musical Clock</i> - Rondo</p> <p><b>Listening Kit 4</b></p> <p>Track 6: <i>Witches' Dance</i></p> <p>Track 7: <i>Menuetto-trio</i> - Question and answer phrases</p> <p>Track 10: <i>Trepak</i> - ABA - use ribbons or scarves to create movement to highlight form (also rhythm playalong)</p> <p>Track 11: <i>Rondeau</i></p> <p>Track 19: <i>Ode to Joy</i> - phrase form</p> <p><b>Musicplay 6</b></p> <p><b>Songs of Newfoundland and Labrador</b></p> <p><b>150 Rounds for Singing</b></p> <p>Page 27 - <i>If You Dance</i> (movement - form)</p> <p><b>Music for Creative Dance</b></p> <p><b>Shenanigans Dance Music for Children</b></p> <p><i>Cross Dance</i> (sectional form)</p> <p><i>Le Torototelle</i> (sectional form)</p> <p><b>Multicultural Folk Dance Treasure Chest</b></p> <p>Phrase and sectional form</p> <p><b>The Complete Recorder Resource Kit</b></p> <p><b>Other:</b></p> <p><b>Musicanada 4 Teacher's Guide</b></p> <p>Page 96 - <i>Who Built the Ark?</i> (ABA, D.C. <i>al Fine</i>)</p> <p>Page 98 - <i>Boogie Soft Shoe</i> (create a rondo)</p> <p>Page 100 - <i>Rondeau</i> (listening example)</p>

**Organizer: Expression**

Outcomes	Suggestions for Teaching and Learning
<p><i>Students will be expected to</i></p> <ol style="list-style-type: none"> <li>perform, listen to and create reflecting sensitivity to moods/feelings <ul style="list-style-type: none"> <li>tempo</li> <li>dynamics</li> <li>articulation</li> <li>tone colours</li> <li>notations</li> </ul> </li> <li><b>identify aurally and visually, instruments in orchestral families (new)</b></li> </ol>	<p><b>Performing</b> includes:</p> <ul style="list-style-type: none"> <li>singing</li> <li>playing</li> <li>speaking</li> <li>moving</li> <li>reading</li> <li>writing/constructing/diagramming</li> </ul> <p><b>Listening</b> includes:</p> <ul style="list-style-type: none"> <li>aurally identifying</li> <li>responding</li> </ul> <p><b>Creating</b> includes:</p> <ul style="list-style-type: none"> <li>improvising</li> <li>composing</li> <li>interpreting</li> </ul> <p><b>Includes</b></p> <ul style="list-style-type: none"> <li>common terms for expressive devices (andante, allegro, forte, legato, etc.)</li> <li>traditional and non-traditional tone colours and notations</li> </ul> <p><b>Includes</b></p> <ul style="list-style-type: none"> <li>examples of basic instruments (violin, flute, trumpet, etc.)</li> </ul> <p><b>Performing</b></p> <ul style="list-style-type: none"> <li>See strategies for previous grades.</li> <li>Give a choice of tempi or dynamic levels such as andante/ allegro or piano/fortissimo. Perform known songs at different tempi and dynamic levels. Students select the appropriate terms to describe the performance.</li> <li>Use flashcards that contain tempo or dynamic terms or symbols. Students perform chants or known songs applying the term or symbol shown on the card.</li> <li>Lead the class to experiment with tempo, dynamics and articulation and select the most expressive way of singing or playing the recorder and/or classroom instruments. Discuss reasons for the selection.</li> <li>Include songs, games, and dances from other cultures in class repertoire. Links may be made to Social Studies.</li> </ul>



**Organizer: Expression**

Suggestions for Assessment	Resources/Notes
<p>See page 217.</p>	<p><b>Roots and Branches</b> See listings in other organizers. Discuss expressive elements.</p> <p><b>Let Your Voice Be Heard</b> Pages 42-45 - <i>Sansa Kroma</i> (add clapping patterns (page 45), discuss expression)</p> <p><b>An Orff Mosaic from Canada</b> Chapter 17 - Stories, Fables, Music and Drama Chapter 21 - Listening Awareness and Music Appreciation Pages 94-97 - <i>Kettle Valley Line</i> (instruments) Page 106 - <i>The Rain</i> (creating sound effects, includes recorder playing) Page 124 - <i>Signs of Spring</i> (voice colour) Page 144 - <i>Little Green Bug</i> (replace words with instruments) Page 225 - <i>Loose Tooth</i> (tone colours, dramatization) Page 312 - <i>Morning Mist</i> (creating sound effects)</p> <p><b>Teaching Towards Musical Understanding</b> Chapter 8 - Moving with Music Chapter 13 - Dynamics, Timbre and Expressive Controls Page 176 - creative movement</p>

**Organizer: Expression****Outcomes***Students will be expected to*

1. perform, listen to and create reflecting sensitivity to moods/feelings
  - tempo
  - dynamics
  - articulation
  - tone colours
  - notations
2. **identify aurally and visually, instruments in orchestral families (new)**

**Suggestions for Teaching and Learning**

- Sing a song in the minor tonality such as *Kettle Valley Line* (page 94, **An Orff Mosaic from Canada**). Lead a discussion about the feeling/mood that is created by the music and relate it to the minor tonality.
- Perform a sound scape from non-traditional notation (expressive markings may be included).

**Listening**

- See strategies for previous grades.
- Complete music listening notebook reviews after listening to selected compositions (**Listening Kits**).
- Identify through discussion, the feeling/mood suggested by a selected musical composition and analyze how musical elements contribute to the creation of such feelings/moods. Complete a written reflection commenting on the composer's use of expressive elements and the feeling/mood that is created.
- Use varied listening examples to reinforce and identify tempo, dynamics, articulation, form, tone colours, and instruments. See **Listening Kits, Roots and Branches, Let Your Voice Be Heard, Shenanigans Dance Music for Children, and World Beat Fun**.
- When listening to music of their own and other cultures, discuss musical elements that contribute to the expressiveness of the music. Question students as to the mood or feeling being expressed even though the language may be foreign to them. How is the mood conveyed to the listener?
- Play listening identification games to encourage recognition of the different instruments and their families.
- When opportunities arise, discuss tone colour as it relates to orchestras, voices, and sound sources.
- Use Web Sites (See **Resources/Notes**) for individual/small group work on instruments of the orchestra.

**Organizer: Expression**

Suggestions for Assessment	Resources/Notes
<p>See page 217.</p>	<p><b>Listening Kit 1</b>  <i>The Swan</i> (expressive movement)</p> <p><b>Listening Kit 3</b>            Examples of historical periods, instruments, instrument families, mood and feeling.</p> <p><b>Listening Kit 4</b>            Pages 7 and 8 - reproducibles:                dynamics, tempo, articulation, response                journal and listening log            Page 4 - listing of examples for musical period, instruments etc.  <i>Hallelajah Chorus</i> - voices</p> <p><b>Musicplay 6</b></p> <p><b>Songs of Newfoundland and Labrador</b></p> <p><b>Name Games</b>            Game 9 - <i>Sound of First Letter</i>            Game 14 - <i>First and Last Name</i> (transfer to instruments)</p> <p><b>Sound Ideas</b>            #6 - <i>Passing Sounds-Beat</i> (timbre)</p> <p><b>World Beat Fun</b></p> <p><b>Music for Creative Dance</b>            #9 - <i>Ski Reel</i> (fiddles)            #10 - <i>Pastorale</i> (articulation, tempo, instruments, voice)            #12 - <i>Little Bolero</i> (instruments, dynamics, tempo, thin/thick texture)</p> <p><b>Shenanigans Dance Music for Children</b>  <i>O'Carolan's Draught</i> (flowing movement)            Use selections for authentic musical instruments  <i>Cross Dance</i> (tempo)  <i>Polonaise</i> (mood, feeling)</p>

**Organizer: Expression**

## Outcomes

*Students will be expected to*

1. perform, listen to and create reflecting sensitivity to moods/feelings
  - tempo
  - dynamics
  - articulation
  - tone colours
  - notations
2. **identify aurally and visually, instruments in orchestral families (new)**

## Suggestions for Teaching and Learning

**Creating**

- See strategies for previous grades.
- Students create movement patterns using scarves or ribbons to illustrate expressive qualities of selected musical compositions.
- Use any composition activity in **Composing with Boomwhackers**. Students work in groups. Ask students to make musical choices regarding tempo, dynamics, articulation etc . Note suggested discussion questions and reflections for various activities. Also see **Appendix A** for suggested reflection questions.
- Using a poem or story, students create a sound and movement composition to depict the moods and feelings expressed in the text. Students may devise their own form of notation to record their rhythmic/melodic dramatization (pictures, symbols, shorthand). Each group can put its notation on an overhead which can be displayed as each group performs for the class. Discuss.
- See **Composing with Boomwhackers**, Activity # 18, *Create a Melody for a Poem*.
- Allow students to experiment with tone colour. How many tone colours can you produce on a drum, with your voice, or an item in the classroom? Students may work in groups with percussion instruments (or voices) to explore group tone colours. The tone colour may be recorded through a devised notation. Can the other students in the class interpret the notation? Extend the activity by asking students to include traditional expressive markings as well (dynamics, articulation).

**Organizer: Expression**

Suggestions for Assessment	Resources/Notes
<p>Use checklists (<b>Appendix A</b>).</p> <p>Observation of performances/compositions to assess application of expressive elements, terms, and symbols. Singing, playing instruments, dramatization and movement may be used as performance media.</p> <p>Written reviews and reflections.</p> <p>Observe verbal responses through discussion.</p> <p>Projects/assignments - interpret/create and/or perform a short composition. This may include notating tempo and dynamic markings in the score, and/or recording/interpreting non-traditional notation.</p> <p>Worksheets</p> <ul style="list-style-type: none"> <li>• terms and symbols</li> <li>• meanings</li> <li>• written responses to identify tempo, dynamics, and articulation through aural and visual identification</li> <li>• visual and aural identification and classification of orchestral instruments according to families</li> </ul> <p>Quizzes/tests</p> <p>Listening notebook entries</p> <p><b>Listening Kit 4</b></p> <ul style="list-style-type: none"> <li>• Work sheets</li> <li>• Listening Log</li> <li>• Response Journal</li> <li>• Page 70 - Rubrics and suggestions for assessment</li> </ul>	<p><b>Amazing Music Videos, Volume 3 - Families of the Orchestra</b></p> <p><b>Interactive Websites</b></p> <p>National Arts Centre - <a href="http://www.artsalive.ca">www.artsalive.ca</a> - video clips (pictures), musical examples</p> <p>New York Philharmonic - <a href="http://www.nyphilkids.org">www.nyphilkids.org</a></p> <p>Dallas Symphony Orchestra - <a href="http://www.dsokids.com">www.dsokids.com</a></p> <p>Composers, instruments, expressive terms - <a href="http://www.classicsforkids.com">www.classicsforkids.com</a></p> <p>See <b>Web Sites Appendix F</b></p> <p><b>Other:</b></p> <p><b>Poems and stories in the Language Arts Program</b></p> <p><b>Musicanda Teacher's Guide</b></p> <p>Page 187- <i>If You Sing</i> (poem - expression)</p> <p>Page 81 - <i>Hallowe'en</i> (expressive elements, minor tonality)</p> <p><b>Recordings of various cultures and time periods</b></p>

**Organizer: Contexts**

Outcomes	Suggestions for Teaching and Learning
<p><i>Students will be expected to</i></p> <ol style="list-style-type: none"> <li>perform, listen to and create varied selections representing             <ul style="list-style-type: none"> <li>cultures</li> <li>time periods</li> <li><b>composers/musicians</b></li> </ul> </li> </ol>	<p><b>Performing</b> includes:</p> <p>singing playing speaking moving reading writing/constructing/diagraming</p> <p><b>Listening</b> includes:</p> <p>aurally identifying responding</p> <p><b>Creating</b> includes:</p> <p>improvising composing interpreting</p> <p><b>Includes</b></p> <ul style="list-style-type: none"> <li>the use of technology</li> <li>connections where possible to - dance, visual art, drama, poetry/literature</li> <li>male and female composer/musicians</li> </ul> <p><b>Performing</b></p> <ul style="list-style-type: none"> <li>See strategies for previous grades.</li> <li>Perform songs and folk dances from Newfoundland and Labrador. Discuss how each reflects an aspect of the province's culture. Does the music fulfill a function? Include music that is representative of the past and the present. Make connections between music and dance.</li> <li>Perform a song of Newfoundland and Labrador and one from another Canadian province. How does each reflect an aspect of its culture? Discuss.</li> <li>Perform a song of Newfoundland and Labrador and one from <i>another culture</i>. Discuss how each reflects an aspect of its culture. Compare/contrast the two.</li> <li>Perform a folk dance from another culture. Make connections between music and dance. How does it reflect the culture? Use <b>Let Your Voice Be Heard!</b> and <b>Multicultural Folk Dance Treasure Chest</b> (include video).</li> </ul>

**Organizer: Contexts**

Suggestions for Assessment	Resources/Notes
<p>See page 223.</p>	<p><b>Note:</b> The three composers, Bach, Mozart, and Beethoven (and representative music) are to be studied by all students during the elementary years.</p> <p><b>The Kodály Method I</b></p> <p><b>Roots and Branches</b> See listings for other organizers</p> <p><b>Let Your Voice Be Heard!</b>  Pages 30-33 - <i>Sorida</i>  Pages 34-37 - <i>Kye Kye Kule</i>  Pages 38-41 - <i>bo Asi Me Nsa</i>  Pages 42-45 - <i>Sansa Kroma</i>  See Section 5 - <i>Creating the Sound</i></p> <p><b>An Orff Mosaic from Canada</b>  Songs from Across Canada, including Native peoples  Chapter 17 - Stories, Fables, Music and Drama</p>

**Organizer: Contexts****Outcomes***Students will be expected to*

1. perform, listen to and create varied selections representing
  - cultures
  - time periods
  - **composers/musicians**

**Suggestions for Teaching and Learning**

- Use a poem or story. Students dramatize, add movement, sound effects, props, etc. Explore the use of the different arts.
- Take opportunities to play songs from other cultures on the recorder. Include contemporary selections.

**Listening**

- Focus on events that happen in the school, i.e. concerts, assemblies, drama presentations. Discuss the role that music plays in the event and how the music is appropriate for the occasion. Students may write a journal entry or reflection after the event discussing the contribution made by music etc.

**Bulletin Board Presentations:**

1. Display notices/advertisements of upcoming events, musical and otherwise. Use as a basis for discussion before and after a selected event. What types of music do you think will be used? Why? How did the music contribute to the occasion?
  2. List school or community events that students have attended where music is used. Post on a bulletin board and encourage students to add to the list throughout the year. Use as an opportunity to discuss the connections and role of the arts.
- After viewing a video such as *Handel's Last Chance*, discuss other art forms and features of society of the time such as architecture, dance, social customs and expectations. Compare with modern times. Possible topics include: dance then and now; working musicians then and now; concert and church music. This can be extended to a written reflection or journal entry.
  - Use visual art to show connections between music and art during the historical periods, such as the Baroque, Classical, and Romantic periods.
  - Discuss problems encountered when creating music and preparing for performances. For example: learning the music accurately, performing with unified ensemble, pronouncing words accurately and consistently, articulation and diction; keeping a steady beat, playing or singing with good tone, and using appropriate tempo, dynamics and articulation.



**Organizer: Contexts**

Suggestions for Assessment	Resources/Notes
<p>See page 223.</p>	<p><b>Teaching Towards Musical Understanding</b>  Pages 102-111 - Folk songs and melodies from various cultures and time periods for singing and playing on recorder</p> <p><b>Listening Kit 4</b>  Response Journal  Concert Review  Examples of historical periods</p> <p><b>Listening Kit 4 and 5</b>  Bach, Mozart, Beethoven</p> <p><b>Complete Recorder Resource Kit I</b>  #20 - <i>Ho Ho Wataway</i> (Iroquois Song)  #16 - <i>Salish Hand Game</i>  #11 - <i>Kagome</i> (Japanese)</p> <p><b>120 Singing Games and Dances</b>  See listings for Rhythm/Metre and Melody/Pitch</p> <p><b>Musicplay 6</b></p> <p><b>150 Rounds</b>  Art music</p> <p><b>Music for Creative Dance</b></p> <p><b>Shenanigans Dance Music for Children</b>  <i>Cross Dance</i> (Poland, instruments)  <i>Le Torotelle</i> (<math>\frac{3}{4}</math>, correlates with the waltz - Strauss video)  <i>Polonaise</i> (create movement)  <i>O'Carolan's Draught</i> (create movement)</p>

**Organizer: Contexts****Outcomes***Students will be expected to*

1. perform, listen to and create varied selections representing
  - cultures
  - time periods
  - **composers/musicians**

**Suggestions for Teaching and Learning**

- Present a brief history of the evolution of a particular instrument (i.e., keyboard) and how it evolved through new technologies. Use the composers' videos to illustrate/listen/discuss keyboard instruments.
- Write short journal entries or reflections commenting on their own and/or others' performances and compositions. See suggestions throughout the other organizers.
- Play authentic folk music of the province. See <http://collections.ic.gc.ca/leach>
- Reflect and respond to music by varied composers and musicians.

**Creating**

- See strategies for previous grades.
- Students in small groups create a simple melody to suit an occasion - for example, a march for a school assembly or a song for Halloween or Christmas. Include "contexts" where appropriate in creating activities.
- Use a poem or story. Students create movement, sound effects, props, and dramatize. Explore the use of the different arts.
- Choose a song from Newfoundland and Labrador. Assign groups of students to create a dramatization, add costumes, and create a dance. This may be done with songs from other cultures.
- Create appropriate movement as suggested by the musical selection.

**Organizer: Contexts****Suggestions for Assessment**

Use checklists (**Appendix A**).

Observation and checklists of individual responses alone and/or in small groups.

Journal entries/reflections relating to a performance or a class presentation.

Class presentations that focus on the role and function of music at a selected event.

Self assessment/peer assessment. See **Reproducibles**.

Group projects relating to creating movement, dramatization, melodies, sound effects.

Performance of songs and games from their own and other cultures.

**Listening Kit 4**

- Response Journal
- Concert Review

**Resources/Notes****Multicultural Folk Dance Treasure Chest**

*The Hora* (Middle East)

*Syrtos* (Greece)

**Songs of Newfoundland and Labrador****Composing with Boomwhackers****World Beat Fun**

*Far East Medley*

**Composer Videos**

**Website:** [www.classicsforkids.com](http://www.classicsforkids.com)

**Website for Original Music of Newfoundland and Labrador and Atlantic Canada**

<http://collections.ic.gc.ca/leach>

**Other:****French Folk Songs Children Love**

**Recorder** pieces by Don Muro

