



MUSIC

KINDERGARTEN TO GRADE 7

Curriculum — 2010

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Introduction

Rationale

Music education enables all learners to explore, create, perceive, and communicate thoughts, images, and feelings through music. Because musical experiences play a significant role in students' lifelong development, shared experiences through music education contribute to the development of a healthier society and a culturally literate citizenry that respects and reflects the diversity of human relationships.

Music education enables students to interact with sound — simultaneously engaging mind, body, and spirit — through creating, performing, listening to, and responding to music. Music offers one of the most effective ways of connecting thinking and feeling and provides a way of learning that effectively integrates the cognitive, psychomotor, and affective domains.

Music education provides students with opportunities to

- develop competency in problem solving, critical thinking, and decision making through experiences with music
- develop literacy in music, including familiarity with the conventions of written music
- connect knowledge gained through experiences in music with other aspects of their lives
- demonstrate understanding and appreciation of artistic and aesthetic expression
- develop independence, self-motivation, and positive self-image
- practise co-operation in social interactions involving the creation, exploration, and expression of music
- explore, create, and interpret self-awareness and global understanding through the study of music and the music traditions of various cultures
- develop discipline and confidence through experiences that require focussed and sustained practice
- appreciate the role of music in society
- explore opportunities for lifelong pursuits in music (as recreation or career, as performer or audience).

Curriculum Organizers

The Prescribed Learning Outcomes for Music K to 7 are grouped under the following curriculum organizers:

- Exploring and Creating
- Elements and Skills
- Context
- Presenting and Performing

Note that these organizers are provided for the purpose of categorizing Prescribed Learning Outcomes, which are coded alphanumerically for ease of reference; this organization is not intended to mandate a linear means of course delivery.

Exploring and Creating

The creative process of exploration, selection, combination, refinement, and reflection allows students to be active learners. As they create, students are simultaneously experiencing, gaining knowledge, experimenting, and facilitating. There is also a social dimension as students work with partners or in groups. Both process and product are valued as students practise taking creative risks.

In the elementary years, students respond to and express music in a variety of ways. Some link music experiences with events in their lives, others visualize using their imagination, and others respond on a purely emotional level. By engaging in a range of music experiences and by having opportunities to share their responses with their peers, students learn to understand the diversity of thoughts, images, and feelings that are evoked by and expressed through music. As students expand their knowledge of music in this way, they begin to develop a set of aesthetic values upon which to make personal choices in music. They can then apply this knowledge to their own music compositions.

Elements and Skills

This organizer focusses on providing opportunities for students to create, listen to, and perform music with understanding of the structural components of music. Students learn how sounds become music when the rhythm or melody is shaped into larger structures or forms and with the application of

elements of expression (dynamics, tempo, articulation, timbre). In the elementary years, students experience the components of music through a wide variety of opportunities for singing and playing instruments. This exploration and skill development forms the basis for musical expression.

Context

Music is created and performed within a wide range of historical, cultural, and social contexts. Through the study of these contexts, students experience the richness and diversity of the human spirit as it is reflected in music. This helps create a sense of wonder about and belonging to the world around them, thereby developing a feeling of connectedness to other human beings.

Students enter the elementary years with an understanding of music in relation to their own contexts. Through exposure to music that represents the diversity within and among communities, students can broaden their understanding of and critical appreciation for a range of music experiences and the role of music in society.

Presenting and Performing

One of the most effective ways to learn about music is through performing and experiencing the performances of others. Informal presentation and formal performance allow students to develop their abilities in the three areas common to all arts education curricula: skills and techniques, expression and creation, and context. By presenting or performing their own and others' work, students can shape and refine their ideas and integrate their knowledge and attitudes with their technical skills.

Students gain personal satisfaction, accomplishment, and technical expertise when they are given opportunities to prepare, polish, and present or perform their own work for others. Presentation or performance for peers, parents, or the public provides a focus, a social purpose, and an end point to the creative problem-solving process. Students learn that there is a dynamic interaction between process and product, gain an appreciation for music as an artform, and develop the collaborative skills necessary for ensemble work. At the same time, by listening and responding to the live and recorded performances of others — from peers to professionals — students gain skills in critical analysis, and have opportunities to apply what they hear in their own performances.

Music K to 7: At a Glance

Kindergarten	Grade 1	Grade 2	Grade 3
<ul style="list-style-type: none"> • singing, playing classroom instruments • personal thoughts, images, and feelings experienced in music • creating sounds to accompany stories, nursery rhymes, or songs • responding to beat • singing short melodies • rhythmic patterns • exploring elements of expression • music activities from a variety of historical, cultural, and social contexts • appropriate music performance skills • responding to music 	<ul style="list-style-type: none"> • singing, playing classroom instruments • personal thoughts, images, and feelings experienced in music • creating sounds to accompany stories, nursery rhymes, or songs • responding to beat • rhythm patterns and melodic phrases • singing short melodies • exploring elements of tempo, dynamics, articulation, and timbre • appropriate use of classroom instruments • music activities from a variety of historical, cultural, and social contexts • appropriate music performance skills • responding to music 	<ul style="list-style-type: none"> • singing, playing classroom instruments • personal thoughts, images, and feelings experienced in music • creating sounds to accompany stories, nursery rhymes, or songs • rhythm patterns and melodic phrases • singing simple songs • representing metre, rhythmic patterns, and melody • using elements of tempo, dynamics, articulation, and timbre • appropriate use of classroom instruments • music activities from a variety of historical, cultural, and social contexts • appropriate music performance skills • responding to specific aspects of music 	<ul style="list-style-type: none"> • singing, playing classroom instruments • personal thoughts, images, and feelings experienced in music • creating sounds to interpret stories, poems, or songs • rhythm patterns and melodic phrases • singing simple songs • representing metre, rhythmic patterns, and melody • performing elements of tempo, dynamics, articulation, and timbre • appropriate use of classroom instruments • music from a variety of historical, cultural, and social contexts • appropriate music performance skills • responding to music performances

Grade 4	Grade 5	Grade 6	Grade 7
<ul style="list-style-type: none"> • applying rhythm, melody, and expression in singing & playing classroom instruments • thoughts, images, and feelings derived from music • applying melody, rhythm, and expression in composition • playing or singing from standard notation • singing or playing from aural sources • singing and playing in unison and simple textures • form and structure • representing rhythmic patterns, and melody • appropriate use of classroom instruments • music from a variety of historical, cultural, and social contexts • music in the community • appropriate music performance skills and audience engagement • reflecting on own and others' music performances 	<ul style="list-style-type: none"> • applying rhythm, melody, and expression in singing & playing classroom instruments • thoughts, images, and feelings derived from music • applying melody, rhythm, and expression in composition • playing or singing from standard notation • singing or playing from aural sources • singing and playing in textures • form and structure • representing rhythmic patterns, and melody • appropriate use of classroom instruments • music from diverse historical, cultural, and social contexts • music in the community • appropriate music performance skills and audience engagement • reflecting on own and others' music performances 	<ul style="list-style-type: none"> • applying rhythm, melody, and expression to interpret thoughts, images • analysing thoughts, images, and feelings derived from music • applying melody, rhythm, and expression in composition • playing or singing from standard notation • singing or playing from aural sources • singing and playing in textures • form and structure • standard notation to represent rhythmic patterns, and melody • appropriate use of classroom instruments • music from diverse historical, cultural, and social contexts • personal opportunities in music • appropriate music performance skills and audience engagement • analysing own and others' music performances 	<ul style="list-style-type: none"> • applying rhythm, melody, and expression to interpret thoughts, images • assessing how music evokes thoughts, images, and feelings • composing music for specific purposes • playing or singing from standard notation • singing or playing from aural sources • expressive phrasing • singing and playing in textures • form and structure • standard notation to represent rhythmic patterns, and melody • safe use of classroom instruments • music from diverse historical, cultural, and social contexts • assessing personal opportunities in music • appropriate music performance skills and audience engagement • analysing own and others' music performances

Prescribed Learning Outcomes and Suggested Achievement Indicators

Prescribed Learning Outcomes and Suggested Achievement Indicators for Music are presented by curriculum organizer, and outcomes are coded alphanumerically for ease of reference; however, this arrangement is not intended to imply a required instructional sequence.

Prescribed Learning Outcomes

Prescribed Learning Outcomes are content standards for the provincial education system; they are the prescribed curriculum. Clearly stated and expressed in measurable and observable terms, Prescribed Learning Outcomes set out the required attitudes, skills, and knowledge — what students are expected to know and be able to do — by the end of the specified subject and grade.

Schools have the responsibility to ensure that all Prescribed Learning Outcomes in this curriculum are addressed; however, schools have flexibility in determining how delivery of the curriculum can best take place. Requirements for student progress reports in relation to the PLOs are noted in the Student Progress Report Order.

It is expected that student achievement will vary in relation to the Prescribed Learning Outcomes. Evaluation, reporting, and student placement with respect to PLOs are dependent on the professional judgment and experience of teachers, guided by provincial policy.

Domains of Learning

Prescribed Learning Outcomes in BC curricula identify required learning in relation to one or more of the three domains of learning: cognitive, psychomotor, and affective. The following definitions of the three domains are based on Bloom's taxonomy.

- The **cognitive domain** deals with the recall or recognition of knowledge and the development of intellectual abilities.
- The **affective domain** concerns attitudes, beliefs, emotional responses, and the spectrum of values and value systems.
- The **psychomotor domain** includes those aspects of learning associated with movement and skill demonstration, and integrates the cognitive and affective consequences with physical performances.

Suggested Achievement Indicators

To support the assessment of provincially prescribed curricula, this curriculum document includes sets of suggested achievement indicators in relation to each Prescribed Learning Outcome.

Achievement indicators support assessment for learning, assessment as learning, and assessment of learning. They provide teachers and parents with tools that can be used to reflect on what students are learning, as well as provide students with a means of self-assessment and ways of defining how they can improve their own achievement.

Achievement indicators describe what evidence to look for in determining whether or not the student has fully met the intent of the Prescribed Learning Outcome. Each achievement indicator presents only one aspect of the corresponding Prescribed Learning Outcome. The achievement indicators are designed as an entire set to assist teachers when determining whether students have fully met the Prescribed Learning Outcome.

Achievement indicators are not mandatory; they are suggestions only, provided to assist in the assessment of how well students achieve the Prescribed Learning Outcomes.

Kindergarten

Exploring and Creating

Prescribed Learning Outcomes	Suggested Achievement Indicators
<p><i>It is expected that students will:</i></p>	<p><i>The following set of indicators may be used to assess student achievement for each corresponding Prescribed Learning Outcome. Students who have fully met the Prescribed Learning Outcome are able to:</i></p>
<p>A1 sing and play classroom repertoire</p>	<ul style="list-style-type: none"> ▶ participate in a variety of classroom songs and singing games ▶ play classroom instruments (e.g., rhythm sticks, bells, body percussion, found instruments) in response to modelled examples ▶ explore a variety of tempi, dynamics, and timbres
<p>A2 represent personal thoughts, images, and feelings experienced in classroom repertoire</p>	<ul style="list-style-type: none"> ▶ use stories, pictures, movement, etc. to communicate personal thoughts, images, and feelings ▶ demonstrate willingness to share their responses to music experiences (e.g., with a partner, in small group or class discussions)
<p>A3 create sounds to accompany stories, nursery rhymes, or songs</p>	<ul style="list-style-type: none"> ▶ explore a range of sounds they can create or use in response to a story, nursery rhyme, or song (e.g., environmental sounds, found sound, body percussion, instruments, voice) ▶ select and use voice, instruments, body percussion, environmental sounds, or movement to represent objects, natural elements, or characters

Elements and Skills

Prescribed Learning Outcomes	Suggested Achievement Indicators
<p><i>It is expected that students will:</i></p>	<p><i>The following set of indicators may be used to assess student achievement for each corresponding Prescribed Learning Outcome. Students who have fully met the Prescribed Learning Outcome are able to:</i></p>
<p>B1 respond to beat in music</p>	<ul style="list-style-type: none"> ▶ clap or move in time to the beat in a selected piece of music ▶ move freely to express a story, images, or feelings evoked by music without a beat
<p>B2 demonstrate rhythmic patterns from classroom repertoire</p>	<ul style="list-style-type: none"> ▶ echo simple rhythmic patterns or word rhythms (e.g., “March and put the beat in your feet. Now stop marching, and clap to put the rhythm in your hands.”) ▶ perform rhythmic patterns from classroom repertoire (e.g., song, poem, chant) using body percussion, voice, or non-pitched instruments ▶ anticipate the beginning and end of selected rhythmic sequences through movement and body percussion
<p>B3 sing short melodies</p>	<ul style="list-style-type: none"> ▶ participate in classroom singing activities (e.g., singing games, nursery rhyme songs, folk songs, cumulative repetitive songs) ▶ demonstrate the difference between speaking voices and singing voices ▶ differentiate between higher and lower pitches (e.g., using hand signals, body movement, voice)
<p>B4 distinguish one melody from another</p>	<ul style="list-style-type: none"> ▶ with teacher support, identify and use ways to distinguish one melody from another, such as <ul style="list-style-type: none"> – guessing songs sung with vocables instead of lyrics – performing action songs ▶ show melodic direction using hand signals, body movements, or song maps
<p>B5 use voice or instruments to explore elements of expression</p>	<ul style="list-style-type: none"> ▶ respond to teacher directions to sing or play softly or loudly ▶ respond to teacher directions to sing or play quicker or slower ▶ explore variations in timbre (e.g., play guessing games incorporating voices, instruments, animal sounds, found sounds)

Context

Prescribed Learning Outcomes	Suggested Achievement Indicators
<i>It is expected that students will:</i>	<i>The following set of indicators may be used to assess student achievement for each corresponding Prescribed Learning Outcome. Students who have fully met the Prescribed Learning Outcome are able to:</i>
C1 participate in music activities from a variety of historical, cultural, and social contexts	<ul style="list-style-type: none"> ▶ discuss a variety of reasons people make music in families and communities (e.g., seasonal, celebratory) ▶ participate in music activities from a variety of historical, cultural, and social contexts (e.g., poems, songs, singing games, movement, listening, guest performer) ▶ reflect on experiences in music from a variety of contexts (e.g., questioning, class discussion, drawing)

Presenting and Performing

Prescribed Learning Outcomes	Suggested Achievement Indicators
<i>It is expected that students will:</i>	<i>The following set of indicators may be used to assess student achievement for each corresponding Prescribed Learning Outcome. Students who have fully met the Prescribed Learning Outcome are able to:</i>
D1 demonstrate appropriate performance skills in music settings	<ul style="list-style-type: none"> ▶ demonstrate performance skills appropriate to the setting (e.g., paying attention to conductor, not talking on stage) ▶ demonstrate willingness to participate in classroom and school music experiences (e.g., participating in simple and familiar activities, sharing their work with others) ▶ demonstrate respect for the contributions of others (e.g., follow attentively when other students lead activities, wait quietly for their turn)
D2 respond to a music work	<ul style="list-style-type: none"> ▶ demonstrate appropriate ways to show engagement and response to performances (e.g., listening to and watching performers, not interrupting) ▶ use stories, pictures, or movement to communicate personal thoughts, images, and feelings experienced in response to a live or recorded music performance (e.g., “Draw a picture to show the music you just heard.” “Tell a story about the song we just sang.”)

Grade 1

Exploring and Creating

Prescribed Learning Outcomes	Suggested Achievement Indicators
<p><i>It is expected that students will:</i></p>	<p><i>The following set of indicators may be used to assess student achievement for each corresponding Prescribed Learning Outcome. Students who have fully met the Prescribed Learning Outcome are able to:</i></p>
<p>A1 sing and play classroom repertoire</p>	<ul style="list-style-type: none"> ▶ participate in a variety of classroom songs and singing games (e.g., thematic songs, singing games from a range of cultures) ▶ play classroom instruments (e.g., rhythm sticks, bells, body percussion, found instruments) in response to modelled examples ▶ perform classroom repertoire, demonstrating the use of specific elements of expression, including <ul style="list-style-type: none"> – tempo (faster, slower) – dynamics (loud, soft) – articulation (legato, staccato) – timbre (voices, different instruments, environmental sounds)
<p>A2 represent personal thoughts, images, and feelings experienced in classroom repertoire</p>	<ul style="list-style-type: none"> ▶ use stories, pictures, movement, etc. to communicate personal thoughts, images, and feelings ▶ describe how tempo, dynamics, articulation, and timbre affect thoughts, images, and feelings (e.g., “the smooth part made me feel relaxed,” “the jumpy part made me want to dance”) ▶ demonstrate willingness to share their responses to music experiences (e.g., with a partner, in small group or whole class discussion)
<p>A3 create sounds to accompany stories, nursery rhymes, or songs</p>	<ul style="list-style-type: none"> ▶ use simple improvisation strategies to create music (e.g., question and answer responses, variation, movement) ▶ demonstrate tempo, dynamics, articulation, and timbre through song, movement, and non-pitched instruments (e.g., create interludes for poems, create a new ending for a familiar story)

Elements and Skills

Prescribed Learning Outcomes	Suggested Achievement Indicators
<i>It is expected that students will:</i>	<i>The following set of indicators may be used to assess student achievement for each corresponding Prescribed Learning Outcome. Students who have fully met the Prescribed Learning Outcome are able to:</i>
B1 respond to beat in music	<ul style="list-style-type: none"> ▶ move in response to steady beat in $\frac{2}{4}$, $\frac{4}{4}$, and $\frac{6}{8}$ metres in classroom repertoire (e.g., clapping, stomping, patsching, dancing) ▶ move freely to express story, images, or feelings evoked by music without a beat ▶ identify the difference between beat and rhythm
B2 demonstrate an awareness of rhythmic patterns and melodic phrases in classroom repertoire	<ul style="list-style-type: none"> ▶ identify selected rhythmic patterns and sequences in classroom music (e.g., using hand signals, movement, clapping, song maps) ▶ based on song maps, chanting, or body percussion, identify examples of form (e.g., AAB, ABA, ABC) in terms of same and different rhythmic phrases ▶ use hand signals or graphics (e.g., song maps, arrows, symbols) to identify ascending and descending melodic lines ▶ demonstrate an ability to distinguish one melody from another (e.g., using song maps to identify differences in melodic direction) ▶ identify selected melodic phrases in classroom repertoire (e.g., raising their hands every time they hear the phrase)
B3 perform rhythmic patterns from classroom repertoire	<ul style="list-style-type: none"> ▶ demonstrate an ability to repeat simple rhythmic patterns ▶ use body percussion, voice, or non-pitched instruments to produce rhythm
B4 sing short melodies	<ul style="list-style-type: none"> ▶ participate in singing (e.g., singing games, nursery rhyme songs, folk songs, cumulative repetitive songs) ▶ change between speaking and singing voices in response to a signal ▶ sing higher and lower pitches in response to direction (e.g., body movements, hand signals) ▶ sing melodies in age-appropriate ranges (e.g., less than one octave — C to F)
B5 identify elements of tempo, dynamics, articulation, and timbre in classroom repertoire	<ul style="list-style-type: none"> ▶ identify differences in tempo (e.g., faster, slower) ▶ identify differences in dynamics (e.g., louder, softer) ▶ identify differences in articulation (e.g., smooth, jumpy) ▶ identify differences in timbre (e.g., woods, metals, skins)
B6 demonstrate appropriate use of classroom instruments	<ul style="list-style-type: none"> ▶ hold and play classroom instruments correctly ▶ demonstrate proper care and storage of instruments and equipment ▶ demonstrate respect for their personal health and well-being in music activities (e.g., preventing voice strain or hearing loss)

Context

Prescribed Learning Outcomes	Suggested Achievement Indicators
<p><i>It is expected that students will:</i></p>	<p><i>The following set of indicators may be used to assess student achievement for each corresponding Prescribed Learning Outcome. Students who have fully met the Prescribed Learning Outcome are able to:</i></p>
<p>C1 participate in music activities from a variety of historical, cultural, and social contexts</p>	<ul style="list-style-type: none"> ▶ give examples from classroom repertoire of music from a variety of historical, cultural, and social contexts ▶ discuss a variety of purposes of music (e.g., family events, celebrations, entertainment, national anthems, seasonal songs) ▶ actively engage in activities related to music from a variety of historical, cultural, and social contexts (e.g., working with a guest performer, participating in folk dances, drawing in response to listening experiences, attending school-wide music events, singing or playing at a school assembly)

Presenting and Performing

Prescribed Learning Outcomes	Suggested Achievement Indicators
<p><i>It is expected that students will:</i></p>	<p><i>The following set of indicators may be used to assess student achievement for each corresponding Prescribed Learning Outcome. Students who have fully met the Prescribed Learning Outcome are able to:</i></p>
<p>D1 demonstrate appropriate performance skills in music settings</p>	<ul style="list-style-type: none"> ▶ demonstrate performance skills appropriate to the setting (e.g., paying attention to conductor, not talking on stage, active participation, appropriate entries and exits, following cues) ▶ demonstrate willingness to participate in music experiences (e.g., share their work with others in simple and familiar activities) ▶ demonstrate respect for the contributions of others (e.g., follow attentively when other students lead activities, wait quietly for their turn)
<p>D2 describe their response to a music work</p>	<ul style="list-style-type: none"> ▶ demonstrate ways to show engagement with and appreciation for music performances (e.g., listening attentively, appropriate applause, not distracting performers) ▶ use stories, pictures, movement, etc. to communicate personal thoughts, images, and feelings experienced in response to music presentations (e.g., “How does this music make you want to dance?” “Does this song remind you of anything?”) ▶ give reasons to support their responses to music presentations (e.g., “I liked the drumming and dancing because _____”)

Grade 2

Exploring and Creating

Prescribed Learning Outcomes	Suggested Achievement Indicators
<p><i>It is expected that students will:</i></p>	<p><i>The following set of indicators may be used to assess student achievement for each corresponding Prescribed Learning Outcome. Students who have fully met the Prescribed Learning Outcome are able to:</i></p>
<p>A1 sing and play classroom repertoire</p>	<ul style="list-style-type: none"> ▶ participate in a variety of classroom songs and singing games (e.g., thematic songs, singing games from a range of cultures) ▶ play classroom instruments (e.g., rhythm sticks, bells, body percussion, barred instruments, found instruments) in response to modelled examples ▶ add simple rhythmic or melodic ostinati to a song ▶ perform classroom repertoire, demonstrating the use of specific elements of expression, including <ul style="list-style-type: none"> – tempo (faster, slower) – dynamics (loud, soft) – articulation (legato, staccato) – timbre (voices, different instruments, environmental sounds)
<p>A2 represent personal thoughts, images, and feelings experienced in classroom repertoire</p>	<ul style="list-style-type: none"> ▶ use stories, pictures, movement, etc. to communicate personal thoughts, images, and feelings ▶ describe how tempo, dynamics, articulation, and timbre affect thoughts, images, and feelings (e.g., “I thought it was exciting when the brass came in.” “The part that got softer reminded me of my cat falling asleep.”) ▶ demonstrate willingness to share their responses to music experiences (e.g., with a partner, in small group or whole class discussion) ▶ recognize that others may have a different response to the same music experience
<p>A3 create sounds to accompany stories, nursery rhymes, or songs</p>	<ul style="list-style-type: none"> ▶ use simple improvisation strategies to create music (e.g., question and answer responses, variation, movement) ▶ demonstrate tempo, dynamics, articulation, and timbre through song, movement and non-pitched instruments (e.g., create interludes for poems, create a new ending for a familiar story)

Elements and Skills

Prescribed Learning Outcomes	Suggested Achievement Indicators
<p><i>It is expected that students will:</i></p>	<p><i>The following set of indicators may be used to assess student achievement for each corresponding Prescribed Learning Outcome. Students who have fully met the Prescribed Learning Outcome are able to:</i></p>
<p>B1 perform rhythmic patterns and sequences from classroom repertoire</p>	<ul style="list-style-type: none"> ▶ play rhythmic patterns using accented beats (e.g., accenting the first beat, accenting the off beat) ▶ maintain a repeated rhythmic pattern in a simple texture (e.g., speech or instrumental ostinato) ▶ use barred instruments, body percussion, voice, or non-pitched instruments to produce rhythm
<p>B2 sing simple songs</p>	<ul style="list-style-type: none"> ▶ participate in singing classroom repertoire (e.g., singing games, folk songs, cumulative repetitive songs) ▶ sing in tune ▶ use hand signals, movement, song mapping, or pitch ladders to show melodic direction ▶ sing melodies in age-appropriate ranges (e.g., less than one octave — C to F) ▶ maintain a melody or repeated melodic pattern in a simple texture (e.g., rounds, partner songs, simple ostinati) ▶ recognise and perform a simple melodic phrase from notation (e.g., choose the correct phrase out of two or three written ones)
<p>B3 represent metre, rhythmic patterns, and melody</p>	<ul style="list-style-type: none"> ▶ recognize and demonstrate a simple rhythmic phrase from notation using eighth, quarter, and half notes and rests (e.g., find the correct pattern out of two or three written ones) ▶ use invented notation (e.g., geometric shapes, numbers, pictures, gestures) or standard notation to represent simple metres such as $\frac{2}{4}$ and $\frac{4}{4}$ ▶ use invented notation (e.g., song maps, gestures, solfa) or standard notation to represent melody ▶ identify connections between invented notation and standard notation for simple rhythmic patterns (e.g., rhythm syllables ta = ♩, ti = ♪) ▶ identify examples of simple form in listening repertoire (e.g., identify and label the A and B phrases in a simple ABA form)

Prescribed Learning Outcomes	Suggested Achievement Indicators
B4 use tempo, dynamics, articulation, and timbre in classroom repertoire	<ul style="list-style-type: none"> ▶ describe changes in tempo in selections from classroom listening repertoire (e.g., getting faster, slowing down) ▶ maintain tempo while singing and playing ▶ describe dynamics in selections from classroom listening repertoire (e.g., soft, loud) ▶ identify examples of articulation (e.g., smooth, jumpy) in classroom listening repertoire ▶ recognize difference in timbre in classroom instruments and listening repertoire (e.g., pitched and non-pitched instruments) ▶ play or sing classroom repertoire, using specific elements of expression, including <ul style="list-style-type: none"> – tempo (fast, slow) – dynamics (loud, soft) – articulation (smooth, choppy)
B5 demonstrate appropriate use of classroom instruments	<ul style="list-style-type: none"> ▶ hold and play classroom instruments correctly ▶ demonstrate proper care and storage of instruments and equipment ▶ demonstrate respect for their personal health and well-being in music activities (e.g., preventing voice strain or hearing loss)

Context

Prescribed Learning Outcomes	Suggested Achievement Indicators
<i>It is expected that students will:</i>	<i>The following set of indicators may be used to assess student achievement for each corresponding Prescribed Learning Outcome. Students who have fully met the Prescribed Learning Outcome are able to:</i>
C1 participate in music activities from a variety of historical, cultural, and social contexts	<ul style="list-style-type: none"> ▶ identify historical, cultural, and social contexts of music from classroom repertoire ▶ discuss a variety of purposes of music (e.g., family events, celebrations, entertainment, national anthems, seasonal songs) ▶ identify sounds and music in their school and community (e.g., environmental sounds, live music, recorded music in a range of media) ▶ actively engage in activities related to music from a variety of historical, cultural, and social contexts (e.g., working with a guest performer, participating in a sound walk to listen to all the sounds in the neighbourhood, creating a movement sequence in response to listening experiences, attending school-wide music events, singing or playing at a school assembly)

Presenting and Performing

Prescribed Learning Outcomes	Suggested Achievement Indicators
<p><i>It is expected that students will:</i></p>	<p><i>The following set of indicators may be used to assess student achievement for each corresponding Prescribed Learning Outcome. Students who have fully met the Prescribed Learning Outcome are able to:</i></p>
<p>D1 demonstrate appropriate performance skills in a range of music settings</p>	<ul style="list-style-type: none"> ▶ participate in rehearsals and performances (e.g., prepared, attentive) ▶ demonstrate respect for the contributions of others (e.g., constructive feedback, praise and support, attentive listening) ▶ demonstrate performance skills appropriate to the setting (e.g., paying attention to conductor, not waving at audience, not talking on stage, active participation, appropriate entries and exits, following cues)
<p>D2 respond to specific aspects of a music work or performance</p>	<ul style="list-style-type: none"> ▶ demonstrate ways to show engagement with and appreciation for music performances (e.g., listening attentively, clapping along when appropriate, not distracting performers) ▶ list appropriate audience skills for a specific event (e.g., symphony concert, assemblies, sports events) ▶ reflect on specific aspects of a music work or performance (e.g., “My favourite part of the performance was ____ because ____.”) ▶ demonstrate awareness that others may have different responses to the presentation or performance

Grade 3

Exploring and Creating

Prescribed Learning Outcomes	Suggested Achievement Indicators
<p><i>It is expected that students will:</i></p>	<p><i>The following set of indicators may be used to assess student achievement for each corresponding Prescribed Learning Outcome. Students who have fully met the Prescribed Learning Outcome are able to:</i></p>
<p>A1 sing and play classroom repertoire</p>	<ul style="list-style-type: none"> ▶ participate in a variety of classroom songs and singing games (e.g., thematic songs, singing games from a range of cultures) ▶ maintain a melodic or rhythmic part in a simple texture (e.g., rounds, canons, partner songs, ostinati) ▶ explore differences between pitched and non-pitched percussion instruments ▶ play classroom instruments (e.g., rhythm sticks, bells, body percussion, barred instruments, found instruments) in response to modelled examples ▶ add simple rhythmic or melodic ostinati to a song ▶ perform classroom repertoire, demonstrating the use of specific elements of expression, including <ul style="list-style-type: none"> – tempo (faster, slower) – dynamics (loud, medium, soft) – articulation (legato, staccato) – timbre (voices, instruments, environmental sounds)
<p>A2 represent personal thoughts, images, and feelings experienced in classroom repertoire</p>	<ul style="list-style-type: none"> ▶ use stories, movement, etc. to communicate personal thoughts, images, and feelings experienced in classroom listening and performing repertoire ▶ invent stories for music they hear ▶ relate tempo, dynamics, articulation, and timbre to thoughts, images, and feelings evoked by specific live or recorded music selections (e.g., perform, draw, or discuss completing stems such as “The accelerando part makes me feel ____” “The decrescendo makes me think of ____”) ▶ demonstrate willingness to share their responses to music experiences (e.g., with a partner, in small group or class discussions) ▶ show an interest in the thoughts, images, and feelings that others experience (e.g., asking questions, initiating a discussion, sharing ideas)
<p>A3 create music to interpret poems, stories, and songs</p>	<ul style="list-style-type: none"> ▶ use repetition and pattern (e.g., AAAB, ABAC, ABAB, ABBA) to explore, select, and organize familiar components such as <ul style="list-style-type: none"> – rhythmic patterns – melodic phrases – changes in dynamics, tempo, or articulation ▶ use voice or instruments to improvise interpretations for poems, stories, or songs ▶ create soundscapes or tone poems individually or in groups

Elements and Skills

Prescribed Learning Outcomes	Suggested Achievement Indicators
<i>It is expected that students will:</i>	<i>The following set of indicators may be used to assess student achievement for each corresponding Prescribed Learning Outcome. Students who have fully met the Prescribed Learning Outcome are able to:</i>
B1 perform rhythmic patterns and sequences from classroom repertoire	<ul style="list-style-type: none"> ▶ play rhythmic patterns using a variety of accented beats (e.g., accenting the first beat, accenting the second and fourth beats) ▶ maintain a repeated rhythmic pattern in a simple texture (e.g., chant or instrumental ostinato) ▶ use barred instruments, body percussion, voice, or non-pitched instruments to produce rhythm patterns and sequences
B2 sing simple melodies	<ul style="list-style-type: none"> ▶ sing in tune ▶ sing melodies in one and a half octaves (e.g., D above middle C to F in the next octave) ▶ use singing skills to change pitch and melodic direction accurately in response to cues (e.g., signals, symbols) ▶ maintain a melody or repeated melodic phrase in a simple texture (e.g., rounds, canons, partner songs, melodic ostinati)
B3 represent metre , rhythmic patterns, and melody	<ul style="list-style-type: none"> ▶ recognize and demonstrate a simple rhythmic phrase from notation using eighth, quarter, and half notes and rests (e.g., find the correct pattern out of two or three written ones) ▶ use invented notation (e.g., geometric shapes, numbers, pictures, gestures) or standard notation to represent simple metres such as $\frac{2}{4}$ and $\frac{4}{4}$ ▶ identify connections between invented notation and standard notation for simple rhythmic patterns (e.g., rhythm syllables ta = ♩, ti = ♪) ▶ use invented notation (e.g., song maps, gestures, solfa) or standard notation to represent melody ▶ identify and reproduce examples of simple form in rhythmic phrases in listening repertoire (e.g., identify and label the A and B phrases in a simple ABA form, manipulate rhythm cards) ▶ use appropriate terminology to describe rhythm (e.g., quarter note, beat, ostinato)

Prescribed Learning Outcomes	Suggested Achievement Indicators
B4 perform elements of tempo, dynamics, and articulation in classroom repertoire	<ul style="list-style-type: none"> ▶ describe changes in tempo in selections from classroom listening repertoire using appropriate terminology (e.g., accelerando, ritardando) ▶ maintain tempo while singing and playing ▶ describe changes in dynamics in selections from classroom listening repertoire using appropriate terminology (e.g., crescendo, decrescendo) ▶ identify examples of legato and staccato in classroom listening repertoire, using appropriate terminology ▶ classify pitched and non-pitched instruments according to timbre (e.g., skins, metals, woods) ▶ perform classroom repertoire, demonstrating proficient use of specific elements of expression, including <ul style="list-style-type: none"> – tempo (accelerando, ritardando) – dynamics (crescendo, decrescendo, piano, forte) – articulation (legato, staccato)
B5 demonstrate appropriate use of classroom instruments	<ul style="list-style-type: none"> ▶ hold and play classroom instruments correctly ▶ demonstrate proper care and storage of instruments and equipment ▶ demonstrate respect for their personal health and well-being in music activities (e.g., preventing voice strain or hearing loss)

Context

Prescribed Learning Outcomes	Suggested Achievement Indicators
<i>It is expected that students will:</i>	<i>The following set of indicators may be used to assess student achievement for each corresponding Prescribed Learning Outcome. Students who have fully met the Prescribed Learning Outcome are able to:</i>
C1 participate in music activities from a variety of historical, cultural, and social contexts	<ul style="list-style-type: none"> ▶ compare music from a variety of historical and cultural contexts, focussing on <ul style="list-style-type: none"> – choice of voices and instruments – themes – purposes and functions – relationship with other artforms (e.g., movement and dance, stories, drama) ▶ describe sounds and music in their school and community (e.g., environmental sounds, live music, recorded music in a range of media) ▶ actively engage in activities related to music from a variety of historical, cultural, and social contexts (e.g., participating in children’s singing games from diverse cultures and historical periods, hosting a guest musician, performing for other classes)

Presenting and Performing

Prescribed Learning Outcomes	Suggested Achievement Indicators
<p><i>It is expected that students will:</i></p>	<p><i>The following set of indicators may be used to assess student achievement for each corresponding Prescribed Learning Outcome. Students who have fully met the Prescribed Learning Outcome are able to:</i></p>
<p>D1 demonstrate appropriate performance skills in a range of music settings</p>	<ul style="list-style-type: none"> ▶ demonstrate willingness to participate in rehearsals and performances (e.g., prepared, attentive, on task) ▶ demonstrate respect for the contributions of others (e.g., constructive feedback, praise and support, attentive listening) ▶ demonstrate performance skills appropriate to the setting (e.g., paying attention to conductor, not waving at audience, not talking on stage, active participation, appropriate entries and exits, following cues) ▶ demonstrate respect for the contributions of others
<p>D2 identify aspects of a music presentation that evoke a response</p>	<ul style="list-style-type: none"> ▶ describe appropriate audience skills specific to a variety of music performance settings (e.g., symphony concert, assemblies, sports events) ▶ demonstrate willingness to reflect on and form an opinion about music presentations ▶ identify components of a music presentation that evoked a particular response (e.g., “The music reminded me of _____,” “I was surprised by _____,” “My favourite instrument was _____ because _____.”)

Grade 4

Exploring and Creating

Prescribed Learning Outcomes	Suggested Achievement Indicators
<p><i>It is expected that students will:</i></p>	<p><i>The following set of indicators may be used to assess student achievement for each corresponding Prescribed Learning Outcome. Students who have fully met the Prescribed Learning Outcome are able to:</i></p>
<p>A1 apply rhythm, melody, and elements of expression through singing and playing of classroom repertoire</p>	<ul style="list-style-type: none"> ▶ demonstrate a variety of feelings in the performance of classroom repertoire (e.g., perform the same song depicting a variety of emotions such as happy, sad, excited) ▶ use voice or instruments (e.g., recorder, ukulele, barred instruments, found instruments) to create accompaniments for poems, stories, or songs ▶ explain their choices in elements of rhythm, melody, and expression in their singing and playing (e.g., “I played this part softer because I wanted it to sound spooky.”)
<p>A2 explain thoughts, images, and feelings derived from a music experience</p>	<ul style="list-style-type: none"> ▶ refer to elements of rhythm, melody, and expression when sharing personal responses to music experiences, using appropriate terminology related to <ul style="list-style-type: none"> – dynamics (e.g., pianissimo, piano, forte, fortissimo) – tempo (e.g., andante, allegro) – articulation (e.g., legato, staccato) – timbre (e.g., warm, harsh) ▶ share their responses to music experiences (e.g., in journals, in small group or large class discussions, drama, drawing, movement) ▶ express preferences for particular selections or types of music in classroom repertoire ▶ demonstrate respect for the thoughts, images, and feelings expressed by others
<p>A3 apply elements of rhythm, melody, and expression in composition</p>	<ul style="list-style-type: none"> ▶ create introductions, endings (e.g., codas), and contrasting sections for songs ▶ create music to express or respond to personal or real-life situations (e.g., bullying, racism, natural disasters, a birth in the family) ▶ explain their choices in elements of rhythm, melody, and expression in their compositions (e.g., “I used low notes here for the giants,” “I used staccato notes to sound like raindrops.”)

Elements and Skills

Prescribed Learning Outcomes	Suggested Achievement Indicators
<p><i>It is expected that students will:</i></p>	<p><i>The following set of indicators may be used to assess student achievement for each corresponding Prescribed Learning Outcome. Students who have fully met the Prescribed Learning Outcome are able to:</i></p>
<p>B1 sing or play rhythmic patterns from standard notation</p>	<ul style="list-style-type: none"> ▶ use non-pitched percussion, found instruments, pitched instruments, or voices to perform selected rhythmic patterns (e.g., using sixteenth, eighth, quarter, dotted quarter, half, dotted half, and whole notes and rests) ▶ demonstrate an ability to perform straight and syncopated rhythmic patterns in $\frac{2}{4}$, $\frac{3}{4}$, and $\frac{4}{4}$ from standard notation (e.g., clap from a flashcard of one measure)
<p>B2 sing or play from aural sources</p>	<ul style="list-style-type: none"> ▶ learn by ear or demonstration (e.g., drum circle, part singing, two-part to three-part classroom instrument arrangements) to perform a short selection of music ▶ echo a short melody accurately on an instrument (e.g., 4 beats long, no more than 3 notes)
<p>B3 sing or play melodies in unison and in simple textures</p>	<ul style="list-style-type: none"> ▶ accurately reproduce simple melodies from standard notation using pitched instruments ▶ accurately sing a unison song in an ensemble while maintaining intonation ▶ sing or play a familiar melody independently (e.g., in call and response, games, antiphony) ▶ increase their vocal range (e.g., sing a familiar song in a higher or lower key) ▶ demonstrate the ability to maintain their own vocal or instrumental part in simple textures (e.g., two and three parts, rounds)
<p>B4 identify form in melodic and rhythmic structure</p>	<ul style="list-style-type: none"> ▶ identify examples of form such as the following in the melodic and rhythmic structure of selected compositions: <ul style="list-style-type: none"> – ABA – ABBA – ABACA (rondo) – round – verse and chorus – use of introduction, coda, bridge ▶ identify examples of principles of design used in selected compositions (e.g., repetition of melodic phrases and rhythmic patterns, length of phrases, contrast)
<p>B5 use standard or invented notation to represent melodic phrases and rhythmic patterns</p>	<ul style="list-style-type: none"> ▶ use standard or invented notation to represent familiar rhythmic patterns (e.g., sixteenth, sixteenth, eighth, eighth, quarter rest, quarter note; tika ti ti rest ta) ▶ use standard or invented notation to represent ascending and descending melodic phrases (e.g., song map, body shapes) ▶ describe relationship between invented notation and standard notation ▶ use appropriate music terminology to describe their standard or invented notation (e.g., ascending, descending, repeat, phrase, rest)

Prescribed Learning Outcomes	Suggested Achievement Indicators
B6 demonstrate appropriate use of classroom instruments	<ul style="list-style-type: none"> ▶ hold and play classroom instruments correctly ▶ demonstrate proper care and storage of instruments and equipment ▶ demonstrate respect for their personal health and well-being in music activities (e.g., preventing voice strain or hearing loss)

Context

Prescribed Learning Outcomes	Suggested Achievement Indicators
<i>It is expected that students will:</i>	<i>The following set of indicators may be used to assess student achievement for each corresponding Prescribed Learning Outcome. Students who have fully met the Prescribed Learning Outcome are able to:</i>
C1 participate in music from a variety of historical, cultural, and social contexts	<ul style="list-style-type: none"> ▶ identify key characteristics of music from classroom repertoire representing various historical, cultural, and social contexts (e.g., characteristic timbre of instruments and voices, language, performers and composers) ▶ identify a variety of purposes for music from their experiences (e.g., celebrations, rituals, entertainment, setting a mood, dancing, expression and preservation of culture) ▶ demonstrate respect for performing and listening experiences from various historical, cultural, and social contexts by <ul style="list-style-type: none"> – demonstrating thoughtful and attentive listening – demonstrating willingness to experience new and unfamiliar music within and outside the classroom – performing selected elements consistent with the music’s cultural tradition (e.g., rhythms, instrument technique) – adhering to applicable cultural protocols (e.g., respecting limits on sharing music, not sharing without permission) – asking questions for clarification
C2 identify music events and activities in the local community	<ul style="list-style-type: none"> ▶ research sources of information about music events in the community (e.g., local newspapers, library, web sites) ▶ create a chart, calendar, map, or brochure to identify music events and activities in the school and community (e.g., guest performers, lunch-time music groups, high school music concerts, cultural music groups, events at cultural centres and friendship centres, festivals)

Presenting and Performing

Prescribed Learning Outcomes	Suggested Achievement Indicators
<p><i>It is expected that students will:</i></p>	<p><i>The following set of indicators may be used to assess student achievement for each corresponding Prescribed Learning Outcome. Students who have fully met the Prescribed Learning Outcome are able to:</i></p>
<p>D1 apply skills and attitudes appropriate to a range of music experiences, demonstrating:</p> <ul style="list-style-type: none"> – audience engagement – performance skills – respect for the contributions of others 	<ul style="list-style-type: none"> ▶ demonstrate appreciation and engagement appropriately (e.g., applause at appropriate times, listening attentively, not interrupting) ▶ demonstrate performance skills appropriate to the setting (e.g., keep playing/singing even after making a mistake or when someone else makes a mistake, maintain eye contact with the conductor) ▶ demonstrate responsibility to themselves and the group while experiencing music (e.g., contributing to the success of the performance, showing up on time and prepared with appropriate equipment, practise individually outside the classroom as required, treating instrument and music appropriately)
<p>D2 apply established criteria to reflect on their own and others' work</p>	<ul style="list-style-type: none"> ▶ work collaboratively to develop criteria for responding to own and others' performances ▶ use established criteria to analyse their own and others' work (e.g., using recordings of their formal and informal performances) ▶ apply feedback to their own presentations that can be used to refine future work ▶ suggest reasons for various responses to a music presentation ▶ critique a performance, and give reasons for their responses

Grade 5

Exploring and Creating

Prescribed Learning Outcomes	Suggested Achievement Indicators
<p><i>It is expected that students will:</i></p>	<p><i>The following set of indicators may be used to assess student achievement for each corresponding Prescribed Learning Outcome. Students who have fully met the Prescribed Learning Outcome are able to:</i></p>
<p>A1 apply rhythm, melody, and elements of expression through singing and playing of classroom repertoire</p>	<ul style="list-style-type: none"> ▶ demonstrate a variety of feelings in the performance of classroom repertoire (e.g., perform the same song depicting a variety of emotions such as happy, sad, excited) ▶ use voice or instruments (e.g., increasing range of instruments, adding complementary instruments such as alto recorder, two-part singing) to create accompaniments for poems, stories, or songs ▶ explain their choices in elements of rhythm, melody, and expression in their singing and playing (e.g., “I played this part staccato because I wanted it to sound exciting.”)
<p>A2 explain thoughts, images, and feelings derived from a music experience</p>	<ul style="list-style-type: none"> ▶ refer to elements of rhythm, melody, and expression when sharing personal responses to music experiences, using appropriate terminology related to <ul style="list-style-type: none"> – dynamics (e.g., pianissimo, piano, forte, fortissimo) – tempo (e.g., andante, allegro) – articulation (e.g., legato, staccato) – timbre (e.g., warm, harsh) ▶ share their responses to music experiences (e.g., in journals, in small group or large class discussions, drama, drawing, movement; write new lyrics for a song learned) ▶ express preferences for particular selections or types of music in classroom repertoire ▶ demonstrate respect for the thoughts, images, and feelings expressed by others
<p>A3 apply elements of rhythm, melody, and expression in composition</p>	<ul style="list-style-type: none"> ▶ create introductions, endings (e.g., codas), and contrasting sections for songs ▶ create music to express or respond to personal or real-life situations (e.g., bullying, racism, natural disasters, loss of a family member) ▶ explain their choices in elements of rhythm, melody, and expression in their compositions (e.g., “I used high notes here for the birds,” “I used legato notes to sound like the wind.”)

Elements and Skills

Prescribed Learning Outcomes	Suggested Achievement Indicators
<p><i>It is expected that students will:</i></p>	<p><i>The following set of indicators may be used to assess student achievement for each corresponding Prescribed Learning Outcome. Students who have fully met the Prescribed Learning Outcome are able to:</i></p>
<p>B1 sing or play rhythmic patterns from standard notation</p>	<ul style="list-style-type: none"> ▶ sing or play rhythmic patterns (e.g., using eighth, sixteenth, quarter, dotted quarter, half, dotted half, and whole notes and rests), maintaining a steady beat <ul style="list-style-type: none"> – at a variety of tempi – in common metres (e.g., $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, $\frac{6}{8}$) ▶ demonstrate an ability to perform straight or syncopated rhythmic patterns in $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, and $\frac{6}{8}$ from standard notation (e.g., clap from a flashcard of one measure) ▶ demonstrate accuracy in reading rhythmic patterns in standard notation
<p>B2 sing or play from aural sources</p>	<ul style="list-style-type: none"> ▶ learn by ear or demonstration (e.g., drum circle, part singing, three-part to four-part classroom instrument arrangements) to perform a short selection of music ▶ echo a short melody accurately on an instrument (e.g., 8 beats long, no more than 4 notes)
<p>B3 maintain a melodic or harmonic part in simple textures</p>	<ul style="list-style-type: none"> ▶ maintain their own vocal or instrumental part while performing simple textures from classroom repertoire (e.g., partner songs, rounds, canons, descant, ostinato)
<p>B4 describe form in rhythmic and melodic structure</p>	<ul style="list-style-type: none"> ▶ identify beat, metre, and rhythmic patterns in classroom repertoire ▶ identify melodic phrases in classroom repertoire ▶ define a variety of forms in selected classroom repertoire (e.g., ABA, ABBA, ABACA/rondo, round, verse and chorus, canon, use of intro, coda, bridge) ▶ describe the use of principles of design in classroom repertoire (e.g., unity, variety, contrast, repetition, pattern) ▶ create a chart or other representation to illustrate the relationship between principles of design and selected forms, using appropriate terminology (e.g., ABBA uses unity, repetition, balance, and pattern)

Prescribed Learning Outcomes	Suggested Achievement Indicators
<p>B5 use standard or invented notation to represent melodic phrases, rhythmic patterns, and elements of expression</p>	<ul style="list-style-type: none"> ▶ notate rhythmic patterns and melodic phrases within a limited range <ul style="list-style-type: none"> – using phrases from classroom repertoire – through ear training and aural dictation – through improvisation ▶ compare standard notation with invented notation, and discuss the uses of each (e.g., invented notation has personal meaning, standard notation can be more universally understood) ▶ identify appropriate terminology to describe rhythm, melody, and harmony (e.g., soprano, alto, ascending, descending, bar line, metre, dotted half, sixteenth, staff, rest) ▶ use appropriate terminology (e.g., crescendo, decrescendo, sforzando, mezzo forte, mezzo piano, ritardando) to notate elements of expression
<p>B6 demonstrate appropriate use of classroom instruments</p>	<ul style="list-style-type: none"> ▶ hold and play classroom instruments correctly ▶ demonstrate proper care and storage of instruments and equipment ▶ demonstrate respect for their personal health and well-being in music activities (e.g., preventing voice strain or hearing loss)

Context

Prescribed Learning Outcomes	Suggested Achievement Indicators
<p><i>It is expected that students will:</i></p>	<p><i>The following set of indicators may be used to assess student achievement for each corresponding Prescribed Learning Outcome. Students who have fully met the Prescribed Learning Outcome are able to:</i></p>
<p>C1 participate in music from diverse historical, cultural, and social contexts</p>	<ul style="list-style-type: none"> ▶ identify distinguishing features of music from specific historical, cultural, and social contexts represented in classroom repertoire, such as <ul style="list-style-type: none"> – form – timbre (e.g., instrumentation, vocal tones) – texture – rhythm – subject matter or themes – purpose of the music (e.g., to record history, to preserve culture, to entertain, to set a mood) – various roles of musicians ▶ discuss the role that sound plays in creating a particular mood or environment (e.g., silence or lack of silence, music in media, background music in stores and offices, environmental sounds, music at sporting events) ▶ demonstrate respect for music from diverse historical, cultural, and social contexts by <ul style="list-style-type: none"> – demonstrating thoughtful and attentive listening – demonstrating willingness to experience new and unfamiliar music within and outside the classroom – performing selected elements consistent with the music’s cultural tradition (e.g., rhythms, instrument technique, consideration of environment) – asking questions for clarification
<p>C2 identify music opportunities in the local community</p>	<ul style="list-style-type: none"> ▶ identify opportunities for young people to participate in music in the local community (e.g., performing for younger classes or other schools, teaching a song to a younger sibling, singing at a family event, participating in community and cultural performance groups, composing a piece in response to a current event or social issue, attending a performance, accessing music from the library or online) ▶ describe music opportunities they might want to pursue now or in the future

Presenting and Performing

Prescribed Learning Outcomes	Suggested Achievement Indicators
<p><i>It is expected that students will:</i></p>	<p><i>The following set of indicators may be used to assess student achievement for each corresponding Prescribed Learning Outcome. Students who have fully met the Prescribed Learning Outcome are able to:</i></p>
<p>D1 apply skills and attitudes appropriate to a range of music experiences, demonstrating:</p> <ul style="list-style-type: none"> – performance skills and etiquette – audience engagement – respect for the contributions of others 	<ul style="list-style-type: none"> ▶ demonstrate appropriate performance skills (e.g., practice technique and routines) ▶ demonstrate appropriate performance etiquette (e.g., maintain eye contact with conductor, continue to play/sing after mistakes, backstage quiet, attention to cues, respect for equipment and stage crew, waiting quietly for your turn to perform) ▶ demonstrate audience engagement and response (e.g., listening attentively, responding appropriately, asking relevant questions as appropriate) ▶ demonstrate responsibility to themselves and the group while experiencing music (e.g., commitment to rehearsal, commitment to performance, showing up on time, and prepared with appropriate equipment)
<p>D2 apply established criteria to refine their own and others' work</p>	<ul style="list-style-type: none"> ▶ work collaboratively to develop criteria for critiquing performance ▶ use established criteria to analyse the work of self and others ▶ explain their responses to a music presentation ▶ suggest reasons for various responses to a music presentation ▶ demonstrate the ability to accept constructive feedback ▶ apply feedback to their own presentations that can be used to refine future work

Grade 6

Exploring and Creating

Prescribed Learning Outcomes	Suggested Achievement Indicators
<i>It is expected that students will:</i>	<i>The following set of indicators may be used to assess student achievement for each corresponding Prescribed Learning Outcome. Students who have fully met the Prescribed Learning Outcome are able to:</i>
A1 use rhythm, melody, and elements of expression in performance repertoire to interpret a range of thoughts, images, and feelings	<ul style="list-style-type: none"> ▶ choose and justify the use of rhythm, melody, and elements of expression for various purposes (e.g., to tell a story, to create a mood) ▶ perform elements of expression with clear distinctions ▶ use appropriate terminology to describe rhythm, melody, and elements of expression (e.g., time signature, key signature, dynamics)
A2 analyse thoughts, images, and feelings derived from a variety of music media sources	<ul style="list-style-type: none"> ▶ compare the use of music in a variety of media ▶ describe how music influences emotional response (e.g., soundtracks in film and television) ▶ give examples of how music in a range of media reinforces or challenges societal values (e.g., violence, homophobia, peace, material wealth) ▶ demonstrate respect for the thoughts, images, and feelings expressed by others
A3 apply rhythm, melody, and elements of expression in their compositions	<ul style="list-style-type: none"> ▶ give examples to show how principles of design (e.g., variation, repetition, pattern) relate to form ▶ apply knowledge of form (e.g., ABA, AABA) to their compositions ▶ justify their composition choices in terms of the thoughts, images, and feelings they hope to evoke (e.g., “This part should be played louder because ____.” “I like this melody in a minor key because ____.” “I used found instruments and found sounds because this piece has an environmental theme.”) ▶ represent their compositions through <ul style="list-style-type: none"> – performance – notation – technology ▶ use appropriate music terminology and symbols to notate elements of expression (e.g., crescendo, accelerando, >, ^)

Elements and Skills

Prescribed Learning Outcomes	Suggested Achievement Indicators
<p><i>It is expected that students will:</i></p>	<p><i>The following set of indicators may be used to assess student achievement for each corresponding Prescribed Learning Outcome. Students who have fully met the Prescribed Learning Outcome are able to:</i></p>
<p>B1 sing or play rhythmic patterns from standard notation</p>	<ul style="list-style-type: none"> ▶ sing or play rhythmic patterns (e.g., using eighth, sixteenth, quarter, dotted quarter, half, dotted half, and whole notes and rests), maintaining a steady beat <ul style="list-style-type: none"> – at a variety of tempi – in simple and compound metres (e.g., $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, $\frac{6}{8}$) ▶ demonstrate an ability to perform straight and syncopated rhythmic patterns in $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, and $\frac{6}{8}$ from standard notation (e.g., clap from a flashcard of one measure) ▶ demonstrate accuracy in reading rhythmic patterns in standard notation
<p>B2 sing or play from aural sources</p>	<ul style="list-style-type: none"> ▶ learn by ear or demonstration (e.g., drum circle, part singing, four-part to five-part classroom instrument arrangements) to perform a short selection of music ▶ accurately name an interval of two notes that are played in sequence (e.g., 2nd, 3rd, 5th, octave)
<p>B3 maintain a melodic or harmonic part in textures</p>	<ul style="list-style-type: none"> ▶ perform a selection from classroom repertoire and maintain their own vocal or instrumental part (e.g., instrumental accompaniment for voices, partner songs, rounds, canons, descant, ostinato, two-part and three-part songs) ▶ compose simple harmonic lines for melodies from known classroom repertoire by applying prior knowledge of two-part singing (e.g., choose a melodic phrase as an ostinato to form harmony in a simple melody) ▶ use vocal or instrumental skills to demonstrate ability to maintain a part in a harmonic structure (e.g., two-part to three-part instrumentation with vocals)
<p>B4 use standard notation to represent melodic and rhythmic phrases</p>	<ul style="list-style-type: none"> ▶ notate rhythmic phrases in simple and compound metres (e.g., $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, $\frac{6}{8}$) ▶ use ear training skills to notate melodic phrases within an octave, using the conventions of standard notation (e.g., clef, stem direction, note head) ▶ use appropriate terminology to describe rhythm and simple metres (e.g., time signature, bar line, double bar line, repeating or contrasting patterns) ▶ apply appropriate music terminology to describe melody and harmony (e.g., contour, unity, balance, form)
<p>B5 describe form in rhythmic and melodic structure</p>	<ul style="list-style-type: none"> ▶ identify melodic patterns and phrases in classroom repertoire ▶ compare a variety of forms in selected classroom repertoire (e.g., ABA, ABBA, ABACA/rondo, round, verse and chorus, canon, use of intro, coda, bridge) ▶ create a chart or other representation to illustrate the relationship between principles of design and selected forms, using appropriate terminology (e.g., ABBA uses unity, repetition, balance and pattern)

Prescribed Learning Outcomes	Suggested Achievement Indicators
B6 demonstrate appropriate use of classroom instruments	<ul style="list-style-type: none"> ▶ hold and play classroom instruments correctly ▶ demonstrate proper care and storage of instruments and equipment ▶ demonstrate respect for their personal health and well-being in music activities (e.g., preventing voice strain or hearing loss) ▶ demonstrate appropriate use of technology and equipment (e.g., microphones, computers)

Context

Prescribed Learning Outcomes	Suggested Achievement Indicators
<i>It is expected that students will:</i>	<i>The following set of indicators may be used to assess student achievement for each corresponding Prescribed Learning Outcome. Students who have fully met the Prescribed Learning Outcome are able to:</i>
C1 participate in music from a range of historical, cultural, and social contexts	<ul style="list-style-type: none"> ▶ describe a variety of purposes for creating music (e.g., celebration, ritual, program music, entertainment, dancing, setting a mood, selling a product, communicating an aspect of culture) ▶ compare a piece of music from an unfamiliar cultural or historical context to familiar classroom repertoire (e.g., similarities and differences in rhythmic patterns, instrumentation, purposes, language) ▶ make connections between music and other artforms (e.g., drama, dance, visual arts, literature) from the same historical or cultural context ▶ demonstrate respect for music from various historical, cultural, and social contexts by <ul style="list-style-type: none"> – listening with respect and focus – demonstrating willingness to experience new and unfamiliar music within and outside the classroom – demonstrating curiosity about the music and its context – performing selected elements consistent with the music’s cultural tradition (e.g., rhythms, language, instrument technique, consideration of environment) – using positive or neutral language to describe unfamiliar music ▶ discuss examples of music that reinforce or challenge societal values (e.g., exploitation, gender roles, and consumerism in music videos)
C2 identify personal opportunities in music	<ul style="list-style-type: none"> ▶ identify a range of personal opportunities to participate in music as performer or listener (e.g., teach a song learned from a family member, perform at a family or community event, join a community performance group, compose a piece in response to a current event or social issue, attend a performance, access music from the library or online) ▶ identify careers in music locally and in the wider community (e.g., conductor, teacher, performer, composer, recording engineer, music therapist)

Presenting and Performing

Prescribed Learning Outcomes	Suggested Achievement Indicators
<p><i>It is expected that students will:</i></p>	<p><i>The following set of indicators may be used to assess student achievement for each corresponding Prescribed Learning Outcome. Students who have fully met the Prescribed Learning Outcome are able to:</i></p>
<p>D1 apply skills and attitudes appropriate to a range of music experiences, demonstrating:</p> <ul style="list-style-type: none"> – performance skills and etiquette – audience engagement – respect for the contributions of others 	<ul style="list-style-type: none"> ▶ demonstrate performance skills (e.g., practice technique and routines, maintain eye contact with conductor, continue to play/sing after mistakes, backstage quiet, pay attention to cues, demonstrate respect for equipment and stage crew, wait quietly for their turn to perform) ▶ assess considerations for specific performance situations (e.g., repertoire choice for audience and purpose, environment considerations, incorporation of production elements) ▶ demonstrate audience engagement and response appropriate to the performance setting ▶ demonstrate responsibility to themselves and the group while experiencing music (e.g., commitment to rehearsal, commitment to performance, showing up on time and prepared with appropriate equipment)
<p>D2 apply established criteria to analyse their own and others' performances</p>	<ul style="list-style-type: none"> ▶ offer constructive criticism designed to improve music performance (e.g., focus on describing what they see and hear, direct comments to the performer or composer, focus feedback on improvable technique, be specific) ▶ apply defined criteria to analyse performance and repertoire choice ▶ apply feedback and set goals to improve their own performance (e.g., “Next time I play this piece I will ____.”)

Grade 7

Exploring and Creating

Prescribed Learning Outcomes	Suggested Achievement Indicators
<i>It is expected that students will:</i>	<i>The following set of indicators may be used to assess student achievement for each corresponding Prescribed Learning Outcome. Students who have fully met the Prescribed Learning Outcome are able to:</i>
A1 apply rhythm, melody, and elements of expression in performance repertoire to interpret a range of thoughts, images, and feelings	<ul style="list-style-type: none"> ▶ choose and justify the use of rhythm, melody, and elements of expression (e.g., to tell a story, to create a mood) ▶ use appropriate terminology to describe rhythm, melody, and elements of expression (e.g., time signature, key signature, dynamics) ▶ perform elements of expression with clear distinctions
A2 assess how music evokes thoughts, images, and feelings	<ul style="list-style-type: none"> ▶ compare how music influences emotional response in a variety of media ▶ give examples of how music in a range of media reinforces or challenges societal values (e.g., consumerism, belonging, body image) ▶ assess the effects of elements of expression in a variety of selections from listening repertoire ▶ evaluate choices of the elements of expression used in their own compositions based on criteria such as <ul style="list-style-type: none"> – use of specific elements that help to achieve the desired mood – use of specific elements that help to enhance the meaning of a story – use of elements that evoke specific thoughts and images ▶ demonstrate respect for the thoughts, images, and feelings expressed by others
A3 compose music for a specific purpose	<ul style="list-style-type: none"> ▶ apply basic composition techniques to their compositions (e.g., appropriate choice of rhythmic patterns for the selected metre, contour and melodic direction, melodic range, tonal balance, question and answer phrases, variety/contrast and repetition to create specific forms) ▶ compose a new melody for a familiar song, or compose an instrumental or vocal accompaniment ▶ compose a selection of music for a specific purpose or audience (e.g., music based on nursery rhymes for younger students, showcasing particular skills and repertoire learned for a parents' night, promoting school spirit for an assembly, incorporating an environmental theme for an outdoor concert, addressing a topical theme or issue, incorporating a range of found instruments)

Elements and Skills

Prescribed Learning Outcomes	Suggested Achievement Indicators
<p><i>It is expected that students will:</i></p>	<p><i>The following set of indicators may be used to assess student achievement for each corresponding Prescribed Learning Outcome. Students who have fully met the Prescribed Learning Outcome are able to:</i></p>
<p>B1 sing or play rhythmic compositions in a variety of simple and compound metres</p>	<ul style="list-style-type: none"> ▶ sing or play rhythmic compositions in simple metres (e.g., $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$) and compound metres (e.g., $\frac{6}{8}$, $\frac{9}{8}$, $\frac{12}{8}$) ▶ read and perform a variety of rhythmic patterns from appropriate classroom repertoire as part of a small or large ensemble ▶ demonstrate accuracy in reading rhythmic patterns in standard notation ▶ maintain their own part in rhythmic textures
<p>B2 sing or play from aural sources</p>	<ul style="list-style-type: none"> ▶ learn by ear or demonstration (e.g., drum circle, part singing, classroom instrument arrangements) to perform a short selection of music ▶ reproduce a short melody they have heard ▶ accurately name an interval of two notes that are played in sequence or consecutively (e.g., 2nd, 3rd, 4th, 5th, octave)
<p>B3 perform expressive phrasing of melodies</p>	<ul style="list-style-type: none"> ▶ apply an understanding of melodic direction, tonal centre, and contour to perform expressive phrasing ▶ apply an understanding of the relationship between lyrics and melody to perform expressive phrasing ▶ maintain a part within complex textures and harmonies
<p>B4 maintain a melodic or harmonic part in textures</p>	<ul style="list-style-type: none"> ▶ maintain their own vocal or instrumental part while performing a selection from classroom repertoire (e.g., instrumental accompaniment for voices, partner songs, rounds, canons, descant, ostinato, two-part and three-part songs, instrumental arrangements) ▶ demonstrate accuracy in reading and performing key signatures (e.g., up to 2 sharps or 3 flats) ▶ compose simple harmonic lines for melodies from known classroom repertoire by applying prior knowledge of two-part singing or playing (e.g., write a harmony a third above or below a melody line, choose a melodic phrase as an ostinato to form harmony in a simple melody)

Prescribed Learning Outcomes	Suggested Achievement Indicators
<p>B5 use standard notation to represent melody, rhythm, and elements of expression</p>	<ul style="list-style-type: none"> ▶ use standard notation to notate rhythmic phrases of 16 measures in simple metres (e.g., $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$) and compound metres (e.g., $\frac{6}{8}$, $\frac{12}{8}$) ▶ use ear training skills to notate melodic phrases within an octave, using the conventions of standard notation (e.g., clef, stem direction, note head) ▶ use standard notation accurately (e.g., bar lines, key signature, note placement, time signature) ▶ use appropriate music terminology to describe rhythm and metre (e.g., swing, syncopation, pulse) ▶ use appropriate music terminology to describe melody and harmony (e.g., pitch, frequency, ascending, descending, interval, chord, major, minor) ▶ use appropriate terminology (e.g., crescendo, decrescendo, sforzando, mezzo forte, accelerando, staccato) to notate elements of expression
<p>B6 describe form in rhythmic and melodic structure</p>	<ul style="list-style-type: none"> ▶ identify melodic and rhythmic patterns and phrases in classroom repertoire ▶ compare a variety of forms in selected classroom repertoire (e.g., ABA, ABBA, ABACA/rondo, round, verse and chorus, canon, use of intro, coda, bridge) ▶ create a chart or other representation to illustrate the relationship between principles of design and selected forms, using appropriate terminology (e.g., a rondo form includes pattern, repetition, variety, and contrast)
<p>B7 demonstrate safe use of voices and instruments</p>	<ul style="list-style-type: none"> ▶ demonstrate respect for their own and others' changing voices ▶ demonstrate proper care and hygiene of instruments, reeds, and mallets (e.g., assembling, cleaning, and storing; not sharing wind instruments) ▶ practise hearing safety (e.g., don't shout or play instruments loudly into someone else's ear, set appropriate volume for listening to recordings) ▶ demonstrate appropriate use of technology and equipment (e.g., microphones, computers)

Context

Prescribed Learning Outcomes	Suggested Achievement Indicators
<p><i>It is expected that students will:</i></p>	<p><i>The following set of indicators may be used to assess student achievement for each corresponding Prescribed Learning Outcome. Students who have fully met the Prescribed Learning Outcome are able to:</i></p>
<p>C1 participate in music from a range of historical, cultural, and social contexts</p>	<ul style="list-style-type: none"> ▶ identify similarities and differences in defining characteristics of music from classroom repertoire representing various historical, cultural, and social contexts (e.g., pentatonic scale in Chinese and Celtic music, characteristic Latin rhythms) ▶ research and present information on <ul style="list-style-type: none"> – a selected historical, cultural, or social context of music (e.g., create a festival brochure, organize a concert, create a music video, create or contribute to a web page) – the development of a selected music style or instrument family (e.g., materials used, purpose, influence from one region to another) ▶ make connections between music and other artforms (e.g., drama, dance, visual arts, literature) from the same historical or cultural context ▶ discuss ethical considerations for music (e.g., inclusion and diversity, copyright and ownership, cultural appropriation) ▶ alter music to change the societal values represented (e.g., change the lyrics, create a music video with different visuals) ▶ demonstrate respect for music from various historical, cultural, and social contexts by <ul style="list-style-type: none"> – listening respectfully and with focus – demonstrating willingness to experience new and unfamiliar music within and outside the classroom – performing selected elements consistent with the music’s cultural tradition (e.g., rhythms, language, instrument technique, consideration of environment) – contributing to or performing in a music event advocating a social issue – using positive or neutral language to describe unfamiliar or controversial music
<p>C2 assess personal opportunities in music</p>	<ul style="list-style-type: none"> ▶ identify personal opportunities to participate in music as performer or listener (e.g., joining or attending an amateur performance group, creating music to represent learning in other subject areas, forming a performance ensemble with peers) ▶ investigate careers in music locally and in the wider community (e.g., professional performer, music therapist, composer, music teacher, music critic, engineer, conductor, sound editor) ▶ assess potential music opportunities for personal relevance (e.g., availability, location, income, training required, flexibility, cost, type of music, knowing someone else who does this kind of music)

Presenting and Performing


Prescribed Learning Outcomes	Suggested Achievement Indicators
<p><i>It is expected that students will:</i></p>	<p><i>The following set of indicators may be used to assess student achievement for each corresponding Prescribed Learning Outcome. Students who have fully met the Prescribed Learning Outcome are able to:</i></p>
<p>D1 apply skills and attitudes appropriate to a range of music performance experiences, demonstrating:</p> <ul style="list-style-type: none"> – performance skills and etiquette – audience engagement and response – respect for the contributions of others 	<ul style="list-style-type: none"> ▶ demonstrate performance skills appropriate to a variety of contexts (e.g., practice technique and routines, performing elements of expression with clear distinctions, performing with consistency with the music’s cultural tradition, maintain eye contact with conductor, continue to play/sing after mistakes, attention to cues, respect for instruments and equipment) ▶ assess considerations for specific performance situations (e.g., repertoire choice for the group’s ability, audience, venue, and acoustic considerations; technology needs, incorporation of production elements) ▶ demonstrate audience engagement and response appropriate to diverse performance contexts (e.g., listening attentively, responding appropriately, asking relevant questions) ▶ demonstrate personal and social responsibility in music experiences (e.g., commitment to preparation and process, consideration of audience and purpose, taking care of music and instruments, supporting others in the ensemble) ▶ act in a leadership role within the performance ensemble, such as by <ul style="list-style-type: none"> – leading warmup activities – modelling support for others – working with a group of younger students
<p>D2 apply established criteria to analyse their own and others’ performances</p>	<ul style="list-style-type: none"> ▶ offer constructive criticism designed to improve music performance (e.g., focus on describing what you see and hear, focus feedback on improvable aspects) ▶ apply defined criteria to analyse performance, including <ul style="list-style-type: none"> – appropriateness of repertoire for audience and purpose – performance skills – interaction between performers and audience ▶ set goals for future performance (e.g., “I really liked how the guest ensemble _____, I’d like to try that the next time I play.”)

Glossary

The following pages define selected terms used in this curriculum as they pertain to Music education. These definitions provide specificity and context to help clarify the intent of expectations articulated in the curriculum. This glossary is a starting point only, and is not intended to be an exhaustive list of terminology related to music.


articulation	the manner in which a tone or groups of tones is started and ended; characteristics of attack and decay of tones or group of tones. Examples of articulation include staccato, legato, marcato, and tenuto.
barred instruments	pitched percussion instruments composed of wooden or metal bars of varying lengths (e.g., glockenspiels, marimbas, xylophones, chimes), usually played with mallets.
body percussion	a percussive sound created using the body (e.g., stamp, pat, clap, snap).
canon	see FORM.
classroom instruments	in the broadest sense, any instruments used in school music classes. In elementary schools, classroom instruments usually include BARRED INSTRUMENTS, PERCUSSION INSTRUMENTS, FOUND INSTRUMENTS, ukuleles, recorders, etc.; concert band instruments (e.g., flute, clarinet, trumpet) or guitars may also be used in classroom settings, particularly at later grades.
classroom repertoire	see REPERTOIRE.
compose, create	within the context of the Music K to 7 curriculum, composition refers to any activity where students create their own music (as opposed to singing or playing someone else’s work). At the early grades, this process usually involves IMPROVISATION, exploration, and play within defined parameters (e.g., simple chants, melodies in 3 to 5 tones, rhythmic or vocal accompaniment to a story, adding to known songs). At later grades, student begin to make choices to incorporate specific ELEMENTS OF EXPRESSION, instrumentation, FORMS, themes or ideas, cultural styles, etc. NOTATION is not necessarily a part of composition, although connecting creation with notation activities may be an effective approach for the later grades.
context	circumstances influencing the creation and interpretation of a music work, a dance, a drama, or a visual artwork. Context includes social, cultural, historical, and personal circumstances (e.g., age, sex, gender, belief systems, socio-economics, environment and geography, socio-political, trends, technology, migration).
contour	the shape of a melody, as defined by the rise and fall of the sequence of pitches.
creative process	an ongoing and circular process of exploration, selection, combination, refinement, and reflection to create music, dance, drama, or visual artworks.
cultural appropriation	use of cultural motifs, themes, “voices,” images, etc. without appropriate context or in a way that may misrepresent the real experience of the people from whose culture it is drawn.

GLOSSARY

dynamics	the level of loudness or softness of music. In standard notation, dynamic levels and dynamic changes are indicated by markings such as <i>p</i> (piano), <i>mf</i> (mezzo-forte), <i>ff</i> (fortissimo),  (crescendo), etc.
elements of expression	the inter-related elements of tempo, texture, timbre, articulation, and dynamics.
form	the way a work is structured. Examples include <ul style="list-style-type: none">• AB — the A part represents a phrase of specified length and the B part a different phrase of specified length; the A and B phrases complement and enhance each other, but may deal with either two parts of the same theme or two different themes.• ABA — an extension of the AB structure: after the B phrase, the piece returns to the A phrase or an altered version of the A phrase.• Call and response — one soloist or group performs, with the second soloist or group entering in response to the first.• Canon — the same melody sung or played by one or more parts, beginning one after another, possibly with harmonic variation; all parts end together.• Rondo — similar to ABA, but can continue for an indefinite period of time (ABA CA DA, etc.); the A phrase can be repeated exactly or varied.• Round — usually vocal, the same melody sung by two or more parts, beginning one after another; all parts sing at the same pitch.• Theme and variations: a melody or idea is established, then repeated with various modifications; the theme may be repeated between the variations.• Verse and chorus, verse-chorus-bridge: usually used in vocal music with lyrics, where the verse represents a constant melody but the lyrics change, and the chorus stays the same throughout (as in BACADA). The bridge section represents a third melody and lyric, and is usually used only once between two verses, two choruses, or verse and chorus.
found instruments	everyday objects used as classroom instruments to create music (e.g., PVC piping, pots and pans, kitchen utensils, bottles or glasses filled with water, garbage cans, cardboard boxes).
found sounds	sounds taken out of context to create a music composition (e.g., found instruments, spoken word, natural sounds, synthetic sounds, technology).
harmony	the simultaneous occurrence of pitches in a way that is musically significant.
improvisation	music that is created spontaneously, ranging from free-form to highly structured (e.g., based on a given chord progression), but always with an element of chance and unpredictability.
metre	the grouping in which a succession of rhythmic pulses or beats is organized; in standard notation, indicated by a time signature at the beginning of a work. Metres may be categorized as simple (e.g., $\frac{2}{2}$, $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$), compound (e.g., $\frac{6}{8}$, $\frac{9}{8}$, $\frac{12}{8}$), or complex (e.g., $\frac{5}{4}$, $\frac{7}{8}$)

notation	<p>any written, visual, or kinetic form of representing music compositions.</p> <p><i>Invented notation</i> refers to any system of representation constructed to meet the unique requirements of a particular composer or piece of music; may be diagrammatic, descriptive, narrative, pictorial, kinetic, or a combination of any of these. Details may be precise or general in nature. Electronic technology may be used to create unique notation systems.</p> <p><i>Standard notation</i> refers to the system that uses the five-line staff and oval noteheads with time signature, key signature, and stems placed on the staff. Standard notation also includes standardized music terminology and symbols to describe tempo, dynamics, and articulation (e.g., crescendo, sforzando, mezzo-piano, ritardando, staccato, legato).</p>
ostinato (plural = <i>ostinati</i>)	a rhythmic or melodic pattern that is repeated persistently throughout a composition. An ostinato may be sung, played, or performed through body percussion or movement.
patsch	a form of body percussion in which the thighs are patted or slapped with open hands.
percussion instruments	instruments played by striking (e.g., with a mallet), shaking, or scraping. For pitched percussion instruments, see BARRED INSTRUMENTS. Non-pitched percussion instruments, also known as <i>rhythm instruments</i> , are generally in families of woods (e.g., rattle, maraca, clave), skins (e.g., drum, tambourine), and metals (e.g., cymbal, triangle, jingle bells).
perform, performance	any sharing of music for an audience and a particular communicative purpose. Music presentations and performances can be informal (e.g., one small group presenting their work for the rest of the class), or more formalized (e.g., with an audience from outside the class, rehearsed and refined over time).
performance skills	qualities that enhance a formal presentation (e.g., focus, stage presence, performing energy, and clarity of execution, working as a group, effective translation of the composition).
phrase	in melodies, a grouping of notes to form a unit or a musical “sentence”; in chants, a unit of words that presents an idea.
pitch	the property of how high or low a note is.
principles of design	unity, variety, contrast, repetition, and pattern, for example, in the use of the structural elements of music, particularly melody and rhythm. Principles of design in music relate to form (e.g., a rondo form includes pattern, repetition, variety, and contrast).
production elements	use of sound, lighting, sets, costumes, props, media, etc., to enhance the physical and aesthetic representation of a staged music, dance, or drama production.

GLOSSARY

program music	music accompanying or interpreting a story or visual image, such as for a ballet or narrative (e.g., <i>Peer Gynt Suite</i> , <i>Carnival of the Animals</i> , <i>Peter and the Wolf</i> , <i>Rodeo</i>). Also known as <i>illustrative music</i> .
repertoire	a collection of songs or music selections. Within the music curriculum, <i>classroom repertoire</i> refers to age-appropriate pieces performed or listened to as a part of in-class activities. <i>Performance repertoire</i> refers to pieces sung or played in the classroom or for more formal presentation. <i>Known repertoire</i> consists of classroom repertoire as well as music selections learned, performed, or listened to outside the classroom (e.g., at home, in the community).
rondo	see FORM.
rhythm syllables	syllabic names used to represent various note values. For example, the rhythm  could be represented verbally by “ta ta ti-ti ta.”
solfa	method of ear training, sight-reading, and notation that uses syllabic names (do, re, mi, fa, sol, la, ti, do) to represent the notes of the scale relative to the tonic; also known as <i>solfège</i> , <i>tonic sol-fa</i> , and <i>solfeggio</i> .
song map	a line representing the flow of music, drawn simultaneously as a song or instrumental work is sung or heard. The song map can be demonstrated on the board or overhead by the teacher, or students can draw their own song maps in their listening journals.
soundscape	a free-form composition using any arrangement or ordering of sounds, and any combination of traditional instruments, non-traditional instruments, voices, body percussion, natural sounds, found sounds, synthetic sounds, etc. Soundscapes may be represented in standard notation, invented notation, or may not be notated.
tempo (plural = <i>tempi</i>)	speed or pace of music; the use of slower and faster beats. In standard notation, tempo and tempo changes are indicated by markings such <i>andante</i> , <i>allegro</i> , <i>presto</i> , <i>ritardando</i> , <i>accelerando</i> , etc.
texture	two or more simultaneous lines of pitched sounds, non-pitched sounds, or both.
timbre	the characteristic or quality of sound that distinguishes one instrument, voice, or sound source from another. Sometimes referred to as the “colour” of the sound, timbre is determined primarily from the instrument’s materials (e.g., woods, metals, reeds, skins, strings).
tonal centre	the focal pitch (usually the root, tonic, or “do”) on which a scale or melody is built.
vocables	music where the voice is used primarily as an instrument, producing vocal sounds as opposed to words.