

The Ontario Curriculum – Exemplars
Grades 1, 4, and 7

The Arts

Music

*Samples of Student Work:
A Resource for Teachers*



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Introduction

In 1998, the Ministry of Education and Training published a new curriculum policy document for the arts for Ontario elementary students entitled *The Ontario Curriculum, Grades 1–8: The Arts, 1998*. This curriculum is more specific than previous curricula with respect to both the knowledge and the skills that students are expected to develop and demonstrate in each grade. The document contains the curriculum expectations for each grade and an achievement chart that describes four levels of student achievement to be used in assessing and evaluating student work.

The present document contains samples (“exemplars”) of student work at each level of achievement for Grades 1, 4, and 7 in music. It is part of a set of three exemplar documents for the arts – one for visual arts, one for music, and one for drama and dance. These documents are intended to provide assistance to teachers in their assessment of student achievement of the curriculum expectations. The samples included in the documents represent work produced at the end of the school year.

Teams of teachers and administrators from across the province were invited by the Ministry of Education to develop the assessment materials for the music exemplars. They designed the tasks and scoring scales (“rubrics”) on the basis of selected Ontario curriculum expectations, developed the teacher instructions, and field-tested the tasks in classrooms across the province. They then revised the tasks, rubrics, and instructions, using information gathered from the field-tests, including suggestions for improvement from teachers and students who participated in the field-tests. A team of teachers for each grade subsequently scored the student work, and chose samples of work that exemplified student achievement at each of the four levels of achievement.

The selection of student samples that appears in this document reflects the professional judgement of teachers who participated in the exemplar project. No students, teachers, or schools have been identified.

Samples are recorded on video for each of Grades 1, 4, and 7. These samples were produced in partnership with TVOntario.

The tasks, rubrics, and teacher’s notes developed for this exemplar document can serve as a model for boards, schools, and teachers in designing assessment tasks within the context of regular classroom work, developing rubrics, assessing the achievement of their own students, and planning for the improvement of students’ learning.

The samples in this document will provide parents¹ with examples of student work to help them monitor their children’s progress. They also can provide a basis for discussions regarding student achievement and progress between teachers and parents and between teachers and students.

1. In this document, *parent(s)* refers to parent(s) and guardian(s).

Purpose of This Document

This document was developed to:

- show the characteristics of student work at each of the four levels of achievement for each grade;
- promote greater consistency in the assessment of student work across the province;
- provide an approach to improving student learning by demonstrating the use of clear criteria applied to student work that was produced in response to a clearly defined assessment task;
- show the connections between what students are expected to learn (as stated in the curriculum expectations) and how their work can be assessed using the levels of achievement described in the curriculum policy document for the subject.

The samples in this document represent examples of student achievement obtained using only one method of assessment, called performance assessment. Teachers will also make use of a variety of other assessment methods and strategies – such as tests, portfolios, and conferences – in evaluating student achievement over a school year.

Features of This Document

This document contains the following, for each of Grades 1, 4, and 7 in music:

- a description of the performance task and the final product
- the curriculum expectations related to the task
- the task-specific assessment chart, or rubric, for each task
- two samples of student work for each of the four levels of achievement
- Teacher's Notes for each sample, which indicate why the sample is assessed at a particular level for each criterion outlined in the four categories of knowledge and skills for the arts (i.e., Understanding of Concepts, Critical Analysis and Appreciation, Performance and Creative Work, and Communication)
- Comments, which provide overall statements about the student's work
- Next Steps, which offer suggestions for improving performance
- the Teacher Package that was used by teachers in administering the task

This document does not include any student samples that were assessed using the rubric and judged to be below level 1. However, the characteristics of work of students who are performing below level 1 should be reviewed in relation to the criteria outlined in the rubric. Teachers are expected to work with these students, as well as with their parents, to help the students improve their performance.

The videos for the Grade 1, 4, and 7 music tasks contain the following:

- a brief overview of the exemplar project
- an introduction to the video
- an overview of the performance task and the expectations addressed in the task
- student samples (presentations)
- comments on the rubric, the levels of achievement, and the student sample
- concluding remarks

Students whose performance was scored at level 1 or level 2 appear on the video, but only in ways that ensure that they are not identifiable.

The Tasks

The performance tasks for visual arts were based directly on curriculum expectations selected from the Music strand for Grades 1, 4, and 7 in *The Ontario Curriculum, Grades 1–8: The Arts, 1998*. The tasks encompassed the four categories of knowledge and skills for the arts (i.e., Understanding of Concepts, Critical Analysis and Appreciation, Performance and Creative Work, and Communication), requiring students to integrate their knowledge and skills in meaningful learning experiences. The tasks gave students an opportunity to demonstrate how well they could apply their knowledge and skills in a specific context.

The Rubrics

In this document, the term *rubric* refers to a scoring scale used to assess student work that is done in response to a specific task. Task rubrics are developed in relation to the achievement chart in the curriculum policy document.

The task rubrics consist of a set of achievement criteria related to the four categories of knowledge and skills, as well as descriptions of the levels of achievement for each of the criteria. The rubrics contain the following components:

- an identification (by number) of the expectations on which student achievement in the task was assessed
- the four categories of knowledge and skills
- the relevant criteria for evaluating performance of the task
- descriptions of student performance at the four levels of achievement (level 3 on the achievement chart in the curriculum policy document is considered to be the provincial standard)

The teachers who administered the tasks for this exemplar project were required to explain the scoring criteria and descriptions of the levels of achievement (i.e., the information in the task rubric) to the students before they began the task.

Use of the Student Samples

Teachers and Administrators

The samples of student work included in this document will assist teachers and administrators by:

- providing student samples and criteria for assessment that will assist them in helping students improve their achievement;
- providing a basis for conversations among teachers, parents, and students about the criteria used for assessment and evaluation of student achievement;
- facilitating communication with parents regarding the curriculum expectations, levels of achievement for the subject, and the criteria and standards for high-quality performance;
- promoting fair and consistent assessment within and across grades.

Teachers may choose to:

- use the task, rubric, and teaching/learning activities in this document with their own classes;
- use the samples of student work at each level as reference points when assessing student work;
- use the task and rubric provided as models for other tasks and rubrics, to be developed independently or in collaboration with colleagues.

Administrators may choose to:

- encourage and facilitate teacher collaboration regarding standards and assessment;
- provide training to ensure that teachers understand the role of the exemplars in assessment, evaluation, and reporting;
- establish an external reference point for schools in planning student programs and for school improvement;
- use this document as a basis for discussion of curriculum expectations, levels of achievement, and standards for assessment with parents and school councils.

Parents

Parents may wish to use the samples of student work as a source of information to help their children monitor their achievement and improve their performance. They may also use the exemplars as a basis for discussing their children's progress with their teachers.

Students

Students can use the document to:

- develop their understanding of the relationship between curriculum expectations and specific tasks;
- learn how a rubric can be used to improve their performance on a task;
- develop the ability to discuss their achievement with their teachers and parents more effectively, and to ask more focused questions about their progress;
- learn how to better assess their own performance and identify the steps needed to improve their performance.

Grade 1

Music

A Celebration of Animals

The Task

Part 1

Students were to demonstrate their understanding of the differences between beat and rhythm while doing the following:

- performing a simple song
- creating and performing a rhythm composition of their own

Part 2

Students were to respond to a selected piece of music through movement. They were then to draw a picture and write a simple response in which they were to describe the music and tell how it made them feel.

Expectations

This task gave students the opportunity to demonstrate achievement of all or part of each of the following expectations selected from the Music strand for Grade 1 in *The Ontario Curriculum, Grades 1–8: The Arts, 1998*. Note that the codes that follow the expectations relate to the Ministry of Education's *Curriculum Unit Planner* (CD-ROM).

Students will:

1. distinguish between beat and rhythm in a simple song (1a8);
2. create and perform musical compositions, applying their knowledge of the elements of music and patterns of sound (1a20);
3. communicate their thoughts and feelings about the music they hear, using language and a variety of art forms and media (1a21);
4. describe their responses to music that they sing and hear, using appropriate vocabulary or musical terminology (1a23).

Prior Knowledge and Skills

To complete the task, students were expected to have some experience with, or some knowledge or skills related to, the following:

- identifying examples of beat and rhythm in music
- accompanying familiar pieces using a steady beat
- accompanying familiar pieces by clapping the rhythm patterns
- responding to music that they sing and hear, using appropriate musical vocabulary (e.g., *high, low, soft, loud, fast, slow*)
- communicating their response to music through pictures, words, and movement

In the teacher's notes accompanying the student samples that follow, the examples cited are either from the student worksheets (indicated by a "P", for "print") or from the videotape (indicated by a "V").

For information on the process used to prepare students for the task and on the materials and equipment required, see the Teacher Package, reproduced on pages 34–44 of this document.

Task Rubric – Music, Grade 1: A Celebration of Animals

Expectations*	Level 1	Level 2	Level 3	Level 4
Understanding of Concepts				
	The student:			
1	– demonstrates limited understanding of the concepts of beat and rhythm	– demonstrates some understanding of the concepts of beat and rhythm	– demonstrates considerable understanding of the concepts of beat and rhythm	– demonstrates thorough understanding of the concepts of beat and rhythm
Critical Analysis and Appreciation				
	The student:			
3	– conveys thoughts and feelings about the music through language and illustration with limited effectiveness	– conveys thoughts and feelings about the music through language and illustration with some effectiveness	– conveys thoughts and feelings about the music through language and illustration with considerable effectiveness	– conveys thoughts and feelings about the music through language and illustration with a high degree of effectiveness
Performance and Creative Work				
	The student:			
1, 2	– demonstrates the ability to keep a steady beat in a familiar song with limited accuracy – performs a word rhythm pattern with limited accuracy	– demonstrates the ability to keep a steady beat in a familiar song with some accuracy – performs a word rhythm pattern with some accuracy	– demonstrates the ability to keep a steady beat in a familiar song with considerable accuracy – performs a word rhythm pattern with considerable accuracy	– demonstrates the ability to keep a steady beat in a familiar song with a high degree of accuracy – performs a word rhythm pattern with a high degree of accuracy
Communication				
	The student:			
4	– communicates thoughts and feelings about the music, making limited use of musical terminology	– communicates thoughts and feelings about the music, making some use of musical terminology	– communicates thoughts and feelings about the music, making considerable use of musical terminology	– communicates thoughts and feelings about the music, making extensive use of musical terminology

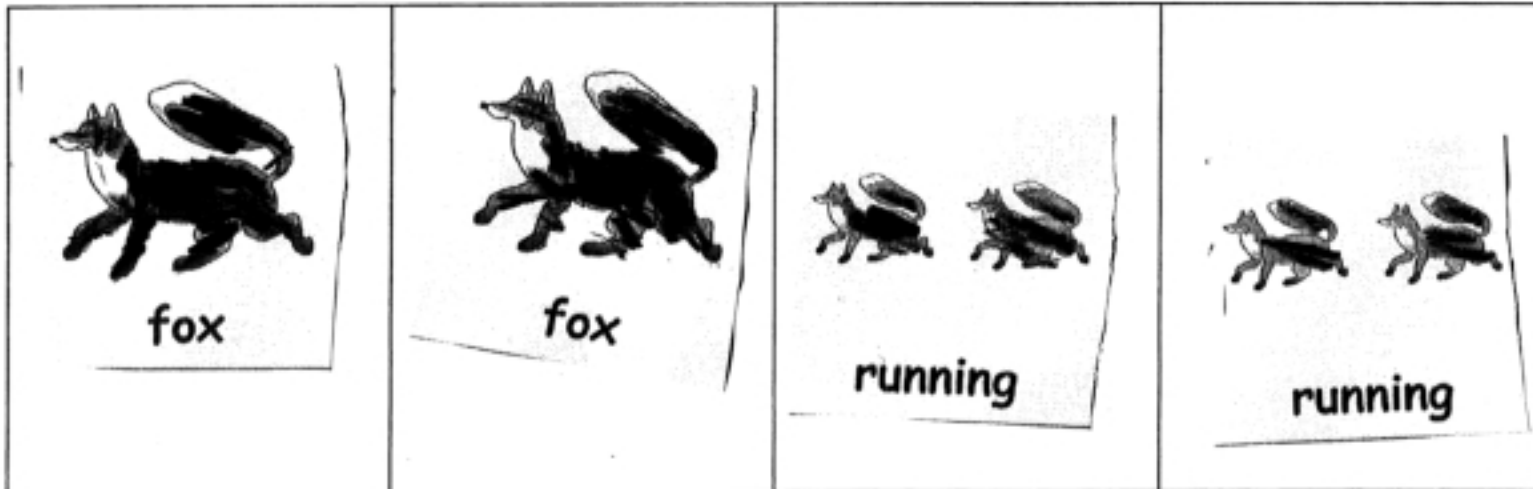
*The expectations that correspond to the numbers given in this chart are listed on page 8.

Note: This rubric does not include criteria for assessing student performance that falls below level 1.

A Celebration of Animals Level 1, Sample 1

A

STUDENT COMPOSITION



B



1. The animal I imagined was cheetah
 because she is fast and glen

C

2. Use music words to tell about the music. The music was fast. slow.
bcuz it is nig

3. The music made me feel like

 because ru ne

Teacher’s Notes

Understanding of Concepts

- The student demonstrates limited understanding of the concepts of beat and rhythm. She does not distinguish between beat and rhythm (e.g., [V] when clapping, she claps the beat instead of the rhythm), so her patting and clapping are very similar. The student is late coming in on the beat at the start of the song and does not pat through the musical rests.

Critical Analysis and Appreciation

- The student conveys thoughts and feelings about the music through language and illustration with limited effectiveness. She expresses ideas about the music, but they lack detail and clarity (i.e., [P] there is a basic connection between the drawing of the “chedu” [cheetah] and the music: both are “fast”; but the explanation “bcus it is nis” is not related to the music’s tempo, and the student gives no reason why she feels “like rune” [like running]).

Performance and Creative Work

- The student demonstrates the ability to keep a steady beat in a familiar song with limited accuracy. She is able to pat the beat accurately at times, but does not maintain it steadily (i.e., [V] she does not pat through the musical rests, thus creating a break in the beat).
- The student performs a word rhythm pattern with limited accuracy. She maintains the beat in the rhythm pattern, but does not perform the rhythm (i.e., [V] she does not clap the eighth notes – “running, running” – in the word rhythm pattern, but simply claps the beat).

Communication

- The student communicates thoughts and feelings about the music, making limited use of musical terminology. She is able to identify the tempo as “fast” and “slow”, but the writing is brief and provides no detail.

Comments

In the video, the student appears focused and is concentrating on the task. She shows that she can pat the beat when performing the song and the word rhythm pattern, but she does not understand how to clap the rhythm. In her written work, the student makes only a minimal connection between her feelings, the animal she imagines, and the music. The writing is limited in scope and lacks detail.





Next Steps

In order to improve her performance, the student needs to:

- recognize, identify, and experiment with rhythms (e.g., by listening to musical selections and participating in rhythm games in partner and group work, echo clapping, clapping games);
- listen to and experience a variety of musical selections and describe the personal feelings that the music evokes (e.g., through movement, drama, art, writing);
- refer to classroom resources such as word charts and word lists to increase her knowledge of musical terminology;
- refer to classroom resources such as word lists, word charts, and a personal dictionary to correct spelling errors.

A

STUDENT COMPOSITION

 <p>snake</p>	 <p>snake</p>	 <p>hissing</p>	 <p>hissing</p>
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B



1. The animal I imagined was alien
because is square

C

2. Use music words to tell about the music. The music
was it was low I like
the song bcuz I shot
it was by teal.

3. The music made me feel surprised
because it was hape.

Teacher's Notes

Understanding of Concepts

- The student demonstrates limited understanding of the concepts of beat and rhythm. He is able to perform the rhythm but does not perform the beat as required (i.e., [V] he pats and claps the rhythm rather than differentiating between beat and rhythm). When clapping the rhythm, the student adds extra claps for the eighth notes – “hissing, hissing”.

Critical Analysis and Appreciation

- The student conveys thoughts and feelings about the music through language and illustration with limited effectiveness. His comments about the music are not clearly connected or explained (i.e., [P] there is no connection between the drawing of the “scare [scary] lion” and the description of the music as “low” and “hape” [happy], and it is not clear why the happiness of the music made the student feel “surprised”).

Performance and Creative Work

- The student demonstrates the ability to keep a steady beat in a familiar song with limited accuracy. Although the student appears focused, he is unable to maintain a steady beat (i.e., [V] he pats the rhythm instead of the beat).
- The student performs a word rhythm pattern with limited accuracy. He does not perform the beat in the word rhythm pattern and when clapping the rhythm makes a number of errors (e.g., [V] he has difficulty with the eighth notes).

Communication

- The student communicates thoughts and feelings about the music, making limited use of musical terminology. He refers to the music as “low” in his written work, and explains that he likes it because “it was bytefl [beautiful]”. However, the writing is brief and contains little detail.

Comments

In the video, the student is focused on the task, but he hesitates and looks for cues from others, suggesting a lack of confidence, which detracts from the performance. When performing both the familiar song and the word rhythm pattern, the student makes no distinction between beat and rhythm, patting and clapping the rhythm only. In his written work, the student makes little connection between his feelings, the animal he imagines, and the music. The student attempts to describe his feelings about the music, but provides little detail.

Next Steps

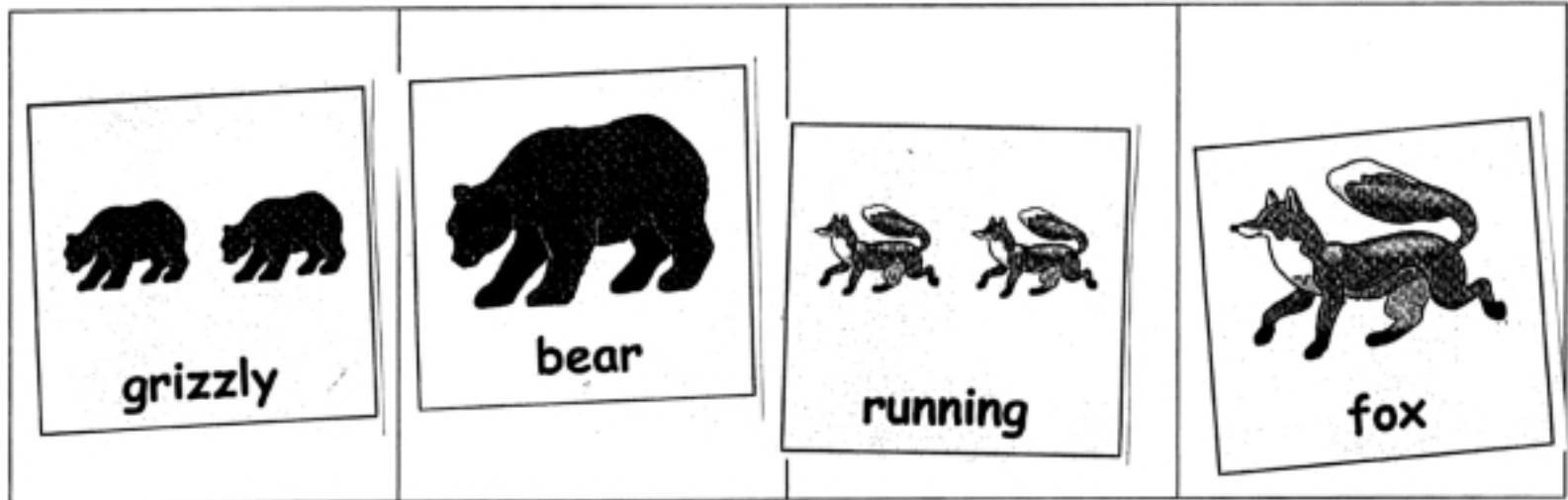
In order to improve his performance, the student needs to:

- practise patting a variety of beats, individually and in a group, to identify the difference between beat and rhythm;
- listen to and experience a variety of musical selections, and describe the personal feelings that the music evokes;
- refer to classroom resources such as word charts and word lists to increase his knowledge of musical terminology;
- refer to classroom resources such as word lists, word charts, and a personal dictionary to correct spelling errors.

A Celebration of Animals Level 2, Sample 1

A

STUDENT COMPOSITION



B



1. The animal I imagined was an elephant
 because it sounds like stamping

C

2. Use music words to tell about the music. The music
 was something low sometimes
it can sound like.

3. The music made me feel it makes me want to dance
 because I like to dance to songs

Teacher’s Notes

Understanding of Concepts

- The student demonstrates some understanding of the concepts of beat and rhythm. She differentiates to some extent between patting (beat) and clapping (rhythm), but sometimes she confuses them (e.g., [V] in the word rhythm pattern, she pats and claps the rhythm and does not pat the beat). The student’s performance of beat and rhythm are not always accurate (e.g., [V] she does not pat the musical rests in all of the lines, and when clapping the rhythm, omits the eighth notes in lines 1 and 2 of the song).

Critical Analysis and Appreciation

- The student conveys thoughts and feelings about the music through language and illustration with some effectiveness. She makes a simple connection between her drawing of an elephant and the music (i.e., [P] because “it [the music] soundid lick stomping”), and explains that the music “macks Me want to dans” because “I Licke to dans to sloe songs”.

Performance and Creative Work

- The student demonstrates the ability to keep a steady beat in a familiar song with some accuracy. She starts off by patting the rhythm, but corrects herself and completes the song by patting the beat; however, the beat is uneven at times.
- The student performs a word rhythm pattern with some accuracy. She is able to clap the rhythm, but she rushes through the two-syllable words, thus producing a less fluid and less accurate presentation.

Communication

- The student communicates thoughts and feelings about the music, making some use of musical terminology. She is able to identify pitch in the music (i.e., [P] the music was “sounding Low sumtims it can sound hie”), and refers to “sloe songs” in explaining how the music made her feel.

Comments

In the video, the student is able to differentiate between beat and rhythm but does not do so consistently. Her beat is sometimes uneven, and she makes some errors in clapping the rhythm. The student lacks confidence and looks for cues from others in the group. In her written work, the student is able to relate the music to personal experience, but not all her ideas are clearly connected.

Next Steps

In order to improve her performance, the student needs to:

- practise using both hands to pat the beat;
- practise keeping the beat in songs and nursery rhymes;
- practise patting the beat and clapping the rhythm;
- add detail to her written work;
- refer to classroom resources such as word lists, word charts, and a personal dictionary to correct spelling errors.

A

STUDENT COMPOSITION



B



1. The animal I imagined was a swan
because the music sounds
like a swan. I sounds like

C

2. Use music words to tell about the music. The music
was soft and I sounded
very rich and happy and
good

3. The music made me feel surprised

because the end was loud

Teacher's Notes

Understanding of Concepts

- The student demonstrates some understanding of the concepts of beat and rhythm. He understands the difference between beat and rhythm but sometimes confuses them (e.g., [V] in performing the song, he begins by patting the rhythm instead of the beat, looks for cues, corrects himself in line 3, but reverts to patting the rhythm in line 4). The student does not pat through the musical rests and is sometimes hesitant in clapping the rhythm.

Critical Analysis and Appreciation

- The student conveys thoughts and feelings about the music through language and illustration with some effectiveness. He explains why the music made him feel surprised (i.e., [P] because “the end was loud”), but his choice of a swan is only vaguely connected with the quality of the music (i.e., [P] “the moosic sounds like a swan. I souns nis”).

Performance and Creative Work

- The student demonstrates the ability to keep a steady beat in a familiar song with some accuracy. He is able to pat the beat accurately in line 3 of the song, but has difficulty maintaining a steady beat throughout.
- The student performs a word rhythm pattern with some accuracy. He is able to follow the animal symbols to pat the beat and clap the rhythm, but his performance is hesitant.

Communication

- The student communicates thoughts and feelings about the music, making some use of musical terminology. He is able to identify dynamics in the music (i.e., [P] “soft” and “loud”). However, the explanations generally are lacking in detail.

Comments

In the video, the student's performance is uneven: he looks for cues from others in the group and is more confident clapping the rhythm than patting the beat. When patting, he uses only one hand. The rhythm and beat in the word pattern are completed accurately, though hesitantly. In his written work, the student is able to explain his reaction to the music, but otherwise offers little evidence from the music to support his ideas.

Next Steps





In order to improve his performance, the student needs to:

- practise using both hands to pat the beat;
- practise performing both the beat and the rhythm in a variety of musical selections and poems;
- listen and respond to selections of music and describe the personal thoughts and feelings that the music evokes;
- practise expressing thoughts and feelings in written form;
- develop a musical vocabulary to write about different elements of music;
- refer to classroom resources such as word lists, word charts, and a personal dictionary to correct spelling errors.

A Celebration of Animals Level 3, Sample 1

A

STUDENT COMPOSITION

 <p>snake</p>	 <p>grizzly</p>	 <p>hissing</p>	 <p>bear</p>
--	--	--	---

B



1. The animal I imagined was an elephant
 because the music
sounds like a
elephants foot

C

2. Use music words to tell about the music. The music
 was low like a
elephant It was
~~quiet~~ in some parts It was
~~loud~~ in others.

3. The music made me feel like there
was a elephant behind
 because I cud hear
the elephant stomping.

Teacher’s Notes

Understanding of Concepts

- The student demonstrates considerable understanding of the concepts of beat and rhythm. He differentiates between beat and rhythm in both the song and the word rhythm pattern, and pats and claps accurately (e.g., [V] in the song, he maintains the beat throughout, patting through the musical rests; he also identifies the changes of rhythm in lines 3 and 4).

Critical Analysis and Appreciation

- The student conveys thoughts and feelings about the music through language and illustration with considerable effectiveness. The choice of an elephant in the drawing is clearly explained in relation to both the quality of the music and the feelings the music evokes (e.g., [P] the student imagines an elephant because “the mucick souns like a elephants fut ... I cud hear the elephant stomping”).

Performance and Creative Work

- The student demonstrates the ability to keep a steady beat in a familiar song with considerable accuracy. He maintains the beat correctly throughout the song, patting through all the musical rests.
- The student performs a word rhythm pattern with considerable accuracy. He pats the beat and claps the rhythm correctly; however, he does not clap the rhythm with fluency (i.e., [V] a slight hesitancy when clapping the rhythm results in a less than fluid performance).

Communication

- The student communicates thoughts and feelings about the music, making considerable use of musical terminology. The student uses several musical terms in describing the music (e.g., [P] the music was “low like a elephant it was quiet in sum parts it was loud in others”).

Comments

In the video, the student performs both the beat and the rhythm in the familiar song and the word pattern with considerable accuracy, but he uses only one hand to pat the beat. In his written work, the student provides considerable evidence from the music to explain his choice of animal and to describe the feelings the music evokes.

Next Steps

In order to improve his performance, the student needs to:

- practise rhythm patterns in order to produce a more fluent performance;
- practise using both hands to pat the beat;
- check his written work and consult word charts, word banks, and a personal dictionary to correct misspellings.

A

STUDENT COMPOSITION



snake



hissing



fox



running

B



1. The animal I imagined was an elephant
because it sounded like an
elephant because it was low

C

2. Use music words to tell about the music. The music
was romantic because it sounded
heavy and light. The music was
jumpy because it started
with a low part and
jump to a high part.

3. The music made me feel loving and romantic

because the rhythm was slow and
the beat was happy.

Teacher's Notes

Understanding of Concepts

- The student demonstrates considerable understanding of the concepts of beat and rhythm. She differentiates between beat and rhythm with ease; she pats the beat and claps the rhythm correctly, although, in the song, her beat is very slightly slower than the tempo.

Critical Analysis and Appreciation

- The student conveys thoughts and feelings about the music through language and illustration with considerable effectiveness. She makes relevant connections between the music and the thoughts and feelings it evokes (e.g., [P] commenting on her illustration, she says that she imagines an elephant because the music “sounded like an elephant because it was low”).

Performance and Creative Work

- The student demonstrates the ability to keep a steady beat in a familiar song with considerable accuracy. Her patting of the beat is steady throughout the song, even though it is very slightly slower than the tempo of the music.
- The student performs a word rhythm pattern with considerable accuracy. She confidently pats the beat and claps the rhythm without any errors.

Communication

- The student communicates thoughts and feelings about the music, making considerable use of musical terminology. She refers to various elements of music, such as beat, rhythm, and pitch, in describing the music and her response to it (e.g., [P] “The music was jumpy because it started with a low note and jump to a high note.”).

Comments

In the video, the student pats the beat and claps the rhythm for both the song and her word pattern with confidence and with considerable accuracy. When patting, she uses one hand and raises it higher than necessary, which may contribute to her patting the beat slowly. In her written work, the student uses a range of musical terms and effectively connects her thoughts and feelings to the music she hears.

Next Steps

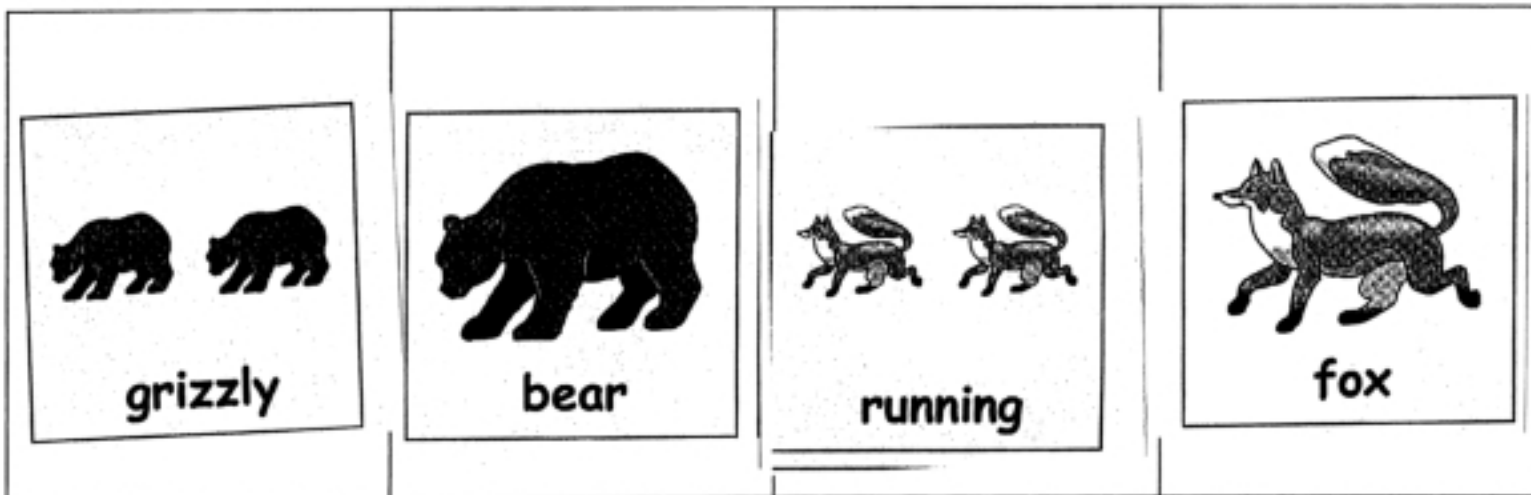
In order to improve her performance, the student needs to:

- use two hands when patting the beat, using a less exaggerated arm motion;
- use more musical terminology to describe the feelings that the music evokes;
- check her written work and consult word charts, word banks, and a personal dictionary to correct misspellings.

A Celebration of Animals Level 4, Sample 1

A

STUDENT COMPOSITION



B



1. The animal I imagined was a swan
because it was soft
or quiet sad and
light.

C

2. Use music words to tell about the music. The music was low and it had a good
rhythm. It was jumpy and
romantic. It soared.

3. The music made me feel like dancing.
I that I was on a floor
because of the rythem was
good it was scary
because it was scary at
the end.

Teacher's Notes

Understanding of Concepts

- The student demonstrates thorough understanding of the concepts of beat and rhythm. In both the song and the rhythm pattern, the student demonstrates a clear difference between beat and rhythm, and pats the beat and claps the rhythm accurately (e.g., [V] she maintains a steady beat throughout the song, and she responds correctly and without hesitation to the changes in rhythm in lines 3 and 4 of the song).

Critical Analysis and Appreciation

- The student conveys thoughts and feelings about the music through language and illustration with a high degree of effectiveness. The student shows insight in her analysis of the song and the feelings that the music evokes (e.g., [P] she writes that the music reminds her of a swan because it is “soft” and “light”, and adds that it makes her feel like dancing because “the rythem was good”).

Performance and Creative Work

- The student demonstrates the ability to keep a steady beat in a familiar song with a high degree of accuracy. She accurately pats the beat throughout the “Elephant Song” (e.g., [V] using one hand and maintaining focus, she pats an introduction and maintains a steady beat that includes the rests at the end of each line).
- The student performs a word rhythm pattern with a high degree of accuracy. The student pats the beat and claps her rhythm pattern confidently and accurately.

Communication

- The student communicates thoughts and feelings about the music, making extensive use of musical terminology. She describes the music and explains how it makes her feel, using appropriate musical terms (e.g., [P] the music “had a good rhythm. It was jumpy and romantic. It soars.”).

Comments

In the video, the student confidently pats a steady beat, using one hand, and accurately claps the rhythms for both the song and the rhythm pattern. The word rhythm pattern is quite musical and ends on a final point. The student is able to maintain her focus throughout the performance despite the incorrect performances of the other students. In her written work, the student clearly connects her drawing and her description of the music with the feelings that the music evokes.

Next Steps

In order to improve her performance, the student needs to:

- practise using both hands to pat the beat;
- check her written work and consult word charts, word banks, and a personal dictionary to correct misspellings.

A

STUDENT COMPOSITION



grizzly



snake



hissing



bear

B



1. The animal I imagined was Jed
 because Wiu MY ANML iz
A Jed decuv
it zAz Lis it iz znecep
itz pnu

C

2. Use music words to tell about the music. The music was The muozick was
big. The muozick was
Loud. The muozick was
smooth. and The muozick
wuz nuf a litldit.
The Muozick was
LOP. The Muozick
znece. The muozick was
 3. The music made me feel a litlbit sad.

because it zaid Lic My anml
was snecep ug no itz
qrau and win the
anml
it zaid got cot then
a litlbit sad

Teacher's Notes

Understanding of Concepts

- The student demonstrates thorough understanding of the concepts of beat and rhythm. She pats the beat and claps the rhythm accurately for both the song and the rhythm pattern. The beat is steady and the rhythm clear and precise throughout both performances.

Critical Analysis and Appreciation

- The student conveys thoughts and feelings about the music through language and illustration with a high degree of effectiveness. She establishes a common theme, linking the music, the drawing, and the feelings that the music evokes (e.g., [P] she imagines a cheetah (“Jed”) “ꞥnecen itꞥ prAu” [sneaking up on its prey], and the music makes her feel “a LitLbit ꞥad ... win [when] the anmL got cot”).

Performance and Creative Work

- The student demonstrates the ability to keep a steady beat in a familiar song with a high degree of accuracy. She maintains a steady beat using a confident and deliberate motion, patting through the rests.
- The student performs a word rhythm pattern with a high degree of accuracy. She performs her rhythm pattern fluidly, maintaining the same tempo while patting the beat and clapping the rhythm.

Communication

- The student communicates thoughts and feelings about the music, making extensive use of musical terminology. She provides a detailed description of the music and the feelings it evokes (e.g., [P] she describes the music as “Loud”, “smooth”, “Loe”, and “ꞥnece [sneaky]”, and comments that at one point it “ꞥadid [sounded] a LitLbit ꞥad”).

Comments

In the video, the student remains on task and focused throughout the performances. She demonstrates a very clear distinction between beat and rhythm. She accurately and confidently pats the beat and claps the rhythm to both the song and her individual composition. In her written work, the student creates a story based on the music in which a cheetah stalks and kills its prey. She is confident and effective when writing about her thoughts and feelings.

Next Steps

In order to improve her performance, the student needs to:

- check her written work and consult word charts, word banks, and a personal dictionary to correct misspellings.

Teacher Package

The Arts Exemplar Task Grade 1 – Music Teacher Package

Title: A Celebration of Animals
Time Requirement: 140–210 minutes (over several class periods)

Introductory activities

- Pre-task 1: 40–60 minutes
- Pre-task 2: 20–30 minutes

Exemplar task

- Part 1: 40–60 minutes
- Part 2: 40–60 minutes

Description of the Task

Part 1

Students demonstrate their understanding of the difference between beat and rhythm while doing the following:

- performing a simple song
- creating and performing a rhythm composition of their own

Part 2

Students respond to a selected piece of music through movement. They then draw a picture and write a simple response in which they describe the music and tell how it made them feel.

Concepts central to this task are the following:

- Beat is a steady pulse.
- Rhythm is a pattern of long and short sounds.
- Mood in music can be created through expression: fast/slow, loud/soft.

Student Scenario

Present the following scenario and instructions to the students:

Imagine that we are planning a class trip to a zoo! At the zoo you will be able to see and visit with some of your favourite animals. In music class, we will be singing, moving, and creating music about some of these animals.

You will perform a song, then you will create your own animal rhythm composition that you will clap and say for the class. Next, you will listen to some music and imagine the animal that the music describes. You will write about your animal and tell how the music made you feel.

Curriculum Expectations Addressed in the Task

This task gives students the opportunity to demonstrate achievement of all or part of each of the following expectations selected from the Music strand for Grade 1 in *The Ontario Curriculum, Grades 1–8: The Arts, 1998*. Note that the codes that follow the expectations relate to the Ministry of Education’s *Curriculum Unit Planner* (CD-ROM).

Students will:

1. distinguish between beat and rhythm in a simple song (1a8);
2. create and perform musical compositions, applying their knowledge of the elements of music and patterns of sound (1a20);
3. communicate their thoughts and feelings about the music they hear, using language and a variety of art forms and media (1a21);
4. describe their responses to music that they sing and hear, using appropriate vocabulary or musical terminology (1a23).

Teacher Instructions

Prior Knowledge and Skills Required

To complete the task, students should have some experience with, or some knowledge or skills related to, the following:

- identifying examples of beat and rhythm in music
- accompanying familiar pieces using a steady beat
- accompanying familiar pieces by clapping the rhythm patterns
- responding to music that they sing and hear, using appropriate musical vocabulary (e.g., *high, low, soft, loud, fast, slow*)
- communicating their response to music through pictures, words, and movement

Assessment and Evaluation

The rubric* provided with this exemplar task is to be used to assess students’ work. The rubric is based on the achievement levels outlined on page 9 of *The Ontario Curriculum, Grades 1–8: The Arts, 1998*.

Introduce the rubric to the students at the beginning of the exemplar task. Review the rubric with the students to ensure that each student understands the criteria and the descriptions for achievement at each level. Allow ample class time for a thorough reading and discussion of the assessment criteria outlined in the rubric.

*The rubric is reproduced on page 9 of this document.

Some students may perform below level 1. Although the rubric does not include descriptions of achievement below level 1, the characteristics of these students' work should be reviewed in relation to the criteria outlined in the rubric.

Accommodations

Accommodations that are normally provided in the regular classroom for students with special needs should be provided in the administration of the exemplar task.

Materials and Resources Required

Students should be provided with the following materials:

- "The Elephant" (Appendix A)
- multiple copies of the individual animal word cards (Appendix B) (*Note: Teachers will need to copy this sheet ahead of time and cut apart the cards in order to make up stacks of the different individual cards.*)
- a musical selection such as the CD track of "The Elephant" from *Carnival of the Animals* by Saint-Saëns
- blank template for Animal Word Card Composition (Appendix C)
- blank template for Picture and Written Response (Appendix D) (*Note: While the format of Appendix D must be maintained, students may use a variety of art forms and media – e.g., computers – to generate their pictures.*)
- pencils and crayons
- glue

Task Instructions

Notes for Teachers:

1. Piano accompaniment would help students with tempo.
2. Patting with two hands instead of one hand is a more natural action.
3. Good posture should be stressed.

Introductory Activities

The pre-tasks are designed to review and reinforce the skills and concepts that students will be using in the exemplar task.

Pre-task 1: Beat and Rhythm (40–60 minutes)

Part A: Reviewing Beat

1. Teach the students the song, "The Elephant" (Appendix A), using the teaching strategies you would normally use to teach a simple song (e.g., rote, chart, rhythm cards).
2. Discuss the meaning of the text and the intent of the song.
3. Revisit the concept that beat is "a steady pulse" like a clock ticking or a heart beating.

4. Sing the song to the class a few times while patting (lightly tapping thighs) to keep the steady beat. Then have the class accompany you as you repeat the song and the patting a few more times.
5. Divide the class into two groups and have one group sing the song while the other group pats the steady beat.
6. Switch parts so that each group experiences both singing the song and keeping the steady beat.
7. Have the students practise singing the song and patting the beat at the same time.

Part B: Reviewing Rhythm Pattern

1. Revisit the concept that rhythm is “a pattern of long and short sounds”.
2. Sing the song to the class a few times while clapping the rhythm pattern. Then have the class accompany you as you repeat the song and the clapping a few more times.
3. Divide the class into two groups and have one group sing the song while the other group claps the rhythm pattern.
4. Switch parts so that each group experiences both singing the song and clapping the rhythm pattern.
5. Have the students practise singing the song and clapping the rhythm pattern at the same time.

Part C: Reviewing Beat and Rhythm Using Animal Word Cards

1. Display the animal word cards from Appendix B. Tell the students that each card represents one beat (e.g., two animals on a card show that the beat is made up of two half-beats).
2. Choose four cards with pictures of the same animal, displaying both words (e.g., four cards of bears, including cards with both “bear” and “grizzly”).
3. Have the class pat a steady beat as you chant the words on the cards (e.g., “bear bear grizzly bear”). Tell students to echo the words as they pat the beat.
4. Change and/or rearrange the animal cards to create new patterns (e.g., “grizzly grizzly bear bear”) and perform these patterns with the class in the same way.
5. Continue the activity, this time asking the students to clap the rhythm of the patterns you create.

Pre-task 2: “The Elephant” (20–30 minutes)

1. Have the students discuss and demonstrate how various animals move.
2. Record their responses on a chart (e.g., elephant – loud and heavy; fox – soft and fast; snake – low and light).
3. Sing “The Elephant” (Appendix A). (Note that the song should be sung in a lively manner and that each quarter note represents one beat.) Tell the students to listen for musical clues to help them determine how the elephant moves (e.g., fast or slow beat; high or low pitch; light or heavy sound).

4. Create a class response chart about the song. You may use teacher prompts or questions, which may include the following:
 - How do you think the elephant in the song moved?
 - What do you think the elephant was like? Why do you think that?

Note: This activity will help prepare the students for the written response in the exemplar task.

Exemplar Task

Each student's composition (Appendix C) and drawing and written response (Appendix D) are to be submitted for marking.

Part 1: Performance Tasks (40–60 minutes)

Part A: Student Preparation

1. Introduce the student scenario and the rubric to the students.
2. Put out the animal word cards (see Appendix B), stacking them according to the picture and word shown.
3. Have each student select four cards. Make sure that the students choose cards with both one- and two-syllable words (e.g., “snake”, “hissing”) so that both rhythms are represented, but do not otherwise direct their choices.
4. Have each student create a pattern with the cards and then glue his or her picture pattern to the template provided (see Appendix C: Student Composition).
5. Have the students practise patting the beat while saying the words and then practise clapping the rhythm of their patterns while saying the words.

Part B: Student Presentation

1. Rehearse “The Elephant” (Appendix A) with the whole class one more time. Remember that the song should be performed in a lively manner.
2. Divide the students into groups of four and position one group at a time in a semi-circle on the floor facing the teacher.
3. While the rest of the class sings “The Elephant” twice through, have each group of four (sitting in a semi-circle) perform as follows:
 - The group sings the song and pats the beat.
 - The group sings the song and claps the rhythm.
4. Immediately following the group performance, have each individual student perform his or her own composition (Appendix C) as follows:
 - The student says the animal words and pats the beat.
 - The student says the animal words and claps the rhythm.
5. Have the next group of four students perform the two-part task outlined above. Continue until all the students have had the opportunity to perform.

Part 2: Creative Movement; Visual and Written Response (40–60 minutes)

1. Ask the students to close their eyes and listen to some instrumental music. Do not mention the title of the piece. (The suggested selection is from the *Carnival of the Animals* by Saint-Saëns.)
2. Have the students imagine what animal the composer was describing in the music. Tell them to listen for musical clues (e.g., fast or slow beat; high or low pitch; long notes or short notes) to help them identify the animal concerned.
3. While the music is played again, ask the students to picture the animal in their minds and to create and perform their own movements depicting this animal. Tell them that their movements should be appropriate to the music and based on the musical clues they have heard. Have them move individually to the music. (You may choose to replay the music a second time and have the students repeat this exercise.)
4. After exploring the animal they imagined through movement, have the students draw the animal (students may use various media, including computers, to generate their picture) and complete the simple written response, using their musical vocabulary (e.g., *high/low, fast/slow, heavy/light*) (see Appendix D).

Appendix A

The Elephant

Teacher authors

$\text{♩} = 100$

The musical score consists of four staves of music in 4/4 time, with a tempo marking of quarter note = 100. The key signature has one flat (B-flat). The lyrics are: 'El - e - phant, el - e - phant big and slow! El - e - phant, el - e - phant swing your trunk low! El - e - phant, el - e - phant your steps are loud, El - e - phant in the jun - gle you're so proud.' The lyrics are written below the notes, with hyphens indicating syllable placement. The first staff starts at measure 1, the second at measure 3, the third at measure 5, and the fourth at measure 7. The music ends with a double bar line at the end of the fourth staff.













El - e - phant, el - e - phant big and slow!

El - e - phant, el - e - phant swing your trunk low!

El - e - phant, el - e - phant your steps are loud,

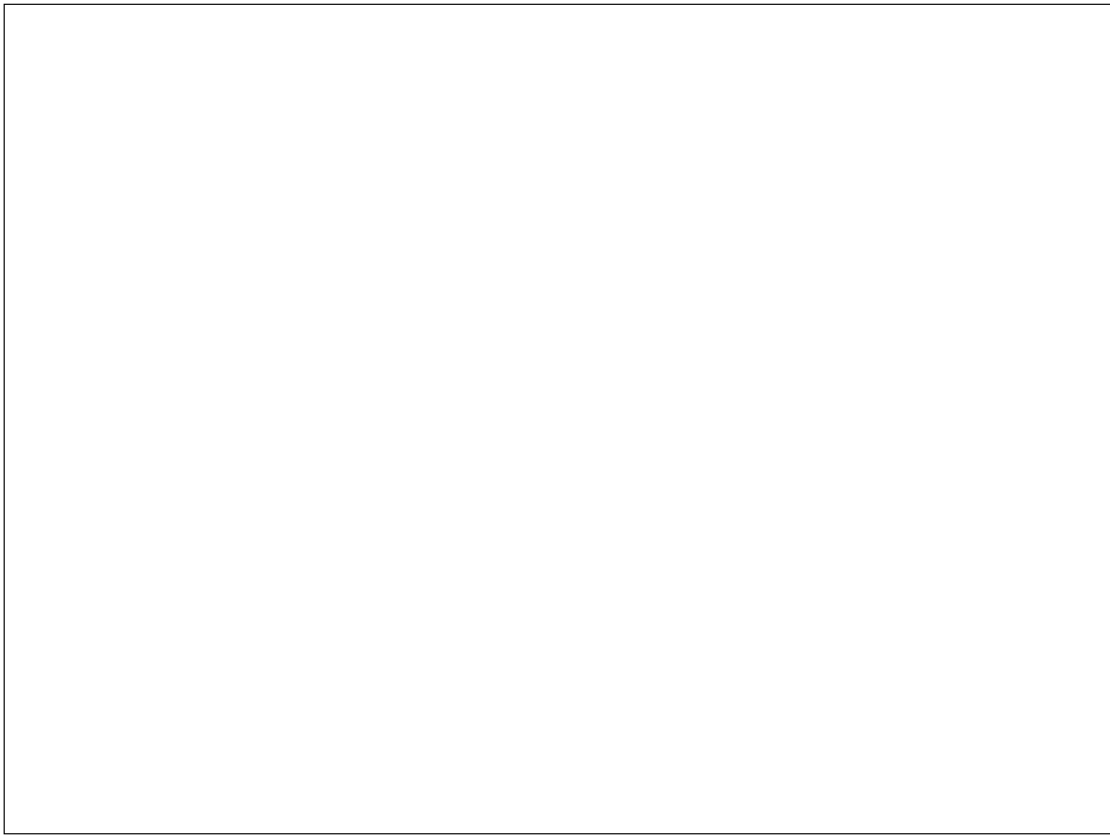
El - e - phant in the jun - gle you're so proud.

Appendix B: Animal Word Cards

 snake	 snake	 hissing	 hissing
 fox	 fox	 running	 running
 bear	 bear	 grizzly	 grizzly

Appendix C: Student Composition

Appendix D: Student Drawing and Written Response



1. The animal I imagined was _____

because _____

2. Use music words to tell about the music. The music was

3. The music made me feel _____

because _____

Grade 4

Music

The Heart Beat of Ontario

The Task

Students were told that an international festival of young musicians was to be held in Ottawa. Young people from many countries were to perform their traditional music for their Canadian audience, and Ontario students were to perform traditional music from Canada for their international guests.

Part 1

Working in pairs, students were to create an original two-measure rhythm pattern, or ostinato, to accompany one verse of the song called “Land of the Silver Birch”. In an individual written response, each student was also to describe how he or she would manipulate the musical elements of tone colour, dynamics, and tempo when performing the rhythm pattern.

Part 2

Each student duo was to perform its rhythm pattern as accompaniment while the class sang the verse of the song. In a second individual written response, each student was to reflect upon the success of his or her own performance, and was to describe how a peer group used tone colour, tempo, and dynamics to help create a particular mood.

Part 3

Each student in the duo was to read and perform a rhythm pattern created by his or her partner.

Expectations

This task gave students the opportunity to demonstrate achievement of all or part of each of the following expectations selected from the Music strand for Grade 4 in *The Ontario Curriculum, Grades 1–8: The Arts, 1998*. Note that the codes that follow the expectations relate to the Ministry of Education’s *Curriculum Unit Planner* (CD-ROM).

Students will:

1. demonstrate an understanding of the basic elements of music specified for this grade through listening to, performing, and creating music (4a1);
2. use correctly the musical terminology associated with the specific expectations for this grade (4a3);
3. read and perform simple rhythmic patterns in 4/4 time (4a21);
4. create musical compositions that show appropriate use of some of the elements of music, and perform them (4a23);
5. explain the effects of different musical choices (4a30).

Prior Knowledge and Skills

To complete this task, students were expected to have some experience with, or some knowledge or skills related to, the following:

- identifying, reading, and performing whole notes, half notes, quarter notes, and eighth notes and their corresponding rests in 4/4 time



- creating, reading, and performing simple rhythmic patterns in 4/4 time
- explaining the effects of different musical choices and how mood is created by manipulating tone colour, tempo, and dynamics
- reflecting upon their own work and that of others
- understanding that music creates a variety of moods

In the teacher's notes accompanying the student samples that follow, the examples cited are either from the student worksheets (indicated by a "P", for "print") or from the videotape (indicated by a "V").

For information on the process used to prepare students for the task and on the materials and equipment required, see the Teacher Package, reproduced on pages 81–95 of this document.

Task Rubric – Music, Grade 4: The Heart Beat of Ontario

Expectations*	Level 1	Level 2	Level 3	Level 4
Understanding of Concepts				
The student:				
1	– demonstrates limited understanding of the basic elements of music (tempo, dynamics, tone colour)	– demonstrates some understanding of the basic elements of music (tempo, dynamics, tone colour)	– demonstrates considerable understanding of the basic elements of music (tempo, dynamics, tone colour)	– demonstrates thorough understanding of the basic elements of music (tempo, dynamics, tone colour)
Critical Analysis and Appreciation				
The student:				
5	– analyses his or her own performance and the performance of others with limited effectiveness – explains the effects of different musical choices with limited effectiveness	– analyses his or her own performance and the performance of others with some effectiveness – explains the effects of different musical choices with some effectiveness	– analyses his or her own performance and the performance of others with considerable effectiveness – explains the effects of different musical choices with considerable effectiveness	– analyses his or her own performance and the performance of others with a high degree of effectiveness – explains the effects of different musical choices with a high degree of effectiveness
Performance and Creative Work				
The student:				
3, 4	– applies the basic elements of music with limited effectiveness – reads and performs a rhythm pattern with limited accuracy	– applies the basic elements of music with some effectiveness – reads and performs a rhythm pattern with some accuracy	– applies the basic elements of music with considerable effectiveness – reads and performs a rhythm pattern with considerable accuracy	– applies the basic elements of music with a high degree of effectiveness – reads and performs a rhythm pattern with a high degree of accuracy
Communication				
The student:				
2	– uses musical terminology with limited accuracy – writes a reflection with limited clarity	– uses musical terminology with some accuracy – writes a reflection with some clarity	– uses musical terminology with considerable accuracy – writes a reflection with considerable clarity	– uses musical terminology with a high degree of accuracy – writes a reflection with a high degree of clarity

*The expectations that correspond to the numbers given in this chart are listed on page 46.

Note: This rubric does not include criteria for assessing student performance that falls below level 1.

A

Appendix A

Creating a Rhythm Pattern



Using the note values above, create three different two-measure rhythm patterns in 4/4 time. You are going to choose one to accompany your verse from Land of the Silver Birch.

1.

2.

3.

Explore your rhythm patterns using a variety of sounds (found sounds, body percussion, instruments). Choose one of the patterns and make changes if you wish.

Here is the final rhythm pattern choice:



The accompaniment choices are

metals very fast very loud

B

APPENDIX B Musical Choices Reflection Sheet

Musical Terminology Box

beat	rhythm	quarter note	eighth note
half note	whole note	rest	ostinato
melody	pitch	accompaniment	tone colour
found sounds	body percussion	metals	skins
dynamics	loud	very loud	moderately loud
soft	very soft	moderately soft	moderate
tempo	fast	very fast	moderately fast
slow	very slow	moderately slow	

The tone colour of the accompaniment we will use is

metals fish sticks

The tempo we will use is

very fast

Our dynamics will be

loud

C

We would like the overall mood to be

Happy

The elements of music (tempo, dynamics, tone colour) will help create the mood in these ways

loud very fast rattles
because it is
loud because are
dynamics are loud.

D

APPENDIX C Reflecting on Performance

A. Reflecting on one other group's performance

The tone colour of the accompaniment included (e.g., found sound, body percussion, instruments)

body percussion

The tempo they chose was

slow

The dynamic level they chose was

soft

The overall mood was

Happy

How did the elements of music (tempo, dynamics, tone colour) help create the mood?

the way they played it it
just sounded Happy

B. Reflecting on your own performance:

Think about the beginning, middle, end, and flow of your performance. What made it successful?

it wasn't successful

If you had the opportunity to create and perform again, would you make any changes? Why?

no I liked it the way it was

Teacher's Notes**Understanding of Concepts**

- The student demonstrates limited understanding of the basic elements of music (tempo, dynamics, tone colour). Using a cowbell and a mallet, the student starts off at a fast tempo, following his written rhythm; but then he plays "ti-ti" for "ta" (two eighth notes for one quarter note) and changes the rhythm. In his written work, he gives simple explanations for tone colour, tempo, and dynamics ([P] Appendix B: "mettels fish sticks", "very fast", "loud").

Critical Analysis and Appreciation

- The student analyses his own performance and the performance of others with limited effectiveness. When reflecting on his own performance, he comments that "it wasn't successful" ([P] Appendix C), but does not explain why. Responding to a peer group's performance, the student identifies the overall mood of the performance as happy; however, he provides no evidence to support this opinion, stating only that "the way thay played it it gust sounded Happy" ([P] Appendix C).
- The student explains the effects of different musical choices with limited effectiveness. Although the student describes what kind of tempo, dynamics, and tone colour will be used, he does not say how they will help to create the mood ([P] Appendix B: "loud very fast mettles [metals] because it is loud because are [our] dynamics are loud").

Performance and Creative Work

- The student applies the basic elements of music with limited effectiveness. He distinguishes between quarter notes and eighth notes in his ostinato by playing the eighth notes faster. The eighth notes, however, are played unevenly, and are not consistently on the second beat as written on the student's plan. As the singers join in, the student loses focus and the dynamics of the performance change.

- The student reads and performs a rhythm pattern with limited accuracy. He correctly claps the quarter note and two eighth notes of his partner’s rhythm pattern ([V] “↓ ↗ ↘ ↓ } ○ |”), but the half note is treated more like a half rest (that is, rather than clapping the note and holding it, the student uses hand movements to show the two beats), and only one beat is given to the whole note.

Communication

- The student uses musical terminology with limited accuracy. For example, the student correctly identifies a material for tone colour, but also names an instrument incorrectly ([P] Appendix B: “mettels fish sticks”).
- The student writes a reflection with limited clarity. When reflecting on his performance, the student notes that he would not make any changes ([P] Appendix C: “no I liked it the whay it was”), but he does not support or clarify this statement.

Comments

The student demonstrates a limited degree of achievement in all four categories of knowledge and skills. The rhythm and dynamics in his ostinato performance are not consistent, and he makes errors in clapping his partner’s rhythm pattern. The student demonstrates limited understanding of concepts and communicates ideas with limited clarity and precision.

Next Steps

In order to improve his performance, the student needs to:

- keep his eyes focused on the rhythm pattern throughout the performance of an ostinato in order to perform more accurately;
- review proper clapping and holding techniques to demonstrate the presence of a half note and a whole note;
- explain how his musical choices contribute to the creation of mood;
- use a wider range of musical terminology;
- use capitalization and punctuation accurately;
- consult classroom resources such as word lists, word charts, and a personal dictionary to correct spelling errors.

A

Appendix A

Creating a Rhythm Pattern



Using the note values above, create three different two-measure rhythm patterns in 4/4 time. You are going to choose one to accompany your verse from Land of the Silver Birch.

1.

2.

3.

Explore your rhythm patterns using a variety of sounds (found sounds, body percussion, instruments). Choose one of the patterns and make changes if you wish.

Here is the final rhythm pattern choice:

The accompaniment choices are

woods, moderate, loud.

B

APPENDIX B Musical Choices Reflection Sheet

Musical Terminology Box

beat	rhythm	quarter note	eighth note	
half note	whole note	rest	ostinato	
melody	pitch	accompaniment	tone colour	
found sounds	body percussion	woods	metals	skins
dynamics	loud	very loud	moderately loud	
soft	very soft	moderately soft	moderate	
tempo	fast	very fast	moderately fast	
slow	very slow	moderately slow		

The tone colour of the accompaniment we will use is

Dark is being woods.

The tempo we will use is

Dark is being moderate.

Our dynamics will be

Dark is being loud.

C

We would like the overall mood to be

loud & is being exciting

The elements of music (tempo, dynamics, tone colour) will help create the mood in these ways

The loudness makes it feel alive.

The moderate makes it exciting.

The words grab their attention.

D

APPENDIX C Reflecting on Performance

A. Reflecting on one other group's performance

The tone colour of the accompaniment included (e.g., found sound, body percussion, instruments)

wood

The tempo they chose was

fast

The dynamic level they chose was

loud

The overall mood was

exciting

How did the elements of music (tempo, dynamics, tone colour) help create the mood?

The words made it exciting

because it is loud.

B. Reflecting on your own performance:

Think about the beginning, middle, end, and flow of your performance. What made it successful?

I did not mess-up

If you had the opportunity to create and perform again, would you make any changes? Why?

No, I would keep my performance

because I like it.

Teacher's Notes**Understanding of Concepts**

- The student demonstrates limited understanding of the basic elements of music (tempo, dynamics, tone colour). In her performance plan, the student writes that the tempo is to be moderate ([P] Appendix B: “Duo K is Doing moderate”); however, the actual performance tempo is fast.

Critical Analysis and Appreciation

- The student analyses her own performance and the performance of others with limited effectiveness. When reflecting on her own performance, the student notes that she would not make any changes; however, there is little support for this decision ([P] Appendix C: “No, I would keep [keep] my performance because I like it.”). Responding to a peer group’s performance, the student identifies the mood as “exiting [exciting]”, but refers only to “loud” dynamics as a contributing factor.
- The student explains the effects of different musical choices with limited effectiveness. When explaining how mood will be created, the student refers to the musical elements with little elaboration (e.g., [P] Appendix B: “The moderate make it exiting.”).

Performance and Creative Work

- The student applies the basic elements of music with limited effectiveness. Although the student recognizes that each note represents a sound, the rhythm executed varies from the written ostinato. The student plays half notes as quarter notes, and syncopates combinations of eighth notes.
- The student reads and performs a rhythm pattern with limited accuracy. The student distinguishes between eighth and quarter notes in her partner’s rhythm pattern ([V] “ $\downarrow \downarrow \downarrow \downarrow \downarrow \downarrow \downarrow \downarrow$ ”) by clapping eighth notes more quickly, but she plays the eighth notes unevenly. She incorrectly claps twice for a half note.

Communication

- The student uses musical terminology with limited accuracy. She correctly identifies the choice of tone colour as “woods”, but uses dynamics terminology to explain how an exciting mood is created ([P] Appendix C: “The woods made it exiting because is is loud.”).
- The student writes a reflection with limited clarity. When reflecting on her own performance, she does not clearly articulate why the performance was successful ([P] Appendix C: “I did not mess-up”).

Comments

In her performance, the student plays enthusiastically, but she applies few of the skills required to play the rhythmic ostinato correctly. In her written work, the student demonstrates limited understanding of how the choices of musical elements contribute to a performance.

Next Steps



In order to improve her performance, the student needs to:

- practise simple rhythmic patterns with two different note values to develop clapping accuracy;
- focus on saying rhythm syllables for each note in order to maintain a steady rhythm;
- learn the proper hand gestures to represent the notes and corresponding rests;
- make connections between the mood and the musical elements used to create it;
- use a wider range of musical terminology;
- consult classroom resources such as word lists, word charts, and a personal dictionary to correct spelling errors.


A


Appendix A


Creating a Rhythm Pattern

Using the note values above, create three different two-measure rhythm patterns in 4/4 time. You are going to choose one to accompany your verse from Land of the Silver Birch.


1. 

2. 

3. 

Explore your rhythm patterns using a variety of sounds (found sounds, body percussion, instruments). Choose one of the patterns and make changes if you wish.

Here is the final rhythm pattern choice:



The accompaniment choices are

Are accompaniments are Metals, Loud and fast

B

APPENDIX B Musical Choices Reflection Sheet

Musical Terminology Box

beat	rhythm	quarter note	eighth note	
half note	whole note	rest	ostinato	
melody	pitch	accompaniment	tone colour	
found sounds	body percussion	woods	metals	skins
dynamics	loud	very loud	moderately loud	
soft	very soft	moderately soft	moderate	
tempo	fast	very fast	moderately fast	
slow	very slow	moderately slow		

The tone colour of the accompaniment we will use is

metals

The tempo we will use is

moderately fast

Our dynamics will be

Loud

C

We would like the overall mood to be

It is angry.

The elements of music (tempo, dynamics, tone colour) will help create the mood in these ways

When the metals bang together it created a loud sound, it makes a angry sound.

D

APPENDIX C Reflecting on Performance

A. Reflecting on one other group's performance

The tone colour of the accompaniment included (e.g., found sound, body percussion, instruments)

Their tone colour is metals.

The tempo they chose was

The tempo was moderate.

The dynamic level they chose was

The dynamics was loud.

The overall mood was

The overall mood is happy.

How did the elements of music (tempo, dynamics, tone colour) help create the mood?

Metals, Moderate and loud create the mood of happiness by loudness made happy on a cold day.

B. Reflecting on your own performance:

Think about the beginning, middle, end, and flow of your performance. What made it successful?

It was successful
because it loud and
clear and it sounded nice

If you had the opportunity to create and perform again, would you make any changes? Why?

IF I had a opportunity
the do it again yes because
we could had a better
rhythem

Teacher's Notes

Understanding of Concepts

- The student demonstrates some understanding of the basic elements of music (tempo, dynamics, tone colour). When describing the effect of musical elements on mood in her performance, the student says that the loud sound of metals creates an angry mood ([P] Appendix B: "When the metals bang together it create a loud sound. It makes a angry sound."). Although she writes that metals create a loud sound, and chooses cymbals as her instrument, her playing is cautious and restrained.

Critical Analysis and Appreciation

- The student analyses her own performance and the performance of others with some effectiveness. She states that her own performance could be improved by using a better rhythm ([P] Appendix C: "If I had a opportunity the do it again yes because we could had a better rhythem"); however, the qualities of a better rhythm are not identified.
- The student explains the effects of different musical choices with some effectiveness. She identifies the mood created by the musical elements in another group's performance ([P] Appendix C: "The overall mood is happy"). However, the subsequent explanation as to how these elements helped create the mood is confusing ([P] Appendix C: "Metals, Moterate and loud create the mood of happiness by loudness made happy on a cold day.").

Performance and Creative Work

- The student applies the basic elements of music with some effectiveness. She plays the first bar of the ostinato correctly, and although the second bar is notated incorrectly with a blank space in beat one, she plays the half note correctly once.
- The student reads and performs a rhythm pattern with some accuracy. The first time through her partner's rhythm pattern ([V] "♩ ♩ ♩ ♩ | — ♩ ♩ |"), the student performs the first measure correctly, but in the second measure she plays a quarter note for two eighth notes. She gets it right – with short pauses – the second time through.

Communication

- The student uses musical terminology with some accuracy. The student correctly identifies and matches three elements of music in the performance plan ([P] Appendix B: “metals”, “moderately fast”, “Loud”).
- The student writes a reflection with some clarity. When reflecting on her own performance, the student gives reasons for its success ([P] Appendix C: “It was successful because it loud and clear and it souned nice”).

Comments

The student communicates knowledge of tone colour, tempo, and dynamics, showing some awareness of how these elements contribute to the mood of her composition. She performs the rhythmic ostinato with concentration, and she provides partial analysis of the performances, giving some evidence to support her opinions.

Next Steps

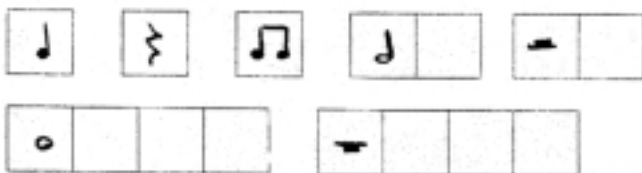
In order to improve her performance, the student needs to:

- execute rhythm patterns with precision and fluidity;
- learn the correct hand gestures for notes and rests;
- develop an understanding that the purpose of accompanying is to enhance a performance by staying in time with the choir;
- expand her written responses, using a wider range of musical terminology;
- check her written work carefully to eliminate errors in grammar and spelling.

A

Appendix A

Creating a Rhythm Pattern



Using the note values above, create three different two-measure rhythm patterns in 4/4 time. You are going to choose one to accompany your verse from Land of the Silver Birch.

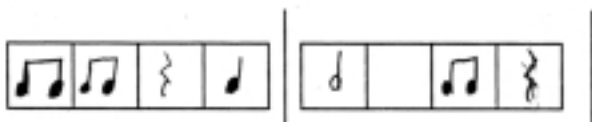
1.

2.

3.

Explore your rhythm patterns using a variety of sounds (found sounds, body percussion, instruments). Choose one of the patterns and make changes if you wish.

Here is the final rhythm pattern choice:



The accompaniment choices are

Body percussion for tone colour, moderate for tempo and loud for the dynamics

B

APPENDIX B Musical Choices Reflection Sheet

Musical Terminology Box

beat	rhythm	quarter note	eighth note
half note	whole note	rest	ostinato
melody	pitch	accompaniment	tone colour
found sounds	body percussion	woods	metals skins
dynamics	loud	very loud	moderately loud
soft	very soft	moderately soft	moderate
tempo	fast	very fast	moderately fast
slow	very slow	moderately slow	

The tone colour of the accompaniment we will use is

body percussion

The tempo we will use is

moderate

Our dynamics will be

loud

C

We would like the overall mood to be

Lively we would like it to be like a marching group.

The elements of music (tempo, dynamics, tone colour) will help create the mood in these ways

Loudness will be like marching feet and the lively army. We use our feet for the rhythm, this will make it sound sort of like a march.

D

APPENDIX C Reflecting on Performance

A. Reflecting on one other group's performance

The tone colour of the accompaniment included (e.g., found sound, body percussion, instruments)

Skins

The tempo they chose was

Moderate

The dynamic level they chose was

Loud

The overall mood was

Lively

How did the elements of music (tempo, dynamics, tone colour) help create the mood?

Loud made it lively.

B. Reflecting on your own performance:

Think about the beginning, middle, end, and flow of your performance. What made it successful?

I think we practiced alot and we did not go faster or slower or faster in the middle.

If you had the opportunity to create and perform again, would you make any changes? Why?

No I would not change anything because I thought we did extremely well.

Teacher's Notes**Understanding of Concepts**

- The student demonstrates some understanding of the basic elements of music (tempo, dynamics, tone colour). He identifies all three elements in a peer group's performance ([P] Appendix C: "Skins", "Moderate", "Loud").

Critical Analysis and Appreciation

- The student analyses his own performance and the performance of others with some effectiveness. In describing the effect of musical elements on the mood of the performance of two peers, the student makes an accurate, if brief, connection between the dynamics and the mood ([P] Appendix C: "Loud made it lively.").
- The student explains the effects of different musical choices with some effectiveness. In the plan for his ostinato performance, the student explains how two of the three required musical elements contribute to creating a march-like sound ([P] Appendix B: "Loudnes will be like marching feet and the lively army. We use our feet for the rythm, this will make it sound sort of like a march.").

Performance and Creative Work

- The student applies the basic elements of music with some effectiveness. He maintains consistent dynamics – sustaining the loud volume – but increases the tempo slightly throughout the ostinato performance. The student performs the four eighth notes at the beginning correctly, but plays the two eighth notes on the third beat of the second bar in a syncopated manner.
- The student reads and performs a rhythm pattern with some accuracy. In performing his partner's rhythm pattern ([V] "o | d J J |"), the student acknowledges that there are four beats to a whole note by head nodding. He syncopates the eighth notes when clapping them – the same time value is not given to each eighth note.

Communication

- The student uses musical terminology with some accuracy. In the selection of accompaniment choices, he correctly identifies and matches the three elements ([P] Appendix A: “Body percussion for tone colour, moderate for tempo card and loud for the Dynamics”).
- The student writes a reflection with some clarity. He comments on the tempo of his performance, but refers only to the middle of the ostinato, and the repetition of wording is confusing ([P] Appendix C: “I think we practiced alot and we did not go faster or slower or faster in the middle.”).

Comments

The student communicates knowledge of tone colour, tempo, and dynamics, showing some awareness of how these elements contribute to creating a composition that complements “Land of the Silver Birch”. In performing this piece, the student succeeds to some extent in creating a march-like mood, but the uneven execution of the rhythms detracts from the effect.

Next Steps

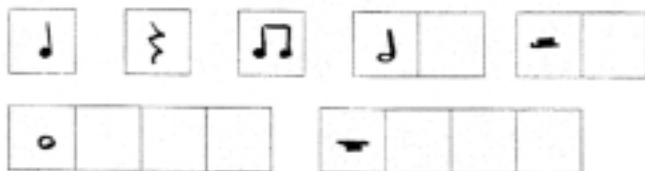
In order to improve his performance, the student needs to:

- describe how all three elements of music chosen contribute to the overall mood of a march;
- perform eighth notes accurately so they fall on the beat and half beat;
- provide more detailed explanations in his reflections on the performance;
- revise his written work to clarify meaning;
- check his written work carefully to eliminate errors in spelling.

A

Appendix A

Creating a Rhythm Pattern



Using the note values above, create three different two-measure rhythm patterns in 4/4 time. You are going to choose one to accompany your verse from Land of the Silver Birch.

1.

2.

3.

Explore your rhythm patterns using a variety of sounds (found sounds, body percussion, instruments). Choose one of the patterns and make changes if you wish.

Here is the final rhythm pattern choice:



The accompaniment choices are

Tempo Moderate Dynamic loud Tone colour body percussion

B

APPENDIX B Musical Choices Reflection Sheet

Musical Terminology Box

beat	rhythm	quarter note	eighth note
half note	whole note	rest	ostinato
melody	pitch	accompaniment	tone colour
found sounds	body percussion	woods	metals skins
dynamics	loud	very loud	moderately loud
soft	very soft	moderately soft	moderate
tempo	fast	very fast	moderately fast
slow	very slow	moderately slow	

The tone colour of the accompaniment we will use is

body percussion

The tempo we will use is

moderate

Our dynamics will be

loud

C

We would like the overall mood to be

We think it sounds a bit Joyful.

The elements of music (tempo, dynamics, tone colour) will help create the mood in these ways

For the dynamics we chose loud it makes it happy or Joyful.

For the Tone colour we chose body percussion because you can do a lot of different tempos and dynamics.

We chose moderate for our tempo because it can be not too fast or slow and I think it sounds joyful.

D

APPENDIX C Reflecting on Performance

A. Reflecting on one other group's performance

The tone colour of the accompaniment included (e.g., found sound, body percussion, instruments)

The tone colour I think was skins.

The tempo they chose was

The tempo I think was fast

The dynamic level they chose was

The dynamic level I think was loud

The overall mood was

The overall mood I think is serious.

How did the elements of music (tempo, dynamics, tone colour) help create the mood?

I think that because it sounds like somebody's rushing.

B. Reflecting on your own performance:

Think about the beginning, middle, end, and flow of your performance. What made it successful?

We did not make any mistakes. And I think the dynamics and Tempo was good I think we used our time wisely.

If you had the opportunity to create and perform again, would you make any changes? Why?

No. Because it was fun and easy. And we knew every thing very well.

Teacher's Notes**Understanding of Concepts**

- The student demonstrates considerable understanding of the basic elements of music (tempo, dynamics, tone colour). In explaining her accompaniment choices, she demonstrates an understanding of the relationships among the various elements (e.g., [P] Appendix B: “For the Tone colour we chose body percussion because you can do a lot of different tempos and dynamics.”).

Critical Analysis and Appreciation

- The student analyses her own performance and the performance of others with considerable effectiveness. In reflecting on a peer group’s performance, she links the fast tempo and loud dynamics with the serious mood created ([P] Appendix C: “I think that because it sounds like somebody’s rushing.”).
- The student explains the effects of different musical choices with considerable effectiveness. She clearly relates her musical choices to their intended effect (e.g., [P] Appendix B: “For the dynamics we chose loud it makes it happy or Joyful.”).

Performance and Creative Work

- The student applies the basic elements of music with considerable effectiveness. She performs the rhythm pattern accurately throughout the accompaniment with the exception of a minor error just as the choir begins to sing “boom diddy boom boom”. However, she doesn’t lose her place and remains on the beat to finish the accompaniment. The beat is steady and the dynamics are constant throughout.
- The student reads and performs a rhythm pattern with considerable accuracy. In performing her partner’s rhythm pattern ([V] “♩ ♪ ♩ ♩ ♩”), she makes an error the first time through: she plays a quarter note instead of showing a quarter rest. She partially corrects the error the second time: she does not play the rest, but neither does she show it.

Communication

- The student uses musical terminology with considerable accuracy. She uses correct vocabulary when writing about musical elements (e.g., [P] Appendix B: “We chose moderate for our tempo because it can be not to fast or slow ...”).
- The student writes a reflection with considerable clarity. She describes each of the musical choices of a peer group, and sums up their combined effect ([P] Appendix C: “The overall mood I think is serious.”).

Comments

The student conveys her understanding of the elements of music by performing with considerable effectiveness and accuracy. Her performance of the rhythm pattern throughout the accompaniment is steady; she is confident and stays focused throughout the performance. She cues her partner to start the accompaniment with her. Although the student makes an error when reading and performing her partner’s rhythm pattern, she corrects this when she performs it a second time. Overall, the student’s written work is clear and accurate; she answers most questions correctly, using appropriate vocabulary.

Next Steps



In order to improve her performance, the student needs to:

- demonstrate the difference between rests and longer note values;
- correct the playing technique for claves by holding one clave on top of a closed hand and using the second clave to tap the first;
- lighten the weight of her hand-clapping to produce a more musical sound;
- elaborate on her written responses by giving more detailed support for her musical choices.


A


Appendix A


Creating a Rhythm Pattern

Using the note values above, create three different two-measure rhythm patterns in 4/4 time. You are going to choose one to accompany your verse from Land of the Silver Birch.


1. 

2. 

3. 

Explore your rhythm patterns using a variety of sounds (found sounds, body percussion, instruments). Choose one of the patterns and make changes if you wish.

Here is the final rhythm pattern choice:



The accompaniment choices are

tempo: very loud, tone colour: metals
dynamics: slow

B

APPENDIX B Musical Choices Reflection Sheet

Musical Terminology Box

beat	rhythm	quarter note	eighth note	
half note	whole note	rest	ostinato	
melody	pitch	accompaniment	tone colour	
found sounds	body percussion	woods	metals	skins
dynamics	loud	very loud	moderately loud	
soft	very soft	moderately soft	moderate	
tempo	fast	very fast	moderately fast	
slow	very slow	moderately slow		

The tone colour of the accompaniment we will use is

metals

The tempo we will use is

slow

Our dynamics will be

very loud

C

We would like the overall mood to be

angry. Almost like your preparing for a war.

The elements of music (tempo, dynamics, tone colour) will help create the mood in these ways

When you bang the metals together loud it makes an angry mood. And the speed makes it sound like people are getting ready for war.

D

APPENDIX C Reflecting on Performance

A. Reflecting on one other group's performance

The tone colour of the accompaniment included (e.g., found sound, body percussion, instruments)

The tone colour was metals.

The tempo they chose was

soft

The dynamic level they chose was

slow

The overall mood was

sad

How did the elements of music (tempo, dynamics, tone colour) help create the mood?

The symbols and how soft they're banging them together sound like someone's sad.

B. Reflecting on your own performance:

Think about the beginning, middle, end, and flow of your performance. What made it successful?

The flow of our performance was successful because my partner and I used the tempo, dynamics and tone colour we chose.

If you had the opportunity to create and perform again, would you make any changes? Why?

I would change the tone colour to be skins so it would make it sound more like a sad mood.

Note: The video performance is the work of one student, while the written work is that of a different student.

Teacher's Notes

Understanding of Concepts

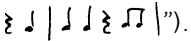
- The student demonstrates considerable understanding of the basic elements of music (tempo, dynamics, tone colour). He ties together all three elements in his description of the mood to be created in his performance ([P] Appendix B: “When you bang the metals together loud it makes an angry mood. And the speed makes it sound like people are getting ready for war.”).

Critical Analysis and Appreciation

- The student analyses his own performance and the performance of others with considerable effectiveness. He suggests a change in tone colour in order to achieve a different mood in his accompaniment ([P] Appendix C: “I would change the tone colour to be skins so it would make it sound more like a sad mood.”).
- The student explains the effects of different musical choices with considerable effectiveness. He connects the choice of tone colour with particular moods, which vary depending on the different dynamics used ([P] Appendix B: “When you bang the metals together loud it makes an angry mood.”; Appendix C: “The symbols and how soft they’re banging them together sounds like someones sad.”).

Performance and Creative Work

- The student applies the basic elements of music with considerable effectiveness. She performs the ostinato with a steady beat throughout the accompaniment. The dynamics and tempo are constant. (*Note:* Since the student performing the ostinato is not the student whose work is given in the written sample, the ostinato performed on the video is provided here: “♩ ♪ ♪ ♪ | ♪ ♪ ♪ |”).

- The student reads and performs a rhythm pattern with considerable accuracy. Most of the rhythmic values are correct, and she shows the longer value of the half note as compared with the quarter note with a rest ([V] “”).

Communication

- The student uses musical terminology with considerable accuracy. In most of his writing, he uses appropriate vocabulary to describe the musical elements (e.g., [P] Appendix B: Our dynamics will be “very loud”; Appendix C: “I would change the tone colour to be skins”). However, he sometimes confuses tempo and dynamics ([P] Appendices A and D).
- The student writes a reflection with considerable clarity. He offers a clear explanation for the success of the performance ([P] Appendix C: “The flow of our performance was successful because my partner and I used the tempo, dynamics and tone colour we chose.”).

Comments

In the performance sample, the student demonstrates considerable understanding of how to use rhythm to create an accompaniment. She remains focused and steady throughout her performance. She cues the start by saying, “1, 2, ready, go,” in 4/4 time, and vocalizes the rhythm syllables to stay on track as she performs.

In the written sample, the student demonstrates considerable understanding of how the musical elements work together to create a mood. He uses descriptive language to communicate his ideas.

Next Steps

In order to improve her practical performance, the student on the video needs to:

- internalize the rhythm syllables;
- mentally rehearse a new rhythm pattern before performing it.

In order to improve his performance in written work, the other student needs to:

- use correct musical terminology consistently;
- check his written work carefully to eliminate errors in grammar.

A

Appendix A

Creating a Rhythm Pattern



Using the note values above, create three different two-measure rhythm patterns in 4/4 time. You are going to choose one to accompany your verse from Land of the Silver Birch.

1. X

2. ✓

3. ✓

Explore your rhythm patterns using a variety of sounds (found sounds, body percussion, instruments). Choose one of the patterns and make changes if you wish.

Here is the final rhythm pattern choice:



The accompaniment choices are

Drum and sand blocks

B

APPENDIX B Musical Choices Reflection Sheet

Musical Terminology Box

beat	rhythm	quarter note	eighth note
half note	whole note	rest	ostinato
melody	pitch	accompaniment	tone colour
found sounds	body percussion	woods	metals skins
dynamics	loud	very loud	moderately loud
soft	very soft	moderately soft	moderate
tempo	fast	very fast	moderately fast
slow	very slow	moderately slow	

The tone colour of the accompaniment we will use is

skins and woods

The tempo we will use is

fast

Our dynamics will be

moderate

C

We would like the overall mood to be

mysterious and fast.

The elements of music (tempo, dynamics, tone colour) will help create the mood in these ways

The tempo will help create the mood to sound fast and lively. The dynamics help the mood become more creepy and scary. The tone colours (woods and drum) actually sound like an Ojibway village to suit the song, Land of the Sidtrexbirch.

D

APPENDIX C Reflecting on Performance

A. Reflecting on one other group's performance

The tone colour of the accompaniment included (e.g., found sound, body percussion, instruments) skins

The tempo they chose was moderately slow

The dynamic level they chose was moderately loud

The overall mood was soft and mellow

How did the elements of music (tempo, dynamics, tone colour) help create the mood? The skins sounded like a real Ojibway village.

B. Reflecting on your own performance:

Think about the beginning, middle, end, and flow of your performance. What made it successful?

At the beginning of the performance we were very strong and continued to increase strength. Then, near the end I made the remark of oops after a small mistake. The flow made the performance successful.

If you had the opportunity to create and perform again, would you make any changes? Why?

I would not change all of it, only the end when I messed up. The beginning was ~~perfect~~ perfect and middle too.

Teacher's Notes**Understanding of Concepts**

- The student demonstrates thorough understanding of the basic elements of music (tempo, dynamics, tone colour). She shows insight and imagination in connecting the three musical elements with the mood of the performance (e.g., [P] Appendix B: “The dynamics help the mood become more creepy and scary.”).

Critical Analysis and Appreciation

- The student analyses her own performance and the performance of others with a high degree of effectiveness. In reflecting on her performance, she makes a connection between the choice of tone colour and the theme of the song ([P] Appendix B: “The tone colours (woods and drum) actually sound like an Ojibway village to suit the song, Land of the Silverbirch.”).
- The student explains the effects of different musical choices with a high degree of effectiveness. She explains how the use of the musical elements influences the mood of her accompaniment (e.g., [P] Appendix B: “The tempo will help create the mood to sound fast and lively.”). However, she does not give many details on how dynamics contribute to mood.

Performance and Creative Work

- The student applies the basic elements of music with a high degree of effectiveness. She confidently and accurately performs the ostinato accompaniment, keeping a constant tempo throughout the performance. The drum is an appropriate choice of tone colour, and the student demonstrates excellent playing technique, using alternating hands, relaxed wrists, and correct posture.
- The student reads and performs a rhythm pattern with a high degree of accuracy. The student nods her head as the beat begins and then prompts her partner to begin the given rhythm with her. She reads the rhythm pattern ([V] “ $\text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩}$ ”) correctly both times (despite the other student's incorrect notation), playing with accuracy and precision and maintaining a steady tempo.

Communication

- The student uses musical terminology with a high degree of accuracy. She uses appropriate vocabulary throughout in describing the musical elements and the mood of the peer group’s performance (e.g., [P] Appendix C: The tempo they chose was “moderately slow”; the overall mood was “soft and mellow”).
- The student writes a reflection with a high degree of clarity. She clearly explains both the strengths and the areas for improvement in her performance (e.g., [P] Appendix C: “At the beginning of the performance we were very strong and continued to increase strength. Then, near the end I made the remark of oops after a small mistake. The flow made the performance successful.”).

Comments

The student applies the musical elements with a high degree of effectiveness, executing the ostinato and rhythm pattern with precision and confidence. She takes a leadership role, offering prompts to her partner. The student demonstrates the connection between beat and rhythm through her slight head movement, which follows the beat as she plays. In her written work, the student demonstrates a thorough understanding of how musical elements help to create a mood, and communicates her ideas with clarity.

Next Steps

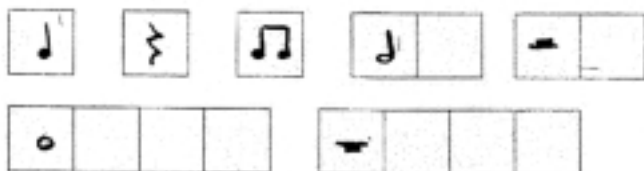
In order to improve her performance, the student needs to:

- avoid indicating, with facial expression or verbal comment, that a mistake has occurred;
- provide a more complete explanation of how dynamics helped create the mood;
- check her written work carefully to eliminate errors in spelling.

A

Appendix A

Creating a Rhythm Pattern



Using the note values above, create three different two-measure rhythm patterns in 4/4 time. You are going to choose one to accompany your verse from Land of the Silver Birch.

1.

2.

3.

Explore your rhythm patterns using a variety of sounds (found sounds, body percussion, instruments). Choose one of the patterns and make changes if you wish.

Here is the final rhythm pattern choice:



The accompaniment choices are

Body percussion for tone colour, moderate for tempo and loud for dynamics.

B

APPENDIX B Musical Choices Reflection Sheet

Musical Terminology Box

beat	rhythm	quarter note	eighth note	
half note	whole note	rest	ostinato	
melody	pitch	accompaniment	tone colour	
found sounds	body percussion	woods	metals	skins
dynamics	loud	very loud	moderately loud	
soft	very soft	moderately soft	moderate	
tempo	fast	very fast	moderately fast	
slow	very slow	moderately slow		

The tone colour of the accompaniment we will use is

Our tone colour is body percussion.

The tempo we will use is

We will use moderate tempo.

Our dynamics will be

We will use loud dynamics.

C

We would like the overall mood to be

Lively. We would like it to be like a marching group as well.

The elements of music (tempo, dynamics, tone colour) will help create the mood in these ways

The loudness will create the marching feet and the steady moderate tempo with it makes it lively. When we use our feet to play the rhythm, it will make it sound actually like a march.

D

APPENDIX C Reflecting on Performance

A. Reflecting on one other group's performance

The tone colour of the accompaniment included (e.g., found sound, body percussion, instruments)

The tone colour of the accompaniment was skins.

The tempo they chose was

The tempo they chose was moderate.

The dynamic level they chose was

For the dynamics, they chose loud.

The overall mood was

Their overall mood was to be happy.

How did the elements of music (tempo, dynamics, tone colour) help create the mood?

The dynamics (loud), tempo (moderate) and tone colour (skins) make it actually sound like a happy celebration and the aboriginals are playing drums.

B. Reflecting on your own performance:

Think about the beginning, middle, end, and flow of your performance. What made it successful?

It was successful because we knew the rhythm well and our dynamics worked well. We had a steady tempo.

If you had the opportunity to create and perform again, would you make any changes? Why?

We would change (practice) more on getting more steady and keep up with the singing. Once the singing began, we got a little confused. Overall though, our dynamics and our tempo was OK.

Note: The video performance is the work of one student, while the written work is that of a different student.

Teacher's Notes

Understanding of Concepts

- The student demonstrates thorough understanding of the basic elements of music (tempo, dynamics, tone colour). The student clearly connects all three elements with the mood she wants to create in the accompaniment (e.g., [P] Appendix B: "When we use our feet to play the rhythm, it will make it sound actually like a march.").

Critical Analysis and Appreciation

- The student analyses her own performance and the performance of others with a high degree of effectiveness. She refers to different aspects of her accompaniment, explaining how they contribute to the performance ([P] Appendix C: "It was successful because we knew the rhythm well and our dynamics worked well. We had a steady tempo.").
- The student explains the effects of different musical choices with a high degree of effectiveness. In reflecting on a peer group's performance, she explains how the combination of the three elements of music affects the mood ([P] Appendix C: "The dynamics (loud), tempo (moderate) and tone colour (skins) make it actually sound like a happy celebration and the aboriginals are playing drums.").

Performance and Creative Work

- The student applies the basic elements of music with a high degree of effectiveness. She maintains a steady tempo and an accurate rhythm pattern throughout the ostinato accompaniment. The pattern itself is complex because of the combination of rests and eighth notes. The student easily demonstrates her understanding by using her hands to show the difference between rests and half notes. (*Note:* Since the student performing the ostinato is not the student whose work is given in the written sample, the ostinato performed on the video is provided here: "𐄂 𐄂 𐄂 𐄂 | 𐄂 𐄂 𐄂 |").

- The student reads and performs a rhythm pattern with a high degree of accuracy. There are no errors or hesitations in her performance of her partner’s rhythm pattern ([V] “♩ ♩ ♩) ♩ ♩ ♩ ♩ |”), and she shows the difference between the quarter rest and the half note values, using correct hand gestures.

Communication

- The student uses musical terminology with a high degree of accuracy. She consistently uses appropriate vocabulary in describing the musical elements (e.g., [P] Appendix C: “The tone colour of the accompaniment was skins.”).
- The student writes a reflection with a high degree of clarity. She clearly identifies a problem in the accompaniment and suggests strategies for improvement (e.g., [P] Appendix C: “We would change (practice) more on getting more steady and keep up with the singing.”).

Comments

In the performance sample, the student applies the musical elements with a high degree of effectiveness, executing a complex rhythm pattern with precision. She is focused and confident, as she maintains this complex pattern throughout the performance.

In the written sample, the student answers the questions completely, making judgements about the performances with insight and honesty. The work reflects a high degree of understanding, and the student expresses her ideas clearly.

Next Steps

In order to improve her practical performance, the student on the video could:

- vary the dynamics throughout the piece by adding *crescendi* and *decrescendi*.

In order to improve her performance in written work, the other student could:

- provide further details to support her discussion of the performances.

Teacher Package

The Arts Exemplar Task Grade 4 – Music Teacher Package

Title: The Heart Beat of Ontario
Time Requirement: 260–370 minutes (over several periods)

Introductory activities

- Pre-task 1: 20–30 minutes
- Pre-task 2: 30–40 minutes
- Pre-task 3: 30–40 minutes

Exemplar task

- Part 1: 60–80 minutes
- Part 2: 80–120 minutes
- Part 3: 40–60 minutes

Description of the Task

Part 1

Working in pairs, students will listen and respond to a song, “Land of the Silver Birch”. They will create an original two-measure rhythm pattern, or ostinato, to accompany one verse of that song. First, they will record three potential rhythm patterns on paper. They will try out these patterns, using the following musical elements: tone colour, dynamics, and tempo. Then they will select and practise one of the rhythm patterns and finalize their accompaniment choices.

In an individual written response, each student will describe how he or she will manipulate specific musical elements (tone colour, dynamics, and tempo) when performing the selected rhythm pattern as accompaniment.

Part 2

Each student duo will perform its rhythm pattern as accompaniment while the class sings the verse of the song.

In a second individual written response, each student will reflect upon the success of his or her own performance and will complete a reflection on a peer performance, describing how this peer group manipulated specific musical elements (tone colour, tempo and dynamics) in order to help create a particular mood.

Part 3

Each student will select one of the remaining rhythm patterns from the original three created, transfer it to a flashcard, and hold it up so that his or her partner can read and perform it. On a given signal from the teacher (who is keeping the beat), each student will perform his or her partner's rhythm pattern.

Student Scenario

Present the following scenario and instructions to the students:

An international festival of young musicians will be held in Ottawa. Young people from many countries will perform their traditional music for their Canadian audience. We want to share our own music with our international guests so we are inviting classes from across Ontario to celebrate the beauty of our great land through music and movement. Share the Heart Beat of Ontario!

The song for your area of schools is "Land of the Silver Birch". Take our guests on an imaginary voyage into our northern woods beside our lakes and into our history.

You and your partner will create a two-measure rhythm pattern in 4/4 time to accompany one verse of "Land of the Silver Birch". If it is chosen, your pattern will be performed by your class in a regional festival. Who knows? It may even be chosen to be performed at the national festival in Ottawa!

For the first performance segment, you will create three different rhythm patterns and then select one of those three rhythm patterns to perform with your partner. You and your partner will perform your rhythm pattern as an accompaniment while the class sings the assigned verse.

You will complete a reflection on your own performance and on the performance of another group identified for you by the teacher.

For the second performance segment, you will select one of the remaining rhythm patterns from the original three you created, transfer it to a flashcard, and hold it up so that your partner can read and perform it. You will also perform one of the remaining rhythm patterns created by your partner, which he or she will hold up for you to read.

Curriculum Expectations Addressed in the Task

This task gives students the opportunity to demonstrate achievement of all or part of each of the following expectations selected from the Music strand for Grade 4 in *The Ontario Curriculum, Grades 1–8: The Arts, 1998*. Note that the codes that follow the expectations relate to the Ministry of Education's *Curriculum Unit Planner* (CD-ROM).

Students will:

1. demonstrate an understanding of the basic elements of music specified for this grade through listening to, performing, and creating music (4a1);
2. use correctly the musical terminology associated with the specific expectations for this grade (4a3);
3. read and perform simple rhythmic patterns in 4/4 time (4a21);
4. create musical compositions that show appropriate use of some of the elements of music, and perform them (4a23);
5. explain the effects of different musical choices (4a30).

Teacher Instructions

Prior Knowledge and Skills Required

To complete this task, students should have some experience with, or some knowledge or skills related to, the following:

- identifying, reading, and performing whole notes, half notes, quarter notes, and eighth notes and their corresponding rests in 4/4 time



- creating, reading, and performing simple rhythmic patterns in 4/4 time
- explaining the effects of different musical choices and how mood is created by manipulating tone colour, tempo, and dynamics
- reflecting upon their own work and that of others
- understanding that music creates a variety of moods

Assessment and Evaluation

The rubric* provided with this exemplar task is to be used to assess students' work. The rubric is based on the achievement levels outlined on page 9 of *The Ontario Curriculum, Grades 1–8: The Arts, 1998*.

Introduce the rubric to the students at the beginning of the exemplar task. Review the rubric with the students to ensure that each student understands the criteria and the descriptions for achievement at each level. Allow ample class time for a thorough reading and discussion of the assessment criteria outlined in the rubric.

Some students may perform below level 1. Although the rubric does not include descriptions of achievement below level 1, the characteristics of these students' work should be reviewed in relation to the criteria outlined in the rubric.

Accommodations

Accommodations that are normally provided in the regular classroom for students with special needs should be provided in the administration of the exemplar task.

Materials and Resources Required

Students should be provided with the following materials:

- class set of pencils
- blank cards or paper (for students' rhythms that they will share and read with others)
- a variety of untuned percussion instruments (e.g., drums, lummi sticks, maracas, castanets, tambourines, triangles), homemade instruments (e.g., ice cream bucket drums, film canister shakers, water bottle guiros), or "found" instruments (e.g., rulers, keys, chairs, books)
- chart/score of "Frère Jacques" (Appendix D)
- chart/score of "Land of the Silver Birch" (Appendix E)
- musical vocabulary, with definitions, on chart paper (see Appendix G: Glossary)
- flashcards created by the teacher, using tempo, dynamics, and tone colour terms from the Musical Terminology Box in Appendix B (see the examples in Appendix F). It is suggested that the teacher record each musical element on a different coloured flashcard. (Wording of terms should be simplified where necessary.)
- Appendix A: Creating a Rhythm Pattern and Appendix C: Reflecting on Performance Sheet

Task Instructions

Introductory Activities

The pre-tasks are designed to review and reinforce the skills and concepts that students will be using in the exemplar task.

Pre-task 1: Reviewing Rhythm Patterns (20–30 minutes)

1. Review rhythmic values as indicated in Prior Knowledge and Skills (page 47).
2. Hand out the song "Frère Jacques" (Appendix D). Sing it in French and English. You may wish to sing it as a round as well as to rhythm names (e.g., ta ta ti-ti ta) to ensure that the students have internalized the piece.

*The rubric is reproduced on page 48 of this document.

3. Using the score for “Frère Jacques”, have the class read and clap the rhythms in the song.
4. With the class, create and notate, on the chalkboard or on chart paper, several different two-measure rhythm patterns in 4/4 time. Choose one as an ostinato accompaniment for “Frère Jacques”.
5. Have the class practise clapping the chosen rhythm pattern (ostinato).
6. Practise “Frère Jacques” a few times, with half the class clapping the chosen rhythm pattern (ostinato) and the other half singing.

Pre-task 2: Explaining the Effects of Different Musical Choices (30–40 minutes)

1. Discuss how different tone colours, tempi, and dynamics affect the mood of the song “Frère Jacques” (e.g., a drum playing the pattern with a quick tempo and loud dynamics creates an exciting and energetic feeling).
2. Review the terms listed in the Musical Terminology Box in Appendix B.
3. Divide the class into groups of four or five. Give each group one tempo card, one dynamics card, and one tone colour card (e.g., tempo – moderately fast; dynamics – soft; tone colour – woods) from randomly ordered stacks of each type of card (see Appendix F).
4. Have each group choose one of the two-measure rhythm patterns composed earlier in pre-task 1 and practise the pattern, using the specifications given on the group’s tempo, dynamics, and tone colour cards.
5. Have each group perform the pattern to accompany the song. Ensure that the pattern is performed twice before the song begins in order to set the tempo and dynamics.
6. With the class, identify the aspects of tone colour, tempo, and dynamics that are evident in each group’s performance (e.g., skins, slow, soft), and discuss how these musical choices affected the mood of the song.
Note: The teacher should model this response activity, emphasizing the appropriate use of musical language – e.g., “The tempo we will use is ...”.

Pre-task 3: Learning “Land of the Silver Birch” (30–40 minutes)

1. Hand out “Land of the Silver Birch”, an Ojibway paddling song (see Appendix E), and teach all three verses.
Note: To add variety when a song is sung several times, you may wish to add an Orff accompaniment; have the students dramatize or add creative movements as they sing; or have them practise singing the song using rhythm names.

Exemplar Task

The following pieces of work by each student are to be submitted for marking:

- rhythm pattern performance
- reading and performance of a rhythm pattern created by his or her partner
- Creating a Rhythm Pattern (Appendix A)
- Musical Choices Response Sheet (Appendix B)
- Reflecting on Performance Sheet (Appendix C)

Part 1: Rhythm Pattern Creation and Rehearsal (60–80 minutes)

1. Read the student scenario and discuss the criteria for the task rubric.
2. Ask each pair of students to create three (3) two-measure rhythm patterns in 4/4 time, one of which they will choose to accompany a verse of “Land of the Silver Birch”. Identify and assign the specific verse with which each pair of students will work. Have each student record his or her rhythm patterns on Appendix A.
3. Have the students try out the rhythm patterns they have created and select one for their accompaniment. Tell them that they are to decide on the mood they wish to communicate and explore while playing their pattern on their chosen instruments or using “found” sounds or body percussion. Tell them also to decide on the tone colour, dynamics, and tempo that they will incorporate into their duo performance.
4. When each pair has decided on its choice of pattern, and the ways in which the musical elements of tone colour, dynamics, and tempo will be used in the performance, have each student record his or her accompaniment choices on Appendix A and complete Appendix B.

Part 2: Rhythm Pattern Performance (80–120 minutes)

1. Before the performances begin, designate each pair of students as the observers of another pair, making sure that all the pairs of students will be observed.
2. In each performance, have the duo play the two-measure pattern twice as an introduction for the verse it will accompany. Tell each duo to set the tempo and dynamics in this introduction and then continue the accompaniment as the class sings the predetermined verse from “Land of the Silver Birch”.
Note: Help maintain the tempo and dynamics set by the duo by singing along with the class.
3. While each duo performs, the designated observers record their observations on Appendix C, Part A: Reflecting on one other group’s performance.
4. After the students have listened to all of the accompaniment performances for “Land of the Silver Birch”, tell them to reflect on their own performance and to record their observations on Appendix C, Part B: Reflecting on your own performance.
Note: Students must complete all their music reflection sheets independently.

Part 3: Performance of Partner’s Rhythm Pattern (40–60 minutes)

1. Have each student select one of the remaining rhythm patterns from Appendix A and write it on a flashcard.
2. Have each student in turn read and perform individually his or her partner’s rhythm pattern. Accompany each student’s performance by keeping a steady beat.

Appendix A: Creating a Rhythm Pattern



Using the note values above, create **THREE** different two-measure rhythm patterns in 4/4 time. You will choose **ONE** to accompany your verse from “Land of the Silver Birch”.

1.

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 |

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2.

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 |

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 ||

3.

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 ||

Explore your rhythm patterns using a variety of sounds (found sounds, body percussion, instruments). Make changes if you wish.

Record your **ONE** final rhythm pattern choice below:

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 |

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 ||

The accompaniment choices for you and your partner are:

Appendix B: Musical Choices Response Sheet

Musical Terminology Box

beat	rhythm	quarter note	eighth note
half note	whole note	rest	ostinato
melody	pitch	accompaniment	tone colour
found sounds	body percussion	woods	metals skins
dynamics	loud	very loud	moderately loud
soft	very soft	moderately soft	moderate
tempo	fast	very fast	moderately fast
slow	very slow	moderately slow	

The tone colour of the accompaniment we will use is

The tempo we will use is

Our dynamics will be

We would like the overall mood to be

The elements of music (tempo, dynamics, tone colour) will help create the mood in these ways:

Appendix C: Reflecting on Performance Sheet

A. Reflecting on one other group's performance

The tone colour of the accompaniment included (e.g., found sound, body percussion, instruments)

The tempo they chose was

The dynamic level they chose was

The overall mood was

How did the elements of music (tempo, dynamics, tone colour) help create the mood?

B. Reflecting on your own performance

Now think about the beginning, middle, end, and flow of your performance. What made it successful?

If you had the opportunity to create and perform again, would you make any changes? Why?

Appendix D

Frère Jacques

French Folk Song

Soprano

Frè · re Jac · ques! Frè · re Jac · ques! Son · nez les ma · ti · nes,
Are you sleep · ing? Are you sleep · ing? Morn · ing bells are ring · ing.

Dor · mez vous? Dor · mez vous? Din, din, din, din,
Boo · ther John, Boo · ther John, Ding, ding, dong, dong!

Din, Ding, din, din, ding, ding, dong, dong!

Din, Ding, din, din, ding, ding, dong, dong!

Din, Ding, din, din, ding, ding, dong, dong!

son · nez les ma · ti · nes,
Morn · ing bells are ring · ing.

Appendix E

Land of the Silver Birch

Canadian Folk Song

Key of D minor

Soprano

Land of the Swan-dens at will Blue lake and rock - y shore. I will re -
 Ebon Swift in the hills of the north. Blue lake and rock - y shore. I will re -
 as a a Car - ry me forth. Blue lake and rock - y shore. I will re -

S

turn once more. Boon did - dy boom boom. Boon did - dy boom boom. Boon. Boon.
 turn once more. Boon did - dy boom boom. Boon did - dy boom boom. Boon. Boon.
 turn once more. Boon did - dy boom boom. Boon did - dy boom boom. Boon. Boon.

Appendix F: Tempo, Dynamics, and Tone Colour Flashcards

Tempo Card fast	Tempo Card moderately fast	Tempo Card moderate
Tempo Card slow	Tempo Card moderately slow	Dynamics Card loud
Dynamics Card very loud	Dynamics Card soft	Dynamics Card moderately soft
Dynamics Card very soft	Tone Colour Card found sounds	Tone Colour Card body percussion
Tone Colour Card woods	Tone Colour Card metals	Tone Colour Card skins

Appendix G: Glossary

4/4 time. Time signature that indicates there are four beats to a measure and the quarter note gets one beat.

beat. A steady pulse. In 4/4 time there are four beats to a measure.

body percussion. Clapping of hands, snapping of fingers, or tapping of any part of the body to produce different sound effects.

dynamics. The varying degree of loudness and softness (volume).

eighth note. A note that is held for one-half of a beat in simple time.

eighth rest.¹ Indication of a period of silence lasting one-half of a beat in simple time.

found instrument. An object that can produce a rhythmic or pitched sound (e.g., stick, comb, pencil, ruler).

found sound. A sound that occurs as part of a natural soundscape (e.g., squeaking door, babbling brook).

half note.² A note that is held for two beats in simple time.

half rest.¹ Indication of a period of silence lasting for two beats in simple time.

ostinato. A repeated pattern usually used as an accompaniment.

pitch. The highness or lowness of a tone.

quarter note. A note lasting for one beat in simple time.

quarter rest.¹ Indication of a period of silence lasting one beat in simple time.

rhythm. The pattern of long and short sounds and silences.

tempo. The speed of a piece of music.

tone colour. The unique quality of sounds that allows us to distinguish between them.

whole note.² A note that is held for four beats in simple time.

whole rest.¹ Indication of a period of silence lasting for four beats in simple time.

1. Students should indicate a rest during the performance by opening their hands out to their sides and thus not producing a sound with their instruments.

2. When performing this note with a percussion instrument, students should maintain contact with their instruments throughout the note, ensuring that they do not treat the note as a rest by opening their hands.

Grade 7 Music

The Case of the Lost Melody

The Task

Students were told that they were part of a student exchange group that was studying in Europe. The family with whom they were boarding discovered a melody hidden behind a wall when they were doing renovations. It had been created by a young composer nearly 200 years ago. To ensure that the melody would not be stolen, the composer had placed the eight measures on a sheet of paper in no particular order. Each student was to reconstruct the melody and perform it at a local town meeting. The original manuscript would later be handed over to the town museum along with each student's arrangement.

Part 1

Students were to organize the eight measures into a melody that might have been the composer's original version. They were to add tempo, dynamic, and articulation markings, including the appropriate Italian terms, to create a composition that was to be a celebratory piece. They were to write it on staff paper, practise it, and perform it.

Part 2

After their performance, they were to write a series of reflections explaining their creative choices.

Expectations

This task gave students the opportunity to demonstrate achievement of all or part of each of the following expectations selected from the Music strand for Grade 7 in *The Ontario Curriculum, Grades 1–8: The Arts, 1998*. Note that the codes that follow the expectations relate to the Ministry of Education's *Curriculum Unit Planner* (CD-ROM).

Students will:

1. sing and play instruments with expression and proper technique (7a2);
2. use correctly the musical terminology associated with the specific expectations for this grade (7a3);
3. communicate their understanding and knowledge of music in appropriate ways (7a5);
4. read music accurately from the staff, using their knowledge of notation (including sharps, flats, naturals, and key signatures) and intervals (7a9);
5. demonstrate understanding of the markings and Italian terms for dynamics, tempo, articulation, and phrasing in the music they sing and play (7a19);
6. create and perform musical compositions that make use of elements of music studied in pieces learned in this grade (7a26).

Prior Knowledge and Skills

To complete this task, students should have some experience with, or some knowledge or skills related to, the following:

- reading and performing basic rhythmic patterns (patterns involving half, quarter, and eighth notes and half and quarter rests)
- reading and performing melodies in standard notation, using the notes of the major scale in the keys that they encounter in the music they perform
- reading and performing new melodies, using any suitable method (e.g., solfège)
- using markings and Italian terms for dynamics, tempo, articulation, and phrasing
- applying appropriate dynamics, articulations, tempi, and phrasing in a performance piece to make it sound effective

In the teacher's notes accompanying the student samples that follow, the examples cited are either from the student worksheets (indicated by a "P", for "print") or from the videotape (indicated by a "V").

For information on the process used to prepare students for the task and on the materials and equipment required, see the Teacher Package, reproduced on pages 126–150 of this document.

Task Rubric – Music, Grade 7: The Case of the Lost Melody

Expectations*	Level 1	Level 2	Level 3	Level 4
Understanding of Concepts				
The student:				
5	– demonstrates limited understanding of the markings and Italian terms for tempo, dynamics, and articulation	– demonstrates some understanding of the markings and Italian terms for tempo, dynamics, and articulation	– demonstrates considerable understanding of the markings and Italian terms for tempo, dynamics, and articulation	– demonstrates a high degree of understanding of the markings and Italian terms for tempo, dynamics, and articulation
Critical Analysis and Appreciation				
The student:				
3	– explains the effects of different musical choices related to tempo, dynamics, and articulation with limited effectiveness	– explains the effects of different musical choices related to tempo, dynamics, and articulation with some effectiveness	– explains the effects of different musical choices related to tempo, dynamics, and articulation with considerable effectiveness	– explains the effects of different musical choices related to tempo, dynamics, and articulation with a high degree of effectiveness
Performance and Creative Work				
The student:				
1, 4, 6	– demonstrates limited accuracy in reading music from the staff – creates a musical composition that makes use of tempo, dynamics, and articulation with limited clarity – performs a musical composition that makes use of tempo, dynamics, and articulation to create a celebratory mood with limited effectiveness	– demonstrates some accuracy in reading music from the staff – creates a musical composition that makes use of tempo, dynamics, and articulation with some clarity – performs a musical composition that makes use of tempo, dynamics, and articulation to create a celebratory mood with some effectiveness	– demonstrates considerable accuracy in reading music from the staff – creates a musical composition that makes use of tempo, dynamics, and articulation with considerable clarity – performs a musical composition that makes use of tempo, dynamics, and articulation to create a celebratory mood with considerable effectiveness	– demonstrates a high degree of accuracy in reading music from the staff – creates a musical composition that makes use of tempo, dynamics, and articulation with a high degree of clarity – performs a musical composition that makes use of tempo, dynamics, and articulation to create a celebratory mood with a high degree of effectiveness

Expectations*	Level 1	Level 2	Level 3	Level 4
Communication	The student:			
2	– uses musical terminology with limited accuracy	– uses musical terminology with some accuracy	– uses musical terminology with considerable accuracy	– uses musical terminology with a high degree of accuracy

*The expectations that correspond to the numbers given in this chart are listed on page 98.

Note: This rubric does not include criteria for assessing student performance that falls below level 1.

The Case of the Lost Melody Level 1, Sample 1

A

B

MELODY REFLECTION SHEETS

A. THINKING ABOUT TEMPO

a) To create a celebratory mood, I chose a Vivace tempo.

b) The meaning of this marking is:
lively, quick, vivacious

c) How did your markings contribute to an overall celebratory mood?
It made the piece sound celebrative a happy. It changed the piece quiet a bit from when I did have one at all.

d) In contrast, I did not choose Andante tempo marking(s) because:
it is supposed to be slowly and if I used that for this piece it would not sound celebratory

e) By reflecting on your experience, how could you have improved your melody? List in detail what you would do to improve your use of this musical element (tempo):
I do not think I would change anything because I think I did it very well in playing and writing it

C**B. THINKING ABOUT DYNAMICS**

a) At the beginning of my melody, I used a piano (p) dynamic marking.

b) The meaning of this marking is:

soft

c) How did your markings contribute to an overall celebratory mood?

It lead into the piece and made people keep listening because of it. It completed the piece and made it sound more celebratory

d) In contrast, I did not use mezzo forte (mf) dynamic marking(s) because:

It is just in the middle it doesn't add any action because it is not loud or quiet

e) By reflecting on your experience, how could you have improved your melody? List in detail what you would do to improve your use of this musical element (dynamics):

I think I could have added some more dynamics and not as many slurs.

D**C. THINKING ABOUT ARTICULATION**

a) To create a celebratory mood, I used accents and crescendo articulation marking(s).

b) The meanings of these markings are:

Accents - add more force to that note
Crescendo - to get louder or softer

c) How did your markings contribute to an overall celebratory mood? (\leftarrow or \rightarrow)

It gave some excitement and mood to my piece. At the beginning I used crescendo to lead into my piece

d) In contrast, I did not use slurs articulation marking(s) because:

It makes the piece sound less up beat than slurs and accents

e) By reflecting on your experience, how could you have improved your melody? List in detail what you would do to improve your use of this musical element (articulation):

I don't think I would change anything it was all good! I did my best and that's all I can do!

Teacher’s Notes

Understanding of Concepts

- The student demonstrates limited understanding of the markings and Italian terms for tempo, dynamics, and articulation. Musical markings are selected from the Glossary, but are not always used appropriately (e.g., [P] the use of *p* and *ff* in bar 1 is not a logical progression, as it is too extreme a shift in such a short time).

Critical Analysis and Appreciation

- The student explains the effects of different musical choices related to tempo, dynamics, and articulation with limited effectiveness. Her reflections on ways in which a specific musical choice would add to the celebratory nature of the composition are not clearly defined and supported (e.g., [P] “It [*piano*] lead into the piece and made people keep listening because of it”).

Performance and Creative Work

- The student demonstrates limited accuracy in reading music from the staff. She performs the bars consisting of quarter-note values accurately (e.g., [V] bar 1), but there are rhythmic inaccuracies in the playing of eighth notes and half notes (e.g., [V] in bars 2, 4). In arranging the melody from the fragments, the student incorrectly reads the quarter rest, thus reversing the elements of bar 1, and misreads the note of the second beat.
- The student creates a musical composition that makes use of tempo, dynamics, and articulation with limited clarity. A *decrescendo* is identified in the final measure; however, it is inappropriate to indicate a *decrescendo* from *ff* to *p* over only four beats, two of which, moreover, are rests).
- The student performs a musical composition that makes use of tempo, dynamics, and articulation to create a celebratory mood with limited effectiveness. She attempts with limited success to play a *vivace* tempo, and does not observe the dynamic contrasts in the performance.

Communication

- The student uses musical terminology with limited accuracy. Her definitions of terms on the reflection sheets vary in accuracy (e.g., [P] a *crescendo* is incorrectly described as “to get louder or softer,” but *piano* is correctly described as “soft”).

Comments

The student demonstrates a growing understanding of expressive musical terms on the reflection sheets, but only applies this understanding to a limited degree in the performance. As well, the student’s limited technique on the flute hinders her ability to execute her artistic choices.

Next Steps

In order to improve her performance on the task, the student needs to:

- develop an understanding of musical terms and consider their expressive applications;
- revise the musical composition to include more realistic use of dynamic contrasts;
- develop articulation skills required to play the flute;
- practise basic rhythmic patterns to improve her ability to perform rhythms involving eighth notes and half notes;
- check that the final written version of the melody matches all the given fragments.

A



B

MELODY REFLECTION SHEETS

A. THINKING ABOUT TEMPO

a) To create a celebratory mood, I chose a Allegro tempo.

b) The meaning of this marking is:

to play or sing quick & lively.

c) How did your markings contribute to an overall celebratory mood?

The ~~more~~ faster the song is the more celebratory it is.

d) In contrast, I did not choose: Andante tempo marking(s) because:

I didn't think that Andante would create a celebratory mood, because it is slower; not as happy.

e) By reflecting on your experience, how could you have improved your melody? List in detail what you would do to improve your use of this musical element (tempo):

I think the faster it is being ~~is~~ sung, the more celebratory it would sound.

C

B. THINKING ABOUT DYNAMICS

a) At the beginning of my melody, I used a mf dynamic marking.

b) The meaning of this marking is:
medium loud.

c) How did your markings contribute to an overall celebratory mood?
I thought if I used anything slower I wouldn't be as celebratory

d) In contrast, I did not use Piano dynamic marking(s)
because: I ~~thought~~ if the song wasn't loud, and lively, it wouldn't be celebratory

e) By reflecting on your experience, how could you have improved your melody? List in detail what you would do to improve your use of this musical element (dynamics):
To improve my song, I could of used more crescendos & decrescendos.

D

C. THINKING ABOUT ARTICULATION

a) To create a celebratory mood, I used Marcato articulation marking(s).

b) The meanings of these markings are:
well marked

c) How did your markings contribute to an overall celebratory mood?
I thought this made the song stand out

d) In contrast, I did not use slur articulation marking(s)
because: Slured notes would make the song more sad.

e) By reflecting on your experience, how could you have improved your melody? List in detail what you would do to improve your use of this musical element (articulation):
I should sing the notes more separated.

Teacher's Notes

Understanding of Concepts

- The student demonstrates limited understanding of the markings and Italian terms for tempo, dynamics, and articulation. While she attempts to include dynamics, changes in dynamic levels are not clearly indicated (e.g., [P] at the conclusion of the *crescendo* and the *decrescendo*). Tempo markings are limited ([P] the term *allegro* is the only indication of tempo).

Critical Analysis and Appreciation

- The student explains the effects of different musical choices related to tempo, dynamics, and articulation with limited effectiveness. She shows some confusion regarding dynamic and tempo markings (e.g., [P] she chooses a dynamic marking of *mf*, but supports the choice by saying, “I thought if I used anything slower I wouldn’t be as celebratory”).

Performance and Creative Work

- The student demonstrates limited accuracy in reading music from the staff. There are several inaccuracies in pitch and intonation in the performance. In arranging the melody from the fragments, the student makes errors in copying in bar 4, and forms notes unclearly in bars 2, 5, 6, and 7.
- The student creates a musical composition that makes use of tempo, dynamics, and articulation with limited clarity (e.g., [P] in line 1, it is not clear when the *crescendo* is to end and at what dynamic level).
- The student performs a musical composition that makes use of tempo, dynamics, and articulation to create a celebratory mood with limited effectiveness. While the student’s composition indicates some dynamic contrasts (e.g., *crescendo* and *decrescendo*), there is little evidence of this in the final performance. She provides “Marcato” as the only indication of articulation, but does not follow this direction in the performance.

Communication

- The student uses musical terminology with limited accuracy. She offers a rationale for what the tempo should be ([P] “The faster the song is the more celebratory it is”), but then indicates *allegro* rather than the faster tempo of *vivace*.

Comments

The student demonstrates a growing understanding of expressive musical terms, but does not use this understanding to bring greater expression to the music. Poor vocal production hinders her ability to execute her artistic choices.

Next Steps

- In order to improve her performance on the task, the student needs to:
- review the terminology related to tempo, dynamics, and articulation;
 - practise exercises in which the melodic contour moves stepwise within the diatonic scale in order to gain a better understanding of pitch relationships;
 - use air more effectively through raising the soft palette to create more space for sound;
 - revise the composition to correct inaccuracies in notation and to include more appropriate expressive markings to contribute to the creation of a celebratory mood.

The Case of the Lost Melody Level 2, Sample 1

A

The image shows two staves of handwritten musical notation. The first staff is in 4/4 time and begins with the tempo marking 'Allegretto'. The melody starts with a mezzo-forte (mf) dynamic, followed by a series of eighth notes. A crescendo hairpin leads to a fortissimo (f) dynamic. The second staff continues the melody with a piano (p) dynamic, followed by a fortissimo (f) dynamic, and ends with a fermata over a whole note.

B

MELODY REFLECTION SHEETS

A. THINKING ABOUT TEMPO

a) To create a celebratory mood, I chose a allegretto tempo.

b) The meaning of this marking is:
fairly fast but not as fast as allegro

c) How did your markings contribute to an overall celebratory mood?
I feel fast music contributes to a lively and joyful piece

d) In contrast, I did not choose andante tempo marking(s) because:
it is slow. I think that playing slowly does not contribute to a lively piece.

e) By reflecting on your experience, how could you have improved your melody? List in detail what you would do to improve your use of this musical element (tempo):
I could have improved it if there were notes like high C or A, because I think that would have giving the music a different melody

C**B. THINKING ABOUT DYNAMICS**

a) At the beginning of my melody, I used a mf dynamic marking.

b) The meaning of this marking is:

medium loud

c) How did your markings contribute to an overall celebratory mood?

I think a loud piece is more lively than a soft piece, so I chose loud (forte).

d) In contrast, I did not use pp dynamic marking(s)

because:

the song sound slow and quiet. I think that loud makes to sound lively

e) By reflecting on your experience, how could you have improved your melody? List in detail what you would do to improve your use of this musical element (dynamics):

I could have improved by using having more contrast in the dynamics

D**C. THINKING ABOUT ARTICULATION**

a) To create a celebratory mood, I used staccato articulation marking(s).

b) The meanings of these markings are:

fast, short note

c) How did your markings contribute to an overall celebratory mood?

The staccato and accents contribute to a celebratory because they make the song fast and loud. Soft and sound make a celebratory mood.

d) In contrast, I did not use ritardando articulation marking(s)

because:

that means gradually slower

e) By reflecting on your experience, how could you have improved your melody? List in detail what you would do to improve your use of this musical element (articulation):

I could probably have used a slur, but that might have made it sound slower

Teacher’s Notes

Understanding of Concepts

- The student demonstrates some understanding of the markings and Italian terms for tempo, dynamics, and articulation. She uses some musical markings in the composition (e.g., [P] *staccato*, accents, dynamics), but they are not always used appropriately (e.g., too many *staccato* notes).

Critical Analysis and Appreciation

- The student explains the effects of different musical choices related to tempo, dynamics, and articulation with some effectiveness. She makes some links between the choice of expressive markings and the creation of a celebratory mood (e.g., [P] “a loud piece is more lively than a soft piece”; “The *staccato* and accents contribute to a celebratory because they make the song fast and loud”).

Performance and Creative Work

- The student demonstrates some accuracy in reading music from the staff. She performs the melody with some accuracy in rhythm and pitch. For example, she plays quarter-note rhythms correctly, but there are some inaccuracies in pitch and rhythm in bars 2 and 4. In arranging the melody from the fragments, the student reads the notes accurately.
- The student creates a musical composition that makes use of tempo, dynamics, and articulation with some clarity. She uses dynamic markings with some effectiveness (e.g., [P] *crescendo* from *mf* to *f* in bars 3 and 4); however, the attempt at contrast in the last two bars between *p* and *f* is too sudden this late in the piece.
- The student performs a musical composition that makes use of tempo, dynamics, and articulation to create a celebratory mood with some effectiveness. She makes an attempt at performing the piece with the expressive markings, but does not fully achieve the intended effect (e.g., [P] there is not enough contrast in the performance of the dynamics).

Communication

- The student uses musical terminology with some accuracy. She defines some terms accurately, but demonstrates some confusion by referring to tempo as a component of the *staccato* articulation ([P] *staccato* is defined as a “fast, short note”).

Comments

The student demonstrates a growing understanding of musical concepts in the reflection sheets and in the written composition. However, she demonstrates some difficulties in performing dynamics and rhythm with accuracy and therefore only partially achieves the desired effect.

Next Steps

In order to improve her performance on the task, the student needs to:

- keep her fingers closer to the keys while playing;
- develop performance skills that will lead to greater confidence;
- strive for a definite contrast between soft (*p*) and loud (*f*) dynamics;
- play with more accuracy;
- clarify understanding of musical terminology.

The Case of the Lost Melody Level 2, Sample 2

A

Handwritten musical notation for two staves. The first staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It is marked "ANDANTE" and contains a melody of quarter notes. Dynamic markings "MP" and "MF" are written below the staff with slurs indicating volume changes. The second staff is also in treble clef with a key signature of one sharp and a 4/4 time signature. It is marked "ALLEGRETTO" and contains a melody of quarter notes. A dynamic marking "MP" is written below the staff.

B

MELODY REFLECTION SHEETS

A. THINKING ABOUT TEMPO

a) To create a celebratory mood, I chose a ANDANTE tempo.

b) The meaning of this marking is:

A LITTLE FASTER THAN ANDANTE

c) How did your markings contribute to an overall celebratory mood?

IT CONTRIBUTED TO THE OVERALL CELEBRATORY MOOD BY GIVING THE PIECE A GOOD SOLID SOUND AND I THINK IT'S A GOOD SPEED.

d) In contrast, I did not choose PRESTO tempo marking(s) because:

I THINK IT WOULD HAVE BEEN TOO FAST AND THE PIECE WOULD HAVE LOST ITS FEEL.

e) By reflecting on your experience, how could you have improved your melody? List in detail what you would do to improve your use of this musical element (tempo):

I WOULD HAVE CHANGED THE TEMPO TO VIVACE BECAUSE I BELIEVE THAT TEMPO WOULD HAVE ADD TO THE FEEL OF THE PIECE AND MADE IT BETTER

C

B. THINKING ABOUT DYNAMICS

a) At the beginning of my melody, I used a MEZZO PIANO dynamic marking.

b) The meaning of this marking is:

MEDIUM SOFT

c) How did your markings contribute to an overall celebratory mood?

IT CONTRIBUTED TO THE OVERALL CELEBRATORY MOOD BY COMBINING WITH THE CRESCENDO AND GIVING A NICE SOUND TO THAT PART OF THE PIECE.

d) In contrast, I did not use PIANO dynamic marking(s)

because:

THAT WOULD HAVE BEEN TOO SOFT AND IT WOULDN'T HAVE A CELEBRATORY SOUND TO IT

e) By reflecting on your experience, how could you have improved your melody? List in detail what you would do to improve your use of this musical element (dynamics):

I WOULD HAVE USED MF BECAUSE IT WOULD HAVE GIVEN THE PIECE A LOUDER SOUND. IT WOULD HAVE ADDED TO THE CELEBRATORY MOOD.

D

C. THINKING ABOUT ARTICULATION

a) To create a celebratory mood, I used STACCATO articulation marking(s).

b) The meanings of these markings are:

SING/PLAY THE NOTES WITH A CLEAR DETACHMENT

c) How did your markings contribute to an overall celebratory mood?

THEY CONTRIBUTED TO THE CELEBRATORY MOOD BY MAKING THE NOTES MORE PROMINENT AND GAVE THAT PART A SOLID SOUND.

d) In contrast, I did not use SLUR articulation marking(s)

because:

I WANTED THOSE NOTES TO BE SEPERATED.

e) By reflecting on your experience, how could you have improved your melody? List in detail what you would do to improve your use of this musical element (articulation):

I WOULD HAVE USED LEGATO IN THE 6TH BAR BECAUSE I BELIEVE IT WOULD HAVE ADDED TO THE CELEBRATORY MOOD. HAVING THAT PART SING SMOOTHLY WOULD BE A NICE CONTRAST TO THE UPOMING STACCATO.

Teacher's Notes

Understanding of Concepts

- The student demonstrates some understanding of the markings and Italian terms for tempo, dynamics, and articulation. Some indications are included in the composition (e.g., [P] *andantino*, *mf*, *crescendo*). In the reflection, the student defines *staccato* as “sing/play the notes with a clear detachment”. However, the sudden change of pace near the end (to *allegretto*) seems arbitrary and is not explained.

Critical Analysis and Appreciation

- The student explains the effects of different musical choices related to tempo, dynamics, and articulation with some effectiveness. She makes some links between the choice of expressive musical markings and the creation of a celebratory mood. For example, she uses *andantino* to “give the piece a good solid sound”, but does not explain why a solid sound would contribute to a celebratory mood.

Performance and Creative Work

- The student demonstrates some accuracy in reading music from the staff. Some of the expressive markings are performed, although the student makes some errors in singing the melody. In arranging the melody from the fragments, she incorrectly reads the quarter rest, thus reversing the elements of bar 8.
- The student creates a musical composition that makes use of tempo, dynamics, and articulation with some clarity. While she applies some dynamic markings effectively, there is little attention to articulation (e.g., [P] only *staccato* markings).
- The student performs a musical composition that makes use of tempo, dynamics, and articulation to create a celebratory mood with some effectiveness. She attempts to apply the expressive markings in the performance, but the performance reflects only minimal dynamic change, and there is no expression in the vocal tone.

Communication

- The student uses musical terminology with some accuracy. She shows knowledge of various terms in the reflection (e.g., [P] *andantino*, *andante*, *presto*, *vivace*). However, a term that is actually used in the composition (*allegretto*) is not defined and its use not discussed at all.

Comments

The student demonstrates a growing understanding of musical concepts as seen in the reflection sheets and in the actual composition. However, there is little application of those expressive elements in the actual performance.

Next Steps

In order to improve her performance on the task, the student needs to:

- develop the ability to use the breath to support sound better;
- make use of correct singing posture (relaxed jaw, straight back with arms at sides);
- explore ways in which expressive markings can be used to affect the mood of a song;
- ensure that explanations are given for specific compositional choices.

The Case of the Lost Melody Level 3, Sample 1

A



B

MELODY REFLECTION SHEETS

A. THINKING ABOUT TEMPO

a) To create a celebratory mood, I chose a allegro tempo.

b) The meaning of this marking is:

The meaning of this marking is « quick and lively »

c) How did your markings contribute to an overall celebratory mood?

My markings contributed by helping me play loud, soft, slow and fast which helps my piece sound happy and joyful.

d) In contrast, I did not choose Andante tempo marking because:

it's slow and has really nothing to do with a happy joyful melody and that's why I didn't choose Andante.

e) By reflecting on your experience, how could you have improved your melody? List in detail what you would do to improve your use of this musical element (tempo):

I think I should have quickened up my tempo so it would seem more fast henceforth joyful.

C**B. THINKING ABOUT DYNAMICS**

a) At the beginning of my melody, I used a forte dynamic marking.

b) The meaning of this marking is:

The meaning of this is «loud».

c) How did your markings contribute to an overall celebratory mood?

I wanted it to be loud and powerful so it would seem not just, homeforth celebratory.

d) In contrast, I did not use piano dynamic marking(s)

because:

It wouldn't seem celebratory if the marking was soft.

e) By reflecting on your experience, how could you have improved your melody? List in detail what you would do to improve your use of this musical element (dynamics):

In improvement I would have made ^{forte} notes so it would make my piece powerful and happy, because when your happy your usually big and bright.

D**C. THINKING ABOUT ARTICULATION**

a) To create a celebratory mood, I used legato articulation marking(s).

b) The meanings of these markings are:

It means to play smoothly.

c) How did your markings contribute to an overall celebratory mood?

Legato makes it seem overflowing like a river, ~~more~~ ^{calm} and peacefully.

d) In contrast, I did not use staccato articulation marking(s)

because:

It isn't calm and overflowing, but instead bumpy, rough and choppy.

e) By reflecting on your experience, how could you have improved your melody? List in detail what you would do to improve your use of this musical element (articulation):

I don't really think I need improving in this area, because I think all throughout the three performances excellently.

Teacher’s Notes

Understanding of Concepts

- The student demonstrates considerable understanding of the markings and Italian terms for tempo, dynamics, and articulation. In his composition and in his reflection sheets, he effectively uses several musical signs and terms to indicate a celebratory mood (e.g., [P] *marcato*, slurs, dynamics).

Critical Analysis and Appreciation

- The student explains the effects of different musical choices related to tempo, dynamics, and articulation with considerable effectiveness. Appropriate rationales are given for the choice of expressive elements (e.g., [P] “I wanted it to be loud and powerful ...”, “My markings ... helps my piece sound happy and joyous”).

Performance and Creative Work

- The student demonstrates considerable accuracy in reading music from the staff. He performs rhythms and pitches correctly throughout. In arranging the melody from the fragments, he reproduces the notes accurately but omits the quarter rest from the first bar.
- The student creates a musical composition that makes use of tempo, dynamics, and articulation with considerable clarity. He uses expressive markings to enhance his arrangement of the melody (e.g., [P] slurs help to create a *legato* effect), although there is not much variety in dynamics.
- The student performs a musical composition that makes use of tempo, dynamics, and articulation to create a celebratory mood with considerable effectiveness. In playing the melody, he follows indications for dynamics and articulation in the written composition (e.g., [V] the *crescendo* in bar 3 and the slurs in bars 1, 3, and 7). However, the dynamic range is slight and the tone is somewhat fuzzy.

Communication

- The student uses musical terminology with considerable accuracy. In the reflection sheets, he uses and describes terms correctly (e.g., [P] “*allegro*” is “quick and lively”, “*legato* ... means to play smoothly”).

Comments

Musical choices related to tempo, dynamics, and articulation are interesting and appropriate, and allow the performer to communicate a celebratory mood. The student achieves a *legato* flow in his performance.

Next Steps

In order to improve his performance on the task, the student needs to:

- develop a wider dynamic range;
- develop a firm embouchure and appropriate posture in order to achieve a clearer sound;
- follow tempo markings more accurately.

The Case of the Lost Melody Level 3, Sample 2

A

Handwritten musical notation on a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The first measure is marked 'Stato' and 'Allegro' with a dynamic marking of 'mf'. The second measure is marked 'Allegretto' with a dynamic marking of 'mp'. The notation includes eighth and quarter notes, rests, and slurs. There are handwritten annotations: 'Stato' above the first measure, 'Allegro' above the first measure, 'Allegretto' above the second measure, 'mf' below the first measure, and 'mp' below the second measure. There are also handwritten 's' and 'mp' markings below the staff.

B

MELODY REFLECTION SHEETS

A. THINKING ABOUT TEMPO

a) To create a celebratory mood, I chose an Allegro tempo.

b) The meaning of this marking is:

A fast paced tempo.

c) How did your markings contribute to an overall celebratory mood?

A fast and loud melody would fit a celebratory mood because celebrations are loud and lively and make my melody loud and fast would "lift" the mood.

d) In contrast, I did not choose Andante tempo marking(s) because:

It's slow and if I made my melody slow it wouldn't sound lively.

e) By reflecting on your experience, how could you have improved your melody? List in detail what you would do to improve your use of this musical element (tempo):

I think I would change it to Maestoso so it would sound stately which would make it seem more precise.

C

B. THINKING ABOUT DYNAMICS

a) At the beginning of my melody, I used a mezzoforte dynamic marking.

b) The meanings of this markings is:

Medium loud

c) How did your markings contribute to an overall celebratory mood?

It contributed to the celebratory mood because it was not too loud that way it could crescendo into a forte to make it really loud.

d) In contrast, I did not use pianissimo dynamic marking(s)

because:

Most celebrations are loud and exciting but pianissimo is quiet which isn't as exciting.

e) By reflecting on your experience, how could you have improved your melody? List in detail what you would do to improve your use of this musical element (dynamics):

I think I would have made it louder to make it even more exciting.

D

C. THINKING ABOUT ARTICULATION

a) To create a celebratory mood, I used staccato articulation marking(s).

b) The meanings of these markings are:

Sing/play notes with clear detachments

c) How did your markings contribute to an overall celebratory mood?

Playing the notes detached would make it sound more clear.

d) In contrast, I did not use Legato articulation marking(s)

because:

It would make it sound slow and sustained all the time

e) By reflecting on your experience, how could you have improved your melody? List in detail what you would do to improve your use of this musical element (articulation):

I would have made the last 3 measures staccato

Teacher's Notes

Understanding of Concepts

- The student demonstrates considerable understanding of the markings and Italian terms for tempo, dynamics, and articulation. In her composition and in the reflection sheets, the student effectively uses expressive markings to indicate a celebratory mood (e.g., [P] in bars 6 to 8, the *decrescendo* combined with the longer time values gives a sense of finality).

Critical Analysis and Appreciation

- The student explains the effects of different musical choices related to tempo, dynamics, and articulation with considerable effectiveness. She uses musical terms appropriately to explain her choices (e.g., [P] “staccato”: “playing the notes detached would make it sound more clear”; “allegro”: “... loud and fast would ‘lift’ the mood”).

Performance and Creative Work

- The student demonstrates considerable accuracy in reading music from the staff. She performs pitches correctly throughout, although the beat is sometimes unsteady. In arranging the melody from the fragments, she constructs an interesting melody, although she incorrectly reads the quarter rest, reversing the elements of bar 5.
- The student creates a musical composition that makes use of tempo, dynamics, and articulation with considerable clarity. Her use of different tempo markings ([P] “allegro”, “allegretto”) creates variety in the melodic line; in addition, the *allegretto* marking appropriately underlines the slower tempo towards the end that is indicated by the change to half-note values.
- The student performs a musical composition that makes use of tempo, dynamics, and articulation to create a celebratory mood with considerable effectiveness. The *mf* dynamic marking effectively enhances the celebratory mood, and the *decrescendo* marking works well with the slowing at the end. The student sings her composition, performing expressive markings successfully (e.g., [V] the *decrescendo* in the last 3 bars). However, she is not able to project her voice sufficiently.

Communication

- The student uses musical terminology with considerable accuracy. She appropriately supports her choice of musical signs and terms, linking their use to the celebratory nature of the composition (e.g., [P] *allegro* is used “because celebrations are loud and lively”; *mezzo forte* is used “because it was not too loud that way it could crescendo into a forte to make it really loud”).

Comments

The student performs her composition following her expressive markings, and supports her choices in her written work. The performance is accurate and demonstrates good vocal tone quality. The student succeeds in creating a celebratory mood.

Next Steps

- In order to improve her performance on the task, the student needs to:
- develop breath support skills for better projection and a more focused placement of sound;
 - sing with a greater dynamic range, sharper *staccato*, and a steadier beat;
 - check that the final written version of the melody matches all of the given fragments.

The Case of the Lost Melody Level 4, Sample 1

A



B

MELODY REFLECTION SHEETS

A. THINKING ABOUT TEMPO

- a) To create a celebratory mood, I chose a fast & live tempo. I also did a ritard at the end.
- b) The meaning of this marking is:
Allegro is what I used to create a quick and live tempo because that is what it means. A ritard is when you slow down.
- c) How did your markings contribute to an overall celebratory mood?
When you celebrate something you usually are moving quick. So, Allegro contributed to the mood to make a happy and fun movie like a theme song from a fun movie. That is what Allegro does to you; makes you play with a fun feeling. I used a ritard at the end to make the ending sound slow, but it would still be fun because of the dynamics.
- d) In contrast, I did not choose Andante as a tempo marking(s) because:
it means to go at a slow and walking pace. You can not create a fun mood with your piece going slow. Andante is for a funeral song.
- e) By reflecting on your experience, how could you have improved your melody? List in detail what you would do to improve your use of this musical element (tempo):
To make my piece better I would use Andantino instead of Andante. This is because Andantino seems to go a little faster and then get to Andante. I think if I had done that, there would of been a real climax for the song.

C**B. THINKING ABOUT DYNAMICS**

a) At the beginning of my melody, I used a (f) for my dynamic marking. In the middle of my melody I used a (p) for my " " : I also used a crescendo.

b) The meaning of this marking is:

(f) means forte which means loud, (p) means piano which is play softly. A crescendo is when you start

c) How did your markings contribute to an overall celebratory mood?

Well, to start off, I wanted my audience to feel up and happy. The loud mark contributes to that. The one bar that was piano, was suppose to make the audience feel like the song was over so the last bar would be meaningful. I used a crescendo because I wanted to get louder.

d) In contrast, I did not use and decrescendos as my dynamic marking(s) because:

a decrescendo is when you start loud and get soft. I thought if I did that it would sound like I get out of breath and give them the mood of "boring."

e) By reflecting on your experience, how could you have improved your melody? List in detail what you would do to improve your use of this musical element (dynamics):

To improve my melody in the dynamic area I would of used (ff) in the last bar. I didn't think that the last bar was loud enough because it was suppose to be a big finish and it didn't sound like it. So, I shuld of used a louder marking like (ff) or (sfz).

D**C. THINKING ABOUT ARTICULATION**

a) To create a celebratory mood, I used staccato and a slur as articulation marking(s).

b) The meanings of these markings are:

staccato means to play the note short. A slur is when you play the notes together and you don't tongue them.

c) How did your markings contribute to an overall celebratory mood?

The slurs and the staccato markings made the beginning of each line sound more upbeat. Like "hello I am hear now." The slur in the second bar of each line changed the song to smooth. I wanted it to jump back and forth.

d) In contrast, I did not use pizzicato as my articulation marking(s) because:

to you pizzicato you have to pluck strings and I don't have strings on my flute.

e) By reflecting on your experience, how could you have improved your melody? List in detail what you would do to improve your use of this musical element (articulation):

To improve my melody in the articulation section is to put more staccato on more notes. If I did this the whole song would feel up to beat and not just parts of it.

Teacher’s Notes

Understanding of Concepts

- The student demonstrates a high degree of understanding of the markings and Italian terms for tempo, dynamics, and articulation. Her choices of articulation (e.g., *staccato* at beginning of both phrases) and dynamics (e.g., *crescendo*) are highly effective in shaping the melodic line to create a celebratory mood.

Critical Analysis and Appreciation

- The student explains the effects of different musical choices related to tempo, dynamics, and articulation with a high degree of effectiveness. She justifies her musical choices clearly (e.g., [P] “When you celebrate something, you usually are moving quick”).

Performance and Creative Work

- The student demonstrates a high degree of accuracy in reading music from the staff. She performs pitches and rhythms accurately. In arranging the melody from the fragments, she accurately constructs a highly effective melodic line with two balanced phrases.
- The student creates a musical composition that makes use of tempo, dynamics, and articulation with a high degree of clarity. *Staccato* notes and the dynamic markings clearly indicate the structure of the melody, and the *ritardando* indicates the end of the piece.
- The student performs a musical composition that makes use of tempo, dynamics, and articulation to create a celebratory mood with a high degree of effectiveness. The tempo (“allegro”) creates an energetic mood, and the *crescendi* increase the tension, giving a dramatic effect. The successful execution of the *ritardando* at the end of the composition gives a sense of finality). However, the student does not use phrasing that allows her to take a breath in appropriate places.

Communication

- The student uses musical terminology with a high degree of accuracy. She uses various specific terms and defines them correctly (e.g., [P] *staccato*: “play the note short”; *slur*: “you play the notes together and you don’t tongue them”).

Comments

The student uses a variety of expressive musical markings to create a celebratory song. In her performance of the song, she successfully captures that mood, demonstrating good musicianship skills.

Next Steps

- In order to improve her performance on the task, the student needs to:
- develop phrasing that includes appropriate places in which to breathe.

The Case of the Lost Melody Level 4, Sample 2

A

The image shows two staves of handwritten musical notation in G major (one sharp). The first staff begins with the tempo marking 'Allegro' and a piano dynamic marking 'p'. The melody consists of eighth and quarter notes. The second staff starts with a measure number '5' and includes a forte dynamic marking 'f' and a 'ritardando' marking. The piece concludes with a piano dynamic marking 'p' and a double bar line.

B

MELODY REFLECTION SHEETS

A. THINKING ABOUT TEMPO

a) To create a celebratory mood, I chose an allegro tempo.

b) The meaning of this marking is:
fast and lively

c) How did your markings contribute to an overall celebratory mood?
A celebratory melody should be lively and fast so it is exciting and happy.

d) In contrast, I did not choose andante tempo marking(s) because:
it is kind of a slow, sad, dead kind of speed exactly the opposite of what I wanted.

e) By reflecting on your experience, how could you have improved your melody? List in detail what you would do to improve your use of this musical element (tempo):
At the end I think I could have emphasized the ritardando at the end a little bit more.

C

B. THINKING ABOUT DYNAMICS

a) At the beginning of my melody, I used a piano dynamic marking.

b) The meaning of this marking is:
Soft/quiet but I built it into a crescendo at a forte level

c) How did your markings contribute to an overall celebratory mood?
The crescendo at the beginning made it feel that the piece was rising and the decrescendo at the end made it feel like it was coming back down to an end.

d) In contrast, I did not use piuissimo dynamic marking(s) because:
I thought it was too quiet for a celebratory piece.

e) By reflecting on your experience, how could you have improved your melody? List in detail what you would do to improve your use of this musical element (dynamics):
I think everywhere in the melody I could have emphasized the dynamics everywhere a little bit more.

D

C. THINKING ABOUT ARTICULATION

a) To create a celebratory mood, I used legato articulation marking(s).

b) The meanings of these markings are:
legato means to play smoothly throughout

c) How did your markings contribute to an overall celebratory mood?
It gave the melody a smooth, seamless kind of mood.

d) In contrast, I did not use staccato articulation marking(s) because:
the would have disrupted the rhythm and movement of the piece.

e) By reflecting on your experience, how could you have improved your melody? List in detail what you would do to improve your use of this musical element (articulation):
I think I played the articulation as good as I could keep. I guess I can try to keep the articulation quality where it is right now not to let it slip away.

Teacher's Notes

Understanding of Concepts

- The student demonstrates a high degree of understanding of the markings and Italian terms for tempo, dynamics, and articulation. The dynamic markings help to shape the phrases of the melody (e.g., [P] the *crescendo* through bar 1, the *decrescendo* through the last two measures).

Critical Analysis and Appreciation

- The student explains the effects of different musical choices related to tempo, dynamics, and articulation with a high degree of effectiveness. He provides appropriate justification of musical choices (e.g., [P] “The crescendo at the beginning made it feel that the piece was rising”).

Performance and Creative Work

- The student demonstrates a high degree of accuracy in reading music from the staff. He performs all rhythms and pitches accurately, and the tempo is consistent throughout. In arranging the melody from the fragments, he constructs a highly effective melody, although he incorrectly reads the quarter rest, reversing the elements of bar 3.
- The student creates a musical composition that makes use of tempo, dynamics, and articulation with a high degree of clarity. He specifies an appropriate tempo (*allegro*), and clearly indicates appropriate dynamics (e.g., [P] *p*, *f*, *ritardando*).
- The student performs a musical composition that makes use of tempo, dynamics, and articulation to create a celebratory mood with a high degree of effectiveness. Controlled mallet technique contributes to the excellence of the performance. The combination of the expressive markings works well to achieve a celebratory mood (e.g., [V] the *crescendo* from *piano* to *forte* at the opening).

Communication

- The student uses musical terminology with a high degree of accuracy. He uses various specific terms and defines them correctly (e.g., [P] “Legato means to play smoothly throughout”).

Comments

The student makes subtle use of dynamics and articulation that results in a refined performance. He displays confidence and artistic ability in executing this highly effective performance.

Next Steps

- In order to improve his performance on the task, the student needs to:
- check that the final written version of the melody matches all of the given fragments.

Teacher Package

The Arts Exemplar Task Grade 7 – Music Teacher Package

Title: The Case of the Lost Melody

Time Requirement: 7 periods of 50–60 minutes each

Introductory activities

- Pre-task 1: 30 minutes
- Pre-task 2: 40–50 minutes
- Pre-task 3: 100–120 minutes

Exemplar task

- Part 1: 150–190 minutes (composition and performance)
- Part 2: 30 minutes (Melody Reflection Sheets)

Description of the Task

Each student will receive a sheet containing measures of a “lost melody” arranged in random order. Each student will explore the concepts of tempo, dynamics, and articulation, and manipulate these elements to create a celebratory song. Students will practise their new melodies and then perform them accurately, observing the tempo, dynamic, and articulation markings to give a musical and expressive performance.

After students arrange their melody, they will write their final musical composition on staff paper.

Students will also explain their choices of dynamics, tempo, and articulation, as well as their organization of measures, in a series of written reflections.

Student Scenario

Present the following scenario and instructions to the students:

You are part of a student exchange group that has been studying abroad in Europe. You are boarding with a family whose home is very old. They have been doing some renovations in the attic and have discovered a melody hidden behind a wall. It was created by a young composer nearly 200 years ago!

To ensure that the melody was not stolen, the composer randomly placed the eight measures on a sheet of paper. The local town historian has consented to allow you to arrange the melody to showcase this work. You will perform your musical composition for the local town meeting, and then the original manuscript will be handed over to the museum along with your new arrangement.

Your task is to organize the eight measures into a melody that might have been the composer's original version. Start by cutting out the eight measures of music from the sheet provided for your instrument or voice. You must add tempo, dynamic, and articulation markings, including the appropriate Italian terms, to create a composition in a celebratory mood.

You will write your melody on staff paper, practise it, and perform it accurately and expressively, according to the choices you have made. After your performance, you will write a series of reflections in which you explain your creative choices.

Curriculum Expectations Addressed in the Task

This task gives students the opportunity to demonstrate achievement of all or part of each of the following expectations selected from the Music strand for Grade 7 in *The Ontario Curriculum, Grades 1–8: The Arts, 1998*. Note that the codes that follow the expectations relate to the Ministry of Education's *Curriculum Unit Planner* (CD-ROM).

Students will:

1. sing and play instruments with expression and proper technique (7a2);
2. use correctly the musical terminology associated with the specific expectations for this grade (7a3);
3. communicate their understanding and knowledge of music in appropriate ways (7a5);
4. read music accurately from the staff, using their knowledge of notation (including sharps, flats, naturals, and key signatures) and intervals (7a9);
5. demonstrate understanding of the markings and Italian terms for dynamics, tempo, articulation, and phrasing in the music they sing and play (7a19);
6. create and perform musical compositions that make use of elements of music studied in pieces learned in this grade (7a26).

Teacher Instructions

Prior Knowledge and Skills Required

To complete this task, students should have some experience with, or some knowledge or skills related to, the following:

- reading and performing basic rhythmic patterns (patterns involving half, quarter, and eighth notes and half and quarter rests)
- reading and performing melodies in standard notation, using the notes of the major scale in the keys that they encounter in the music they perform
- reading and performing new melodies, using any suitable method (e.g., solfège)
- using markings and Italian terms for dynamics, tempo, articulation, and phrasing
- applying appropriate dynamics, articulations, tempi, and phrasing in a performance piece to make it sound effective

Assessment

The rubric* provided with this exemplar task is to be used to assess students' work. The rubric is based on the achievement levels outlined on page 9 of *The Ontario Curriculum, Grades 1–8: The Arts, 1998*.

Introduce the rubric to the students at the beginning of the exemplar task. Review the rubric with the students to ensure that each student understands the criteria and the descriptions for achievement at each level. Allow ample class time for a thorough reading and discussion of the assessment criteria outlined in the rubric.

Some students may perform below level 1. Although the rubric does not include descriptions of achievement below level 1, the characteristics of these students' work should be reviewed in relation to the criteria outlined in the rubric.

Accommodations

Accommodations that are normally provided in the regular classroom for students with special needs should be provided in the administration of the exemplar task.

Materials and Resources Required

The following materials should be made available for this task:

- a sheet for each student containing eight measures of music selected from Appendices 3–13, as appropriate for each student's instrument/voice
- one sheet of manuscript paper per student (Appendix 1A, 1B, 1C, 1D, or 1E, depending on each student's instrument/voice)
- one sheet of blank paper and a glue stick or tape for each student
- a performance instrument for each student except students using voice
- pencils
- audio equipment or a band instrument for demonstration purposes

Task Instructions**Introductory Activities**

The pre-tasks are designed to review and reinforce the skills and concepts that students will be using in the exemplar task. It is suggested you review note names for reading if students have not had sight-reading experience.

Pre-task 1: Warm-ups (30 minutes)

1. Review the rhythmic patterns in 4/4 time through echo clapping (use the rhythms from the given melody segments).
2. Review the diatonic scale, intervals, and solfège notes with the students.
3. Using dynamics, articulation, and tempo, vary the warm-ups used and have students identify the changes that occur.

*The rubric is reproduced on pages 100–101 of this document.

Pre-task 2: Whole Group (40–50 minutes)

1. Select a short melody containing expression markings that is familiar to the students (e.g., a piece studied in class or selected from a method book).
2. Either play a recorded version of the melody or perform the piece for the class.
3. Ask the students to consider the ways in which the composer made use of tempo, dynamics, and articulation to establish mood in the melody.
4. Distribute to each student a copy of this familiar short melody with all the expression markings removed. (*Note:* You will need to prepare copies prior to distribution.)
5. Perform this piece for the class twice. During the first performance, have the students listen and follow on their copy. During the second performance, have the students listen, follow, and write down the expressive markings that they hear.

Pre-task 3: Whole Group and Small Group (100–120 minutes)

1. Divide the class into groups of three to five students.
2. Direct the groups to perform a familiar piece from the classroom repertoire.
3. Ask the students to imagine how they might change the performance to create an effective mood in a number of situations (e.g., a wedding party, a funeral procession, a lullaby, a scene in a play where someone is chasing someone else, a scene in movie where a person is tiptoeing past a sleeping lion). Select examples appropriate to the cultural diversity in your class, and list them on the board.
4. Have each group secretly choose a situation from the list and then choose appropriate tempo, dynamics, and articulation to suit the situation that they have selected.
5. Have each group practise the new version of the piece.
6. Have each group perform its version of the piece. After each performance, ask students in the other groups to identify the situation that it matches.
7. After each performance, hold a class discussion in which students reflect upon what they heard and how it influenced their decision. Tell the class to determine which aspects of the performance were most effective and to suggest ways in which the performance might be improved.

Exemplar Task

Each student will submit the following for marking:

- a performance of his or her version of the celebratory melody
- his or her final copy of the celebratory melody on manuscript paper (completed Appendix 1A, 1B, 1C, 1D, *or* 1E)
- his or her Melody Reflection Sheets (completed Appendix 2, with the sheets stapled together)

Part 1 (150–190 minutes)

1. Tell the students that they will need the following materials for this task: a pencil, paper, tape or glue, a pitched instrument or their voice, the appropriate sheet of music segments, and the appropriate sheet of manuscript paper. *Note:* String parts are to be based on the D major scale, and the keyboard part is to be based on the C major scale. All other instrumental parts are to be based on the concert B-flat major scale. Singers may choose a key to accommodate their ranges.
2. Read the student scenario to the students, and discuss the task rubric and the Melody Reflection Sheets.
3. Tell the students to create music for a celebration by organizing the music segments into an eight-measure melody. Encourage the students to experiment with the placement of measures to create the most effective arrangement before finalizing their melodies.
4. Provide the following instructions to the students:
 - a) While organizing your melody, sing or play each measure. When you have finished organizing the measures for your melody, glue or tape them onto your blank paper in the order that you have selected.
 - b) Decide on an appropriate tempo for your melody. Write your tempo marking, using Italian term(s), in the appropriate place on your paper. Include other tempo markings, if desired (e.g., *ritardando*).
 - c) Decide on appropriate dynamic markings for your melody. Write your dynamic markings, using symbols or Italian terms, in the appropriate places on your paper.
 - d) Decide on appropriate articulation markings for your melody. Write your articulation markings in the appropriate places on your paper.
 - e) Practise your melody, observing all of the musical markings that you have chosen. Revise your markings as you practise.
 - f) Once your melody is in its final form, write it on the manuscript paper provided (Appendix 1A, 1B, 1C, 1D, *or* 1E).
5. Ask each student to perform his or her melody.

Part 2 (30 minutes)

1. When each student has written and performed his or her melody, have each student complete the three Melody Reflection Sheets in Appendix 2.

Appendix 1A: Manuscript Paper

Flute, Oboe, Mallets

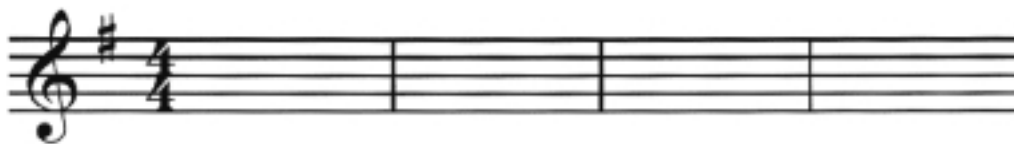


Tenor Saxophone, B-flat Trumpet, B-flat Clarinet, Baritone Horn (treble clef)

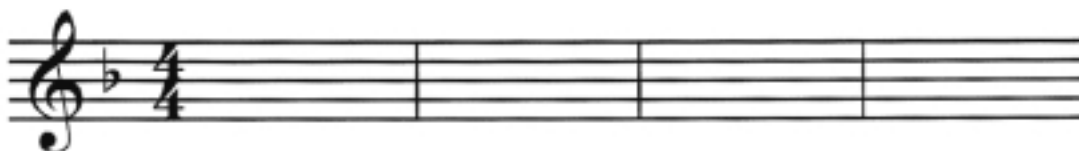


Appendix 1B: Manuscript Paper

Soprano Recorder, Voice, Alto Saxophone, Baritone Saxophone

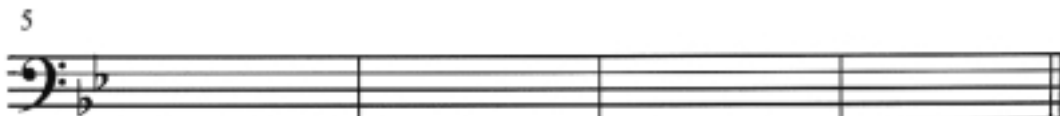


Horn in F



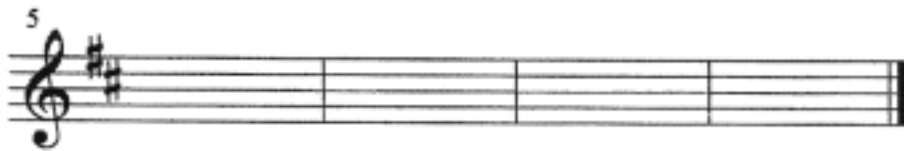
Appendix 1C: Manuscript Paper

Trombone, Tuba, Baritone Horn (bass clef), Euphonium, Voice

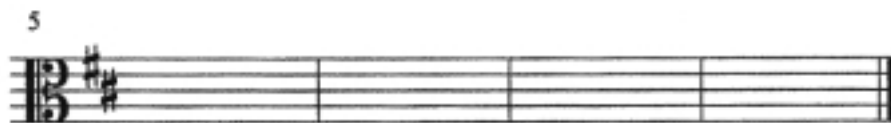
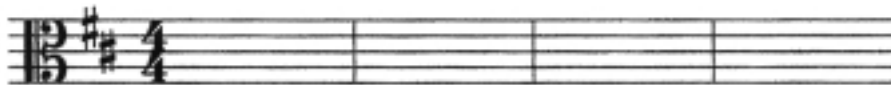


Appendix 1D: Manuscript Paper

Violin

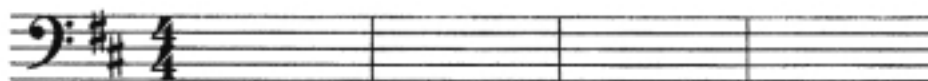


Viola

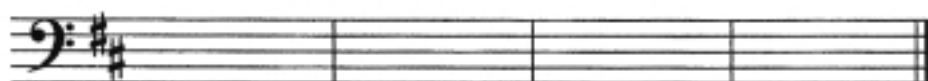


Appendix 1E: Manuscript Paper

Cello, Double Bass



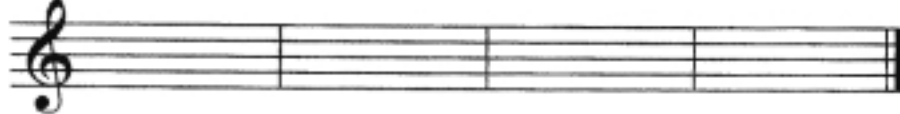
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Keyboard



5



Appendix 2

MELODY REFLECTION SHEETS

A. Thinking About Tempo

a) To create a celebratory mood, I chose a _____ tempo.

b) The meaning of this marking is:

c) How did your marking(s) contribute to an overall celebratory mood?

d) In contrast, I did not choose _____ tempo marking(s) because:

e) By reflecting on your experience, how could you have improved your melody? List in detail what you would do to improve your use of this musical element (tempo).

B. Thinking About Dynamics

a) At the beginning of my melody, I used a _____ dynamic marking.

b) The meaning of this marking is:

c) How did your marking(s) contribute to an overall celebratory mood?

d) In contrast, I did not use _____ dynamic marking(s) because:

e) By reflecting on your experience, how could you have improved your melody? List in detail what you would do to improve your use of this musical element (dynamics).

C. Thinking About Articulation

a) To create a celebratory mood, I used _____ articulation marking(s).

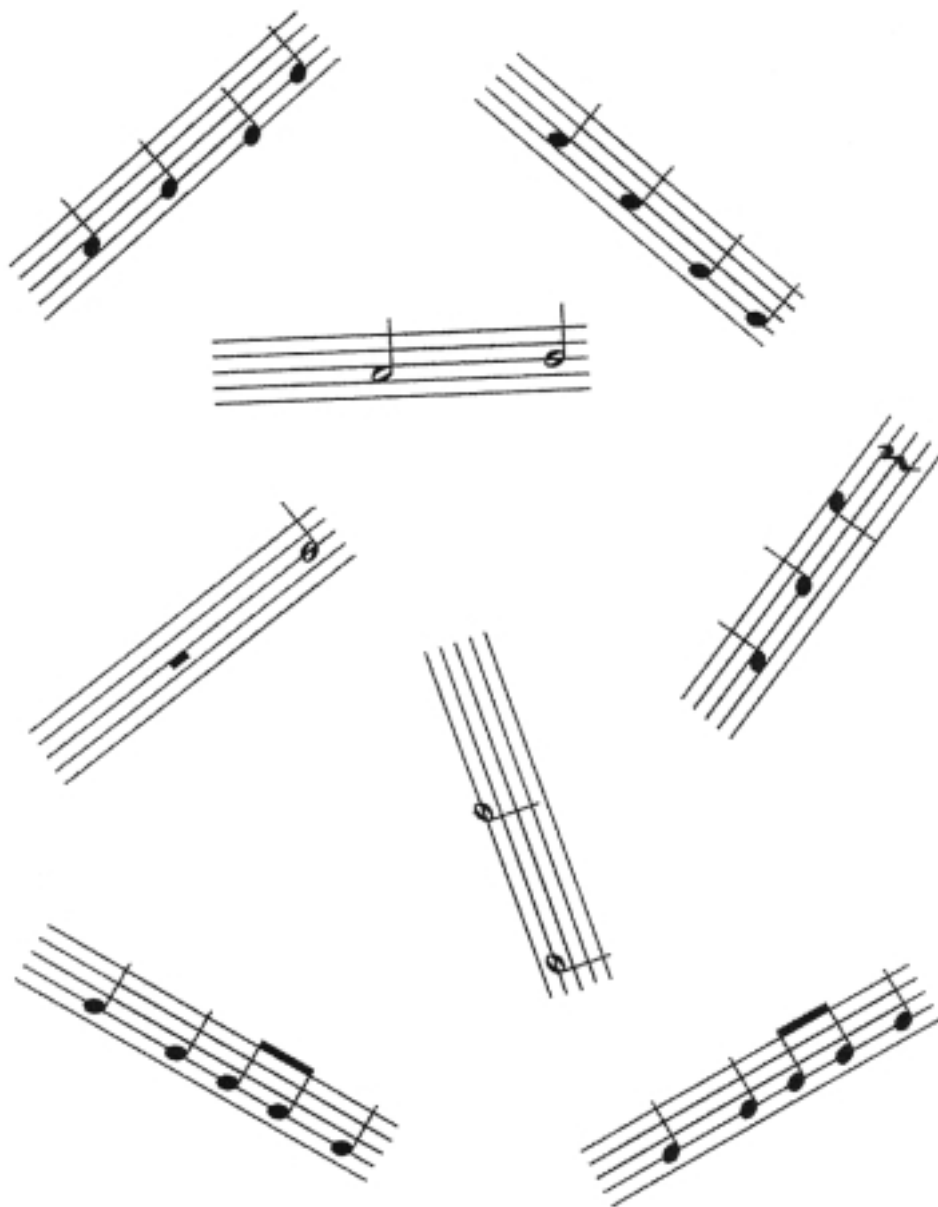
b) The meanings of these markings are:

c) How did your marking(s) contribute to an overall celebratory mood?

d) In contrast, I did not use _____ articulation marking(s) because:

e) By reflecting on your experience, how could you have improved your melody? List in detail what you would do to improve your use of this musical element (articulation).

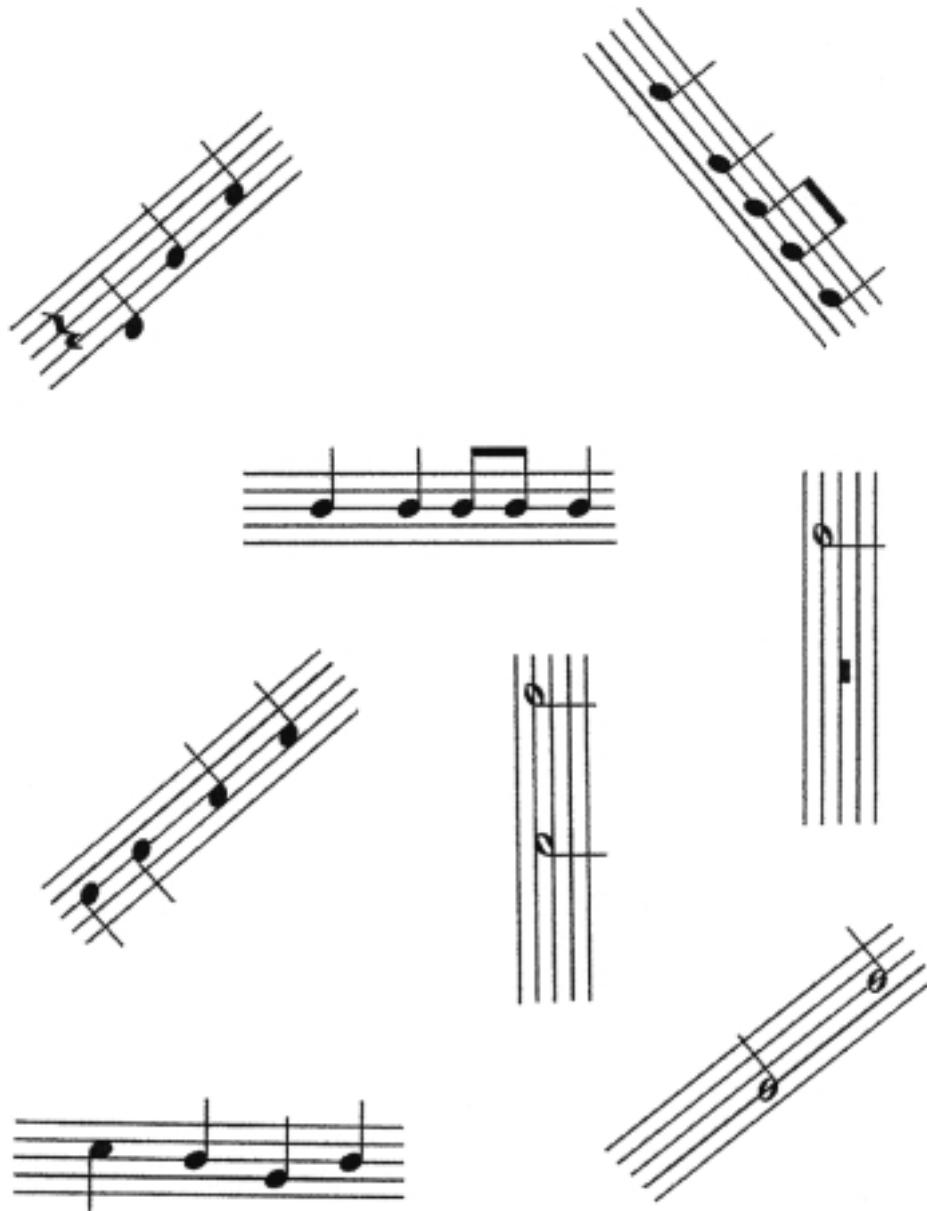
Appendix 3: Flute, Oboe, Mallets



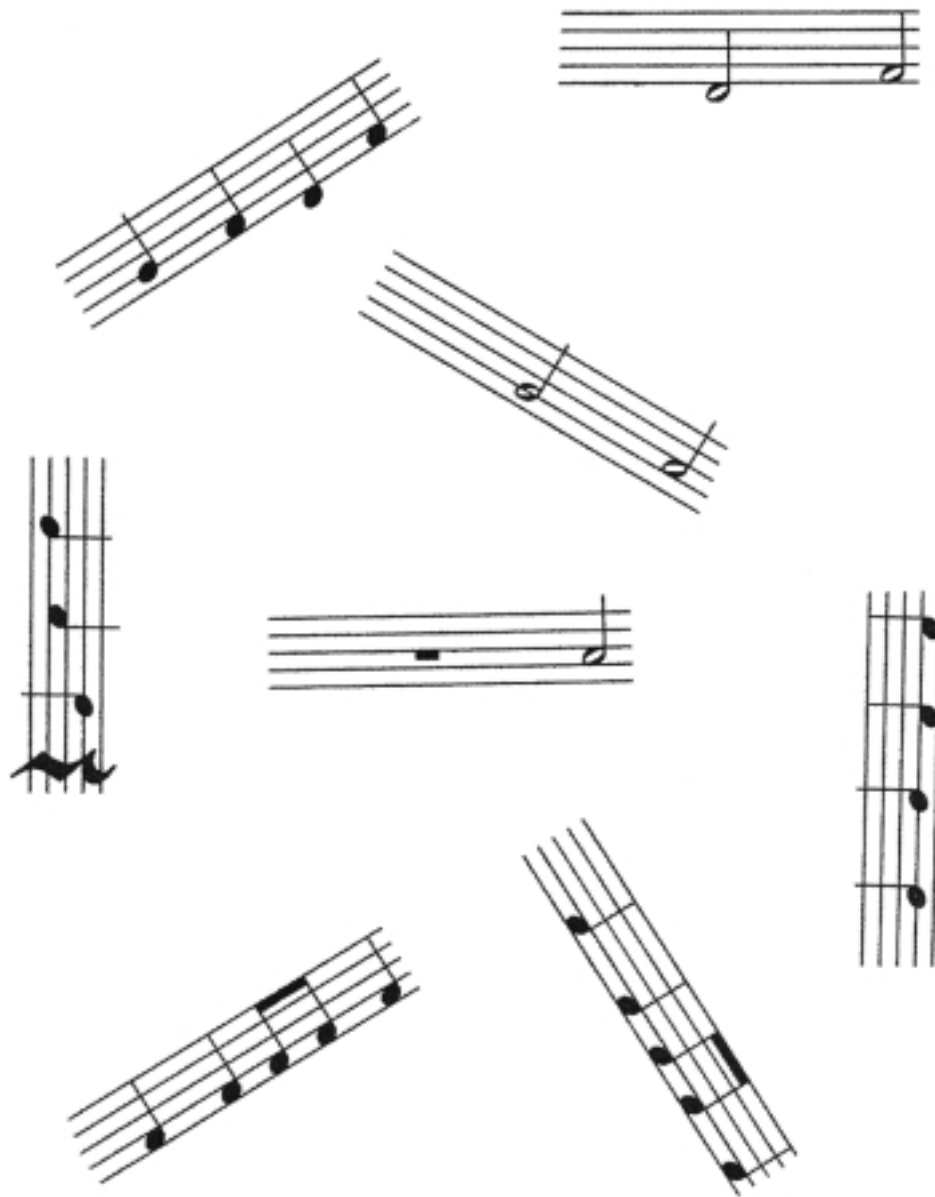
Appendix 4: Clarinet, Trumpet, Baritone Horn (treble clef)



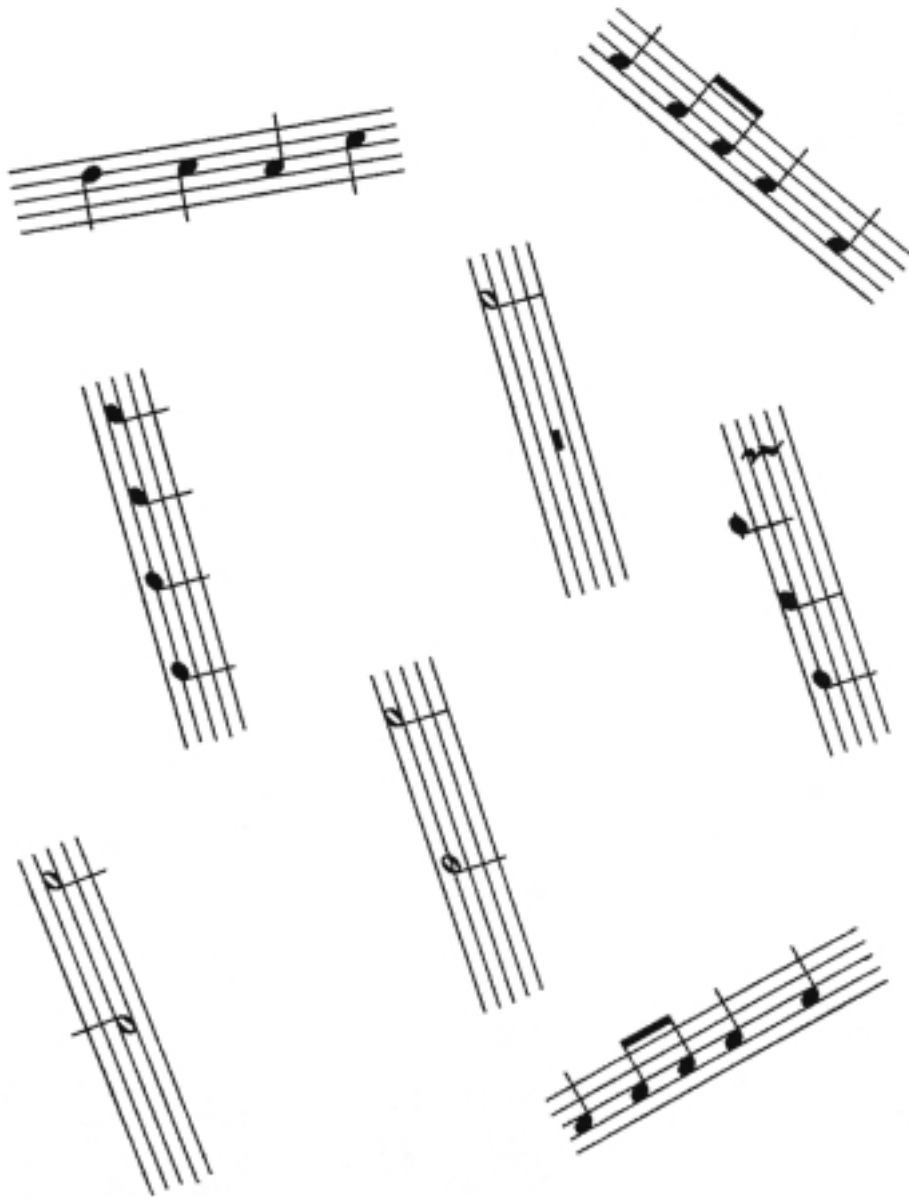
Appendix 5: Soprano Recorder, Voice, Alto Saxophone, Baritone Saxophone



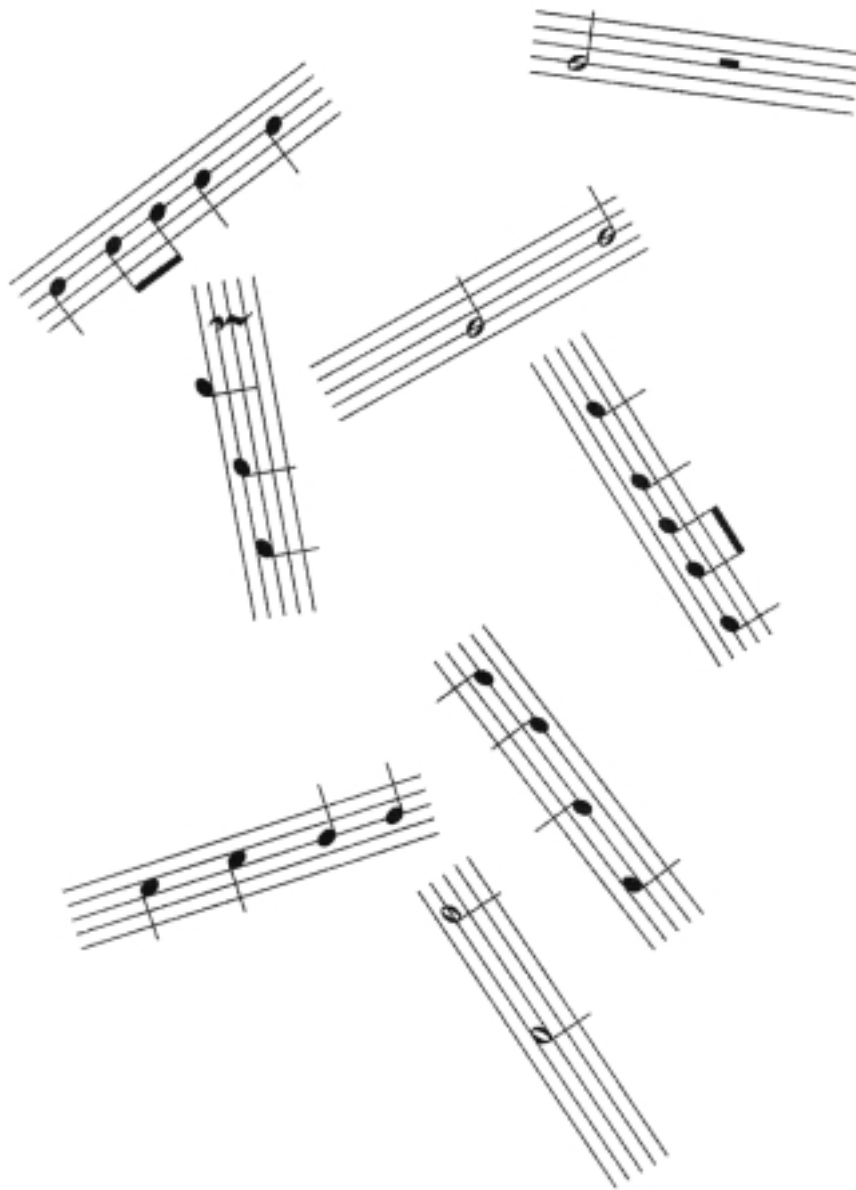
Appendix 6: Tenor Saxophone



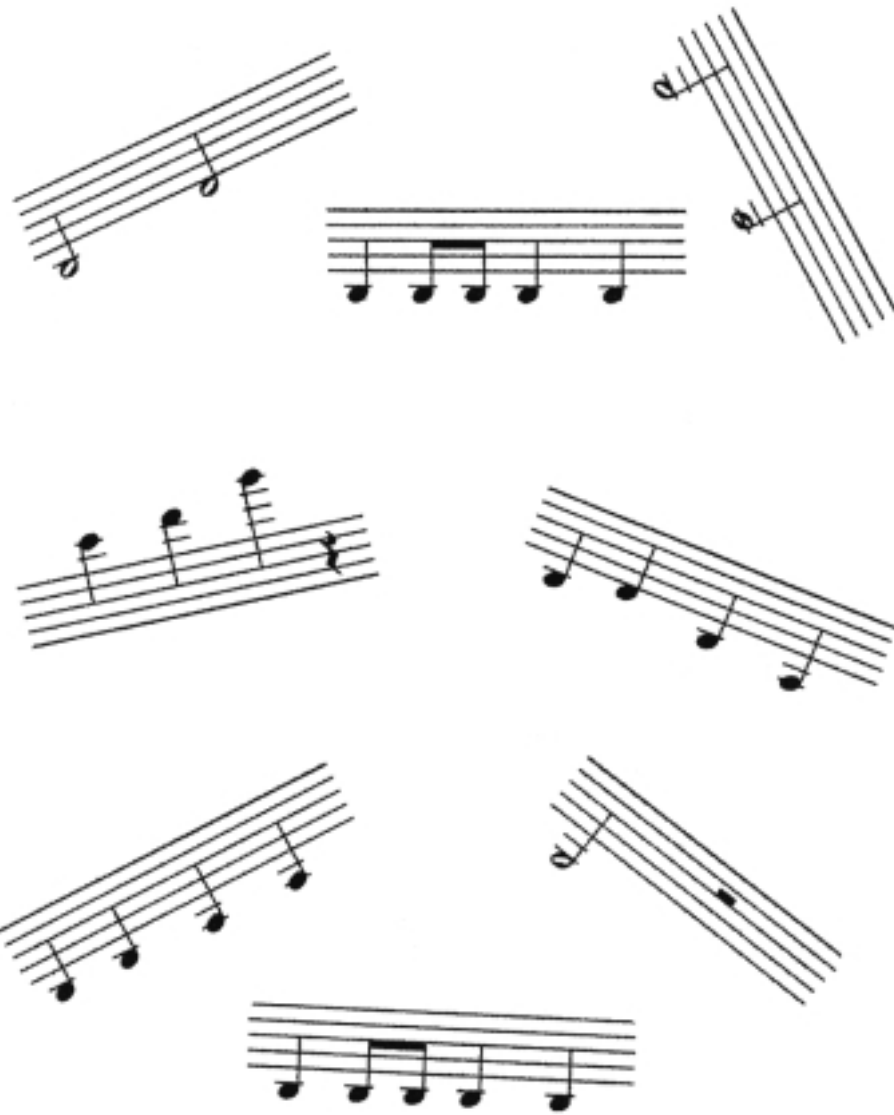
Appendix 7: Horn in F



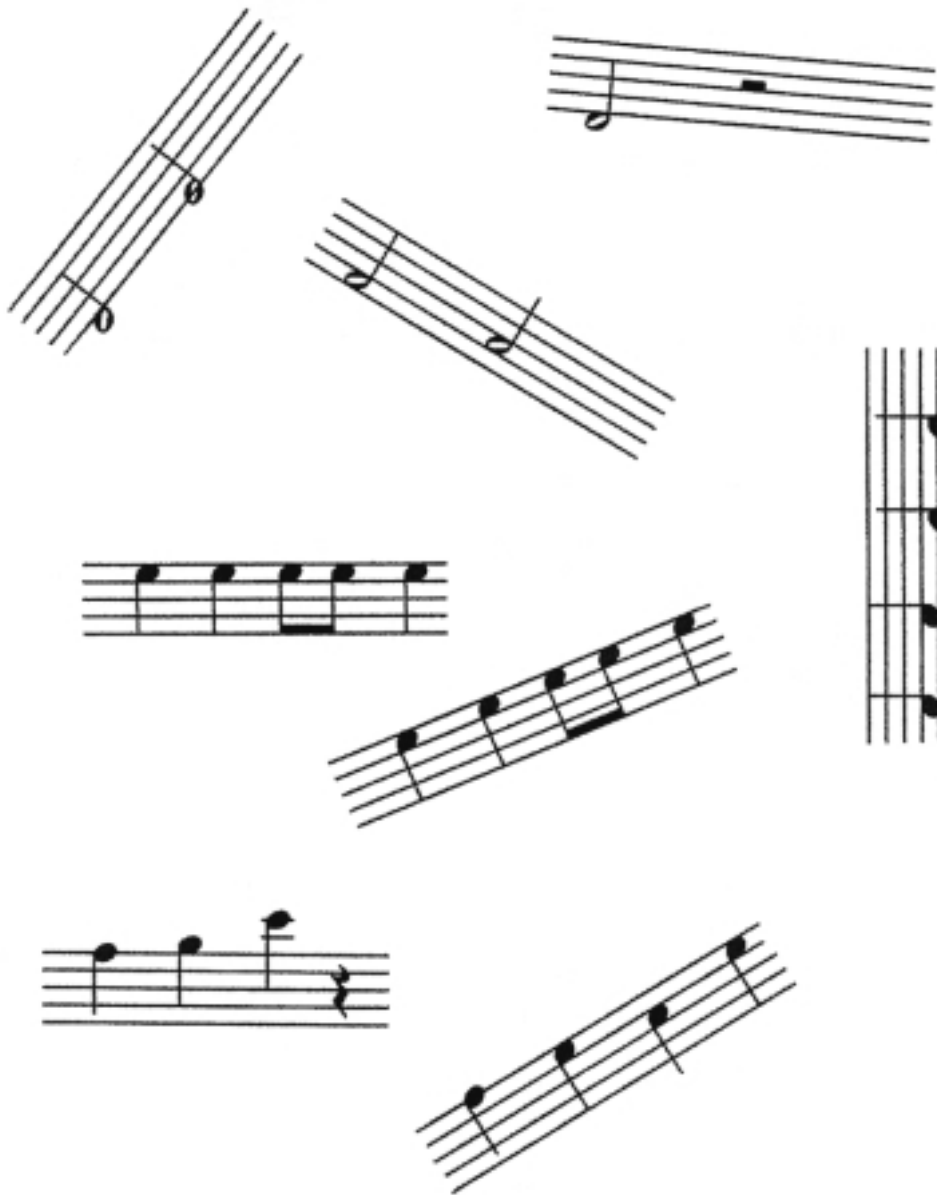
Appendix 8: Trombone, Baritone Horn (bass clef), Euphonium



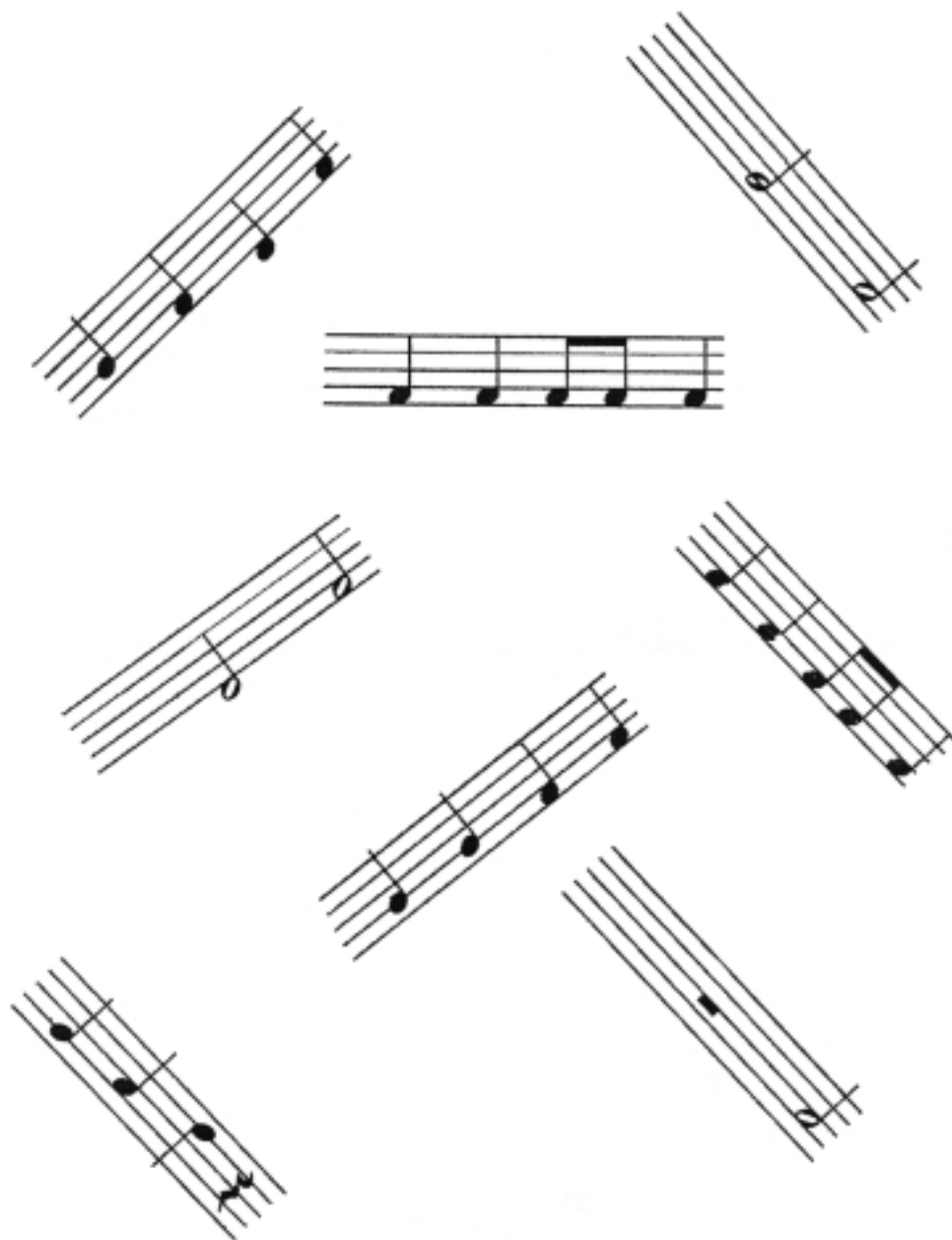
Appendix 9: Tuba



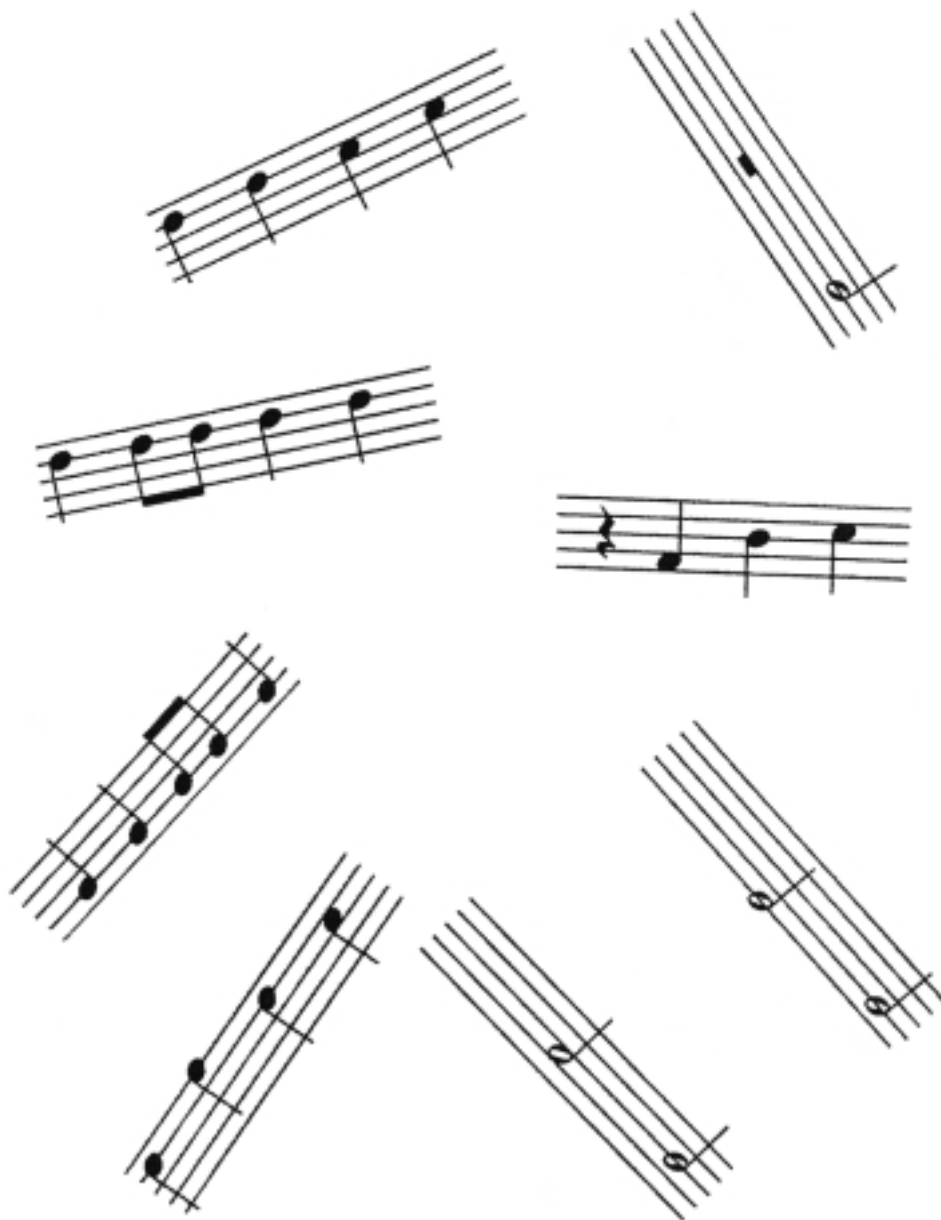
Appendix 10: Violin



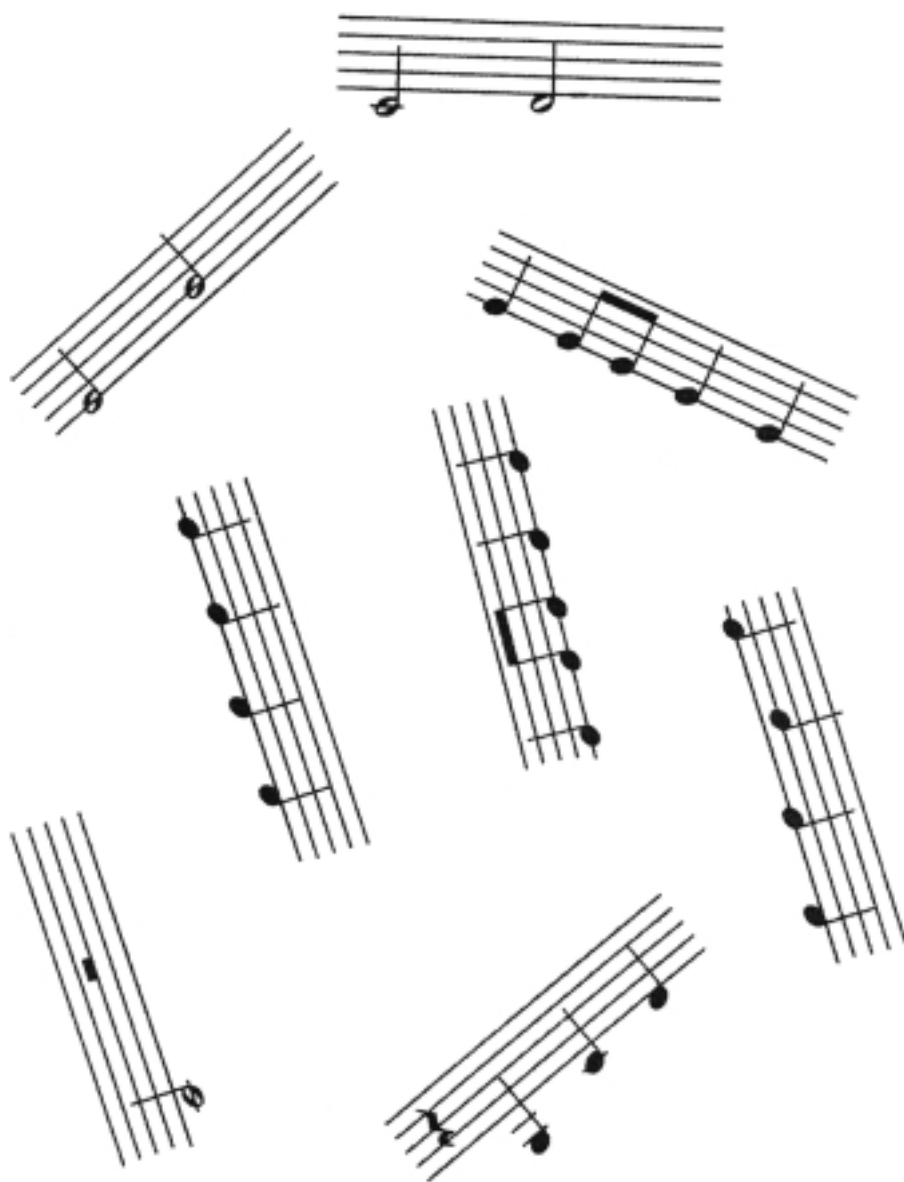
Appendix 11: Viola



Appendix 12: Cello, Double Bass



Appendix 13: Keyboard



Appendix 14: Glossary

Tempo

allegro	quick and lively
allegretto	fairly fast but not as fast as allegro
vivace	lively, quick, vivacious
presto	very fast
maestoso	stately
accelerando	gradually getting quicker
andantino	a little faster than andante
andante	somewhat slowly; at a moderate walking pace

Dynamics

forte	(<i>f</i>)	loud
crescendo	(<)	gradually getting louder
decrescendo	(>)	gradually getting softer
mezzo forte	(<i>mf</i>)	medium loud
mezzo piano	(<i>mp</i>)	medium soft
piano	(<i>p</i>)	soft

Articulation

legato	sing/play smoothly
marcato	well marked
pizzicato	pluck the strings with the finger
staccato	sing/play the notes with clear detachment
slur	sing/play the notes with smooth connection

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