

# 4-6MUSA



ARTS EDUCATION

Grades 4-6 Music



# Curriculum Guide DRAFT



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# TABLE OF CONTENTS

---

<b>INTRODUCTION</b> .....	<b>1</b>
Vision .....	1
Nature of Music.....	1
Aim .....	1
Rationale .....	1
<b>CURRICULUM DESIGN</b> .....	<b>3</b>
Essential Graduation Competencies .....	3
General Curriculum Outcomes.....	8
Specific Curriculum Outcomes.....	10
Achievement Indicators (AIs) .....	10
Elaborations.....	10
Bloom’s Taxonomy.....	11
Cognitive Process Dimension .....	11
SCO Structure .....	12
Curriculum Guide Layout .....	12
Assessment and Evaluation .....	14
<b>Music Learning Environment</b> .....	<b>15</b>
Social and Emotional Learning (SEL) .....	15
Supporting English as an Additional Language (EAL) Learners .....	16
<b>Grade 4 Music (4MUSA) Course Overview</b> .....	<b>19</b>
Course Description .....	19
Outcome Summary.....	20
Instruments in the Elementary Music Classroom.....	21
CC 1.1.....	22
CC 1.2 .....	24
ME 1 .....	26
MA 1.1 .....	28
MA 1.2 .....	30
CCC 1 .....	32
SP 1.....	34
RRA 1 .....	36
<b>Grade 5 Music (5MUSA) - Under Review</b> .....	<b>40</b>
<b>Grade 6 Music (6MUSA) - Under Review</b> .....	<b>42</b>
<b>References</b> .....	<b>43</b>

# TABLE OF CONTENTS

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## LIST OF TABLES

Table 1. K-6 Music GCOs .....	8
Table 2. Bloom’s Taxonomy—Cognitive Process Dimension .....	11
Table 3. Details of Curriculum Guide Layout .....	12
Table 4. Summary of Curriculum Outcomes.....	20



# INTRODUCTION

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## Vision

The Prince Edward Island Arts Education curricula are shaped by a vision of enabling and encouraging students to engage in the creative, expressive, and responsive processes of the arts throughout their lives.

## Nature of Music

Music is a universal language, a tangible means of communication for all. It has a unique body of knowledge and skills that must be experienced to fully understand. Music resides within us, a core part of our being, present with the pulse of our heartbeat. It is essential to our existence and wellbeing. Music has been part of the human experience throughout history, providing a common thread of understanding across generations. Music is embedded in our daily lives and enables us to best celebrate special events throughout our life experience. The unique qualities of music engages our imagination and allows us to explore our identities, life experiences and emotions as individuals or members of a community. Music allows us to sneak past our intellects, enter into our souls, and change our perspective on others and the world that surrounds us. Music is a vehicle through which people make meaning of the complexities of life.

## Aim

The Prince Edward Island music curricula aims to engage students in a creative learner-centred process to develop musical literacy. Musical literacy is the set of knowledge, skills and attitudes that enable learners to explore, create and appreciate music using movement, instruments, and voice.

This curriculum provides a framework through which educators and musicians in the learning community can base learning experiences, instructional techniques, and assessment strategies. This curriculum provides a coherent view of music education and reflects current research, theories, and classroom practice.

## Rationale

Education in music is fundamental to the aesthetic, physical, emotional, intellectual, and social growth of the individual. It provides students with unique ways of knowing, doing, living, and belonging in a global community.

Through music education, students come to understand the values and attitudes held by individuals and communities. Learning in music contributes to an empathetic world view and an appreciation and understanding of relationships among people and their environments. Education in music and learning in other subject areas through music support the development of all six Essential Graduation Competencies (see Curriculum Design).





# CURRICULUM DESIGN

## Essential Graduation Competencies

Curriculum is designed to articulate what students are expected to know and be able to do by the time they graduate from high school. The PEI Department of Education and Early Years designs curriculum that is based on the Atlantic Canada Framework for Essential Graduation Competencies released by the Council of Atlantic Ministers of Education and Training (CAMET 2015).

Competencies articulate the interrelated sets of attitudes, skills, and knowledge—beyond foundational

literacy and numeracy—that prepare learners to successfully participate in lifelong learning and life/work transitions. They are cross-curricular in nature and provide opportunities for interdisciplinary learning. Six competencies have been identified: citizenship, communication, personal-career development, creativity and innovation, critical thinking, and technological fluency (Figure 1). Achievement of the essential graduation competencies (EGCs) will be addressed through the assessment and evaluation of curriculum outcomes developed for individual courses and programs.



Figure 1. Essential Graduation Competencies

# CURRICULUM DESIGN

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## Critical Thinking

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Learners are expected to analyse and evaluate evidence, arguments, and ideas using various types of reasoning and systems thinking to inquire, make decisions, and solve problems. They reflect critically on thinking processes.

Learners are expected to

- use critical thinking skills to inquire, make decisions, and solve problems;
- recognize that critical thinking is purposeful;
- demonstrate curiosity, inquisitiveness, creativity, flexibility, persistence, open- and fair-mindedness, tolerance for ambiguity, and suspension of judgment;
- ask powerful questions which support inquiry, decision-making, and problem solving;
- acquire, interpret, and synthesize relevant and reliable information from a variety of sources;
- analyse and evaluate evidence, arguments, and ideas;
- use various types of evidence, reasoning, and strategies to draw conclusions, make decisions, and solve problems;
- reflect critically on thinking processes used and acknowledge assumptions;
- effectively communicate ideas, conclusions, decisions, and solutions; and
- value the ideas and contributions of others who hold diverse points of view.

## Technological Fluency

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Learners are expected to use and apply technology to collaborate, communicate, create, innovate, learn, and solve problems. They use technology in a legal, safe, and ethically responsible manner.

Learners are expected to

- recognize that technology encompasses a range of learning tools and contexts;
- use and interact with technology to create new knowledge;
- apply digital technology to gather, filter, organize, evaluate, use, adapt, create, and share information;
- select and use technology to impact and advance one another; and
- adopt, adapt, and apply technology efficiently, effectively, and productively.



## Citizenship

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Learners are expected to contribute to the quality and sustainability of their environment, communities, and society. They analyse cultural, economic, environmental, and social issues; make decisions and judgments; and solve problems and act as stewards in a local, national, and global context.

Learners are expected to

- recognize the principles and actions of citizens in just, pluralistic, and democratic societies;
- demonstrate the disposition and skills necessary for effective citizenship;
- consider possible consequences of decisions, judgment, and solutions to problems;
- participate in civic activities that support and promote social and cultural diversity and cohesion; promote and protect human rights and equity;
- appreciate the complexity and interconnectedness of factors in analysing issues; and
- demonstrate understanding of sustainable development.

## Communication

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Learners are expected to express themselves and interpret effectively through a variety of media. They participate in critical dialogue, listen, read, view, and create for information, enrichment, and enjoyment.

Learners are expected to

- listen and interact purposefully and respectfully in formal and informal contexts;
- engage in constructive and critical dialogue;
- understand, interpret, and respond to thoughts, ideas, and emotions presented through multiple media forms;
- express ideas, information, learnings, perceptions, and feelings through multiple media forms, considering purpose and audience;
- assess the effectiveness of communication and critically reflect on intended purpose, audience, and choice of media; and
- analyse the impact of information and communication technology.





## Personal-Career Development

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Learners are expected to become self-aware and self-directed individuals who set and pursue goals. They understand and appreciate how culture contributes to work and personal life roles. They make thoughtful decisions regarding health and wellness, and career pathways.

Learners are expected to

- connect learning to personal and career development;
- demonstrate behaviours that contribute to the well-being of self and others;
- build healthy personal and work relationships;
- establish skills and habits to pursue physical, spiritual, mental, and emotional well-being;
- develop strategies to manage career balance and wellness;
- create and implement a personal, education, career, and financial plan to support transitions and achievement of personal, education, and career goals; and
- demonstrate preparedness to learn and work individually, cooperatively, and collaboratively in diverse, evolving environments.



## Creativity and Innovation

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Learners are expected to demonstrate openness to new experiences; to engage in creative processes; to make unexpected connections; and to generate new and dynamic ideas, techniques, and products. They value aesthetic expression and appreciate the creative and innovative work of others.

Learners are expected to

- gather information through all senses to imagine, create, and innovate;
- develop and apply creative abilities to communicate ideas, perceptions, and feelings;
- take responsible risk, accept critical feedback, reflect, and learn from trial and error;
- think divergently, and embrace complexity and ambiguity;
- recognize that creative processes are vital to innovation;
- use creation techniques to generate innovations;
- collaborate to create and innovate;
- critically reflect on creative and innovative works and processes; and
- value the contribution of creativity and innovation.

# CURRICULUM DESIGN

## General Curriculum Outcomes

General curriculum outcome (GCO) statements articulate what students are expected to know and be able to do upon completion of study in K-6 Music.

Table 1. K-6 Music GCOs

GCO	Description
<b>Creating &amp; Composing</b>	<p><b>Creating &amp; Composing: Improvisation</b></p> <p>Creating and improvising is a natural result of the creative music making experience where learners are encouraged to add their own unique, critical thinking, and inquiry-based perspective. Exploring the elements of music at the elementary level using a sound before symbol process allows for simple stages of creativity, improvisation, and composition. It is important that the learning environments are set up in such a way that facilitates this intrinsic creativity that all learners possess. When the music classroom looks engaging and set to explore, move, and play, the learners and music specialist are able to creatively make music. There are many opportunities to create and compose a simple phrase while exploring different themes, songs, stories, poems, books, Orffestrations, musical centres, word play rhythm fun, and games based on the elements of music.</p>
	<p><b>Creating &amp; Composing: Documenting</b></p> <p>Preserving the learners simple original musical work through invented notations, standard notations and technology allows the created composition to be showcased. Primary/early elementary learners will focus on the use of invented notations easing into standard notations at their grade level. Learners at the grade 3 level should be comfortable continuing to compose with known rhythms on two and three lined staves before beginning their Treble Clef adventures that will continue into grades 4-6. Teachers are encouraged to explore different musical notation systems with their learners within cultural contexts.</p>
<b>Musical Elements</b>	<p>The learner-centred, sound before symbol music making process will explore the grade level elements of music through moving, singing, dramatizing, visualizing, listening, and instrument playing thus encouraging an atmosphere of imaginative, creative and critical inquiry play. The learner will explore the musical elements, learning developmentally appropriate skills and concepts at each level. Those known elements can then be used as foundational learnings in order to add new grade level musical elements, concepts and skills to be experienced and understood. The learner should have a lot of experience creatively music making with foundational elements before being introduced to a new element.</p>
<b>Musical Artistry</b>	<p><b>Musical Artistry: Instrumental</b></p> <p>The creative music making experience involves playing instruments while exploring the grade level elements of music through moving, singing, dramatizing, visualizing, and listening. Instruments are introduced in a developmentally appropriate way for the learner to experience from the Kindergarten level with additional instruments being added throughout their elementary years. Kindergarten through Grade 2 will explore the classroom non-pitched and pitched percussion instruments, Grade 3 will add the ukulele and recorder, and Grades 4-6 will add other ukuleles, guitars, keyboard, bucket drums and drum kit, as well as the exploration of a variety of instruments from a variety of cultures including those of indigenous nations.</p>
	<p><b>Musical Artistry: Vocal</b></p> <p>Creative play with song, stories, and poems is experienced with all voices including calling, singing, whispering, speaking, chanting, rapping and the exploration of vocal skills from a variety of cultures including those of indigenous nations. Learners begin their exploration of their voice in Kindergarten through musical play. They explore pentatonic melodies throughout their elementary years, with additional exploration of diatonic and chromatic melodies in the older elementary grades. Singing and playing age appropriate instruments allows learners to hear melodies and harmonies while they are playing, giving an opportunity for greater awareness of pitch and vocal in-tune singing.</p>

## CURRICULUM DESIGN

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<b>Cultural Contexts &amp;</b>	<p>All music has a cultural context and learners at this level can explore connections across different cultural traditions as well as their own social or cultural contexts. Exploring diverse musics from the very beginning of a learner’s school music experience offers a powerful opportunity to engage learners in exploration of the connections between peoples around the world and in their own communities, as well as to expand their musical palettes when they are still receptive to new and interesting sounds. This is a valuable opportunity both to celebrate and explore the diversity that may exist in your classroom, and to prepare your learners to be socially responsible citizens in a globalized world.</p>
<b>Sharing &amp; Performing</b>	<p>It is important to explore performing in many forms to best share learners’ creative music making with others. Performances can take the form of an informance where classes are invited to a classroom to see a work in progress or a “finished” product of a work. They can be recorded via audio or video and showcased as a performance. Not having a set performance date makes this doable and shifts the focus on the process over the product, thereby allowing the focus to remain on the learner. Though it is not advised that Kindergarten learners are involved in big formal events, most learners from grades 1 - 6 can explore the idea of a formal performance with a fixed date. It is important to balance the need for rehearsal in this setting and the need for the other creative and explorative activities.</p>
<b>Reflecting, Responding &amp; Analyzing</b>	<p>Learners should explore the idea that reflecting, responding, and analyzing can occur in a number of musical contexts. Revisiting past performances and other recordings of performances encourages us to critically examine those musical creations. This allows learners to view their work from the eyes of the audience member, allowing them to grow in their own music making abilities to create even better musical performances. Throughout the elementary years, the learner will grow from very simple observations in the primary years to increasingly complex and unique critiquing of their own and others musical works in the later elementary years.</p>

## CURRICULUM DESIGN

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### Specific Curriculum Outcomes

Specific curriculum outcomes (SCOs) identify what students are expected to know and be able to do for a particular course. They provide a focus for instruction in terms of measurable or observable student performance and are the basis for the assessment of student achievement across the province. PEI specific curriculum outcomes are developed with consideration of Bloom's Taxonomy of Learning and the Essential Graduation Competencies.

SCOs will begin with the phrase—Learners are expected to... .

### Achievement Indicators (AIs)

Each specific curriculum outcome is described by a set of achievement indicators that support, define, and demonstrate the depth and breadth of the corresponding SCO.

Taken together as a set, AIs support the SCO in defining specific levels of knowledge acquired, skills applied, or attitudes demonstrated by a student for that particular outcome. It is important to note that AIs are not a prescriptive checklist to be taught in a sequential manner, are not a prioritized

list of instructional activities, and are not a set of prescribed assessment items. Achievement indicators provide clarity and understanding to ensure instructional design is aligned to the SCO.

The set of achievement indicators for a given outcome begins with the phrase—Learners who have achieved this outcome should be able to... .

### Elaborations

An elaboration provides a fuller description of the SCO and the instructional intent behind it. It provides a narrative for the SCO, gives background information where possible, and offers a broader context to help teachers gain a deeper understanding of the scope of the SCO. This may also include suggestions and/or reference supporting resources that may be helpful for instruction and assessment of the SCO.



# CURRICULUM DESIGN

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## Bloom's Taxonomy

Bloom's Taxonomy was published in 1956 as a framework for the purpose of classifying expectations for student learning as indicated by educational outcomes. David Krathwohl's 2002 revision of this taxonomy expands on the original work by defining the relationship between the cognitive process dimension—how we expect students to come to know and think about the outcome—and the knowledge dimension—the category of knowledge expressed by the outcome.

A full understanding of the relationship between the cognitive process and knowledge dimensions of Bloom's Taxonomy will serve students, teachers, and administrators by

- providing a framework for developing the specific curriculum outcomes (SCOs) for a particular course;
- identifying the type of knowledge and cognitive target of the outcome;
- providing a means for the alignment of specific curriculum outcomes with instructional activities and assessments; and
- providing a common language about the curriculum outcomes within all subjects to facilitate communication.

## Cognitive Process Dimension

The cognitive process dimension classifies six types of cognition that learners may be expected to demonstrate or use as they work towards proficiency of any given specific curriculum outcome. The verb(s) that begins a specific curriculum outcome identifies the cognitive process dimension.

Table 2. Bloom's Taxonomy—Cognitive Process Dimension

Category	Description
Remembering	Retrieve, recall, and/or recognize specific information or knowledge from memory.
Understanding	Construct meaning from different sources and types of information, and explain ideas and concepts.
Applying	Implement or apply information to complete a task, carry out a procedure through executing or implementing knowledge.
Analysing	Break information into component parts and determine how the parts relate or interrelate to one another or to an overall structure or purpose.
Evaluating	Justify a decision or course of action, problem solve, or select materials and/or methods based on criteria and standards through checking and critiquing.
Creating	Form a coherent functional whole by skillfully combining elements together and generating new knowledge to guide the execution of the work.

# CURRICULUM DESIGN

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## SCO Structure

Examining the structure of a specific curriculum outcome is necessary to fully understand its intent prior to planning instruction and assessment. The verb(s) in the outcome relates to the expected level and type of thinking (cognitive process). A noun or noun phrase communicates the type of knowledge (i.e., factual, conceptual, procedural, or metacognitive) that is the focus of the outcome.

verb: demonstrate; cognitive process: APPLYING

**MA 1.1—demonstrate proper technique playing pitched/non-pitched percussion, string, and wind instruments.**

## Curriculum Guide Layout

The curriculum guide layout is designed to highlight the critical elements/features of the provincial curriculum required for a given course.

Table 3. Details of Curriculum Guide Layout

Feature	Description
Unit Name	Appears in the upper left hand corner.
SCO Block	Appears in the coloured box; contains the cognitive process level
AI List	Appears in the body of the page immediately following the SCO.
EGC Map	Appears at the bottom of the page.

# CURRICULUM DESIGN

Name of Curriculum Unit:

*Specific Curriculum Outcomes (SCOs)*

MUSICAL ARTISTRY: INSTRUMENTAL

Specific curriculum outcome (SCO)

<b>MA 1.1</b>	<i>Learners are expected to ...</i>					
	demonstrate proper technique playing pitched/non-pitched percussion, string, and wind instruments.					
	Remembering	Understanding	Applying	Analysing	Evaluating	Creating

Cognitive process level for this particular SCO

### Achievement Indicators

*Learners who have achieved this outcome should be able to ...*

Set of achievement indicators (AIs) indicating “breadth and depth” of SCO

- a use proper posture, playing positions, and resting positions;
- b play their instrument part accurately within a musical arrangement;
- c play an ostinato pattern while maintaining the steady beat;
- d play a simple crossover bordun accompaniment on pitched percussion instruments;
- e play a basic chord accompaniment with soprano and/or concert ukulele;
- f play BAG notes on soprano recorder; and
- g demonstrate musical expression in their playing.

Essential Graduation Competencies Map

✓	Citizenship	✓	Critical Thinking	Personal-Career Development	✓	Essential Graduation Competencies
✓	Communication	✓	Technological Fluency	✓	Creativity and Innovation	

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# CURRICULUM DESIGN

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## Assessment and Evaluation

Assessment and evaluation are integral components of the teaching and learning process. They are continuous activities that are planned for and derived from specific curriculum outcomes (SCOs) and should be consistent with instruction. Effectively planned assessment and evaluation improves and guides future instruction. It also promotes learning, builds confidence, and develops students' understanding of themselves as learners.

Assessment is the process of gathering evidence about student learning. Assessments need to be reflective of the cognitive process and type of knowledge indicated by the SCO ("Bloom's Taxonomy" on page 6). The achievement indicators inform teachers of the depth and breadth of skills, knowledge, and understandings expected for each SCO.

Students should know what they are expected to learn as designated by SCOs and the criteria that will be used to determine the quality of their achievement.

Assessment must provide opportunities for students to reflect on their progress, evaluate their learning, and set goals for future learning.

Assessment has three interrelated purposes:

- assessment for learning to guide and inform instruction (formative)
- assessment as learning to involve students in self-assessment and setting goals for their own learning (formative)
- assessment of learning to determine student progress relative to curriculum outcomes (summative)

Triangulation is a process by which a teacher uses evidence about student learning from three different sources. These sources include conversations, observations, and products. Collecting data from a balance of these sources ensures reliable and valid assessment of student learning.

Evaluation involves analyzing and reflecting upon various forms of evidence of student learning and making judgments or decisions regarding student learning based upon that evidence.

Effective assessment strategies

- must be valid in that they measure what is intended to be measured and are reliable in that they consistently achieve the same results when used again, or similar results with a similar group of students;
- are appropriate for the purpose of instruction and learning strategies used;
- are explicit and communicate to students and parents the expectations and criteria used to determine the level of achievement;
- are comprehensive and enable all students to have diverse and multiple opportunities to demonstrate their learning consistently, independently, and in a range of contexts in everyday instruction;
- accommodate the diverse learning needs and experiences of the students;
- allow for relevant, descriptive, and supportive feedback that gives students clear directions for improvement, and engages students in metacognitive self-assessment and goal setting that can increase their success as learners; and
- assist teachers in selecting appropriate instruction and intervention strategies to promote the gradual release of responsibility of learning.

# MUSIC LEARNING ENVIRONMENT

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## Social and Emotional Learning (SEL)

**Social and emotional learning** is the process through which children and adults acquire and effectively apply the knowledge, attitudes, and skills necessary to understand and manage emotions, set and achieve goals, feel and show empathy for others, establish and maintain positive relationships, and make responsible decisions (Weissberg & Cascarino, 2013).

The benefits of social and emotional learning (SEL) are well-researched. Evidence demonstrates that an education integrated with SEL yields positive outcomes for students, adults, and school communities. These findings include increased social and emotional skills, academic performance, mental wellness, healthy behaviours, school climate and safety, and positive lifetime outcomes (Durlak et al., 2011).

Students will experience a sense of belonging and emotional safety when teachers develop a supportive atmosphere where students feel valued and are encouraged to express their ideas and emotions. While SEL isn't a designated subject like history or math, it must be woven into a school's curriculum and community (Durlak et al., 2011; Wigglesworth et al., 2016). The following five skills provide examples of how social-emotional learning competencies can be incorporated into the curriculum:

**Self-Awareness** entails the understanding of one's own emotions, personal identity, goals and values. Integrating self-awareness involves planning activities and practices that help students understand and connect with their thoughts, emotions, and strengths and how they influence behaviour;

**Self-Management** entails skills and attitudes that help students to regulate emotions and behaviours. Integrating self-management involves developing students' organizational skills, resilience, and goal-setting abilities through structured activities, personalized learning plans, and providing consistent feedback;

**Social Awareness** entails recognizing the perspective of those with the same or different backgrounds and empathizing and feeling compassion. Integrating social awareness involves incorporating diverse perspectives, cultural contexts, and collaboration while encouraging students to understand and appreciate the broader societal implications of the content they are learning;

**Relationship Skills** entail the tools to establish and maintain healthy relationships and effectively navigate settings with different social norms and demands. Integrating relationship skills involves fostering collaborative projects, encouraging effective communication and teamwork, and enabling students to develop positive interpersonal connections that enhance their learning experience and

**Responsible Decision-making** entails the knowledge, skills and attitudes to make caring and constructive choices about personal behaviour and social interactions across diverse settings. Integrating responsible decision-making within lessons involves incorporating real-world scenarios, ethical considerations, and critical information analysis to make thoughtful choices.

### **Supporting English as an Additional Language (EAL) Learners**

Multilingual learners add valuable experiences to the classroom. The linguistic knowledge and experiences of English as an additional language (EAL) students can extend the understanding of the linguistic diversity of all students. When the language, prior knowledge, and culture of EAL students are valued, respected, and incorporated into learning, the learning environment is enhanced.

Supportive learning includes classroom practices that affirm cultural values and leverage students' home language and prior knowledge. Making connections to content and language structures in their home language and English is encouraged when possible. It is also essential that EAL students make connections between their learning in English and learning in other curricular areas and use learning contexts in other subjects to practice, reinforce, and extend their language skills. Addressing the demands of the subject area and discussing how different forms, styles, and registers of English are used for various purposes will benefit students. Providing students learning English as an additional language with ample opportunities to use English in communicative ways and designing classroom activities to aid language development through active language use will support their learning.

It's essential to address barriers to equitable instruction and assessment for EAL students. By providing various ways for them to access content, demonstrate learning, and develop language skills, we can ensure their full participation and contribution to the classroom community. This approach not only benefits EAL students but also enhances the overall learning environment.

# 4MUSA



ARTS EDUCATION

Grade 4 Music



# Curriculum Guide Draft





## Grade 4 Music (4MUSA) Course Overview

### Course Description

Music is a language that we must explore and experience to fully understand its unique characteristics. This PEI elementary music curricula embraces the discovery of the musical language using a sound before symbol, learner-centred process in which learners and music specialists engage in purposeful musical play. The learners will experience and demonstrate the grade level elements, concepts and skills using voice, body and instruments before identifying the musical language symbol. Formative elements, concepts, and skills will continue to be expanded upon throughout the elementary years. Foundational learnings need to be experienced and understood before moving onto more complex musical elements.

The outcomes of the elementary music curriculum are categorized into the following 6 GCOs:

- Creating & Composing
- Musical Elements
- Musical Artistry
- Cultural Contexts & Connections
- Sharing & Performing
- Reflecting, Responding, & Analyzing

Grade four music learners will explore the musical elements by moving, using their various voices, dramatizing, visualizing, listening, improvising, composing, and playing instruments. Through such creative music making, learners will continue to develop their early musical literacy skills. With the foundational knowledge of the kindergarten through grade three musical language previously experienced, demonstrated, and identified, there is an expectation that grade four learners will be able to build upon their formative learnings in order to discover the grade four musical elements. At this age, learners are continuing to become more independent in their music making. They should have a good understanding of music room protocols and procedures, their own and other's importance within the music making process, and their foundational music language learnings that can be showcased as they are discovering the new grade four musical elements.

The music making environment should be structured in a welcoming, learner-centred way that empowers the creative spirit of the grade four learner. When classroom instruments (pitched, non-pitched, string and/or wind) are set up in advance within this mid elementary level learning space, there is more time for effective transitions and creative musical play. At this grade level, learners can take leadership roles, such as helping to pass out recorders, tune and pass out ukuleles, and/or prepare the pitched instruments for a pentatonic scale. With an engaging classroom set up, there are many opportunities for the music specialist and learners to create create, sing, move and play while exploring the grade four musical elements.

The music specialist engages with the learners in their music making, facilitating an atmosphere of imaginative, creative and critical inquiry-based musical play while nurturing a foundational understanding of the grade four musical elements. Such learning can be experienced through the exploration of favourite themes and daily life experiences using simple songs with Orffestrations, storybooks and/or poems with sound stories, soundscapes, and/or sound carpets, plus musical centres, word play/chain rhythm fun, activities, games and Popular Music Play. This music making process allows an opportunity for exploration of self and others, thus encouraging an environment fostering social emotional awareness and diversity, equity and inclusion.

## Grade 4 Music (4MUSA) Course Overview

### Outcome Summary

The outcomes of 4MUSA are categorized into 6 GCOs. The GCOs and specific outcomes are designed to provide learners a holistic introduction to the skills and competencies needed for success. Each outcome, with its related achievement indicators and elaborations, can be found starting on the following pages.

Table 4. Summary of Curriculum Outcomes

GCO	Code	Specific Curriculum Outcome
Creating & Composing	CC 1.1	create music using their voice, body, and instruments through musical play.
	CC 1.2	compose simple musical ideas using invented notations, standard notations, and technology.
Musical Elements	ME 1	demonstrate the elements of music through musical play.
Musical Artistry	MA 1.1	demonstrate proper technique playing pitched/non-pitched percussion, string, wind, and electronic instruments.
	MA 1.2	demonstrate their voice in a variety of contexts through musical play.
Cultural Contexts & Connections	CCC 1	demonstrate an understanding of diverse musical genres, styles, cultural contexts and connections through musical play.
Sharing & Performing	SP 1	perform musical pieces for a variety of audiences.
Reflecting, Responding, & Analysing	RRA 1	refine live and recorded performances using the creative musical process.

## Grade 4 Music (4MUSA) Course Overview

Instruments in the Elementary Music Classroom		
Pitched	Non-Pitched	
<p><b>Metal:</b></p> <ul style="list-style-type: none"> <li>* Glockenspiels - soprano and alto</li> <li>* Metallophones - soprano, alto, and bass</li> </ul> <p><b>Wood:</b></p> <ul style="list-style-type: none"> <li>* Xylophones - soprano, alto, and bass</li> <li>* Contrabass bars (diatonic scale)</li> </ul> <p><b>Mallets for pitched percussion instruments:</b></p> <ul style="list-style-type: none"> <li>• 2 pairs per instrument</li> <li>• specific to each instrument in a variety of sizes and types (wool, rubber, wooden)</li> </ul> <p><b>Strings:</b></p> <ul style="list-style-type: none"> <li>* Soprano ukuleles (class set)</li> <li>* Guitars (small)</li> </ul> <p><b>Wind:</b></p> <ul style="list-style-type: none"> <li>* Soprano recorders (class set)</li> </ul> <p><b>Miscellaneous:</b></p> <ul style="list-style-type: none"> <li>* Keyboard</li> </ul>	<p><b>Wood:</b></p> <ul style="list-style-type: none"> <li>* Wood blocks (4)</li> <li>* Rhythm sticks (class set)</li> <li>* Claves (4 pairs)</li> <li>* Guiro (2)</li> <li>* Sandpaper blocks (5 pairs)</li> <li>* Temple blocks (1)</li> <li>* Vibraslap (1)</li> <li>* Rain sticks (2)</li> <li>* Castanets</li> <li>* Cabasa</li> </ul> <p><b>Shakers:</b></p> <ul style="list-style-type: none"> <li>* Egg shakers (class set)</li> <li>* Maracas (10)</li> </ul> <p><b>Miscellaneous:</b></p> <ul style="list-style-type: none"> <li>* Slide whistle</li> <li>* Ocean drum</li> <li>* bucket drums</li> <li>* drum set</li> </ul>	<p><b>Metal:</b></p> <ul style="list-style-type: none"> <li>* Tambourine (5)</li> <li>* Triangle (3)</li> <li>* Cow bells (1)</li> <li>* Jingle bells (10)</li> <li>* Finger cymbals (3)</li> <li>* Agogo bells (1)</li> <li>* Wind chimes</li> <li>* Bell tree</li> <li>* Gong</li> <li>* Spoons</li> </ul> <p><b>Skin:</b></p> <ul style="list-style-type: none"> <li>* Hand drums (15)</li> <li>* Tubano (3)</li> <li>* Bongo with stand (1)</li> <li>* Gathering drum (1)</li> <li>* Thunder tube (1)</li> </ul>
<p><b>Pentatonic Scales for Grade 4 Learners</b></p> <p>Learners can sing, play and create beautiful music when pitched classroom instruments are set up in pentatonic patterns:</p> <ul style="list-style-type: none"> <li>• C Pentatonic = C D E G A (remove F &amp; B)</li> <li>• D Pentatonic = D E F# A B (remove G &amp; C)</li> <li>• F Pentatonic = F G A C D (remove B &amp; E)</li> <li>• G Pentatonic = G A B D E (remove C &amp; F)</li> </ul>		

Music Classroom Manipulatives and Tools	
<ul style="list-style-type: none"> <li>* ribbons</li> <li>* scarves</li> <li>* balls</li> <li>* beanbags</li> <li>* stretchy bands</li> <li>* puppets/stuffed animals</li> <li>* seasonal manipulatives</li> <li>* Hoberman sphere</li> <li>* Bingo chips</li> <li>* circle “smartie” magnets</li> <li>* popsicle sticks</li> </ul>	<ul style="list-style-type: none"> <li>* Treble clef floor staff</li> <li>* solfege ladder (on wall)</li> <li>* classroom instrument cards/ visuals</li> <li>* song visuals</li> <li>* story books</li> <li>* hula hoops</li> <li>* small/large interlocking foam mats</li> <li>* student whiteboards with Treble Staff</li> <li>* paper and pencil</li> <li>* smartboard/whiteboard with LCD projector</li> <li>* chrome books</li> <li>* benches</li> </ul>

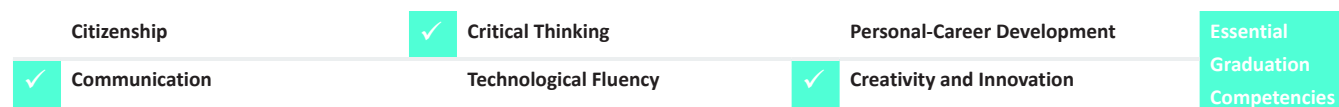
**CREATING & COMPOSING: IMPROVISING**

<b>CC 1.1</b>	<i>Learners are expected to ...</i>					
	create music using their voice, body, and instruments through musical play.					
	Remembering	Understanding	Applying	Analysing	Evaluating	Creating

**Achievement Indicators**

*Learners who have achieved this outcome should be able to ...*

- a. recognize musical patterns within music and their everyday environment to create simple musical ideas;
- b. improvise with word chains/rhythmic three-, four- or eight-beat phrases;
- c. improvise simple melodic three-, four- or eight-beat phrases;
- d. improvise simple question and answer phrases;
- e. improvise an interlude and/or rondo form; and
- f. apply musical expression to their music making using articulation, dynamics and tone/timbre during the creative music making process.



## Elaborations

Learners will intrinsically want to create their own musical patterns during the creative music making process. Through a sound before symbol, learner-centred approach, the beginning stages of creativity, improvisation, and composition continue to be explored from earlier primary years into grade four. This enables the learner to experience the connection and deepen their understanding of the previously learned kindergarten, grade one, two and three foundational elements with the new grade four elements of music. The creating and composing process inspires the grade four learner to communicate and express who they are within the music, as well as where and how their creative musical ideas work within their group's music making.

### Simple Ideas for Improvising:

During the creative music making process, learners may draw inspiration from their favourite themes or daily life experiences while moving, singing, vocalizing, dramatizing, visualizing, listening, and playing instruments. Some improvisation ideas are:

- adding a melody to a spoken phrase using their voice(s), pitched instruments (set in a pentatonic scale) and/or recorder
- writing a simple poem about daily experiences (first snowfall) then using the creative music making process to bring the poem to life
- exploring the different characteristics of sound of all classroom instruments (timbre) and dynamics (pianissimo and fortissimo) to create a sound story and/or soundscape
- exploring question and answer musical dialogue with various voices, body percussion, simple movements, and instruments
- exploring technology such as songmaker in Chrome Music Lab to create their own original musical pieces

Favourite Themes	Favourite Activities
<ul style="list-style-type: none"> <li>• weather</li> <li>• celebrations</li> <li>• animals</li> <li>• friends</li> <li>• family</li> <li>• sports</li> <li>• treats</li> <li>• food</li> <li>• shapes</li> <li>• hobbies</li> <li>• seasons</li> <li>• emojis</li> </ul>	<p><b>Create a SOUNDSTORY:</b></p> <ul style="list-style-type: none"> <li>• add chosen pitched and non-pitched percussion, ukulele, guitar and/or recorder instruments, found sounds, vocal sounds, dramatization, and movements to represent the characters or actions in a story and/or poem</li> </ul> <p><b>Create a SOUNDSCAPE:</b></p> <ul style="list-style-type: none"> <li>• explore favourite themes, such as a thunderstorm using instruments, found sounds, vocal sounds, dramatization and movement to re-create how the storm would sound from beginning to end</li> </ul> <p><b>Create a WORD PLAY/CHAIN COMPOSITION:</b></p> <ul style="list-style-type: none"> <li>• explore favourite themes to create rhythmic phrases with movement, dramatization, vocalization, and instruments</li> <li>• create a three-, four- or eight-beat chant using words based on a theme which can then be transferred to body percussion and/or instruments</li> </ul> <p><b>Create a COMPOSITION:</b></p> <ul style="list-style-type: none"> <li>• explore songmaker in Chrome Music Lab:               <ul style="list-style-type: none"> <li>* create a drumbeat to a melody created by the music specialist</li> <li>* complete an unfinished melody shared by the music specialist</li> </ul> </li> <li>• explore a DAW (Digital Audio Workstation) together - learners and music specialist               <ul style="list-style-type: none"> <li>* create a new track or manipulate an existing track together (learner and music specialist)</li> </ul> </li> </ul>

**CREATING & COMPOSING: DOCUMENTING**

<b>CC 1.2</b>	<i>Learners are expected to ...</i>					
	compose simple musical ideas using invented notations, standard notations, and technology.					
	Remembering	Understanding	Applying	Analysing	Evaluating	Creating

**Achievement Indicators**

*Learners who have achieved this outcome should be able to ...*

- a use manipulatives and tools to represent sounds and syllables, dynamics and tone/timbre with their created musical patterns;
- b demonstrate word chains/rhythmic three-, four- or eight-beat phrases visually; and
- c demonstrate simple melodic three-, four- or eight-beat phrases visually.



## Elaborations

Learners will explore how to document their musical creations with the music specialist. An audio or video recording can capture and preserve the learners' creations in action, thus documenting their musical work. Grade four learners can also document their creations by using pictures, simple words, symbols, manipulatives, and/or rhythmic and melodic notation. When compositions are preserved and documented, learners can save them for future performance, reflection, and analysis.

### Simple Ideas for Documenting:

It is important to allow learners ample opportunities in which to improvise and play with music. Learners may draw inspiration from various sources, including their daily life experiences or favourite themes. To continue to bring grade four learners to another level in the creative process, the music specialist can then guide learners toward more formal compositions that they can notate by themselves. Learners can notate their compositions using a variety of physical manipulatives and tools for showing invented and standard notation. At this level, there could be learners who will need less guidance and show great leadership with fellow classmates.

### Documenting ideas include:

- showing the shape of a created melody line using string, scarves, found objects, pipe cleaners, markers with student whiteboards, and/or pencils and papers.
- notating a melody using bingo chips, magnets, and/or lego pieces on a student whiteboard and/or treble staff
- notating a rhythm pattern using iconic and standard notation with popsicle sticks, pipe cleaners, and/or student whiteboards
- using invented symbols/graphic notation to represent expressive elements for a class-created soundscape
- using technology such as songmaker on Chrome Music Lab to create and document their own original pieces
- using a DAW (Digital Audio Workstation) the learners and music specialist can work together to create a new track or manipulate an existing track. The digital file created using the DAW can be used in collaboration with a live performer for a back up track or as its own instrumental part in a performance, such as an electroacoustic composition or a hip-hop performance.

There are times when learners will experience more complex musical ideas than they can developmentally express in written form. Such improvisations can be recorded using videos or audio recordings to preserve the musical ideas, thereby creating a composition. It is important to continue the safe and warm music making environment during the recording process.

Favourite Manipulatives	Favourite Tools
<ul style="list-style-type: none"> <li>• string</li> <li>• pipe cleaners</li> <li>• scarves</li> <li>• seasonal items</li> <li>• bingo chips</li> <li>• circle "smartie" magnets</li> <li>• popsicle stick rhythms</li> <li>• classroom instrument pictures</li> </ul>	<ul style="list-style-type: none"> <li>• student whiteboards/markers</li> <li>• paper/pencil</li> <li>• smartboard/whiteboard with LCD projector</li> <li>• Treble clef floor staff</li> <li>• Treble clef student whiteboards</li> <li>• chrome books</li> </ul>

**MUSICAL ELEMENTS**

<b>ME 1</b>	<i>Learners are expected to ...</i>					
	demonstrate the elements of music through musical play.					
	Remembering	Understanding	Applying	Analysing	Evaluating	Creating

**Achievement Indicators**

*Learners who have achieved this outcome should be able to ...*

- a demonstrate the elements of music using voice, body, and instruments;
- b demonstrate Ti within the diatonic major scale (Do-Re-Mi-Fa-So-La-Ti-Do);
- c play major and minor pentatonic scales in their music making;
- d identify sharp and flat musical symbols within major and minor scales;
- e demonstrate a canon/round;
- f demonstrate ostinato with voice, body, and instruments while maintaining a steady beat;
- g demonstrate pianissimo and fortissimo dynamics;
- h demonstrate timbre using various voices, found sounds, recorder, ukuleles, small guitars plus pitched and non-pitched classroom instruments;
- i demonstrate eighth, quarter, half, dotted half and whole notes pulse while maintaining a steady beat;
- j demonstrate accelerando/ritardando tempos within their music making;
- k demonstrate syncopation (eighth/quarter/eighth notes), pick-up (anacrusis), and triplet rhythms plus eighth rest;
- l identify 2/ 4, 3/4 and 4/ 4 and 6/ 8 time signatures;
- m demonstrate question/answer technique using body percussion, percussion instruments and/or recorder;
- n demonstrate DC al Fine, phrase, interlude, rondo, and 12-bar blues form;
- o play simple level bordun and moving bordun accompaniments;
- p play BAGED and high C notes on soprano recorder using letter rhythms and/or the Treble staff; and
- q play a basic chord accompaniment with ukuleles and small guitars.

✓	Citizenship	✓	Critical Thinking	Personal-Career Development	Essential Graduation Competencies
✓	Communication	✓	Technological Fluency	Creativity and Innovation	



## Elaborations

Learners are expected to show their understanding of the musical elements through play using their voices, moving, dramatizing, visualizing, listening, and playing instruments. The grade four elements are discovered through the sound before symbol, learner-centred process in which learners and music specialists engage in active musical language play with a purpose. Such creative engagement with the musical language enables the learners to fully experience and demonstrate the elements before recognizing and identifying those same elements in their musical pieces. Foundational elements learned at the kindergarten through grade three levels will provide the necessary understanding that supports the learning of new grade four musical elements.

### Simple Ideas for Exploring the Musical Elements through Movement:

Grade four learners enjoy active music making and should move often. Some movement ideas are:

- discovering Ti within the diatonic major scale (Do-Re-Mi-Fa-So-La-Ti-Do) with voice, body scale and hand signs
- discovering canon/round through chanting, singing, body percussion, and playing instruments
- creating and layering sounds to discover articulation, timbre, and dynamic effects with voices, bodies (including dramatization) and instruments
- feeling the eighth, quarter, half, dotted half and whole notes pulse while maintaining a steady beat
- using bodies, voices, and instruments to explore pianissimo/fortissimo dynamics, accelerando/ritardando tempo and demonstrate phrase, interlude, rondo and 12-bar blues form
- exploring rhythms using body percussion (snap/clap/pat/stamp) and/or the chair game - each chair represents a beat; learners are the rhythms (eg. one learner - quarter note on a chair and two learners - eighth notes on a chair)
- exploring rhythm and melodic notation visuals, including rhythm flashcards, Orffestration scores, treble clef staff, and solfege ladder visuals with their voices and bodies.

### Simple Ideas for Exploring the Musical Elements through instruments:

Grade four learners should explore instrument patterns on their bodies before playing on the instruments. Some instrument playing ideas are:

- showing their proper posture, mallet position and gentle playing
- recognize and identify non-pitched and pitched percussion, recorder, ukulele, and small guitar classroom instruments
- exploring melodic contour and Ti within the diatonic major scale (Do-Re-Mi-Fa-So-La-Ti-Do)
- recognizing sharp and flat musical symbols and their place within major and minor scales
- exploring accented notes and known rhythms while exploring 2/4, 3/4, 4/4, and 6/8 time signatures
- playing non-pitched and pitched percussion, recorder, ukulele, and small guitar instruments with Orffestrations
- exploring rhythm and melodic notation visuals, including rhythm flashcards, two-part rhythmic scores, Treble clef staff, solfege ladder, and instrument visuals using their voices, bodies and instruments

Standard Rhythmic Notation Primary (Grades 1-3)	Standard Rhythmic Notation Elementary (Grades 4-6)	Melodic Solfege Notation
Grade 1 rhythms: * quarter note (ta) * eighth notes -beamed (ti-ti/ta-di) * quarter rest (sa/sh)	Grade 4 rhythms: * syncopation - eighth/quarter/eighth (syn-co-pa /ti-di-di) * triplet - (triple-ti/ta-ke-da) * pick-up (anacrusis) * eighth rest (si)	The diatonic major scale:  high Do <b>Ti</b> La So Fa Mi Re Do <b>low Ti</b> low La low So
Grade 2 rhythms: * eighth notes - detached (ti-ti/ta-di) * half note (ta-a) * half rest (Sa)	<b>Invented Rhythmic Notation</b>	
Grade 3 rhythms: * sixteenth notes - beamed (tikatika/takadimi) * dotted half note (ta-a-a) * whole note (ta-a-a-a) * whole rest (sa-a-a-a)	* iconic theme rhythms * "smartie" rhythms * emoji rhythms * animal rhythms * food rhythms * color rhythms * shapes pre-rhythms	
GRADE 4 MUSIC - 4MUSA		

**MUSICAL ARTISTRY: INSTRUMENTAL**

<b>MA 1.1</b>	<i>Learners are expected to ...</i>					
	demonstrate proper technique playing pitched/non-pitched percussion, string, wind, and electronic instruments.					
	Remembering	Understanding	Applying	Analysing	Evaluating	Creating

**Achievement Indicators**

*Learners who have achieved this outcome should be able to ...*

- a. use proper posture, playing positions, and resting positions;
- b. play their instrument part accurately within a musical arrangement;
- c. play an ostinato pattern while maintaining the steady beat;
- d. play a simple level bordun and moving bordun accompaniment on pitched percussion instruments
- e. play BAGED and high C notes on soprano recorder; and
- f. play a basic chord accompaniment with ukuleles and small guitars; and
- g. demonstrate musical expression in their playing.

✓	Citizenship	✓	Critical Thinking	✓	Personal-Career Development	✓	Essential Graduation Competencies
✓	Communication	✓	Technological Fluency	✓	Creativity and Innovation		

## Elaborations

Learners will want to explore every instrument you showcase in your classroom. Grade four learners should understand that playing instruments is an integral part of musical learning at every level. Learners will continue to demonstrate proper care and handling of instruments. Gentle care of all instruments should be demonstrated when playing, putting away, and passing to other friends. Proper instrument technique should be demonstrated throughout all creative music making, so learners can best express themselves musically.

### Simple Ideas for Showcasing Classroom Instruments:

The music specialist should set up the instruments in advance to encourage effective transitions and a creative music making environment. Some instrument set-up ideas are:

- designing an inviting and easily accessible instrument area with lots of space for the learners to play
- creating different instrument layouts (circle, rows, scattered) to best explore various musical pieces
- creating easily accessible recorder, ukulele and guitar sitting (seated benches) and storage areas

### Simple Ideas for Playing Instruments:

Learners and the music specialist will explore instrument playing by:

- experiencing instrument patterns on their bodies using body percussion before placing on instruments
- practicing the proper instrument names and parts throughout the music making experience
- using specific words for playing instruments such as tapping, shaking, drumming, strumming, ghosting, and gently striking classroom instruments

Soprano Recorder Musical Play	Ukulele and Guitar Musical Play
<p>Learners will demonstrate proper recorder play and rest by:</p> <ul style="list-style-type: none"> <li>• mimicking the music specialist</li> <li>• practicing how to pick, hold, carry, replace</li> <li>• demonstrating proper playing position:               <ul style="list-style-type: none"> <li>*practicing how to sit, hold, and rest properly</li> <li>*using candle breath for quiet playing</li> <li>*playing with squishy fingers</li> <li>*using a proper embouchure</li> </ul> </li> <li>• demonstrating beginner reading skills:               <ul style="list-style-type: none"> <li>*playing BAG with simple songs and games</li> <li>*reading recorder BAG fingering charts</li> <li>*reading rhythms with letter notes</li> <li>*discovering G, A then B on the Treble staff</li> <li>*reading simple BAG melodies on the staff</li> <li>* discovering BAG with new notes E, D and high C</li> </ul> </li> </ul>	<p>Learners will demonstrate proper ukulele/guitar play and rest by:</p> <ul style="list-style-type: none"> <li>• mimicking the music specialist and/or older friend</li> <li>• practicing how to pick, hold, carry, replace</li> <li>• practicing how to sit to play a gentle strum</li> <li>• practicing how to place into rest position</li> <li>• learning how to read chord charts</li> <li>• playing a simple chord progression with Hello/Goodbye songs and Orffestrations</li> <li>• playing simple chord progressions with popular music</li> <li>• using mindful, active listening ears to hear chord changes</li> </ul> <p>There are many ukuleles to include in the elementary music classroom, including soprano, concert, tenor, electric, baritone, u-bass ukuleles. Electric and u-bass ukuleles are great smaller sized options rather than electric and bass guitars at this grade four level.</p>
Non-Pitched Instrument Musical Play	Pitched Instrument Musical Play
<p>Learners can demonstrate proper instrument play and rest by:</p> <ul style="list-style-type: none"> <li>• mimicking the music specialist and/or friend</li> <li>• practicing how to hold, carry, sit and/or stand, play gently, and show quiet rest position</li> </ul> <p>Bucket drums and drum kits are an additional option at this grade 4 level. Learners can explore up to three limb independence with simple grooves like the basic rock pattern into a basic fill. TUBS (Time Unit Box system) is ideal for learning new drum grooves.</p>	<p>Learners can demonstrate proper instrument technique by:</p> <ul style="list-style-type: none"> <li>• demonstrating proper posture position - crisscross, low/high kneeling and standing</li> <li>• demonstrating proper mallet handling: motorbike position with relaxed shoulders and slight forward lean</li> <li>• demonstrating proper rest position: place mallets on head, shoulders, or knees</li> <li>• moving, dramatizing and singing simple chants during playing breaks to change instruments</li> </ul> <p>The keyboard is an additional pitched percussion instrument in the elementary music classroom. Learners can explore Orffestration and simple chord accompaniments (one to two note) plus simple melodies on the keyboard using a curved hand, even wrist, and relaxed upper body.</p>

**MUSICAL ARTISTRY: VOCAL**

<b>MA 1.2</b>	<i>Learners are expected to ...</i>					
	demonstrate their voice in a variety of contexts through musical play.					
	Remembering	Understanding	Applying	Analysing	Evaluating	Creating

**Achievement Indicators**

*Learners who have achieved this outcome should be able to ...*

- a use proper breathing and vocal technique while singing;
- b demonstrate in tune singing with simple major and minor melodies;
- c demonstrate singing Ti within the diatonic major scale (Do-Re-Mi-Fa-So-La-Ti-Do);
- d demonstrate melodic contour with voice and body;
- e demonstrate a two-part canon/round using their speaking and singing voices; and
- f demonstrate musical expression with their voices using articulation, dynamics and tone/timbre.



## Elaborations

Learners will explore their various voices respectfully through creative musical play. Dramatizing daily life activities, simple songs, poems and stories encourages grade four learners to explore their voice using a wide range of emotions. Learners can be expected to sing in tune or very closely in tune at this grade four level with most being able to distinguish between in and out of tune singing. A few will still need guidance with this process. These learners will especially need to continue to mimic the music specialists' clear, in-tune singing voice to continue their exploration of matching pitch. The music specialist might need to adjust their own vocal range to model singing at their natural pitch range. Classroom pitched instruments, set up in advance for the grade four creative music making space, can be used as tools to encourage in-tune singing of all instrumental melodies while they are being played. This allows extra pitch practice and versatility in vocalizing with different instruments.

### Simple Ideas for Vocal Play:

Learners and the music specialist will explore their voices by:

- using visuals, manipulatives, and instruments to feel and visualize melodic contour while singing
- singing and moving using solfege hand signs and/or instruments to feel and visualize Ti within the diatonic major scale (Do-Re-Mi-Fa-So-La-Ti-Do)
- singing, chanting, and/or dramatizing during playing breaks to feel the groove with their voices and bodies until it is their turn to play again
- creating and layering sounds to discover articulation, timbre, and dynamic effects with movement and instruments
- demonstrating pianissimo and fortissimo dynamics with movement
- experiencing accelerando and ritardando tempos within their music making through movement
- experiencing word play with grade four rhythms using body percussion and instruments
- experiencing the parts of an Orffestration with body percussion before playing on pitched and non-pitched percussion, ukulele, guitar and recorder instruments
- exploring electronic vocal effects and amplification with a variety of microphones
- exploring electronic vocal effects and amplification, vocal modification and manipulation with DAW (Digital Audio Workstation)

### Musical Play for Developing Vocal Technique

Learners can demonstrate proper vocal play and rest by:

- mimicking their music specialist and/or a friend (sit a struggling singer beside a strong one)
- practicing how to breathe (hands on belly - 3 breaths in/out) while sitting and standing tall
- using proper names for their voices
- practicing how to sing beautifully while playing instruments quietly
- practicing how to play recorder after singing the melody (using candle breathe to prepare the transition)
- exploring how to hold microphones in order to produce the best sound

**CULTURAL CONTEXTS & CONNECTIONS**

<b>CCC 1</b>	<i>Learners are expected to ...</i>					
	demonstrate an understanding of diverse musical genres, styles, and cultural contexts and connections through musical play.					
	Remembering	Understanding	Applying	Analysing	Evaluating	Creating

**Achievement Indicators**

*Learners who have achieved this outcome should be able to ...*

- a use musical play to experience songs, chants, games, and dances from a variety of cultural contexts;
- b listen and respond to music from a variety of languages, genres, styles, and cultural contexts;
- c identify grade four musical elements and patterns reflected in a variety of musical traditions;
- d describe music within their daily lives;
- e describe their own cultural musical experiences as well as those of their fellow learners and community; and
- f describe connections between musics from a variety of cultural contexts.

✓	Citizenship	✓	Critical Thinking	Personal-Career Development	Essential Graduation Competencies
✓	Communication		Technological Fluency	Creativity and Innovation	

## Elaborations

Learners will explore genres, styles, cultural contexts and connections through musical play. All known kindergarten through grade three and new grade four musical elements should be explored in their everyday music-making by regularly choosing songs, listening selections, games, and activities from a variety of diverse resources. It is vitally important to seek out resources that have been created by or with the involvement of a member of the culture or tradition represented.

Culturally responsive teaching is an intentional process of getting to know your students, how they learn, and what is important to them, and creating an environment for learning that values those things. Music is deeply tied to culture. Incorporating a variety of diverse musical traditions into your teaching is a meaningful way to practice culturally responsive teaching in the music room. The exploration of diverse musics from the beginning of a learners' school music experience enables the discovery of connections between peoples around the world and in their own communities. It encourages the opportunity to experience the role that music plays in their own lives, and helps expand their musical palettes while they are still receptive to new and interesting sounds. This is a powerful opportunity both to celebrate and explore the diversity that already exists in your classroom, and to prepare your learners to be socially responsible citizens in a globalized world.

### Three Elements of Meaningful In-Depth Explorations of Diverse Musical Traditions

#### Experiencing Music with a Culture Bearer

The most effective ways to bring music from any tradition into your music room include:

- inviting a guest musician or culture bearer into your classroom to share their knowledge and lived experiences
- using video performances and interviews to provide the next best “immersion” experience for your learners (if a guest is not possible)
- using audio performances and interviews with photographs provided for visual context

When it comes to musics that are not our own, we are far from experts, so we should look to those who are! Adopt a mindset of being an “explorer” of new musics along with your learners, and seek out resources that were made by or in consultation with a member of that culture to help ensure you are being respectful and sharing the music appropriately.

#### Context and Opportunity for Connection

Help your learners make connections with their own lived experiences and build empathy by:

- placing music within its sociocultural context
- sharing stories and picture books
- celebrating holidays
- exploring a message or shared experience with which your learners can connect

What similarities can learners find between this musical tradition and their own lives? What connections can they make to other music they’ve explored? Learners at this level can identify shared experiences across cultural traditions, such as the common experiences of dancing at a celebration or singing lullabies to babies, and are often eager to share their own.

#### Active Engagement and Music Making

Provide active music making opportunities for you and your learners to explore and engage with all musics to interact and create deeper connections with the music they are exploring, including:

- participatory community dances with simple steps
- call and response or simple repetitive songs in their original language
- rhythms that can be recreated on classroom instruments when authentic instruments are not available

When possible, try to mimic the transmission processes of the musical tradition. Do they learn music by rote? Do they participate in group improvisation? Use this as a chance to try something new!

**SHARING & PERFORMING**

<b>SP 1</b>	<i>Learners are expected to ...</i>					
	perform musical pieces for a variety of audiences.					
	Remembering	Understanding	Applying	Analysing	Evaluating	Creating

**Achievement Indicators**

*Learners who have achieved this outcome should be able to ...*

- a perform their music with each other within their classroom environment;
- b perform their music with others in informal settings;
- c perform their music with others in formal settings; and
- d demonstrate performance etiquette both as a performer or audience member.

Citizenship	Critical Thinking	Personal-Career Development	Essential Graduation Competencies
Communication	Technological Fluency	Creativity and Innovation	



## Elaborations

Learners are expected to share their musical pieces with one another, their teacher, school, parents and community. This creating and sharing presentation process requires much social interaction. The many aspects of music making (movement, singing, dramatization, playing instruments and creating art) allows individuals to play their favourite part in the sharing process. Sharing their most comfortable musical gifts with others in smaller and increasingly larger settings will help grade four learners develop their understanding that this is a very important step in their music making process.

The sharing of their unique musical gifts can look somewhat different at the grade four level. For example, learners can explore using a DAW (Digital Audio Workstation) to create a unique performing experience within a more traditional sharing event. The learners and music specialist can work together to create a new track or manipulate an existing track using a DAW. The digital file created using the DAW can be used in collaboration with a live performer for a back up track or as its own instrumental part in a performance, such as an electroacoustic composition or a hip-hop performance.

### Simple Collaborative Skills for Best Music Making, Sharing and Performing:

Learners gain an understanding of the importance of working with others in the creating and sharing music making process by:

- showing positive creative musical play
- respecting their own and others' space bubble
- applying self-regulation skills
- applying social-emotional skills
- active listening to others
- learning their sense of place and purpose within the musical experience

Grade four learners will develop an important sense of who they uniquely are and where they uniquely fit within their class through the sharing and performing experience. The process of creative musical play with a focus on a sharing adventure allows for a further exploration of emotions that can be experienced with different themes for different audiences. Such a new and exciting musical activity should be embraced in small and simple steps with a very positive outlook. This can help alleviate any hesitations towards sharing experiences.

Sharing Performances Ideas
<p><b>Informal Performance</b></p> <p>An informal approach to sharing and performing continues to be most appropriate for this age. Not having a set performance date makes this a more relaxed experience and shifts the focus on the process over the product. Some examples are:</p> <ul style="list-style-type: none"> <li>• sharing with other classmates and their homeroom teacher</li> <li>• inviting school classes to the musicroom to see a work in progress or a finished product of a work</li> <li>• inviting their class community families to a sharing session</li> <li>• recording the performances using audio/video to be showcased online for families to watch</li> </ul>
<p><b>Formal Performance</b></p> <p>A formal approach to sharing and performing focuses on the process of preparing for a school concert with an established date. Some examples of more relaxed approaches in a larger and more formal setting at this primary level are:</p> <ul style="list-style-type: none"> <li>• establishing a countdown to the special concert date</li> <li>• creating performances showcasing the grade four learners increasing musical development</li> <li>• encouraging positive and meaningful sharing of their special musical gifts to the large audience</li> </ul>

**REFLECTING, RESPONDING, & ANALYZING**

<b>RRA 1</b>	<i>Learners are expected to ...</i>					
	refine live and recorded performances using the creative musical process.					
	Remembering	Understanding	Applying	Analysing	Evaluating	Creating

**Achievement Indicators**

*Learners who have achieved this outcome should be able to ...*

- a identify the choices made during the creative musical process to their work and the work of others;
- b depict simple responses as a performer or audience member to a performance;
- c articulate simple constructive feedback about musical creations and performances;
- d examine grade four elements used in their live and recorded performances; and
- e identify emotional responses to their musical creations and sharing opportunities.

✓ Citizenship  
✓ Communication

✓ Critical Thinking  
✓ Technological Fluency

Personal-Career Development  
✓ Creativity and Innovation

Essential  
Graduation  
Competencies

## Elaborations

Learners are expected to reflect upon, and respond to musical performances in a variety of ways through musical play. Grade four learners will be able to practice more developed active listening and critical thinking skills throughout the reflecting and analyzing process, while exploring the elements of music through movement, discussion, listening, drawing, dramatizing, or playing instruments. Learners will also learn how to acknowledge differing purposes, views, and reactions to music while working with others. Such a creative music making process gives opportunity for learners to develop an important sense of who they uniquely are and where they uniquely fit within their class. It also enables an opportunity for the exploration of emotions that can be experienced while music making with different themes.

Reflecting and Responding Ideas	
<p>Simple questions to provoke active listening and critical thinking and reflection:</p> <ul style="list-style-type: none"> <li>• Can you use one word to describe the shared music?</li> <li>• Can you use one word to describe how the music makes you feel!</li> <li>• What instrument could you add to make the music better?</li> <li>• What Grade 4 elements are hiding in the music?</li> <li>• What did we do well?</li> <li>• What can we work on if we share this music again?</li> </ul>	<p>Simple ways to encourage learners to respond and reflect upon what they felt about their music making sharing process plus how they might create an even better future musical performance are:</p> <ul style="list-style-type: none"> <li>• drawing a picture</li> <li>• describing emotions expressed by the music</li> <li>• dramatizing an emotion they felt</li> <li>• creating a movement to show how the music made them feel</li> <li>• playing an instrument to make the music better</li> <li>• using markers and student whiteboards to draw their musical interpretation</li> </ul>



# 5MUSA



ARTS EDUCATION

Grade 5 Music



## Curriculum Guide DRAFT - Under Review

# **Grade 5 Music Outcomes are Under Review**

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