

Kindergarten

Organizers

Rhythm and Metre

Melody / Pitch

Expression

Contexts

Kindergarten	
<p>Rhythm and Metre <i>Students will be expected to</i></p> <ol style="list-style-type: none"> 1. perform, listen to and create <ul style="list-style-type: none"> • beat • rhythm • stepping/skipping songs 	<p>Melody/Pitch <i>Students will be expected to</i></p> <ol style="list-style-type: none"> 1. perform, listen to and create <ul style="list-style-type: none"> • higher and lower • the singing voice 2. sing, in-tune, a repertoire of songs within a limited range (prepare s and I)
<p>Expression <i>Students will be expected to</i></p> <ol style="list-style-type: none"> 1. perform, listen to and create <ul style="list-style-type: none"> • louder and softer • faster and slower • sounds from varied sources 	<p>Contexts <i>Students will be expected to</i></p> <ol style="list-style-type: none"> 1. perform, listen to and create <ul style="list-style-type: none"> • songs/games • folk music

Organizer: Rhythm and Metre

Outcomes <i>Students will be expected to</i>	Suggestions for Teaching and Learning
<p>1. perform, listen to and create</p> <ul style="list-style-type: none">• beat• rhythm• stepping/skipping songs	<p>Performing Listening Creating includes:</p> <p>singing playing speaking moving responding improvising choosing</p> <p>Performing, Listening, Creating</p> <ul style="list-style-type: none">• At all stages of the music program, students must have practice keeping the beat. The beat may be clapped, tapped on the body, snapped, stepped or played on classroom instruments such as sticks, wood blocks, tambourines, etc. (<i>Rain Rain, See Saw</i>).• Students can keep the beat while singing songs, games, chanting rhymes and verses, or listening to recorded music.• Much practice in <i>stepping</i> the beat should precede the first spiral or circle games in which students walk the beat.• Using a hand drum accompaniment, students walk to a steady beat in quadruple metre. Students stop when the drum stops. Challenge with frequent changes.• Play a game where a student leader will choose how to “create” the beat, e.g., clap hands, tap shoulders, etc.• Students sing the song and clap “the way the words go”.• Students can form a mouth with their fingers to “say” the words. Puppets are also useful.• Students echo simple patterns clapped by the teacher.• Use poems and chants to practise beat and rhythm pattern.• Play simple pieces on the piano; students respond by performing the beat. <p>Note: Rhythmic and beat activities should involve students</p> <ul style="list-style-type: none">- performing with the group (teacher or student leads)- performing with the group, without a leader- performing the skill alone

Organizer: Rhythm and Metre

Suggestions for Assessment	Resources/Notes
<p>Use checklists (Appendix A)</p> <p>Observe and note individual student's ability to keep the beat and perform the rhythm pattern.</p>	<p>Note: Use songs and games in simple and compound duple metre.</p> <p>The Kodály Method I Page 31 - Song List Page 190 - The Songs Chapter 3 - Preschool and Grade 1</p> <p>Roots and Branches Page 24 - Leak Hanseng (use as listening example, move/perform beat)</p> <p>An Orff Mosaic from Canada Page 1 - <i>Hello</i> Page 2 - <i>Friendly Bear</i> Page 3 - <i>Welcome</i> Page 258 - <i>My Head and My Shoulders</i> Page 259 - <i>Let's Take a Walk</i> Page 261 - <i>Sitting on a Tin Can</i> (speech) Page 264 - <i>Can You Clap Your Hands?</i> Page 265 - <i>Here are Grandma's Spectacles</i> (speech) Page 266 - <i>Old Dog</i></p> <p>Teaching Towards Musical Understanding Chapter 8 - Moving With Music Chapter 10 - Beat, Tempo, and Metre</p> <p>120 Singing Games and Dances <i>Ring Around the Rosie</i> <i>Sally Go Round the Sun</i> <i>The Farmer in the Dell</i> <i>Oliver Twist</i> <i>Here We Go Round the Mulberry Bush</i> See Chapters 1, 2, and 3 for suggested titles for K</p> <p>Listening Kit 1 CD Track 36: <i>Gigue</i> (create movement, skipping song)</p>

Organizer: Melody/Pitch

Outcomes <i>Students will be expected to</i>	Suggestions for Teaching and Learning
<ol style="list-style-type: none">1. perform, listen to and create<ul style="list-style-type: none">• higher and lower• the singing voice 2. sing, in-tune, a repertoire of songs within a limited range (prepare s and I s m)	<p>Performing Listening Creating includes:</p> <p>singing playing speaking moving responding improvising choosing</p>

Performing, Listening, Creating

- Students distinguish between the speaking and singing voice. Explore their four voices; calling, whispering, singing and speaking.
- The teacher uses his or her speaking voice to illustrate high or low sounds. The children are encouraged to imitate: bark like big dogs/little dogs, meow like kittens/tigers. Use a story such as *Goldilocks and the Three Bears*.
- Students give examples of things in their environment that are high and low, e.g., clouds, rocks.
- Students create sounds, e.g., sirens, train whistles, ghosts.
- Tell a story using dolls or puppets in which one character speaks with a high voice and the other with a low voice. Ask the students to close their eyes and identify which character is speaking. Both speaking and singing voices should be used. Individual students may create the high or low voice.
- Encourage students to speak with a vocal inflection. Each student creates the highest voice he/she can, or the lowest voice he/she can. (Use a chant or phrase.)
- The children listen to high and low pitches on classroom instruments or piano and identify melodic direction by bending for lower pitches and stretching for higher pitches. First use intervals greater than an octave. Gradually, in successive lessons, use a fifth and finally a minor third.

Organizer: Melody/Pitch

Suggestions for Assessment	Resources/Notes
See page 35.	See pages 33 and 35.

Organizer: Melody/Pitch

Outcomes	Suggestions for Teaching and Learning
<p>1. perform, listen to and create</p> <ul style="list-style-type: none">• higher and lower• the singing voice <p>2. sing, in-tune, a repertoire of songs within a limited range (prepare s and m)</p>	<ul style="list-style-type: none">• Use Boomwackers for high and low.• Use <i>See Saw</i> or <i>Bounce High</i> to show high and low.• Students create a high or low sound using their voice or a sound source.• Use voice (on the vowel, ooh) and movement to take the elevator from the basement to the top of the building. <p>Note: Body movement is a key strategy in developing awareness of high and low. Students may create a high or low movement to correspond with a high or low section in the music. (Play a simple selection on the piano or xylophones with contrasting high and low sections.)</p> <ul style="list-style-type: none">• Use echo singing for names and short phrases. Begin by using two notes only: <i>s</i> and <i>m</i>. The teacher sings the student's name and the student echoes. The teacher should change the starting pitch throughout these activities when the student is secure with his or her singing voice.• Sing many songs and games built on a minor third. <i>Rain Rain</i>, <i>See Saw</i>, <i>Hey Hey</i>, and <i>Burnie Bee</i>.• Use the vowel sound "oo" for tone matching, i.e., yoo-hoo.• Focus on the difference between speech sounds and singing sounds.• Sing softly. The young child generally cannot produce a good singing tone loudly.• Sing songs slowly and clearly. Provide time for the child with poor pitch discrimination to hear pitches.• Choose only simple songs within a limited range.• Establish the starting pitch before the class sings. For example, sing on pitch the words "Ready begin".• Help children establish the beginning pitch of a song by humming.

Organizer: Melody/Pitch

Suggestions for Assessment	Resources/Notes
<p>See page 35.</p>	<p>The Kodály Method I Pages 33-35 - Developing In-Tune Singing Pages 50-51 - A Suggested Song List Chapter 3 - Preschool and Grade 1</p> <p>An Orff Mosaic from Canada Page 2 - <i>Friendly Bear</i> (individual singing) Page 5 - <i>Hello, Hello</i> (individual singing) Page 187 - <i>Gobble, Gobble</i> (solo singing) Page 210 - <i>As I Went Out to Play</i> (high/low) Page 224 - <i>New Shoes</i> (individual singing)</p> <p>Roots and Branches</p> <p>Teaching Toward Musical Understanding Page 26 - Range Pages 29-30 - Criteria for selecting songs Page 35 - Teaching a song by rote Page 37 - Singing in tune K-3 Page 39 - Exploring their voices Page 41 - <i>One Two, Tie My Shoe</i> Page 44 - <i>Colour Song</i> Page 45 - <i>Doggie Doggie, Cuckoo</i> Page 47 - <i>Hey Hey</i> Page 49 - <i>Teddy Bear</i> Chapter 4 - Singing Chapter 12 - Pitch</p> <p>120 Singing Games and Dances Songs with <i>s m</i> and <i>l</i>: <i>Ring Around the Rosie</i> <i>Oliver Twist</i> <i>Snail Snail</i> <i>Sally Go Round the Sun</i> <i>Little Sally Waters</i> <i>A Tisket, a Tasket</i></p>

Organizer: Melody/Pitch

Outcomes	Suggestions for Teaching and Learning
<ol style="list-style-type: none">1. perform, listen to and create<ul style="list-style-type: none">• higher and lower• the singing voice 2. sing, in-tune, a repertoire of songs within a limited range (prepare s and m)	<ul style="list-style-type: none">• Position insecure singers between or near secure singers.• Select song materials that give opportunities for individual response.• Take attendance using <i>s</i> and <i>m</i>. For example, where is Samantha? Samantha answers on <i>s</i> and <i>m</i> - I am here. Also sing questions using <i>s m l</i>. For example - who's wearing blue? Students sing the answer. <p>Note: It is very important for children to sing without accompaniment (particularly piano); the model should be another voice (child or teacher).</p>

Organizer: Melody/Pitch

Suggestions for Assessment	Resources/Notes
<p>Use checklists (Appendix A).</p> <p>Observe and listen to individual student's ability to use his/her singing voice and identify and perform higher and lower.</p> <p>Play games and use movement where individual responses are required. For example</p> <ul style="list-style-type: none"> • dramatization/acting out songs and games • creating/responding with movement to higher and lower • creating high and low sounds • individual singing <p>Listen to individual responses through echo singing.</p> <p>Use a pass it on game to assess individual singing. Class sings yoo-hoo. An individual child begins by singing another child's name who then continues the process.</p> <p>Students close their eyes and respond appropriately to higher and lower sounds. Observe and note response.</p>	<p>Musicplay 1 Songs for individual singing: <i>#35 – Cuckoo</i> <i>#40 - Hello Game</i></p> <p>Listening Kit 1</p>

Organizer: Expression

Outcomes <i>Students will be expected to</i>	Suggestions for Teaching and Learning
<p>1. perform, listen to and create</p> <ul style="list-style-type: none">• louder and softer• faster and slower• sounds from varied sources	<p>Performing Listening Creating includes:</p> <p>singing playing speaking moving responding improvising dramatizing choosing</p> <p>Includes</p> <ul style="list-style-type: none">• environmental sounds• vocal sounds• classroom instruments <p>Performing, Listening, Creating</p> <p>Louder/Softer</p> <ul style="list-style-type: none">• Choose a familiar rhyme. The teacher says the rhyme loudly, then softly. Students identify it as being either loud or soft. Students then perform the rhyme loudly or softly as directed. Children should not force their voices or shout.• The teacher plays a rhythm instrument and the children identify the quality of sound. The children are then directed to play a tone on an instrument loudly or softly and have the other students identify. The children can progress to playing the rhythm of a short song, chant or rhyme loudly or softly.• Using familiar songs, the teacher sings loudly or softly and the children identify whether it is loud or soft. Students are then given an opportunity to sing louder or softer as directed.• Introduce loud and soft as <i>forte</i> and <i>piano</i>. Show how it is written.• Use the poem <i>Counting's Easy</i>, page 227, An Orff Mosaic from Canada, to practise using loud and quiet voices, and for fast and slow.• Use the piano to demonstrate loud and soft. Explain the name <i>pianoforte</i>.

Organizer: Expression**Suggestions for Assessment**

See page 43.

Resources/Notes

See pages 41 and 43.

Organizer: Expression

Outcomes	Suggestions for Teaching and Learning
<p>1. perform, listen to and create</p> <ul style="list-style-type: none">• louder and softer• faster and slower• sounds from varied sources	<ul style="list-style-type: none">• Use a picture of a lion who is named <i>forte</i> (loud) and a mouse who is named <i>piano</i> (soft). The teacher puts both pictures behind his/her back, and then shows the class one picture. Students respond with loud or soft.• Chant, for example, <i>Engine, Engine Number 9</i> while play acting a train going up a hill (slowing down), coming down the other side (speeding up), and pulling into a station (gradually coming to a stop).• The students sing a familiar song and tap the beat with the teacher. The teacher taps four beats at a faster tempo and the children tap and sing the song at the faster tempo. The teacher asks, "Was my new beat faster or slower than before?" The teacher then taps eight beats noticeably slower than before. The students then sing the song and tap the beat at the new tempo. The teacher then asks again, "Was my new beat faster or slower than before?"• Hot and Cold Game - use an instrument such as a xylophone that can demonstrate high and low sounds. The first child hides an object in the classroom while the second child is chosen to wait outside the classroom door. After the object is hidden the second child returns and tries to find it. The teacher plays a low note if the child is far away from the object and gradually plays higher if he/she walks closer to the object. If the child is standing next to the object, the teacher plays the highest note the instrument can play. This tells the child that he/she has discovered the hiding place.• The child can move arms, torso, legs, head, or feet in place rhythmically, as suggested by the words/character of the song or chant. For example, rock the baby in <i>Bye Low Baby O</i>, stretch high and bend low in <i>Bounce The Ball To Shiloh</i>, row the boat in <i>Bobby Shafto</i>. Explore sway, bend, twist, stretch, bounce.• Students may suggest/create actions and movements to go with familiar songs. They may also suggest new words or verses.• Use walking, hopping, tiptoeing, skipping, stopping, galloping, to explore movement in space. Use songs and games. Play short examples on piano with contrasting movements.

Organizer: Expression

Suggestions for Assessment	Resources/Notes
See page 43.	See pages 41 and 43.

Organizer: Expression

Outcomes	Suggestions for Teaching and Learning
<p>1. perform, listen to and create</p> <ul style="list-style-type: none">• louder and softer• faster and slower• sounds from varied sources	<ul style="list-style-type: none">• Explore the surrounding space; forward, backward, sideways, higher, lower.• Play a musical example where tempo and mood change. Students create appropriate movements.• Provide opportunities for students to experiment/create sounds with classroom instruments. For example, how many sounds can be produced when playing a drum in different ways (using hand, fingers, mallet, striking in the centre, scraping, etc.)?• Students explore with sound sources located in the classroom (e.g., metal, glass, wood, cardboard).• When chanting a poem or singing a known song replace a word by asking a student to play a classroom instrument in its place. For example, the class sings <i>Sally Go Round the Sun</i>, but instead of singing sun, moon, and/or chimney pot, an individual student will play an instrument. Students may suggest different instruments. See also <i>Jelly in a Bowl</i>, Teaching Towards Musical Understanding page 131.• Explore vocal sound sources. See suggestions under Melody/Pitch.• Show students how to hold instruments.• Students take turns playing the beat or a rhythm pattern on classroom instruments as the class sings a familiar song.• Play a game where students close their eyes and identify the instrument being played.• Add instruments, movement, and/or dramatization to books and stories.

Organizer: Expression

Suggestions for Assessment	Resources/Notes
See page 43.	<p>The Kodály Method I Chapter 3 - Preschool and Grade 1</p> <p>An Orff Mosaic from Canada Page 1 - <i>Hello!</i> (classroom instruments) Page 3 - <i>Welcome</i> (classroom instruments) Page 149 - <i>Roll that Big Truck</i> (creating, dramatization) Page 215 - <i>Breakfast Song</i> (instruments) Page 228 - <i>Pink</i> (speech) Page 258 - <i>My Head and My Shoulders</i> (faster/slower) Page 264 - <i>Can You Clap Your Hands?</i> Page 265 - <i>Here Are Grandma's Spectacles</i> Page 313 - <i>This Is My Voice</i> Chapter 24 - Tips for Teachers</p> <p>Roots and Branches Page 24 - <i>Leak Hanseng</i></p> <p>Teaching Toward Musical Understanding Chapter 5 - Playing Classroom Instruments</p>

Organizer: Expression

Outcomes	Suggestions for Teaching and Learning
<p>1. perform, listen to and create</p> <ul style="list-style-type: none">• louder and softer• faster and slower• sounds from varied sources	<ul style="list-style-type: none">• Read a story and make a list of feelings related to the story. Ask the students to explore vocal, body, and/or instrumental sounds to illustrate. Read the story again with a student or students using the appropriate sound at the appropriate time. The teacher can also guide students to create a simple story and experiment with appropriate sounds in the same manner. For example, knock on the door, play the xylophone for walking up the hill, etc. Students may act out stories as well.• Use <i>The Little Brown Tulip Bulb</i>, page 132, An Orff Mosaic from Canada. Students create sound effects with voices and instruments and dramatize the story using free movement.

Organizer: Expression

Suggestions for Assessment	Resources/Notes
<p>Use checklists (Appendix A).</p> <p>Observe and listen to individual students.</p> <p>Students draw in the air, the melodic direction of the sound. Note and record.</p> <p>Students move to a melody. Observe and note appropriateness of the movement.</p> <p>Use worksheets. Play musical examples. Students can circle an appropriate picture for</p> <ul style="list-style-type: none"> • rhythmic or melodic instrument • loud or soft • fast or slow • mood 	<p>120 Singing Games and Dances See page 15 for a list of songs for free movement in space</p> <p>Musicplay 1 #67 - <i>Bell Horses</i> (change tempo)</p> <p>Listening Kit 1 CD Track 11: <i>Kangaroos</i> (faster/slower) CD Track 18: <i>The Swan</i> (faster/slower) CD Track 36: <i>Gigue</i> (create movement)</p> <p>Other:</p> <p>Chants, Poems and Stories found in the Language Arts program</p> <p>See book listings Appendix F</p> <p>The Gingerbread Man</p>

Organizer: Contexts

Outcomes <i>Students will be expected to</i>	Suggestions for Teaching and Learning
<p>1. perform, listen to and create</p> <ul style="list-style-type: none">• songs/games• folk music	<p>Performing Listening Creating includes:</p> <p>singing playing speaking moving responding improvising dramatizing choosing</p> <p>Includes</p> <ul style="list-style-type: none">• their own and other cultures• vocal and instrumental music <p>Performing, Listening, Creating</p> <ul style="list-style-type: none">• Use visual aids (clothing, pictures, food) when singing or listening to music of another culture.• Direct students to listen for higher/lower, louder/softer, faster/slower, in musical examples.• Show two contrasting pictures to illustrate the music. For example, a picture of horses galloping wildly and picture of a horse peacefully grazing. Play Schumann's <i>Wild Horseman</i>. Which picture best fits the music?• Students draw a picture to express the tempo of a short musical selection.• Students create a movement to express the tempo of the music.• Show an appropriate picture(s) as the students listen to a musical example.• Solicit student response. What does the music make you think about? What does it remind you of? How does it make you feel?• Use games and action songs; students act out/create a character(s) or situation.

Organizer: Contexts

Suggestions for Assessment	Resources/Notes
See page 47.	See page 47.

Organizer: Contexts

Outcomes	Suggestions for Teaching and Learning
<p>1. perform, listen to and create</p> <ul style="list-style-type: none">• songs/games• folk music	<ul style="list-style-type: none">• Include vocal and instrumental examples of the music of Newfoundland and Labrador.• Play musical examples on piano, instruments, and use recordings. <p>Note: Sing a simple song at the end of the lesson for the enjoyment of telling a story. The child should be taught to listen critically to his/her own voice, the voice of the teacher, and/or the voice of other children as well . Do not limit listening just to recordings.</p>

Organizer: Contexts

Suggestions for Assessment	Resources/Notes
<p>Use checklists (Appendix A).</p> <p>Note student's ability to express a response</p> <ul style="list-style-type: none"> • verbally • through a picture • dramatizing/acting out • moving 	<p>Use children's songs and games.</p> <p>The Kodály Method I Chapter 3 - Preschool and Grade 1</p> <p>An Orff Mosaic from Canada See listenings under other organizers.</p> <p>Roots and Branches Page 24 - <i>Leak Hanseng</i></p> <p>Teaching Toward Musical Understanding Page 176 - Creative Movement Chapter 7 - Listening to Music Chapter 8 - Moving to Music Songs and games</p> <p>120 Singing Games and Dances See pages 1 and 2 for suggestions for K</p> <p>Musicplay 1</p> <p>Listening Kit 1 Page 15</p>

