

Grade 5

Organizers

Rhythm and Metre

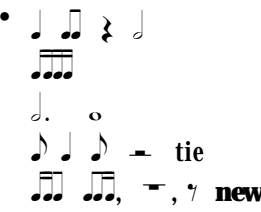
Melody / Pitch

Harmony

Form

Expression

Contexts


Grade Five		
<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 • time signatures $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ • upbeat (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 • half rest • dotted half note • whole note • sixteenth note(s) • whole rest (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 l s</i> in the keys of F, C, and G. • D C B A G F F# E D on the soprano recorder. (D F F# new) <p>2. develop, alone and with others, in-tune and expressive singing (prepare f t t)</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 and dominant chord roots (<i>d and s</i>) (<i>l and m</i>)
<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> • rondo • first and second ending, D.S. Coda (new) 	<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 • articulation - accent, legato, staccato (new) • tone colours • notations <p>2. identify aurally and visually, instruments in orchestral families.</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 • composers/musicians

Organizer: Rhythm and Metre

Outcomes

Students will be expected to

1. perform, listen to and create

- steady beat/rhythm
- time signatures $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$
- upbeat
- 



Suggestions for Teaching and Learning

Performing includes:

- singing
- playing
- speaking
- moving
- conducting
- reading
- writing/constructing

Listening includes:

- aurally identifying
- responding

Creating includes:

- improvising
- composing

Includes

- prepare/experience 

Performing

- See suggestions for previous grades.
- Use stick games and passing games for beat.
- Students read a rhythm from an overhead or the board. The time signature is given but no bars lines. Work through as a class to determine the placement of bar lines and accents. Another exercise can have bar lines but no time signature. The students provide the time signature. Students can then move on to complete worksheets in pairs or individually.
- Use two listening examples of duple metre - one simple and one compound. Students conduct each. Return to the example in simple metre. Half the class performs an ostinato (subdivision of two) while the other class conducts, then switch. Do the same with the compound duple metre example. Discuss. Can the students articulate the difference between the two? Pairs or small groups of students may also create an ostinato.
- Assign student conductors. Individual students conduct as the class sings known songs or plays selections on the recorder and/or classroom instruments.

Organizer: Rhythm and Metre

Suggestions for Assessment

See pages 235 and 237.

Resources/Notes


See pages 231, 233, 235, and 237.

Organizer: Rhythm and Metre

Outcomes



Students will be expected to

1. perform, listen to and create

- steady beat/rhythm
- time signatures $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$
- upbeat
- 



Suggestions for Teaching and Learning

- Place on an overhead, a simple rhythm and/or melody with twelve beats that can be performed in all three simple metres (duple, triple and quadruple), by changing the accents. Divide the class into groups and assign a metre. Give time for each group to work on the exercise in their assigned metre. Let each group decide how they will perform - singing, playing the recorder, using melodic or rhythm instruments, drums, etc. or any combination of these (assign pitches for melodic instruments). After a set period of time, each group performs its exercise - first all the duples, then triples, then quadruples. Finally put all groups and all three metres together and perform at the same time. Follow with discussion and/or reflection.
- See **The Kodály Method I**, pages 85-86 and pages 107-108 for compound metre.
- Students sing well-known songs in compound metre to rhythm syllables (*I'se the B'ye, Kelligrew's Soiree, Bonavist Harbour, Vive L'amour*) by reading the notation from the score. This can be done with the whole class, or the class can be divided into groups. Each group is assigned a different song and must work independently to practise their song. After a set period of time, each group will perform for the others.
- Students use the recorder to practise reading rhythms found in compound and simple metres.
- Use well known songs containing ti-ticka () or ticka-ti () *Draw a Bucket of Water, How Many Miles to Babylon*. Students practise the rhythm pattern by: clapping/tapping while stepping the beat, using body percussion and performing on NPP instruments. When performance is secure, isolate the phrase containing the new rhythm, make conscious and name the new rhythmic elements. See pages 104-105, **The Kodály Method I**.
- Assign specific rhythmic syllables to a child or small group of students until all syllables needed for specific song or rhythmic pattern have been assigned. For example, using *Weavily Wheat*, group 1 = syn-co-pah; group 2 = ticka-ti; group 3 = ta; group 4 = ti-ti. Students perform the rhythm by saying, playing, or moving only to their assigned rhythm. Extend by switching groups.

Organizer: Rhythm and Metre

Suggestions for Assessment

See pages 235 and 237.

Resources/Notes

Note: Use musical selections from varied cultures and time periods.

Prepare ♩, ♪ for Grade 6.

The Kodály Method I

Pages 91-92 - Upbeat

Pages 124-125 - Suggested song list

Roots and Branches

See listings in previous grades.

Let Your Voice Be Heard!

Pages 42-45 - *Sansa Kroma* (movement, passing game, ostinati)

Pages 76-79 - *Chawe Chid Yo Chem 'Chero*

An Orff Mosaic from Canada

Pages 32-35 - *Lots of Fish in Bonavist Harbour*
($\frac{6}{8}$, movement)

Pages 73-75 - *The Banks of the Don* (upbeat, $\frac{3}{4}$,
ostinati)

Page 88 - *The Horsemen in the Cloud* (ostinati)

Page 99 - *To Work Upon the Railway* ($\frac{6}{8}$)

Page 101 - *Drill Ye Tarriers* (♩♩, ♩♩)

Page 205 - *Wind Through the Olive Trees* (♩, ♪)

Page 277 - *Tinikling* (dance from the
Philippines)

Page 315 - *In the Hall of the Mountain King*
(listening)

Teaching Towards Musical Understanding

Pages 126-130 - Composition involving
rhythmic construction

Page 143 - Classroom activities during a
listening experience

Page 169 - *Ah! Si Mon Moine Voulait Danser*
(upbeat and ♩♩)


Pages 172-177 - Ten examples of movement
activities that help children achieve musical
understanding within the curriculum
organizers/strands

Organizer: Rhythm and Metre

Outcomes

Students will be expected to

1. perform, listen to and create

- steady beat/rhythm
- time signatures $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$
- upbeat
- 



new



new



new



new

Suggestions for Teaching and Learning

- Use speech activities for rhythmic development (see **Name Games**).
- Read rhythms from flash cards/song charts, etc., while some students reinforce the steady beat by playing on a drum or other classroom instrument. Extend by using ‘rhythm erase’ and inner hearing activities.
- Use echo clapping for dictation. Perform the pattern, students echo, and then write. Incorporate short dictations as part of the daily lesson - as a follow up after singing a known song or reviewing rhythms, or as an introductory activity. Also use flashcards. The students perform the rhythm and then write the rhythm pattern.
- Use examples of popular/contemporary selections to reinforce beat and rhythms. Move to, play or chant ostinati, and create body percussion.
- Practise and reinforce new rests as they arise in musical selections. Read (perform) the rhythm patterns of unknown songs and read flashcards.
- Derive a rhythm pattern from a known song and use as an ostinato for that song. A student selects a classroom instrument and plays the ostinato pattern while the class sings. Students may work with a partner and perform the ostinato using body percussion while singing.
- Review and reinforce “upbeat” whenever opportunities arise. Include recorder selections. See pages 91-93, **The Kodály Method I**, for the process for teaching upbeat.
- Reinforce/practise beat and rhythms through the performance of singing games and folk dances, and creative movement.

Listening

- Use **Listening Kit 5** (Tracks 1 and 16) to practise and demonstrate beat.
- Play musical examples on the piano, recorder, classroom instruments, or use recordings. Students listen to a musical example and circle the correct metre from the two options given.
- Reinforce rhythms through rhythmic dication. Play short phrases on *melodic* instruments. Students clap the rhythm and write or construct.

Organizer: Rhythm and Metre

Suggestions for Assessment

See pages 235 and 237.

Resources/Notes

Teaching Towards Musical Understanding (continued)

Page 226 - *Vive Le Canadienne* ()

Page 246 - *En Roulant Ma Boule*

Page 254 - *Tickle Cove Pond* (upbeat and triple metre)


Page 294 - *Ojibwa Song* ($\frac{6}{8}$, ostinato)

Page 303 - *The Huron Carol* (upbeat)


Also see listings for Grade 4

Chapter 17 - Assessment and Evaluation

120 Singing Games and Dances

Lead Thru That Sugar and Tea ()

Weavily Wheat ()

Draw a Bucket of Water ()

How Many Miles to Babylon? ()

Coffee Grows on White Oak Trees (), prepare )

Head and Shoulders

My Landlord (γ)

Slaves of Job (passing game, good for assessing beat)

Chapter 9 - Creating Games and Dances

150 Canons

Page 4 - *A Ram Sam Sam* (upbeat)

Page 8 - *Chairs to Mend* (prepare )

Composing with Boomwhackers

See activities related to rhythm and metre.

Activity #8 - *Sing and Play a Rondo* (create and perform rhythms, also good for assessment)


Note: NPP percussion instruments, classroom instruments and recorders may be used instead of boomwhackers. Activities may be adjusted and adapted to meet classroom needs.

Organizer: Rhythm and Metre

Outcomes

Students will be expected to

1. perform, listen to and create

- steady beat/rhythm
- time signatures $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$
- upbeat
- 




Suggestions for Teaching and Learning

- Use speech activities to practise deriving and notating rhythms.
- Students listen to an example in compound duple metre, derive the subdivision of three and conduct. Ask the class to chant ostinato patterns to rhythm syllables and perform on NPP. Use such ostinato patterns as:



Combine all three ostinati. Involve students in choosing instruments for each ostinato.

- Use **Listening Kit 5** Track 14: *Radetsky March*. Use the opening to reinforce .
- See **Listening Kit 5** Track 16: *Contradance III* for an activity where students create a sixteen-bar rhythm composition to play along with the recording.
- Review and reinforce “upbeat” whenever opportunities arise.

Creating

- Students create a movement pattern (with a partner or small group) using body percussion to demonstrate a designated metre (duple, triple, quadruple). Each group performs its body percussion and the remaining groups derive the metre. (Clue for discrimination: listen for the strong beats!)
- Use examples of popular/contemporary selections to reinforce beat and rhythms. Create an ostinato using movement or body percussion.
- Students create, notate, and perform a four-bar, sixteen-beat rhythmic composition. Students may work alone or in small groups. Parameters for the composition may be suggested, i.e., limit rhythmic elements to be used; end the composition by using either a whole/half note or a quarter rest.
- Follow the above but students create a two-bar rhythmic introduction to a known song. Students decide what instruments should perform the introduction.

Organizer: Rhythm and Metre

Suggestions for Assessment

Use checklists (**Appendix A**).

Observe and note individual performance and improvisation, alone and in small groups. For example

- reading notated rhythms
- reading unknown song charts
- reading flash cards
- conducting beat patterns
- performing steady beat
- creating movement
- improvising question and answers

Worksheets/activity sheets

- rhythmic identification (aural)
- metre identification (aural)
- dictation
- time signatures/barlines/double barlines (see **Reproducibles**)

Quizzes/tests

- names of notes
- musical terms and symbols
- rhythmic/metre identification
- dictation
- time signatures/bar lines

Resources/Notes

Listening Kit 4:

Track 3: *Fig Leaf Rag* (playalong, cup game)

Track 14: *Variation II* (compound metre)

Track 16: *Jesu Joy of Man's Desiring* (compound metre)

Examples of metre

Conducting

Listening Kit 5:

Track 13: *William Tell Overture* ()

~~Track 14:~~ *Radetsky March* ()

Track 21: *Toreador's March*

Examples of metre

Conducting

Rhythmic Flashcards

Music for Creative Dance

#8 - *Skippy Ska*

#9 - *Ski Reel*

#12 - *Little Bolero*

Shenanigans Dance Music for Children

Cross Dance

Troika

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

Kryzhachok (beat, create movement)

Fjaskern

Multicultural Folk Dance Treasure Chest

The Hora

Syrtos


Hukilau

Organizer: Rhythm and Metre

Outcomes

Students will be expected to

1. perform, listen to and create

- steady beat/rhythm
- time signatures $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$
- upbeat
- 



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) **whole rest (new)**

Suggestions for Teaching and Learning

- **Rhythm Race:** Students work in small groups to create and write four-beat rhythmic patterns. Using known rhythmic elements, each student in the group must write his/her own four-beat pattern. No pattern may be repeated. Each group strives to create the greatest number of rhythmic combinations within a given time period. Include upbeat.
- Use six volunteers and form a circle. Each student is given a word (for example, banana, tree, buttercup etc.) The teacher starts by creating an *improvised* rhythmic ostinato using the assigned word. (It may include body percussion). The next student then joins in with his/her improvised word and so on until all students have joined in and are performing together. Maintain the composition for a few minutes and then each student gradually drops out in the same order that he/she entered until the last person (the teacher) is left alone and then stops. Try with a larger group, the whole class or divide students into groups. Extend by discussing the use of dynamics, tempo, articulation, and body and vocal sounds.
- Review and reinforce “upbeat” by assigning an “upbeat” to a composition project.
- See activities related to rhythm in **Composing with Boomwhackers**.
- Create a rhythmic introduction or coda. See page 294, *Ojibwa Song*, **Teaching Towards Musical Understanding**.
- Continue with rhythmic improvisation (question and answer phrases).
- Use the terminology for note names during lessons and reinforce through student activity/work sheets.
- Review and reinforce note names with songs played on the recorder.
- Students identify and/or respond to questions when performing, using a musical score, recorder books, student books, and examples on overhead. How many quarter notes in the first line? What is the name of the note on beat one of the fourth measure, etc.
- Use Music Bingo and other games to practise note names and values.
- Use note-name flashcards.

Organizer: Rhythm and Metre

Suggestions for Assessment

Ostinato/composition projects - individual or group.

- create, perform, and/or notate a rhythmic ostinato to accompany an assigned composition
- create, perform, and/or notate a four or eight-beat rhythmic phrase

Written reflections related to creating and performing. See **Appendix A** and **Reproducibles**.

Listening Kit 5

Work sheets

Listening Log

Response Journal

Rubrics and suggestions for assessment
(page 68 **Kit 5** and page 70 **Kit 4**)

Use games such as *Rhythmic Tic Tac Toe* to assess individual reading and performance.

Composition - see **Reproducibles**

Resources/Notes

Musicplay 6 Teacher's Guide and Student Books

#13, 14, 15 - conducting $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

#19 - *Dollar* (passing game)

#20 - *Dry Bones* (create movement)

#21 - *Above the Plain* (prepare ♩)

#28 - *Minuet, Mozart* ($\frac{3}{4}$, playalong)

See the Worksheet Index for student worksheets related to rhythm/metre.

Sound Ideas

#8 - *Passing Sounds, Multiple Beats*

#10 - *Echo Rhythm*

#13 - *Simultaneous Canon*

#33 - *Back Drumming*

Name Games

Games 13 - *Rhythmic Notation* (translating speech to spoken notation)

Game 14 - *First and Last Name*

Game 18 - *Rhymed Couplets* (improvisation)

The Body Rondo Book

V. - *Las Vegas Rondo*

VII. - *Dolphin Band is the Greatest Ever*

World Beat Fun

3-2 *Cuban Salsa*

America Rocks (♩ ♩)

African Dance (♩)

150 Rounds for Singing

Page 11 - *Come, Let's Dance* ($\frac{6}{8}$ rhythms)

Page 13 - *Debka Hora* (♩)

Other:**Musicanada**

Page 93 - *Six-Eight Time*

Page 103 - *In the Hall of the Mountain King* - listening example, rhythmic activities, metre

Organizer: Melody/Pitch

Outcomes

Students will be expected to

1. perform, listen to and create
 - *d¹ l s m r d l₁ s₁* in the keys of F, C, and G.
 - **D¹ C¹ B A G F F# E D** on the soprano recorder. (**D¹ F F# new**)

2. develop, alone and with others, in-tune and expressive singing (prepare **f t t**)

Suggestions for Teaching and Learning

Performing includes:

- singing
- playing
- reading
- writing/constructing
- inner hearing

Listening includes:

- aurally identifying
- responding

Creating includes:

- improvising
- composing
- interpreting

Includes

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

Performing

- See strategies for previous grades.
- Continue to practise and reinforce melodic elements through echo singing melodic fragments of known songs, hand signing, singing solfege of song fragments sung to a neutral syllable, reading, writing, dictating. See pages 249-252, **Teaching Towards Musical Understanding**.
- Identify '*mystery songs*' by singing known songs to solfa syllables. See **Chart Songs**.
- Use the "hand staff", page 120, **The Kodaly Method I** to practise staff placement.
- Isolate a short phrase and use as a sight reading activity. Ask students to clap the rhythm first. Use staff to review the solfa. Ask students to sing patterns from the staff (aural preparation). Before singing, ask the class to identify the solfa of each pitch in the phrase, *spea*k the phrase in solfa to the correct rhythm, and then sing.

Organizer: Melody/Pitch

Suggestions for Assessment

See pages 245 and 247.

Resources/Notes

See pages 241, 243, 245, and 247.

Organizer: Melody/Pitch

Outcomes

Students will be expected to

1. perform, listen to and create
 - *d¹ l s m r d l₁ s₁* in the keys of F, C, and G.
 - **D¹ C¹ B A G F F# E D** on the soprano recorder. (**D¹ F F# new**)
2. develop, alone and with others, in-tune and expressive singing (prepare **f t t**)

Suggestions for Teaching and Learning

- Students sing patterns in solfa, reading from the staff, in the keys of F, C, and G. Prepare by identifying the placement of *d*. Point as the students sing. Students can also sing a pattern in solfa, then immediately repeat, singing in absolute note names. Students can also extend by playing these patterns on the recorder.
- When singing known songs from overheads, or using student texts, take opportunities to focus on a phrase containing the new element. Sing in solfa. When learning a new song using notation, do not teach the whole song by rote. Isolate a short phrase and use as a sight reading activity.
- Use pentatonic songs based on the major scales of F, C, and G. Assist the students to collect all the tones in the song. Identify the tonal centre and write the tones on the staff. Sing the pentatonic scales in solfa and absolute note names. After working through the process with the class, assign another song. Students work independently in pairs or small groups going through the above process. Repeat in other lessons. This may also be done with recorder selections.
- Establish a starting pitch and allow students a moment to sing a given phrase “in their heads”. On signal the students sing the exercise aloud in solfa. Repeat with an exercise in a different key.
- Students derive the rhythmic pattern for a melodic dictation. The pattern should be from a known song. Students should write the rhythm above the staff. Establish the placement of *d* or *l* on the staff and the beginning pitch of the dictation. Sing the pattern to a neutral syllable or play on the recorder. Students echo. Repeat. Students write the pattern on staff paper and where appropriate, name the song. After correction, students sing in solfa, followed by absolute note names. It is important to make the connection between solfa and the note names. Extend by asking students to transpose to another key and sing in absolute note names.
- Using a known song, students derive a repeated melodic pattern (of two beats for example) from a known song and then play it as an ostinato while the remainder of the class plays or sings the song. (Page 53, *Canoe Song*, **Teaching Towards Musical Understanding**).

Organizer: Melody/Pitch

Suggestions for Assessment

See pages 245 and 247.

Resources/Notes

The Kodály Method I

Pages 100 and 126 - Songs to prepare *f* and *t*

Pages 124-126 and 164-166 - song list

Pages 157-163 - Improvising and composing in Grade 5 and 6

Roots and Branches

See listings for previous grades.

Let Your Voice Be Heard!

Pages 76-79 - *Chawe Chid Yo Chem 'Chero*

An Orff Mosaic from Canada

Page xviii - *A Canon for Canada* (create a melody for the chant)

Pages 12-13 - *My Heart Soars* (minor tonality, includes singing and playing recorder)

Page 20 - *Spirit of the Sun* (la pentatonic)

Pages 73-75 - *The Banks of the Don* (F doh pentatonic)

Page 79 - *The Black Fly* (major and minor)

Pages 249-256 - Original poems and songs by students

Pages 289-302 - Recorder pieces

Organizer: Melody/Pitch

Outcomes

Students will be expected to

1. perform, listen to and create
 - *d¹ l s m r d l s₁* in the keys of F, C, and G.
 - **D¹ C¹ B A G F F# E D** on the soprano recorder. (**D¹ F F# new**)
2. develop, alone and with others, in-tune and expressive singing (prepare **f t t**)

Suggestions for Teaching and Learning

- Play (Orff instruments, boomwhackers, recorders, bells) or sing chord tones (I IV V) to accompany a known song. Sing in solfa and absolute note names.
- Play “Simon Says” using the recorder. The leader (teacher/student) says, “play High D”.
- Include in classroom repertoire, song material above the expected literacy level, that encourages aesthetic responses.
- Focus on appropriate expressive singing when performing varied repertoire.
- When preparing for playing the recorder, first sing selections in solfa and in absolute names.
- Combine recorders, Orff and classroom instruments, and singing activities where appropriate. These combinations also work well for small groups. See **An Orff Mosaic from Canada**.
- Provide opportunities for students to play a piece for the musical experience. Accompany longer selections on the piano or use some of the suggested resources which provide CD accompaniment.
- Always focus and demonstrate expressive playing on the recorder - good tone, phrasing, breathing, and tonguing. Ask students to demonstrate by having individual students play a phrase of a selection.
- Provide opportunities for solo playing. Frequently assign individual students to play short phrases so it becomes a normal part of the class routine.
- Play duets on the recorder. More advanced students can play the more difficult parts. Students who are more advanced and have achieved outcomes on the soprano, may be assigned to work the alto, tenor or bass instruments.
- Practise absolute note names by singing phrases or complete known songs in absolute note names.

Organizer: Melody/Pitch

Suggestions for Assessment

See pages 245 and 247.

Resources/Notes

Teaching Towards Musical Understanding

Chapter 12 - Pitch

Chapter 17 - Assessment and Evaluation

Pages 95-112 - The Recorder and musical selections for the recorder

Pages 130-131 - composition involving melodic construction.

Page 143 - classroom activities during a listening experience

Pages 172-177 - Ten examples of movement activities that help children achieve musical understanding within the curriculum organizers/strands

Pages 249-252 - Fifteen activities to practise and reinforce pitch and how pitches are combined to make melodic patterns.

Pages 252-258 - Absolute pitch and the treble clef, major and minor scales.

Page 294 - *Ojibwa Song* (minor tonality, students may create an introduction and coda)

Chapter 17 - Assessment and Evaluation

Composing with Boomwhackers

Activity #14 - *Create a Three Note Melody*

Use recorders in place of boomwhackers.

Instead of three notes, use BAGED. See assessment rubric, page 33.

Activity # 15 - *Play and Create d m s Melodies*

Activity #16 - *Play and Create Pentatonic Melodies*

Activity #18 - *Create a Melody for a Poem*

Note: Recorders and other classroom instruments may be substituted for boomwhackers. Activities may be adjusted and adapted to meet individual classroom needs.

Organizer: Melody/Pitch

Outcomes

Students will be expected to

1. perform, listen to and create
 - *d¹ l s m r d l s₁* in the keys of F, C, and G.
 - **D¹ C¹ B A G F F# E D** on the soprano recorder. (**D¹ F F# new**)
2. develop, alone and with others, in-tune and expressive singing (prepare **f t t**)

Suggestions for Teaching and Learning

- Sight read new melodic phrases in absolute note names. Prepare students by
 1. reviewing the tone set on the staff
 2. singing patterns in solfa from the staff
 3. identifying the absolute note names in the tone set and singing patterns from the staff in note names
 4. singing the melodic phrase in solfa and then absolute note names

Note: It is important at this level to connect solfa to the absolute note names.

Listening

- Play recordings, sing, and perform on the piano, recorder or melodic instruments, musical examples in minor tonalities to practise and reinforce the identification of minor tonalities.
- Play short patterns on the recorder to practise new melodic elements, which students immediately play back. They may also sing in absolute note names or solfa. This is a good warm up activity or introductory activity for the day’s lesson. These patterns can extend to dictations.
- Sing short patterns in solfa or absolute notes, leaving one pitch blank. The class sings back, filling in the blank. Extend to a writing activity. See **Reproducibles**.
- Two students sit back to back, each with an Orff instrument or a recorder. One student is the “composer” who creates a four-beat melody. The composer plays the melody twice and the other student, who has been given the starting note, plays back the composition. Two opportunities are given for accurate playback. This can be extended to a reflection activity where each student will write a reflection on how he/she did. (See **Appendix A**). This activity may be varied by asking the “composer” to play the melody for the class and the class plays it back.
- Students analyse playing by the teacher. Play a phrase with incorrect breathing, phrasing, or tonguing. Can the students identify what needs improvement? Play a short musical selection with some incorrect pitches while the students follow the score. The students must identify the wrong notes.

Organizer: Melody/Pitch

Suggestions for Assessment

Use checklists (**Appendix A**).

Provide opportunities (individuals and small groups) to sing a phrase or verse of a known song. The class may join in on the chorus. Teacher records, through use of a checklist, assessment of student progress.

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

Students evaluate classroom singing with the help of a rubric. See **Reproducibles**.

Students complete written sheets labelling notated patterns using solfa names. See **Reproducibles**.

Observation of individual's singing of echo patterns, melodic patterns from flash cards, song charts, tone ladders, hand staff and/or hand signs. Record student progress through the use of a checklist. This is also applicable for inner hearing and/or improvisation.

Use written sheets to assess reading, writing, and aural identification of performed melodic patterns. See samples in **Reproducibles**.

Composition - **Reproducibles**

Resources/Notes

Name Games

Game 14 - *First and Last Name* (extend to create pentatonic melody)

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

Listening Kit 5

Track 9: *Lachen and Weinen* shifts from major to minor

Chart Songs 2**Note Name Flashcards****Melodic Flashcards, Advanced Melody Flashcards****The Complete Recorder Recorder Resource****The Complete Recorder Resource Kit 2**

Website: www.mymusicclass.com (recorder)

Musicplay 6 Teacher's Guide

#35 - *Wild Mountain Thyme*

#71 - *The Gypsy Rover*

#109 - *Nova Scotia Song*

#113 - *Take Time*

Student Worksheet 30: terms and signs

Student Books

Use to practise and reinforce reading, note names

Organizer: Melody/Pitch

Outcomes

Students will be expected to

1. perform, listen to and create
 - *d¹ l s m r d l₁ s₁* in the keys of F, C, and G.
 - **D¹ C¹ B A G F F# E D** on the soprano recorder. (**D¹ F F# new**)
2. develop, alone and with others, in-tune and expressive singing (prepare **f t t**)

Suggestions for Teaching and Learning

- Students complete self and peer assessments of their performances. See **Appendix A** and **Reproducibles**.
- Students follow the score in their books, with their finger while singing the song in their head. They are to sing aloud at the designated bar. For example, sing aloud at bar four and eight.
- Continue the strategies for inner hearing given in previous grades.

Creating

- Continue creating activities found in previous grades and in **Composing with Boomwhackers**. Provide opportunities for students in pairs or small groups to create melodies, set simple poems to music, and compose music to go with stories and dramatization. Students should also make decisions concerning instrumentation. See **An Orff Mosaic from Canada**
- Students work in small groups to create a short melodic introduction (two bars) to a known song. Set clear guidelines.
- Use the recorder for a question and answer improvisation. Use the pentatonic scale of F, C, or G. Introduce the key with a warm-up activity where students first echo patterns of the scale. Then play a question and all students together immediately improvise their own answer. Eventually move to individual students.
- Use voices for question and answer improvisation. Warm up the class with echo activities in solfa, using the tone set for the improvisation. (Limit the number of tones that students may use.) The teacher sings a question and individual students sing an answer. Extend to the recorder.
- Students in small groups create accompaniments or ostinati for known songs using combinations of instruments - recorders, Orff, NPP. Each group plays its accompaniment/ostinato while the class sings. Follow with discussion or a reflection question (see **Appendix A**).
- Write a melodic introduction to a song. See page 294, *Ojibwa Song*, **Teaching Towards Musical Understanding**

Organizer: Melody/Pitch

Suggestions for Assessment

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

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

Observation of improvising/creating/composition activities, individually or in small groups.

Student and/or peer assessment of creating and/or performing projects.

Listening Kit 5

Work sheets

Listening Log

Response Journal

Rubrics and suggestions for assessment (page 68 **Kit 5** and page 70 **Kit 4**)

See **Appendix A** and **Reproducibles** for assessment related to recorder.

Use games such as *Melodic Tic Tac Toe* to assess individual performance.

The Complete Recorder Resource Kit

Recorder Solo Assessment Rubric

Recorder Composition Assessment Reburic

Reproducible Sheets (note naming, etc.)

Resources/Notes

150 Rounds for Singing

Page 8 - *Chairs to Mend* (prepare *f*)

Page 46 - *The Swan* (C doh, prepare *f* and *t*)

Pages 56-57 - #1, 2, 3, 5, and 6 rounds for singing in solfa and absolute note names, and playing on the recorder)

Songs of Newfoundland and Labrador**Mike Brewer's Warm-ups!****Other:****Musicana 5 Teacher's Guide**

Songs in major and minor tonalities

Pages 20-26 - Teaching strategies

Page 220 - *Come be Merry* - major to minor to major

Recorder Resources

A Medieval Feast II: Children's Menu

Works by Don Muro

See recorder listing, **Appendix F**

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 chord roots (*d* and *s*) (*I* and *m*)

Suggestions for Teaching and Learning

Performing includes:

- singing
- playing
- speaking
- moving
- reading
- writing/constructing

Listening includes:

- aurally identifying
- responding

Creating includes:

- improvising
- composing

Includes

- major and minor tonalities
- partner songs

Performing

- Use strategies found in previous grades.
- Perform canons in simple duple, triple, and quadruple metres and compound duple metre.
- Teach the whole class a canon. Sing in unison over a period of lessons until very secure. Divide the class into small groups and ask each group to work on singing the canon in two parts. Give a designated time to work on the task. Allow students to work totally independently of you, the teacher. Repeat in another class and ask each group to perform for the class. Discuss the performances, and/or ask students to write a short reflection or response (see **Appendix A and Reproducibles**).
- Students sing *Ah, Poor Bird*, page 2, **150 Rounds for Singing**. When secure, the class performs as a canon in two, three and finally four parts. In another class add the appropriate chord tones (*I* and *m*) to the melody. Divide the class in two with half the class singing the melody and the other half singing the chord tones. Sing the canon in three or four parts while some students sing the chord tones.

Organizer: Harmony

Suggestions for Assessment

See page 255.

Resources/Notes

Note: Reinforce proper terminology for notes and rests.

The Kodály Method I

Page 137 - *Ah, Poor Bird* (often performed without the C#)

Pages 160-163 - part singing in Grade 5 and 6

Roots and Branches

Let Your Voice Be Heard! (songs in parts, ostinati)

Pages 42-45 - *Sansa Kroma*

Pages 76-79 - *Chawe Chid Yo Chem 'Chero*

An Orff Mosaic from Canada

Canons and Rounds

Page xviii - *A Canon for Canada* (speech)

Page 12 - *My Heart Soars* (bordon accompaniment)

Page 16 - *An Ojibway Melody* (canon)

Pages 30-32 - *Cod Liver Oil* (layering vocal ostinati)

Page 32 - *Lots of Fish in Bonavist Harbour*

Page 177 - *Mama Paquita* (chord changes)

Pages 181-182 - *Early in the Morning* (round, I-V accompaniment)

Page 183 - *Hill and Gulley Rider* (chord tones, accompaniment)

Page 200 - *Il Est Né* (I-V accompaniment/harmony/movement)

Page 202 - *Christmas Polka* (I-V accompaniment)

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 chord roots (*d* and *s*) (*I* and *m*)

Suggestions for Teaching and Learning

- In another class, students learn to play *Ah, Poor Bird* on the recorder. When this is secure, the class performs the canon on the recorder in three and four parts. Repeat and add the chord tones on an Orff or melodic instrument (students derive). An ostinato part may also be added on an alto Orff instrument or another melodic instrument.
- With student input, decide on a final performance order for *Ah, Poor Bird*.

For example, the class may

1. sing the song in unison
2. sing the song in unison with chord tones sung by some students
3. sing as a four-part canon while some students sing the chord tones
4. play the song in unison on the recorder
5. play the song in unison with chord tones added on a bass melodic instrument
6. play the canon in four parts with chord tones added on a bass melodic instrument
7. play or sing as a four-part canon with added bass tones and an added ostinato on another melodic instrument
8. finish by singing the song in unison

- See **An Orff Mosaic from Canada** for selections with tonic and dominant accompaniments.
- Provide opportunities for individual students to perform.
- Discuss where canons should end and the ending chord (usually the tonic). Practise endings and holding the final chord.
- Add simple movement to a round such as *Dona Nobis Pacem*. Form a circle and sing the round in unison, changing direction from clockwise to counterclockwise as the phrases change. Form another circle within the original circle (an inner circle). The outside circle starts the canon going clockwise, changing direction as the second circle starts the canon. Then try in 3 parts with three circles.
- Groups of students perform the rhythms of known songs in canon while following the notation.

Organizer: Harmony

Suggestions for Assessment

See page 255.

Resources/Notes

Teaching Towards Musical Understanding

Chapter 15: Harmony and Texture

Page 53 - *Canoe Song* - play/sing as a canon, add ostinato and or chord tones

Pages 55-61 Rounds and canons

Page 76 - *Land of the Silver Birch* with Orff accompaniment

Pages 85-95 - harmonic accompaniments on the xylophone

Page 132- composition involving harmonic construction

Page 143 - classroom activities during a listening experience

Pages 172-177 - Ten examples of movement activities that help children achieve musical understanding within the curriculum organizers/strands

Page 175 - *Dona Nobis Pacem*

120 Singing Games and Dances

Use selections found in Rhythm/Metre and Melody/Pitch for phrase and sectional form.

Musicplay 6

page ix - Song index (rounds and part songs)

#41 - *Hineh ma tov* (round, movement canon)

#73 - *Found a Peanut* (I-V)

Composing with Boomwhackers**Shared Harmony *Canons and Ostinato Songs for Part Singing***

There's A Little Wheel

I Don't Care if the Rain Comes Down

Rise, Children, Gonna Praise the Lord

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 chord roots (*d* and *s*) (*I* and *m*)

Suggestions for Teaching and Learning

- Play a song of (two or three parts) on recorders, then sing all the parts in solfa. With input from the class, decide on a performance strategy.

For example

- play on recorders in unison
- sing in parts in solfa
- play on recorders in parts

Listening

- Use strategies found in previous grades.
- Follow performing and creating activities with any of the following
 - self and peer assessments
 - individual/group reflections of their own performance and the performance of others
 - class discussion

(See **Appendix A** and **Reproducibles**)

- Play an example of a vocal canon. Students indicate when the next voice enters by raising their hand. Students can also be asked to listen and decide how many voices are in the canon. Start with a simple two-voice canon.
- Use an instrumental example for the above strategy. See **Resource/Notes, Listening Kit 5**. Simple canons may also be played on piano or melodic instruments.
- Play on the piano a simple song harmonized with I and V chords. Students listen and raise their hand when the I chord changes to V. Repeat while some students play the appropriate I and V chord tone or melodic instruments. (Chose major and minor songs).
- Students work in pairs using a melodic instrument, to add appropriate tonic and dominant chord tones to a given melody.

Organizer: Harmony

Suggestions for Assessment

See page 255.

Resources/Notes

150 Rounds for Singing

Page 2 - *Oh, Poor Bird*

Page 4 - *A Ram Sam Sam*

Page 8 - *Chairs to Mend*

Page 11 - *Come, Let's Dance*

Page 45 - *Sing, Sing Together* (also tonic and dominant)

Page 46 - *The Swan*

Pages 56-57 - #1, 2, 3, 5, and 6 - rounds for singing and playing on recorder in F, C, and G

Grab Another Partner (partner songs)

To Joy

Phone Tag

World Beat Fun

3-2 Cuban Salsa

Sounds Ideas

#13 - *Simultaneous Canon*

#18-21 - *Percussive Poems*

#22 - *Four-level Canon*

The Complete Recorder Resource

(selections in parts)

The Complete Recorder Resource 2

(selections in parts)

Organizer: Harmony

Organizer: Harmony

Suggestions for Assessment

Use checklists (**Appendix A**).

Observation of individual and small group work.
For example

- performance of ostinato, canon, part work - rate for accuracy, steadiness, blend, and expression
- note ability to enter as a second or third voice, when performing a canon
- note student's responses during discussion of performance and composition activities

Assess composition and performance projects.

Self and/or peer assessment and reflections of their own performance and/or the performance of others.
See **Appendix A** and **Reproducibles**.

Aural identification (verbal and written)

- the number of voices/parts
- tonic and dominant chord roots

Resources/Notes

Other:**The Orff Source**

Canons and accompaniments

#62 - *Land of the Silver Birch*

#63 - *Canoe Song*

#79 - *Sing Sing Together*

#83 - *Ghost of Tom*

#88 - *Hey Ho*

Musicnada 5 Teacher's Guide

Page 49 - *Teach Me* (partner song)

Page 53 - *Music of the River* (melody with descant)

Page 60 - *Holiday Blessing* (part/partner song)

Page 81 - *Witches' Chant* (two-part rhythmic reading)

Page 247 - *Daisy, Daisy* (part singing)

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
 - **first and second endings, D.S. Coda (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

Performing

- Use strategies found in previous grades.
- Students work in small groups to perform and analyze the form of notated examples (such as a song in their texts). Provide each group with specific questions related to form which they must investigate and answer.
- Reinforce and review *first and second endings; D.S. and Coda* in notated examples as they arise.
- Relate form in music to visual art. Display three or four visual art selections. Discuss with the class the concepts repetition and contrast and how this creates unity and variety in both music and visual art.
- Use musical examples to illustrate, identify, read and perform forms.
- Perform folk dances to reinforce sectional forms.

Listening

- Use strategies found in previous grades
- Students work in small groups to aurally identify the form of various types of musical examples.

Organizer: Form

Suggestions for Assessment

See page 259.

Resources/Notes

Roots and Branches

See listings in previous grades.

An Orff Mosaic from Canada

Page 20 - *Spirit of the Sun* (ABA)

Page 32 - *Lots of Fish in Bonavist Harbour* (AB movement)

Page 88 - *The Horsemen in the Cloud* (create ABA form)

Page 183 - *Hill and Gully Rider* (form/ repeating phrases/movement)

Page 315 - *In the Hall of the Mountain King* (question and answer)

Teaching Towards Musical Understanding

Page 133 - composition involving form (theme and variations)

Page 134 - writing a complete composition including text and movement

Pages 172-177 - ten examples of movement activities that help children achieve musical understanding withing the curriculum organizers/strands

Chapter 14 - Form

120 Singing Games and Dances

See listings under Rhythm/Meter and Melody/Pitch to use for *a* and *b* phrases, phrase length and sectional form.

Musicplay 6

#5 - *Mango Walk* (first and second endings)

#48 - ABA (create B)

Student Worksheet 30

Composing with Boomwhackers

Activity # 8 - *Sing and Play a Rondo* (also good for assessment)

Activity #18 - *Create a Melody* and #20 - *Write a Song*. Both of these activities can add guidelines related to form. Activities in this book can be adapted to suit grade level outcomes. Boomwhackers may be replaced with recorders or other classroom instruments.

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
 - **first and second endings, D.S. Coda (new)**

Suggestions for Teaching and Learning

- See page 291, **Teaching Towards Musical Understanding** for three good strategies to combine songs, create rondo or sectional forms.
- Ask students to reflect upon and respond to the use of contrast and repetition in creative movement or folk dance.

Creating

- Use strategies found in previous grades.
- Students work in pairs or small groups and use their recorders. Provide each group with an *A* section of four measures ($\frac{3}{4}$ or $\frac{4}{4}$ time) and they must create the contrasting *B*. Give a prescribed tone set and rhythm bank that must be used. Extend the activity by asking students to notate their composition, and/or reflect on their work. Turn the project into a rondo form by asking each group to perform their *B* (for contrasting sections) while all groups play *A*.
- Use movement to show form. Create AB, ABA and Rondo forms. See previous grades.
- Create a melodic or rhythmic coda for a known song. See page 294, *Ojibwa Song*, **Teaching and Towards Musical Understanding**.
- Use body percussion, or percussion instruments to improvise a *B* section to a song recorder piece.

Organizer: Form

Suggestions for Assessment

Use checklists (**Appendix A**).

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

Using worksheets, students

- aurally identify phrase form when listening to a musical selection and write the answer using *a* and *b*
- visually identify the phrase form of a short example and write the answer using *a* and *b* (phrases/songs/recorder compositions, etc., of music that is being studied as well as simple unknown examples)
- listen to a musical example with A given for section 1. Students choose the answer of the following sections as A or B
- use a musical example of a simple rondo (students fill in the correct answer for various sections)
- see samples in Reproducibles.

Demonstrate A and B sections and/or *a* and *b* phrases through movement.

Observation during the composition process. Verbal responses and dialogue with students. Written reflections and self assessment. See **Appendix A** and **Reproducibles**.

Composition assignment - create, with a partner, a contrasting phrase.

Demonstrate understanding of the terms *D.S.*, *Coda*, first and second endings, through observation of student performances.

Assess use of *D.S.*, *Coda*, and first and second endings in composition projects.

Assess students' creative movement to show form.

Improvise a contrasting phrase. Record with a check list.

Introduce requirements for form (*a b a* for example) when students are creating simple rhythmic and melodic phrases.

Resources/Notes

Sound Ideas

#12 - *Question/Answer*

The Body Rondo Book

V. - *Las Vegas Rondo*

VII. - *Dolphin Band is the Greatest Ever*

World Beat Fun

3-2 *Cuban Salsa* (sectional form)

Music for Creative Dance

#21 - *Potpourri II* (contrasting sections)

Shenanigans Dance Music for Children

Le Torototelle (sectional form)

Fjaskern (sectional form)

Multicultural Folk Dance Treasure Chest**Listening Kit 3, 4 and 5**

Selections to identify and reinforce form

The Complete Recorder Resource**The Recorder Resource Kit 2**

examples of *D.S.*, *fine*, *D.C.*

Other:**Musicanada Teacher's Guide**

Examples of first and second endings, *D.S.*, *fine*, *D.C.*

Page 69 - form

Page 73 - form

Page 103 - repetition of a rhythmic and melodic pattern

Page 105 - form

Page 207 - variations in Art

Page 209 - theme and variations (listening)

Organizer: Expression

Outcomes

Students will be expected to

1. perform, listen to and create, reflecting sensitivity to moods/feelings
 - tempi
 - dynamics
 - articulation - **accent, legato, staccato**
 - tone colours
 - notations

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 strategies for previous grades.
- Provide opportunities to reinforce and practise the meaning and performance of musical terms and signs.
- Whenever possible direct students to identify/explain/describe expressive elements using proper musical **terminology**.
- Encourage students to make personal decisions regarding expressive devices, when singing and playing the recorder or classroom instruments.

Listening

- See strategies from previous grades.
- Whenever possible direct students to respond/discuss/describe expressive elements using proper musical terminology, when engaged in activities to meet outcomes in all the organizers.
- Play a musical selection and lead a discussion concerning what makes a piece of music expressive. Is it the strong driving beat, the use of a rhythm such as ♪ ♪ ♪, the smooth and flowing melody, the brass instruments playing, or the slow tempo? Play another selection and students (working in pairs) write a written response to posed questions.

Organizer: Expression

Suggestions for Assessment

See page 267.

Resources/Notes

Note: Always include musical examples from various cultures and time periods.

Roots and Branches

Play examples from other countries to illustrate the creation of mood and feeling.

Let Your Voice Be Heard!

Pages 42-45 - *Sansa Krome*

Pages 76-79 - *Chawe Chid Yo Chem 'Chero*

An Orff Mosaic from Canada

Selections with dance and movement activities as well as sound exploration.

Pages 12-13 - *My Heart Soars* (includes movement/gestures)

Page 106 - *The Rain* (poem, creating sound effects)

Page 153 - *The Diver* (sound effects to heighten the meaning of the poem)

Pages 309-311 *Sound Exploration*

Page 315 - *In the Hall of the Mountain King* (dramatization, tempo)

Page 319 - *Neesa*

Teaching Towards Musical Understanding

Page 125 - Composition involving timbre construction

Chapter 8 - Moving with Music

Page 171 - Creating Dances

Pages 172-177 - ten examples of movement activities that help children achieve musical understanding within the curriculum organizers/strands

Pages 303-305 - *The Huron Carol*

Chapter 13: Dynamics, Timbre and Expressive Controls

Organizer: Expression

Outcomes

Students will be expected to

1. perform, listen to and create, reflecting sensitivity to moods/feelings
 - tempi
 - dynamics
 - articulation - **accent, legato, staccato**
 - tone colours
 - notations

Suggestions for Teaching and Learning

- Aurally identify instruments found in varied musical examples.
- Play a musical example where technology contributes to the expressiveness of the composition. Assist students to analyze its contribution.
- Choose two very contrasting musical examples that represent two very different cultures/musical styles/genres/time periods. Students should complete a directed listening activity to identify the salient musical elements. Lead a discussion concerning the feeling and expressiveness of each selection. Compare and contrast the two. Do the different examples express mood and feeling in the same way? Is the choice of instruments or the use of voices what we would expect to hear in our culture?
- Using varied musical examples, students identify predominant musical elements and expressive devices. For example
 - Is the beat strong or weak?
 - Is the melody smooth and flowing or short and jagged ? (articulation)
 - Is the rhythm pattern made up of mostly long or short notes?
 - Is there one instrument that contributes to the mood?
 - What expressive devices are used?

Lead a discussion to assist students to articulate how these elements and expressive devices contribute to the thoughts, images, or feelings being expressed in the musical example.

Creating

- See strategies for previous grades.
- Provide opportunities through creating and composing activities and group work, for students to make musical decisions regarding expressive devices.

Organizer: Expression

Suggestions for Assessment

See page 267.

Resources/Notes

Musicplay 6

#9 and #10 - listening (cello, flute)

#35 - *Wild Mountain Thyme*

#36 - *Mary Mac* or #55 - *A Great Big Sea* - use with Worksheet 24. See page 43 (Mood in Music)

#53 - *Eine Kleine Nacht Music* (listening - staccato and legato)

Songs of Newfoundland and Labrador**Composing with Boomwhackers**

Composing activities can include discussion, experimentation, musical decision-making, reflection and assessment concerning the use of expressive devices - tempo, dynamics, timbre, articulation, tone colours.

Sound Ideas**Name Games**

Game 18 - *Rhymed Couplets*

Game 19 - *Icky Bicky Soda Cracker*

World Beat Fun

Trip to the Amazon and the Ocean (sounds of the rain forest)

Listening Kit 5

Pages 68-69 - examples of assessment and rubrics. Examples to focus on connections between musical elements and expressive devices and the feeling or mood created.

Track 2: *Contradance* - rhythmic playalong interpreting dynamic markings

Track 12: *Es ist Ein' Ros'*

Track 13: *William Tell Overture*

Track 15: *Favourite Rag*

Track 19: *March of the Dwarfts*

Track 21: *Toreador's March* (recorder)

Track 22: *La Strangetta*

Organizer: Expression

Outcomes

Students will be expected to

1. perform, listen to and create reflecting sensitivity to moods/feelings
 - tempi
 - dynamics
 - articulation - **accent, legato, staccato**
 - tone colours
 - notations

Suggestions for Teaching and Learning

- Choose a song or recorder piece for performance which contains no musical terms and signs. Lead a discussion as to appropriate tempo, dynamics, articulation, etc., for this selection and why. Assist the students to make musical decisions and to reflect on why they made this choice. Guide students working in small groups or pairs, to determine appropriate dynamics, tempo and articulations for an assigned piece. The strategy may include a written response by the group to their own performance choices and/or the performance/choices of other groups. See **Appendix A** for suggested questions.
- Create a score using various graphic notations which the class views on an overhead projector. Discuss possibilities as the class views the score. Students choose available sound sources and/or body percussion/vocal sounds to interpret/perform the score as a class.
- Students may work in small groups (three or four students) to create a sound score. Each group is given a theme or an idea and must notate it in its own way on an overhead (or two). Give guidelines, e.g., they have fifteen minutes to create a sixty second composition using any available sound sources, which must be notated on an overhead. Each group will then perform its composition while the rest of the class follows the score. The other groups could be asked to try and guess the theme of the composition. Discuss. Extend with group and/or self reflection. See **Appendix A** and **Reproducibles**.
- Continue activities that involve creating soundscapes to stories and poems. See previous grades.
- Continue to provide opportunities for students to create their own movement. Use scarves and ribbons for creative movement. Ask one student to be the leader or use mirroring.
- Sing a slow selection such as *The Huron Carol*. Review the various possibilities for movement - circles, lines, direction, level, etc. Ask the class for suggestions to create an appropriate movement for each phrase. Students may also work in small groups to create the movements and then perform for the class. Follow in another lesson with a song that is contrasting in mood and feeling which would require a different type of movement. See **Teaching Towards Musical Understanding** under **Resources/Notes**.

Organizer: Expression

Suggestions for Assessment

See page 267.

Resources/Notes

Listening Kit 3, 4 and 5

Examples of historical periods, instruments, instrument families, voices, moods and feelings.

Worksheets, listening logs, directed listening

Music for Creative Dance

#13-19 - *Travel Notes* (creative movement, also good for instruments/sounds, emotional qualities)

#20 - *Circular Journey* (create a movement story reflecting emotions in the music)

Shenanigans Dance Music for Children

Le Torototelle (correlate with Strauss video)

Nigun Atik (recorder, instruments)

See listings under other organizers

The Complete Recorder Resource Kit 2**Amazing Music Videos - Volume 3**

Families of the Orchestra

Composer Videos - discuss instruments when opportunities arise

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

Recorder - www.mymusicclass.com

Website for original music of Newfoundland and Labrador and Atlantic Canada

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

See **Appendix B**, sample lesson, *Creating and Notating a Soundscape*

Organizer: Expression

Organizer: Expression

Suggestions for Assessment

Use checklists (**Appendix A**).

Observation of performances to assess application of expressive elements, terms, and symbols. Singing, playing instruments, dramatization and movement may be used as performance media.

Written reviews and reflections, self assessments or use of expressive devices in performance and compositional activities. See **Appendix A** and **Reproducibles**.

Verbal responses through discussion.

Written or verbal responses, when listening to unknown musical selections. Identification of musical elements and/or expressive devices that contribute to the mood and feeling of the selection.

Projects /assignments - create and perform a short composition demonstrating understanding of expressive devices to create mood and effect This may involve traditional and non-traditional notations and terminology. Singing, playing, speaking and/or moving may be used.

Worksheets/tests

- terms and symbols
- meanings
- written responses to identify tempo, dynamics and articulation through aural and visual identification
- identification and classification (visually and aurally) of orchestral instruments according to families

Listening Kits 4 and 5

Worksheets

Listening Log

Response Journal

Rubrics and suggestions for assessment
(page 68 **Kit 5** and page 70 **Kit 4**)

Resources/Notes

Other:**Musicanda Teacher's Guide 5**

Page 63 - Expression in the arts

Listening examples (focus on expression, mood, feeling and how it is created):

Page 81 - *Witches' Chant* (add expressive devices)

Page 103 - *In the Hall of the Mountain King*

Page 241 - *Constant Billy* (Morris dance)

Page 243 - *The Rite of Spring*

Pages 245-251 - *Barbershop Days* (voices and expression)

Recordings

Musical examples of various cultures, styles, and time periods to illustrate the use of expressive devices to create mood/feeling.

Organizer: Contexts

Outcomes

Students will be expected to

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

Suggestions for Teaching and Learning

Performing includes:

- singing
- playing
- speaking
- moving
- reading
- writing/constructing/diagramming

Listening includes:

- aurally identifying
- responding
- discussing

Creating includes:

- improvising
- composing
- interpreting

Includes

- the use of technology
- connections where possible to dance, visual art, drama, poetry/literature
- male and female composers/musicians

Performing

- See strategies for previous grades. Strategies for other organizers can also include outcomes for *Contexts*.
- Students complete a short research project on the life and times of a composer or musician (old or new/contemporary). This could be done in conjunction with the Language Arts teacher.
- Work with classroom teachers to make connections with music and the study of Newfoundland and Labrador culture (Social Studies).

Organizer: Contexts

Suggestions for Assessment

See page 273.

Resources/Notes

Note: Bach, Mozart, and Beethoven (and representative music) are to be studied by students during the elementary years.

Roots and Branches**Let Your Voice be Heard!**

Pages 42-45 - *Sansa Kroma*

Pages 76-79 - *Chawe Chid Yo Chem 'Chero*

120 Singing Games and Dances

See listing under Rhythm/Metre and Melody/
Pitch

An Orff Mosaic from Canada

Selections from Canada and other cultures

Chapter 2 - First Nations

Chapter 3 - Newfoundland

Chapter 17 - Stories, Fables, Music and Drama

See suggestions under other organizers

Bach, Mozart, Beethoven.

Teaching Towards Musical Understanding

Page 126 - *Sakura*

Page 134 - writing a complete composition
including text and movement

Page 294 - *Ojibwa Song*, students may create
an introduction and coda

Page 307 - *Acadian Lullaby*

Listening Kit 5

Track 22, 23, and 24 - Music of the
Renaissance

Listening Kit 3, 4 and 5

Selections focusing on historical periods,
instruments, composers, styles and genres

Worksheets, listening logs, directed listening.

Bach, Mozart, Beethoven

Organizer: Contexts

Outcomes

Students will be expected to

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

Suggestions for Teaching and Learning

- Perform the music of a local Newfoundland and Labrador artist - *The Ennis Sisters, Great Big Sea, Harry Martin, Wayne Chaulk* or those found in **Songs of Newfoundland and Labrador**. Lead a discussion concerning the influence of the Newfoundland and Labrador culture and environment on the performer’s music, as well as personal and family influences - place of birth, family history, etc.
- Connect music to other art forms when opportunities arise. Perform dances from different cultures, dramatize stories and songs, and add visual effects or props.
- Sing authentic songs collected from the outports of Newfoundland and Labrador. See the website <http://collections.ic.gc.ca/leach/>.
- Perform art music of varied historical eras by recognized composers.

Listening

- See strategies for previous grades.
- Compare and contrast the lives and music of two composers, one from an early period and one from the present day. Show a composer video to help provide a cultural and historical context. Include discussions of the factors (historical, cultural, social, political, economic, technical etc.) that may have affected/influenced the music.
- Use videos to highlight an artist or an aspect of Newfoundland and Labrador culture/music. See **Appendix F**.
- Play two musical selections from different cultures and or time periods and compare/contrast the two. See **Roots and Branches, Let Your Voice Be Heard!, Musicplay 6, Shenanigans Dance Music for Children, Multicultural Folk Music Treasure Chest**, etc.
- Use musical examples of various cultures/time periods and composers for listening and performing. Take time to explore influences on musicians and their music when opportunities arise. Include references to past and present composers and musicians - e.g., Beethoven, the Beatles, Great Big Sea.

Organizer: Contexts

Suggestions for Assessment

See page 273.

Resources/Notes

Music for Creative Dance

#13-19 - *Travel Notes* (Suite) (represents different regions - create movement)

Shenanigans Dance Music for Children

Dances from other cultures - see listings under other organizers.

Multicultural Folk Dance Treasure Chest

The Hora (Middle East)

Syrtos (Greece)

Hukilau (Hawaii)

(Use the video and discuss cultural contexts)

World Beat Fun

Far East Melody

3-2 Cuban Salsa

African Dance

America Rocks

Musicplay 6

Selections related to occasions and events (Remembrance Day), songs of Canada and other cultures, listening examples

#28 - *Minuet* Mozart

#53 - *Eine Kleine Nacht Music* (Mozart)

#66 - *String Quartet*, Beethoven

Songs of Newfoundland and Labrador**150 Rounds**

Art music

Composer Videos**Composing with Boomwhackers**

Website: www.classicsforkids.com

Website for original music of Newfoundland and Labrador and Atlantic Canada

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

Organizer: Contexts

Outcomes

Students will be expected to

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

Suggestions for Teaching and Learning

- When listening to or performing musical examples that illustrate time periods or place, make connections to art works of the same time period or place. Lead a discussion that will allow students to explore how the arts record times and places.
- Students reflect and respond to music of different cultures, time periods, and composers/musicians. Students may write a short written response.
- Show a video excerpt (for example *The Lion King*) or an appropriate music video to illustrate connections between music, visual art, drama and dance. How are all the arts used to create a mood, express feelings, enhance a situation, or contribute to the story line? How does the video reflect the time and the place?
- Listen to authentic recordings collected from the outports of Newfoundland and Labrador. See the website <http://collections.ic.gc.ca/leach/>. Provide students with the cultural context for the musical selection. Choose selections from different areas of the province.

Creating

- Continue to provide opportunities for students to create dramatizations, movement/dance, visual art, and music. (See examples in **An Orff Mosaic from Canada**). Relate to time and place.
- Continue to provide opportunities for students to problem solve, reflect, analyze, and assess when performing and creating music. There are numerous strategies in the other organizing strands. See **Appendix A** and **Reproducibles** for suggestions for written reflection and assessment.
- Connect short composition creating projects to a context - create for a function, occasion or time.
- Provide students with a situation or scene from a story. What types of music would they add to create the appropriate effect? Discuss. Can students provide musical examples?

Organizer: Contexts

Suggestions for Assessment

Use checklists (**Appendix A**).

Observation and checklists of individual responses alone and/or in small groups, participation in songs, movement/dances of various cultures and time periods.

Journal entries/reflections/written responses to listening examples, performance and/or creative projects.

A written response that focuses on the role and function of music at a selected event.

Creative projects involving music, dramatization, movement, visual effects.

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

Written research projects on a composer/musician, past or present, which include influences - social, historical, family, etc.

Resources/Notes

Other:**Musicanda Teacher's Guide 5**

Page 63 - Expression in the arts

Page 233 - Mystery Composition (listening)

Page 293 - Drama Suggestions

Page 241 - *Constant Billy* (Morris dance)

Page 235 - Sound Compositions

Page 110 - Create variations in Art

Page 101- Music Describes

Listening examples:

Page 243 - *The Rite of Spring*

Page 103 - *In the Hall of the Mountain King*
(Peer Gynt)

Local Musicians - Recordings

Public Libraries Board - Videos see **Appendix F Resources**

Holiday Songs for the Recorder

(theme and variations)

