



Music

Presented by

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OISE/UT

Doncrest Option

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Beat: Obwisana, P. 180 (An Orff Mosaic) Grade 1-3

children's song and game



Ob - wi - sa - na sa na - na, Ob - wi - sa - na sa.

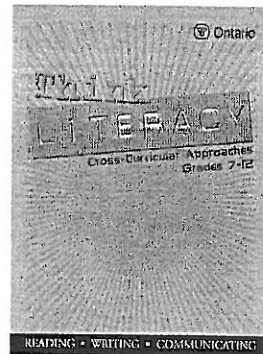
Ob - wi - sa - na sa na - na, Ob - wi - sa - na sa.

Concept Attainment

- Sort or classify the cards according to criteria they you see t be appropriate
- Summarize your decisions and reasons

Recorder

- Left hand on top, right hand on the bottom
- Seal the hole completely with the pad of your finger
- Slow/Warm air
- 45 degrees from your chest
- F is the "funny one" in the right hand



Think Literacy

- Thinking about how good instructional strategies and existing literacy expertise can assist students in their music and reading/writing/oral communication
- Grade 1-6 Music Companion published by OMEA and provided to every OMEA member(2008)
- Grade 7-9 Music Companion (2004)
- Grade 10-12 Music Companion (2005)
- Available at www.omea.on.ca in Word and PDF

A few things you should know!

- Written by teachers from throughout the province
- Not tied to any particular expectations, but to a "Big Idea" in each grade
- Not all R/W/O activities are linked...some are different activities (e.g. Grade 7 vs. Grade 8)
- All Ministry Think Literacy documents were sent to every school in the province

A few more things....

- Instructional Strategies and Think Literacy Strategies were selected that would work well in the music classroom
- Look to www.omea.on.ca for revisions/updates
- Read instructions carefully regarding the sequence of these activities – Grade 8 order is changed R/O/W

What Think Literacy Offers!

- Music content
- Instructional strategies that work with music
- Literacy connections (we are also teachers of literacy)
- Tools to explicitly teach Reading/Writing/Oral communication through our subject
- An opportunity for you to show how you are teaching literacy through music!

What Think Literacy Does Not Provide!

- Assessment is not considered
- Does not make balanced literacy instruction explicit through
- Activities need to be adapted for your students and your teaching style

Your task!

- Choose one grade to work with where you will have a chance to deliver this Think Literacy Music Activity
- Performance, listening and creative connections to the Reading/Writing/Oral activities
- Prepare with your partner how you will present your musical connections to the group!

Think Literacy Grade 1

Main Themes: Elements of Music



- Reading Activity
 - Reacting to Reading: Drawing Conclusions (I Read/I Think/Therefore)
- Writing Activity
 - Developing and Organizing: Adding Details
- Oral Activity
 - Small-group Discussions: Place Mat

Think Literacy Grade 2

Main Themes: Music and Social Studies (World Communities)



- Reading Activity
 - Reacting to Reading: Drawing Conclusions (I Read/I Think/Therefore)
- Writing Activity
 - Developing and Organizing Ideas: Webbing, Mapping and More
- Oral Activity
 - Pair Work: Think/Pair/Share

Think Literacy Grade 3

Main Themes: Jack was Every Inch a Sailor, Song Writing



- Reading Activity
 - Engaging in Reading: Most/Least Important Idea(s) and Information
 - Writing Activity
 - Developing and Organizing Ideas: Adding Details
 - Oral Activity
 - Pair Work: Think/Pair/Share
-

Think Literacy Grade 4

Main Themes: Music and Medieval Societies



- Reading Activity
 - Getting Ready to Read: Extending Vocabulary (Creating a Word Wall)
 - Writing Activity
 - Developing and Organizing Ideas: Webbing, Mapping and More
 - Oral Activity
 - Small-Group Discussions: Place Mat
-

Think Literacy Grade 5

Main Themes: Environment



- Reading Activity
 - Reacting to Reading: Responding to Text (Graffiti)
 - Writing Activity
 - Generating Ideas: Adding Content (Pass It On!)
 - Oral Activity
 - Small-Group Discussions: Place Mat
-

Think Literacy Grade 6

Main Themes: Culture



- Reading Activity
 - Getting Ready to Read: Anticipation Guide
 - Writing Activity
 - Writing for a Purpose: Template for Writing an Explanation
 - Oral Activity
 - Small Group Discussions: Determining Key Ideas
-

Think Literacy Music Grade 7

Main Themes: Basic Music Literacy and Procedures



- Reading Activity
 - Getting Ready to Read: Extending Vocabulary (Creating a Word Wall)
 - Writing Activity
 - Writing for a Purpose: Using Templates – Writing a Procedure
 - Oral Activity
 - Small-group Discussion: Place Mat
-

Think Literacy Music Grade 8

Vocabulary and resources comparing Program and Absolute Music



- Reading Activity
 - Getting Ready to Read: Extending Vocabulary (Creating a Word Wall)
 - Writing Activity
 - Using an Information Report Template
 - Oral Activity
 - Small-group Discussion: Jigsaw
-

Pre-task 2: Explaining the effects of Different Musical Choices

- Tone Colour, Tempi and dynamics affect mood
- In your tables choose a two-measure rhythm and make your performance match the tempo, dynamic or tone colour card you received
- Each group perform to accompany Frere Jacques after group has performed their pattern twice
- How do these musical choices affect the mood of the song?

30-40

Pre-task 3: "Land of the Silver Birch"

- All 3 verses...add Orff...drama...movement...

Land of the Silver Birch Canadian Folk Song

30-40

Part 1: Rhythm Pattern Creation and Rehearsal

- Student Scenario, Rubric
- Create 3 two-measure rhythm patterns in 4/4, one will accompany one verse of Land of...record rhythm on appendix A
- Decide on the mood you wish to communicate (think about dynamics, tempo and tone colour)
- Record accompaniment choices on appendix A and B

60-80

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 flank card, 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.

48 The Ontario Curriculum - Music, Grades 1, 2, and 3: The Arts

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

Expectation	Level 1	Level 2	Level 3	Level 4
Understanding of Concepts	<p><i>The student:</i></p> <ul style="list-style-type: none"> 1. demonstrates understanding of the basic elements of music (rhythm, melody, harmony, timbre, dynamics) 2. demonstrates knowledge and understanding of the basic elements of music (rhythm, melody, harmony, timbre, dynamics) 3. demonstrates understanding of the basic elements of music (rhythm, melody, harmony, timbre, dynamics) 4. demonstrates understanding of the basic elements of music (rhythm, melody, harmony, timbre, dynamics) 			
Skills of Music and Performance	<p><i>The student:</i></p> <ul style="list-style-type: none"> 1. sings the line or part from a song or piece of music, with or without accompaniment, and with or without lyrics 2. sings the line or part from a song or piece of music, with or without accompaniment, and with or without lyrics 3. sings the line or part from a song or piece of music, with or without accompaniment, and with or without lyrics 4. sings the line or part from a song or piece of music, with or without accompaniment, and with or without lyrics 			
Performance and Creative Works	<p><i>The student:</i></p> <ul style="list-style-type: none"> 1. creates the basic elements of music (rhythm, melody, harmony, timbre, dynamics) 2. creates the basic elements of music (rhythm, melody, harmony, timbre, dynamics) 3. creates the basic elements of music (rhythm, melody, harmony, timbre, dynamics) 4. creates the basic elements of music (rhythm, melody, harmony, timbre, dynamics) 			
Connections	<p><i>The student:</i></p> <ul style="list-style-type: none"> 1. uses musical knowledge with other subjects 2. uses musical knowledge with other subjects 3. uses musical knowledge with other subjects 4. uses musical knowledge with other subjects 			

The expectations that are supported by the number 1 items in this table are listed on page 49. *Note: The items with the number 2 items are intended to be assessed in the performance that is done in the class.*

Part 2: Rhythm Pattern Performance

- Ostinato (2), Singers/Recorder (2) and 2 other pairs to evaluate (normally this would be done with the whole class)
- Partners number off A, B
- Observers will record your observations on Appendix C Part A during performance
- After performance, performers reflect on their own performance and record observations independently on Appendix C, Part B...during this time, your observers can practice for their performance
- Switch roles and repeat this process!

80-120

Part 3: Performance of Partner's Rhythm Pattern

- Select one of the remaining rhythm patterns from Appendix A and write it on a flashcard
- At sight, perform partner's rhythm pattern

40-60

What types of evaluation were used in this culminating activity?

- Observation
 - Self assessment
 - Peer evaluation
 - Rubric
 - Formative feedback
 - Summative assessment?
-

Intent of the Exemplars Documents

- Provide assistance to teachers in assessment of student achievement of the curriculum expectations.
 - Example of an "expectation rich" culminating activity
 - The samples included represent work produced at the **end of the school year**
-

TV Ontario Partnership – Music and Drama Dance

- Samples recorded on video for each:
 - Music – Grades 1, 4 and 7
 - Drama – Grades 3, 6 and 8
-

Purpose of Exemplars document

- Show characteristics of student work at each of the four levels of achievement for selected grades
 - Promote greater consistency in assessment of student work across the province
-

Purpose of Exemplars document

- Provide an approach to improving student learning by:
 - Demonstrating the use of clear criteria applied to student work that was produced
 - Work that was produced in response to a clearly defined assessment task
 - Show connections between what students are expected to learn and how their work can be assessed using the levels of achievement
-

Purpose of Exemplars document

- The exemplars (culminating task) represent only performance assessment
- Teachers will also use many other methods and strategies of assessment in evaluating student achievement over a school year:
 - Tests,
 - Portfolios,
 - Conference

Features of the Documents

- Description of performance task and the final product
- Curriculum expectations related to the task
- Task-specific assessment chart or rubric
- Two samples of student work for each level of achievement
- Teacher's Notes for each sample
- Comments – overall statements about student's work
- Next Steps – offer suggestions for improving performance
- The Teacher Package – used by teacher in administering the task

The Rubrics

- Rubric refers to a scoring scale used to assess student work in response to a specific task.
- Task rubrics are developed in relation to the achievement chart
- Contain the following:
 - Identification of the expectation
 - The four categories of knowledge and skills
 - Relevant criteria for evaluating performance of the task
 - Description of student performance at the four levels

40 The Ontario Curriculum – Computer Science 1, 2, and 3 (2006)

Task Rubric – Model: Grade 4: The Smart Boat of Ontario

Expectation	Level 1	Level 2	Level 3	Level 4
Understanding of Science	<p><i>The student:</i></p> <ul style="list-style-type: none"> ■ demonstrated an understanding of the basic concepts of science (energy, circuits, force and motion) ■ demonstrated their understanding of the basic concepts of science (energy, circuits, force and motion) ■ demonstrated an understanding of the basic concepts of science (energy, circuits, force and motion) ■ demonstrated their understanding of the basic concepts of science (energy, circuits, force and motion) 			
Criteria of Analysis and Synthesis	<p><i>The student:</i></p> <ul style="list-style-type: none"> ■ analyzed the performance and the quality of the work of others with respect to the criteria ■ analyzed the performance and the quality of the work of others with respect to the criteria ■ analyzed the performance and the quality of the work of others with respect to the criteria ■ analyzed the performance and the quality of the work of others with respect to the criteria 			
Performance and Skills to Learn	<p><i>The student:</i></p> <ul style="list-style-type: none"> ■ applied the basic concepts of science with some effectiveness ■ applied the basic concepts of science with some effectiveness ■ applied the basic concepts of science with some effectiveness ■ applied the basic concepts of science with some effectiveness 			
Comments	<p><i>The student:</i></p> <ul style="list-style-type: none"> ■ used critical thinking skills to analyze the work of others ■ used critical thinking skills to analyze the work of others ■ used critical thinking skills to analyze the work of others ■ used critical thinking skills to analyze the work of others 			

This document is for reference only. It is not to be used as a rubric for assessing student performance. For more information, see the Ontario Curriculum – Computer Science 1, 2, and 3 (2006).

Use of the Student Samples

- Assist in:
 - Providing student samples and criteria for assessment
 - Providing basis for conversation about assessment and evaluation of student achievement
 - Facilitating communication with parents:
 - Curriculum expectations
 - Levels of achievement
 - Criteria and standards for high quality performance
 - Promoting fair and consistent assessment within and across grades

Teachers may also choose to:

- Use the task, rubric and teaching/learning activities with their own classes
- Use samples of student work at each level as reference points when assessing
- Use the task and rubric provided as models for other tasks and rubrics

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
 - Develop the ability to discuss their achievement
-

SUMMARY OF EXPECTATIONS FOR MUSIC - PRIMARY

	GRADE 1	GRADE 2	GRADE 3
KNOWLEDGE OF ELEMENTS	<ul style="list-style-type: none"> • sound identification • beat • language rhythm • distinguish beat and rhythm in a simple song • high and low pitch • volume • tempo • echo pitch (performance/ listening) 	<ul style="list-style-type: none"> • beat • rhythmic patterns • distinguish beat and rhythm in a variety of music • high and low pitch • echo pitch (performance/ listening) • volume (dynamics) - how • tempo • four families of orchestral instruments (brass, woodwinds, strings, percussion) 	<ul style="list-style-type: none"> • differences between beat and rhythm • beat, rhythm, melodic contour, dynamics and tempo • symbolic representation of sound and silence • instruments in the percussion family • <i>melodic contour "maps"</i>
CREATIVE WORK - PERFORMING	<ul style="list-style-type: none"> • sing (variety, expressively) • specific effects using sound sources • accompany songs • perform compositions • <i>echo in pitch</i> 	<ul style="list-style-type: none"> • sing (variety, unison, in tune, expressively) • specific effects with sound sources • accompany songs expressively • perform compositions • <i>echo in pitch</i> 	<ul style="list-style-type: none"> • sing (variety, expressively, varied tempo) • perform compositions
CREATIVE WORK - COMPOSING	<ul style="list-style-type: none"> • movement response • rhythm patterns • accompaniments and sound effects for text • compositions 	<ul style="list-style-type: none"> • patterned movement response • rhythmic and melodic patterns • short songs and instrumental pieces • compositions 	<ul style="list-style-type: none"> • movement response to dynamics • change words to fit with rhythms • create or arrange accompaniments to text • melodic contour "maps" (knowledge) • compositions
CRITICAL THINKING - LISTENING	<ul style="list-style-type: none"> • movement response • echo in pitch • response in a variety of art forms • music in life • response with vocabulary • recognize mood can be created through music 	<ul style="list-style-type: none"> • movement response • echo in pitch • response to a variety of music in a variety of art forms • analyse effects of compositional/ performance choices • explain personal preference with vocabulary • recognize mood can be created through music 	<ul style="list-style-type: none"> • movement response to dynamics • response to a variety of music in a variety of art forms • analyse effects of compositional/ performance choices • explain personal preference with vocabulary • identify feelings

BOLD denotes expectations that are new for the grade.

ITALICS denotes expectations that have been moved from another subcategory.

SUMMARY OF EXPECTATIONS FOR MUSIC - JUNIOR

	GRADE 4	GRADE 5	GRADE 6
KNOWLEDGE OF ELEMENTS	<ul style="list-style-type: none"> beat by conducting <i>4/4</i> rhythmic notation (eighth to whole, <i>4/4</i>) treble clef notes on a staff unison melodic movement by step or skip verse-chorus form instruments in percussion, wood-wind, brass and string families identify the above by ear (listening) breathing and posture (performance) sing with open, head tone (performance) read music <i>read rhythms</i> 	<ul style="list-style-type: none"> conduct <i>2/4</i> and <i>4/4</i> interpret rhythmic notation (eighth to whole, <i>4/4</i>) sharps, flats, naturals key signatures in the music they perform major scale in notation and listening (listening) introduction, verse and chorus form in performance and listening (listening) identify tone colour of instruments (listening) classify various instruments in families sing or play in tune (performance) breathing and posture (performance) 	<ul style="list-style-type: none"> conduct pieces in <i>2/4</i>, <i>3/4</i> & <i>4/4</i> read and sight-read rhythmic notation (eighth to whole, <i>4/4</i>) (performance) read and sight-read songs with flats, sharps, naturals, key signatures (performance) sing and play the major scale in their music (performance) simple structural forms in performance and listening (listening) identify monophonic music identify texture in a variety of music identify tone colours in various ensembles sing and play in tune (performance) describe briefly construction of an instrument
CREATIVE WORK - PERFORMING	<ul style="list-style-type: none"> sing or play (variety, expressively, in tune, <i>good posture and breathing technique, sing with head tone, dynamics, tempi</i>) read music (knowledge) read rhythms (knowledge) perform compositions 	<ul style="list-style-type: none"> sing (in tune, expressively, tone colours) breathing and posture perform a created song based on a story or poem perform compositions sing a familiar song and manipulate an element to change the effect (composition) 	<ul style="list-style-type: none"> conduct pieces in <i>2/4</i>, <i>3/4</i>, & <i>4/4</i> (knowledge) read and sight-read rhythmic notation (eighth to whole, <i>4/4</i>) read and sight-read songs with flats, sharps, naturals, key signatures sing and play the major scale in their music sing and play in tune expressively, dynamics, tempi and phrasing) perform a created song based on a story or poem perform compositions sing a familiar song and manipulate an element to change the effect (composition)
CREATIVE WORK - COMPOSING	<ul style="list-style-type: none"> write new words for familiar melodies create accompaniments for story, poem, drama create melodic ostinato accompaniment for a song compositions 	<ul style="list-style-type: none"> <i>sing a familiar song and manipulate an element to change the effect</i> create accompaniments for story, poem, drama create a song based on a scene from a story or poem compositions 	<ul style="list-style-type: none"> sing a familiar song and manipulate an element to change the effect create accompaniments for story, poem, drama create a song based on a scene from a story or poem compositions
CRITICAL THINKING - LISTENING	<ul style="list-style-type: none"> response to a variety of music in a variety of art forms analyse effects of compositional choices in creating/manipulating mood explain personal preferences with vocabulary 	<ul style="list-style-type: none"> response to a variety of music in a variety of art forms describe how various elements are combined to create different moods listen to and identify characteristics of Renaissance music major scale in notation and listening introduction, verse chorus form in performance and listening identify tone colour of instruments 	<ul style="list-style-type: none"> response to a variety of music in a variety of art forms describe how various elements are combined to create different moods in two pieces of different styles listen to and describe characteristics of the Baroque and Classical periods describe briefly construction and use of an instrument (knowledge) simple structural forms in performance and listening

BOLD denotes expectations that are new for the grade.

ITALICS denotes expectations that have been moved from another subcategory.

SUMMARY OF EXPECTATIONS FOR MUSIC - INTERMEDIATE

	GRADE 7	GRADE 8
KNOWLEDGE OF ELEMENTS	<ul style="list-style-type: none"> • identify the upbeat and downbeat as well as conducting patterns for 2/4, 3/4 and 4/4 metres in their music • read music accurately (sharps, flats, naturals, key signatures, treble or bass clef, intervals, dotted notes and dotted combinations, syncopation, articulation, simple duple and triple metres, markings and Italian terms) (also performance) • sing or play the major scale in their music (performance) • recognize unison, second, third intervals aurally (listening) and in written form • match pitch (performance) • identify dotted, dotted combinations and syncopated rhythms • identify metres and time signatures • identify pick up notes, endings, D.C. al fine • identify texture in their music • recognize binary and ternary form (listening) • identify tone colours in various ensembles • breathing and posture (performance) • <i>describe history, construction and use of an instrument</i> 	<ul style="list-style-type: none"> • conduct pieces in 2/4, 3/4 and 4/4 or other metres • play or sing music with accuracy (notation, major scales, match pitch, articulation and phrasing, dynamics, Italian terms, tempi, etc.) (also performance) • identify metres and time signatures • explain D.C. <i>al coda</i>, <i>d.s. al fine</i>, and <i>d.s. al coda</i> • identify texture in their music • recognize rondo and theme and variations forms (also listening)
CREATIVE WORK - PERFORMING	<ul style="list-style-type: none"> • read music accurately (sharps, flats, naturals, key signatures, treble or bass clef, intervals, dotted notes and dotted combinations, syncopation, articulation, simple duple and triple metres, markings and Italian terms) • match pitch • breathing and posture • sing or play the major scale in their music • sing or play expressively • sing a familiar song and manipulate an element to change the effect (composition) • perform compositions • perform two contrasting created songs based on a story or poem 	<ul style="list-style-type: none"> • play or sing music with accuracy (notation, major scales, match pitch, articulation and phrasing, dynamics, Italian terms, <i>tempi</i>, etc.) • sing or play expressively • perform compositions • perform a short musical • improvise a solo melodic line
CREATIVE WORK - COMPOSING	<ul style="list-style-type: none"> • sing a familiar song and manipulate an element to change the effect • create accompaniments for songs, with sounds and structures • compositions • create two contrasting songs based on a scene from a story or poem, connected with dialogue 	<ul style="list-style-type: none"> • compositions in standard notation • create a short musical using songs, dialogue and drama
CRITICAL THINKING - LISTENING	<ul style="list-style-type: none"> • response to a variety of music in a variety of art forms and media • response to a community performance • describe how changes in texture create different moods • listen to and describe characteristics of music from the Romantic period • describe history, construction and use of an instrument (knowledge) • identify music industry and socioeconomic effects 	<ul style="list-style-type: none"> • response to a variety of music in a variety of art forms and media • response to a community performance • describe some of the historical context of music they play, sing or hear • recognize and describe the difference between program and absolute music

BOLD denotes expectations that are new for the grade.

ITALICS denotes expectations that have been moved from another subcategory.

TERMINOLOGY AND CONCEPTS DEFINED

ELEMENTS OF MUSIC

Often, the elements of music are identified as the following: Beat, Rhythm, Melody, Dynamics, Timbre or Tone Colour, Texture, Harmony and Form. The elements of music are the central concepts of the expectations for music education in *The Ontario Curriculum - The Arts*. Musical concepts are learned and experienced through performing, creating, listening and analysing. The overall expectations from *The Ontario Curriculum - The Arts, Music Strand, Grades 1-8* are as follows:

1. Demonstrate an understanding of the basic elements of music specified for the grade (see below) through listening to, performing and creating music;
2. Use correctly the vocabulary and musical terminology associated with the specific expectations for this grade.

BEAT

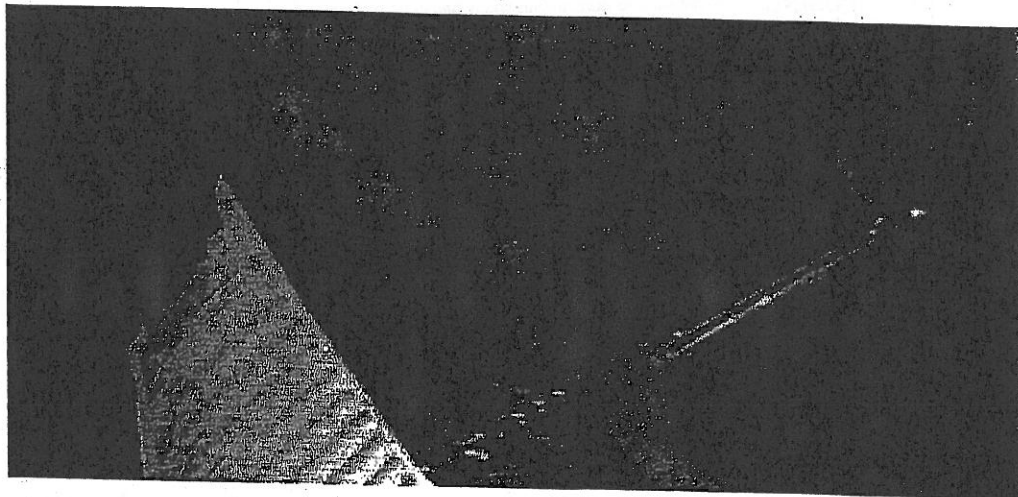
The beat of music is a regular pulse which underlies the music. It is what your toe or finger would tap while listening. Most music has a beat, although some forms do not (i.e., plainchant). It is a standard of measurement in musical time.

RHYTHM

The term rhythm relates to duration of sound and silence, usually over a steady beat. It's often referred to as the flow of the words.

TEMPO

Tempo usually refers to the speed of the beat. It can be fast, medium or slow. Italian terms are often used to indicate tempo, i.e., *allegro* (fast), *moderato* (medium), *adagio* (slow). Tempo can also be specified as the number of beats per minute (i.e., 0 = 120 bpm)



TERMINOLOGY AND CONCEPTS DEFINED

METRE

Metre refers to divisions of the beat into groups of measures. Metre is usually indicated by the **time signature*** at the beginning of a printed score of music. The first beat of the measure usually receives a stronger **pulse**.

The most common metre is groups of four beats. . . 4/4 or common time (i.e., 1 2 3 4 1 2 3 4 1 2 3 4 . . .)



Other common metres include:

2/4 or 2/2 (i.e., 1 2 1 2 1 2 1 2 . . .)

3/4 or 3/2 (i.e., 1 2 3 1 2 3 1 2 3 . . .)

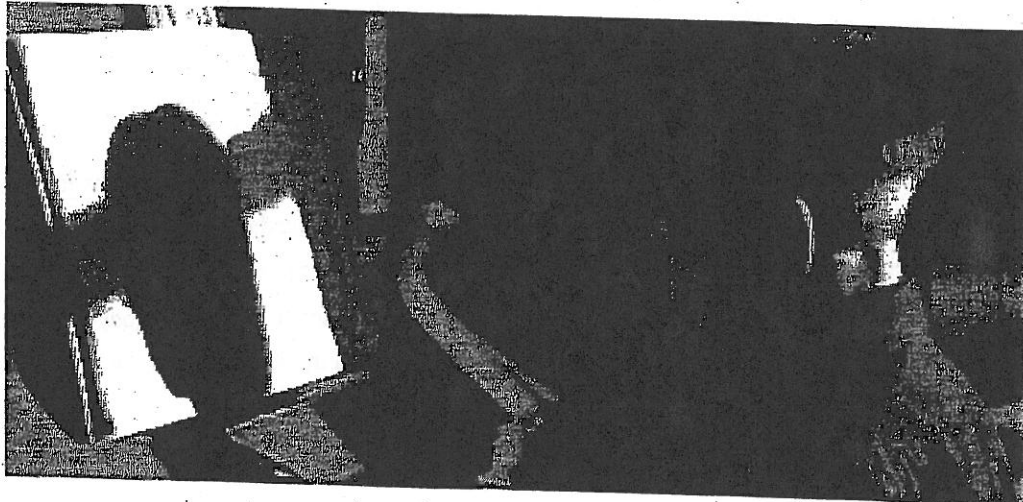


Metres can be categorized in two types . . . **duple metres** which have an even number of beats (2 or 4 beats per measure) and **triple metres** which have three beats per measure.

*The **time signature** contains two numbers . . . the upper number refers to the number of beats per measure, the lower number refers to the type of note that gets the beat.

4 ← number of beats per measure






4 ← type of note that gets the beat (i.e., 4 = quarter note)




TERMINOLOGY AND CONCEPTS DEFINED

RHYTHMIC VALUES AND RHYTHM PATTERNS

The duration or length of individual notes can be shown through music symbols or verbal syllables. The following chart shows the music symbol, its name and syllable. The chart also shows the mathematical relationship between each rhythmic value.

NOTE NAME	SYMBOL	SYLLABLE
Whole Note		Ta-a-a-a
Half Note (2 half notes = 1 whole note)		Ta-a, Ta-a
Quarter Note (4 quarter notes = 1 whole note; 2 quarter notes = 1 half note)		Ta Ta Ta Ta
Eighth Note (8 eighth notes = 1 whole note; 2 eighth notes = 1 quarter note)		Ti-ti, Ti-ti, Ti-ti, Ti-ti
Sixteenth Note (16 sixteenth notes = 1 whole note; 2 sixteenth notes = 1 eighth note)		Ti-ri-ti-ri, Ti-ri-ti-ri, Ti-ri-ti-ri, Ti-ri-ti-ri

These individual notes can be combined in patterns, often imitating speech. Some examples in 4/4 time follow:



 Ta ta ti - ti ti - ti ta-a ta ta ti - ti ta ta-a

MELODY

Melody is the tune of a piece of music. It is often the feature of music that is remembered in our "mind's ear". It consists of a series of **itches** organized one after the other, or *horizontally*. These pitches also have rhythmic values attached to them . . . in other words, rhythm can exist without melody, but melody cannot exist without rhythm. Melody is represented by rhythmic symbols on a **staff**, usually with either a treble clef, or a bass clef. The shape of a melody can be depicted using a **melodic contour map**.

TERMINOLOGY AND CONCEPTS DEFINED

PITCH

In scientific terms, pitch refers to the frequency of vibrations of sound. The higher the vibrations per second, the higher the pitch. In student terms, pitch is the highness or lowness of sound. This can be a difficult concept for children, especially when high and low are vertical ideas, and keyboards and Orff instruments go from high to low, right to left, horizontally.

STAFF

The staff is a set of 5 lines and the 4 spaces between them. Each line and space, beginning at the bottom, represents a letter in the musical alphabet as shown below. The musical alphabet is **A B C D E F G A B C D E F G . . .**

CLEFS

A clef (key-old French) designates which letters apply to the lines and spaces on the staff. The **treble clef** for higher pitched voices and instruments is shown immediately below with the letters of the musical alphabet indicated. The **bass clef** for lower pitched voices and instruments is the second example with the appropriate letters indicated.

The first staff shows a treble clef (C-clef on the first line) with notes placed on the lines and spaces from bottom to top, labeled C, D, E, F, G, A, B, C, D, E, F, G. The second staff shows a bass clef (F-clef on the fourth line) with notes placed on the lines and spaces from bottom to top, labeled F, G, A, B, C, D, E, F, G, A, B, C.

MELODIC CONTOUR or MELODIC MAPS

By connecting the notes of a melody with a line, or by moving a hand or pencil as pitches rise and fall, a melodic contour map can be created. (See examples under Texture.)



The image shows the first line of musical notation for 'Frere Jacques' in G major (one sharp) and 4/4 time. The notes are quarter notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3. A wavy line is drawn over the notes to represent the melodic contour, showing a general upward trend followed by a downward trend.

Frere Jacques

TERMINOLOGY AND CONCEPTS DEFINED

DYNAMICS

Dynamics are the variety of volume levels of music. In simple terms they can be described as loud, medium and soft. Dynamics can also change a piece of music. Italian terms and/or symbols are often used to describe dynamic levels verbally or in print.

ITALIAN TERM	SYMBOL	DEFINITION
fortissimo (for-tee-sih-moh)	<i>ff</i>	very loud
forte (for-tay)	<i>f</i>	loud
mezzo forte (met-so for-tay)	<i>mf</i>	moderately loud
mezzo piano (met-so pyah-no)	<i>mp</i>	moderately soft or moderately quiet
piano (pyah-no)	<i>p</i>	soft or quiet
pianissimo (pyah-nee-sih-moh)	<i>pp</i>	very soft or quiet
crescendo (creh-shen-doh)		gradually get louder
decrescendo (dee-creh-shen-doh)		gradually get softer

TONE COLOUR or TIMBRE

Tone colour or timbre is the distinctive quality of a sound that makes it unique and different from another sound. It is how one knows a familiar voice on the telephone or recognizes the sound of an acoustic guitar. Most commonly, tone colours can be described by naming the **instrument**, **voice-type** or other sound source. Tone colour can also be described in more artistic ways such as dark, light, bright, even as red or blue.

INSTRUMENTS

Instruments are grouped in families, either by the material from which they are made, or by the method of sound generation. **Voice-types** are grouped around four basic ranges: soprano, alto, tenor and bass. A chart outlining instrument families follows.

TERMINOLOGY AND CONCEPTS DEFINED

BRASS

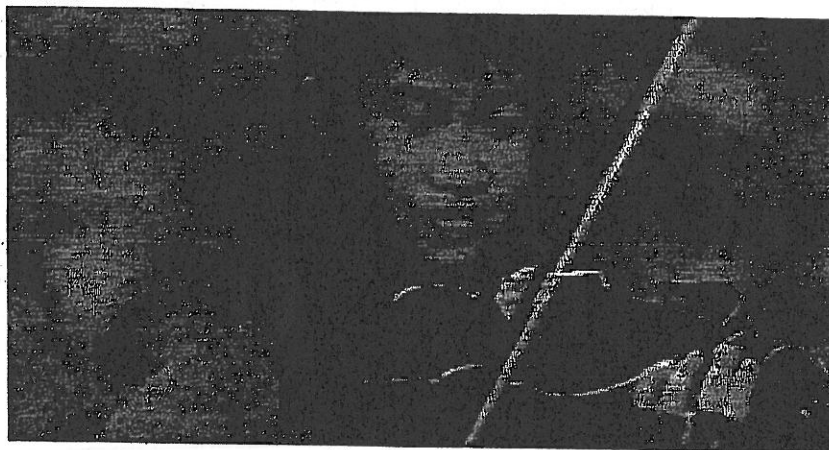
NAME	MATERIALS	GENERATION OF SOUND	PITCH CHANGE
trumpet	brass, lacquer, steel	vibration of lips with air through a tube	valves which add tube length
horn	brass, lacquer, steel	vibration of lips with air through a tube	valves which add tube length and movement of the hand in the bell
trombone	brass, lacquer, steel	vibration of lips with air through a tube	slide which adds tube length
baritone/euphonium	brass, lacquer, steel	vibration of lips with air through a tube	valves which add tube length
tuba/euphonium		OF SOUND	
flute/piccolo	brass, lacquer, steel	vibration of air across a hole through a tube	keys which shorten tube length
clarinets	wood or plastic body, bamboo reed, metal keys	vibration of a single reed with air through a tube	keys which shorten tube length
saxophones	brass body, bamboo reed, plastic or steel mouthpiece, metal keys	vibration of a single reed with air through a tube	keys which shorten tube length
oboe	wood or plastic body, bamboo reed, metal keys	vibration of a double reed with air through a tube	keys which shorten tube length
bassoon	wood or plastic body, bamboo reed, metal keys	vibration of a double reed with air through a tube	keys which shorten tube length

TERMINOLOGY AND CONCEPTS DEFINED

STRINGS

NAME	MATERIALS	GENERATION OF SOUND	PITCH CHANGE
violin, viola, cello, bass	hollow wood body, steel strings, wooden bow with horsehair	vibration of strings with friction from a bow (covered with resin) or plucked by the fingers	shorten strings with finger on fingerboard
guitar	hollow wood body, steel or plastic strings	vibration of strings plucked by the fingers or plastic pick	shorten strings with finger on fingerboard
banjo	wood or steel hollow body, plastic or skin membrane, steel strings	vibration of strings plucked by the fingers or plastic pick	shorten strings with finger on fingerboard
harp	wood frame and hollow wood box, metal mechanism and strings	vibration of strings plucked by the fingers	pedals which change string tension, and different string lengths
piano*	wood box steel frame, plastic keys, wooden mechanism felt hammers, strings	vibration of strings struck by felt hammers, controlled by fingers	a variety of string lengths, thicknesses and tensions

* also classified as percussion



TERMINOLOGY AND CONCEPTS DEFINED

PERCUSSION

Membrane Percussion

NAME	MATERIALS	GENERATION OF SOUND	PITCH CHANGE
snare drum	steel or wood frame plastic or skin membrane, steel coils	vibration of membrane struck by sticks; snare vibrates in sympathy with membrane when engaged	very little variation
other drums	steel or wood frame plastic or skin membrane	vibration of mem- brane struck by sticks or hands	very little variation
timpani	metal "bowl" plastic or skin membrane, steel mechanism	vibration of mem- brane struck by felt mallets	pedal changes tension of membrane

Wood Percussion

xylophone (laid out in keyboard pattern)	wooden keys, metal frame, metal or wood resonators	vibration of keys when struck by mallets, amplified through resonators	different lengths of keys
wood block, temple blocks	wood or composite plastic with resonating chambers	vibration of wood when struck by mallets	different sizes of blocks

Metal Percussion


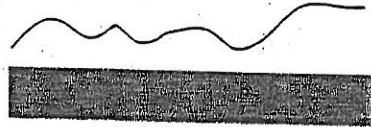
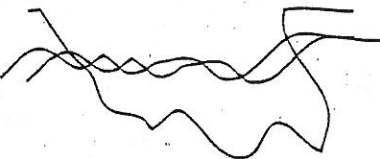
cymbals	brass, steel	vibration of metal when struck together or by mallets or sticks	different sizes and different impact points
tambourine	wood or plastic frame, metal discs	vibration of metal when shaken or struck by hand or mallet	different diameters
cow bell	metal	vibration of metal when struck by mallet	different sizes
glockenspiel or bells (laid out in keyboard pattern)	metal frame and metal keys	vibration of keys when struck by mallets	different lengths of keys

TERMINOLOGY AND CONCEPTS DEFINED

TEXTURE

Just as the texture of fabric is created by the character and the interweaving of fibres, musical texture is a product of the character and the interweaving of musical lines. The words used to describe fabric can also be used to describe musical texture . . . rough, coarse, thin, plush, dense, transparent, smooth, etc...

Three specific textures have musical terms assigned to them. They are **monophonic**, **homophonic** and **polyphonic**.

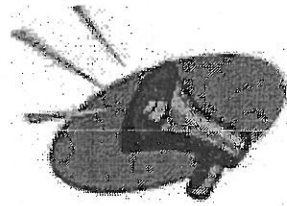
TEXTURE	DIAGRAM	DESCRIPTION
monophonic		one sound - a single melodic line with no accompaniment. One voice or many voices may perform the single melody, but there is no harmony (i.e., a choir singing Twinkle Twinkle Little Star without piano)
homophonic		unified sound - a single melody supported by chordal accompaniment, or supporting harmony parts moving in similar rhythmic patterns (i.e., most popular songs: a melody accompanied by drums, bass and guitar; a choral or hymn arrangement)
polyphonic		many sounds - a single melody overlapping itself or several melodies woven together to create harmony (i.e., a round like Frere Jacques, or a fugue by J. S. Bach)

HARMONY

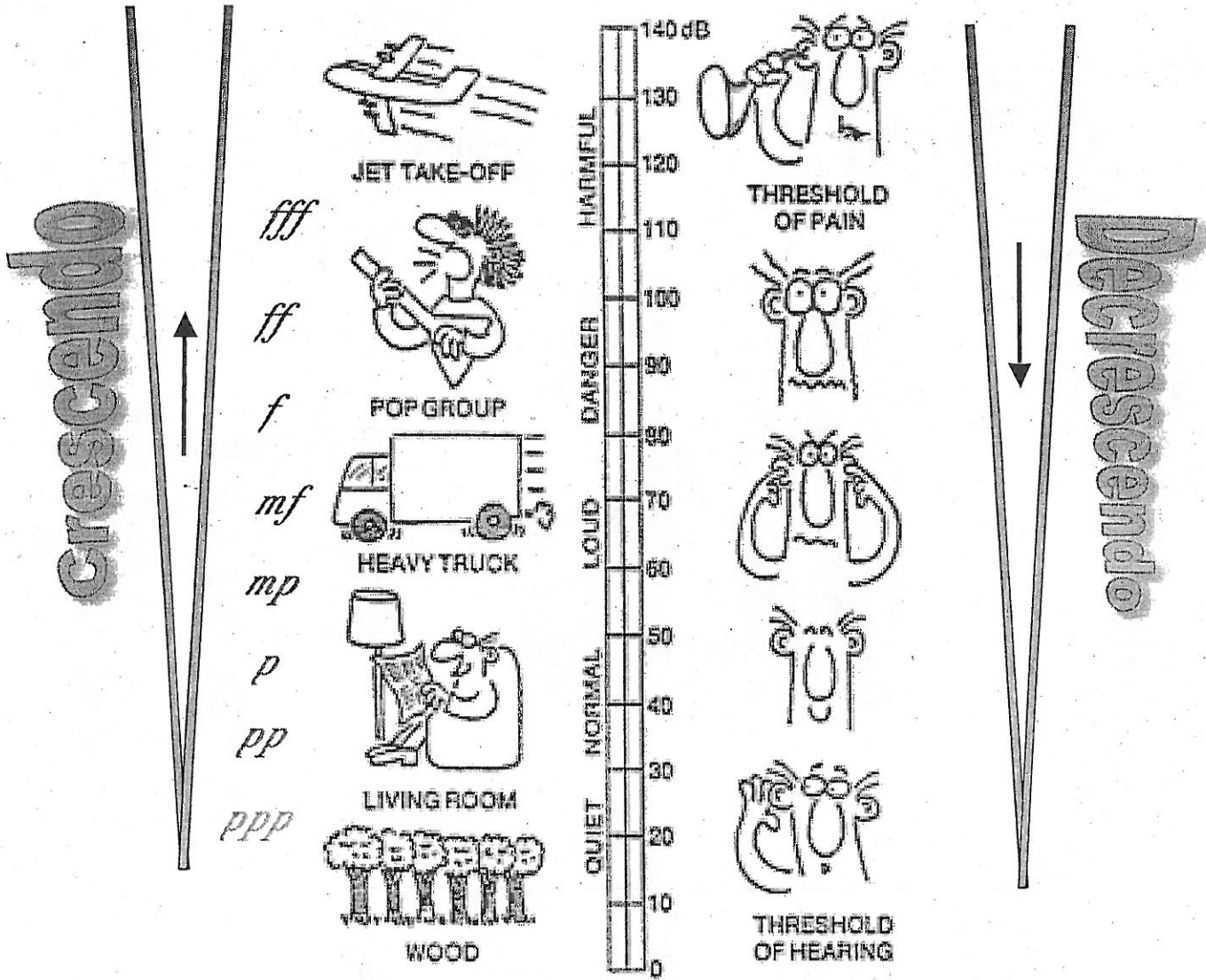
More than one pitch at a time creates **harmony**. Harmony can also be described as the vertical organization of pitch. Pitches can be arranged in familiar combinations known as **chords** or **triads**. The quality of these combinations can be described as **consonant** (pleasant) or **dissonant** (harsh or discordant), but these words are dependent on the listener. Musical consonance for a teenager might be different from musical consonance for a grandmother. Traditional harmony is governed by a set of rules that is related to tonality and scales/key signatures.

Dynamics

LOUD



DECIBELS

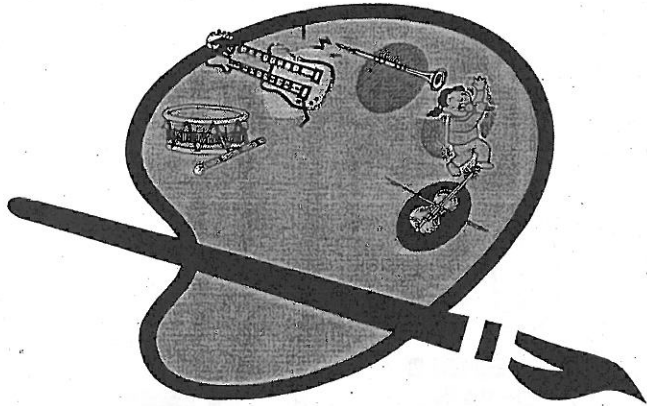


Soft

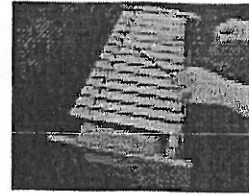


Elements

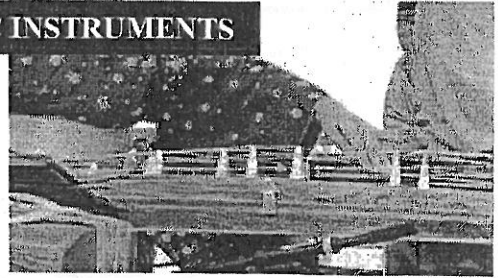
Timbre



UNIQUE SOUND



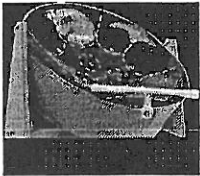
ETHNIC INSTRUMENTS



ELECTRIC



COMPOSER'S PALETTE

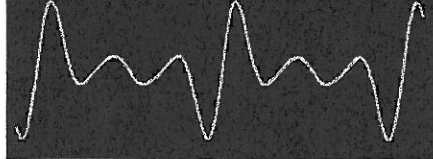


Waveforms

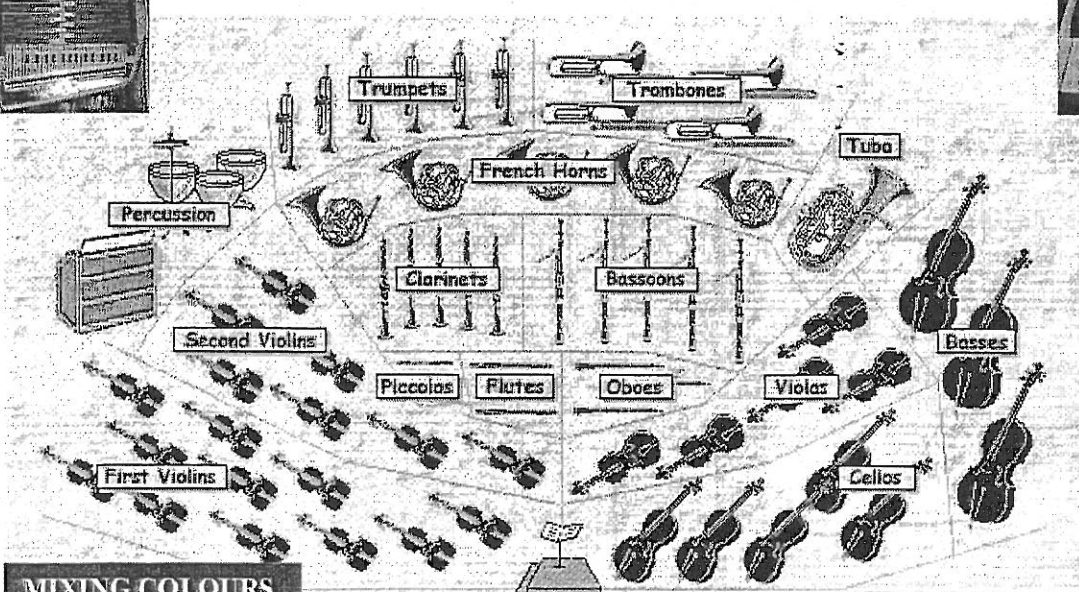
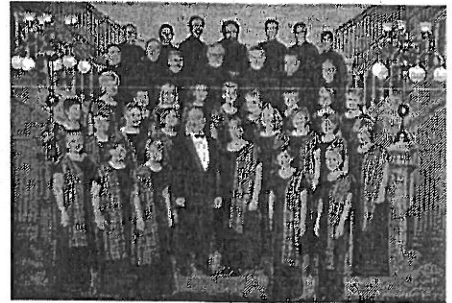
Clarinet



Trumpet



VOICES



MIXING COLOURS

created by Suzanne Denney

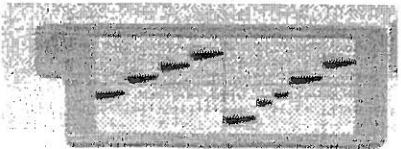
🎵 **Elements** 🎵

Melody

I gave my love a cher-ry that has no stone. I
 gave my love a chic-ken that has no bone. I
 gave my love a ring -- that has no end. I
 gave my love a ba-by with no cry-in.

Steps Up

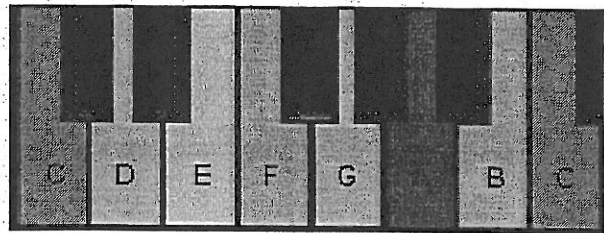
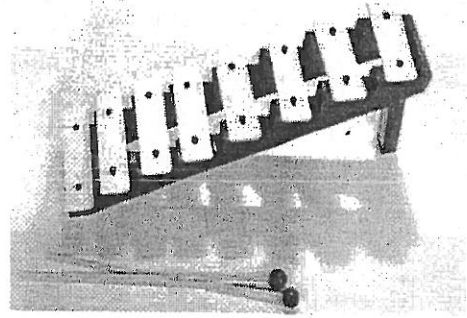
2nd
 C



CONTOUR

Do
 Ti
 La
 So
 Fa
 Mi
 Re
 Do

The C Scale Step Ladder



MELODY

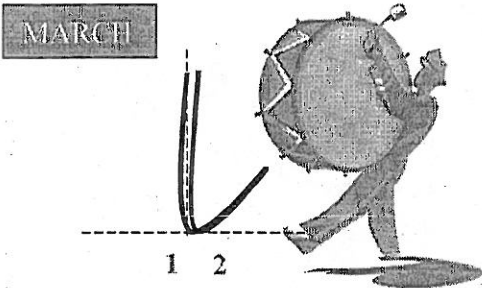
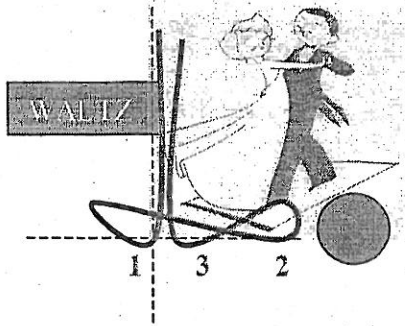
• The Horizontal aspect of PITCH

Jump Down 5th

5th

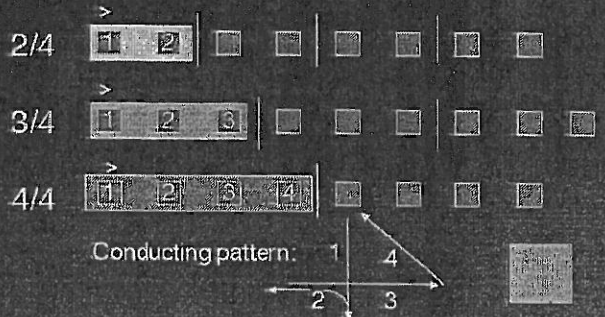
Elements

Meter Tempo



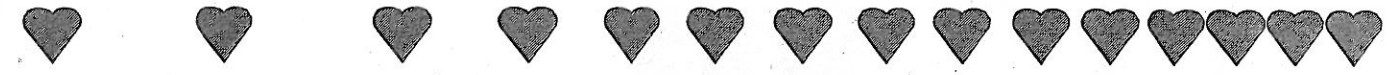
METER

METER (recurring accent pattern)

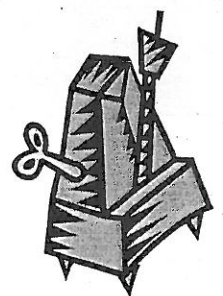


Time Signature:
4 = 4 beats in a measure
4 = Quarter note gets 1 beat

TEMPO



SLOW



SPEED OF THE BEAT

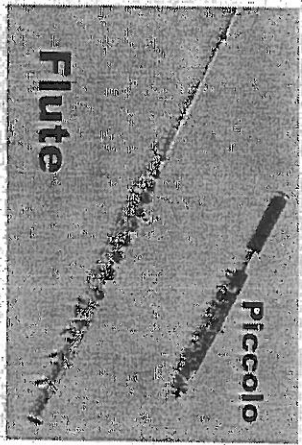
Adagio	slow
largo	slow and dignified
andante	flowing, at walking pace
allegro	quick and bright
allegretto	a little slower than allegro
vivace	fast and lively
presto	very quick
accelerando	getting faster
ritenuto (rit.)	holding back
rallentando (rall.)	slowing tempo
rubato	flexible tempo



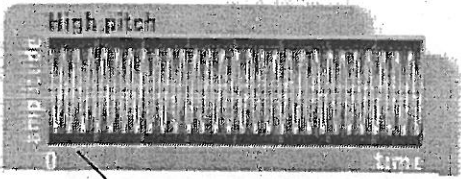
FAST

Elements
Pitch

High



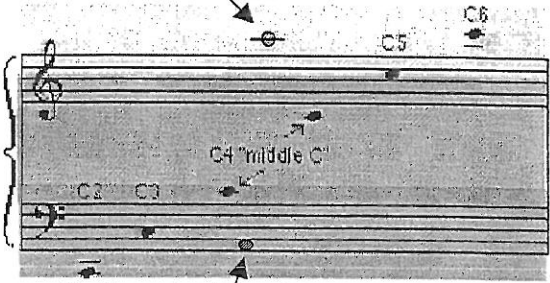
Physics



880 cycles/second (hz)

Soprano

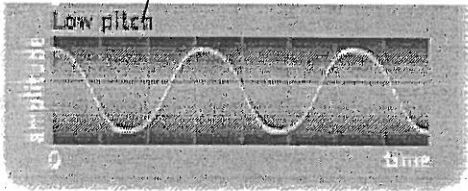
Middle



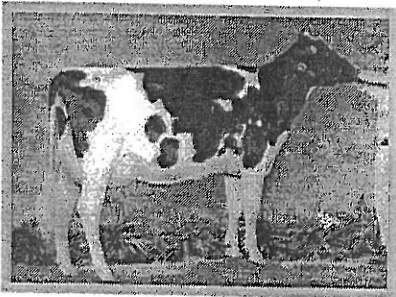
Staff-musical graph to notate pitch.



Low

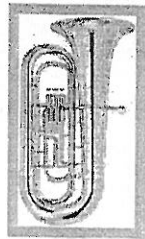


55 cycles/second (hz)



bass

tuba



created by Suzanne Denney

♪ Elements ♪

Beat Rhythm

BEAT

S. T. E. A. D. Y

RHYTHM

Whole Note

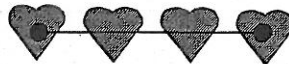


1

2

3

4



LONG

Half Note



1

2

3

4



Quarter Note



1

2

3

4



SHORT

Eighth Note



1

&

2

&

3

&

4

&



Sixteenth Note



1

e

&

a

2

e

&

a

3

e

&

a

4

e

&

a



EVEN

UNEVEN

🎵 Elements 🎵

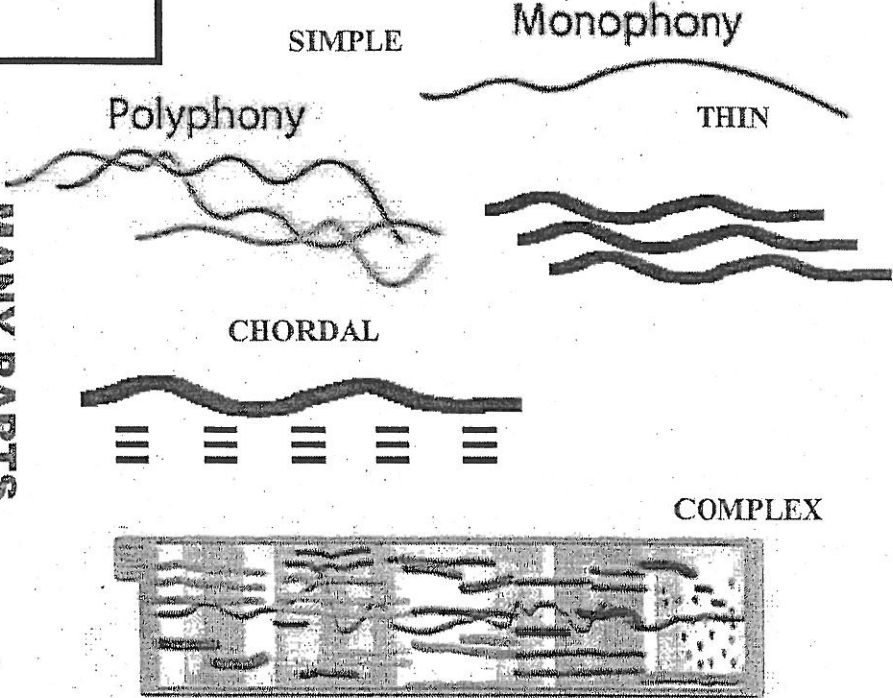
Texture Form

TEXTURE

Berlioz Symphonie fan

THICK

MANY PARTS



FORM FORM FORM *form*

A B A C

PATTERN

TERNARY FORM

Example: "Yesterday" by The Beatles

- "A" SECTION: "Yesterday..." (slow pace, fragmented)
- "B" SECTION: "Why she had to go..." (faster, higher)
- "A" returns with new words
Your perception of the issue changes because you have a complete picture

STRUCTURE

DIFFERENT

SAME

Twink - kle Twink - kle lit - tle star

How I won - der what you are.

Up a - bove the world so high

Like a dia - mond in the sky

created by Suzanne Denney

SIMILAR

Same Rhythm
Different Melody

1

Inversion

2

Quick Tips For Orff Instrumentarium Acquisition

Always start with an Alto—it's within female/children's natural singing range
Next add a Bass—to create the 'support/foundation'
Add a Soprano last—it's the 'flavouring'

Start with ... 3-4 Alto Xylophones, then add...

2 Bass Xylophones
1 Soprano Xylophone
1 Alto Glockenspiel
1 Alto Metallophone
1 Soprano Glockenspiel
1 Bass Metallophone
1 Soprano Metallophone

This list is only a guideline, your budget might dictate as well.

Techniques And Process For Teaching The Barred Instruments

- ◆ *Start by 'mirroring'. Teacher leads, children mirror.*
- ◆ *Repeat in pairs—leader/follower.*
- ◆ *Introduce 'patschen' - knee patting. Do it lightly, always bouncing off—'hot stove'.*
- ◆ *Mirror, using patschen. Always 'bounce' in the middle of the knee. That's your playing area.*
- ◆ *Create a pattern.*
- ◆ *Transfer it on to a barred instrument.*
- ◆ *Remember: Always bounce off the bars*
Always play in the middle of the bar
Always alternate the mallets—especially when playing on the same bar
- ◆ *When removing/returning the bars—use two hands—one on 'top' and one on the 'bottom' of each bar. Pull the bar straight up.*
- ◆ *Start with a solid bordun pattern. Move on to 'walking', 'cross-over', ostinati, ...etc.*

Your own



Most of the following pages are taken from...


York Region Arts Units



I've included:

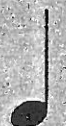
- *rhythmic note value charts,*
- *vocal and recorder warm-ups,*
- *performance observation checklist,*
- *composition checklist,*
- *families of Western instruments chart,*
- *listening chart, and*
- *developmental continuum (...in progress).*

Music- Grade 4- Subtask 2
Rhythmic Note Values

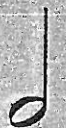
 1/2 beat note (EIGHTH NOTE)

(two eighth are usually used to make up a full beat)


take away the "flag" and the note **doubles in length** becoming a ...

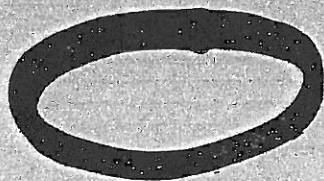
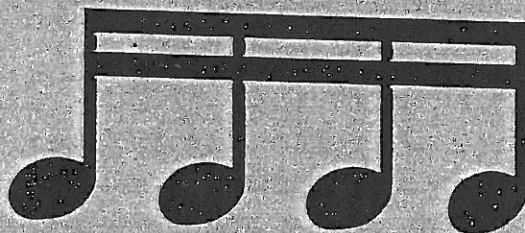
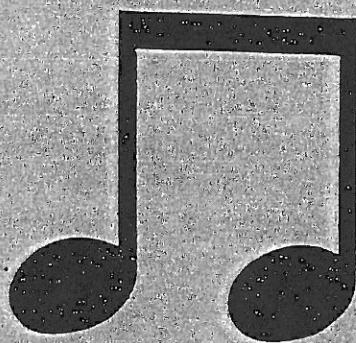
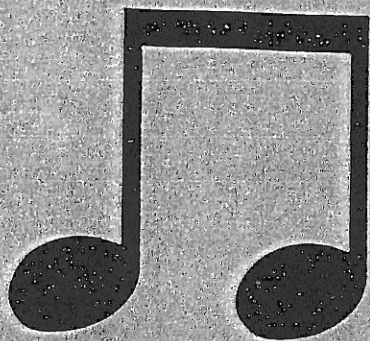
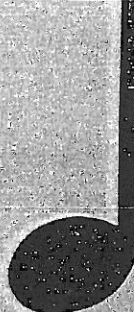
 1 beat note (QUARTER NOTE)

take away the centre of the note head and the note **doubles in length** becoming a...

 2 beat note (HALF NOTE)

take away the stem of the note head and the note **doubles in length** becoming a...

 4 beat note (WHOLE NOTE)



Music- Grade 6- Subtask 1

Vocal Warm-ups

Body

- feet apart, balanced
- shoulder rolls
- neck stretches (look left and hold, look right and hold)
- hands on your head, breathe in, keep chest high as you lower your hands to your sides

Breathing

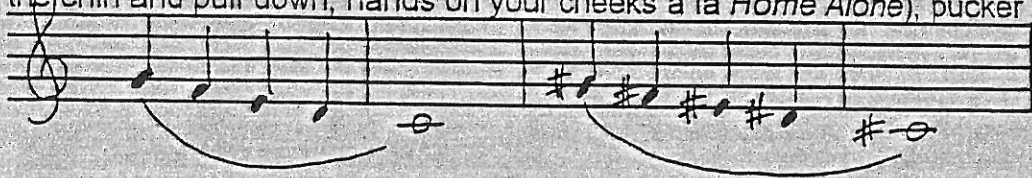
- sip in through a straw, keep shoulders relaxed
- hands on your belly, sides, or around the back to feel the expansion of breathing
- keep ribcage high as you breathe low
- shoulders don't contain lungs so keep them relaxed
- breathe in deeply, let it out to a hiss, see how many beats you can go

Placement

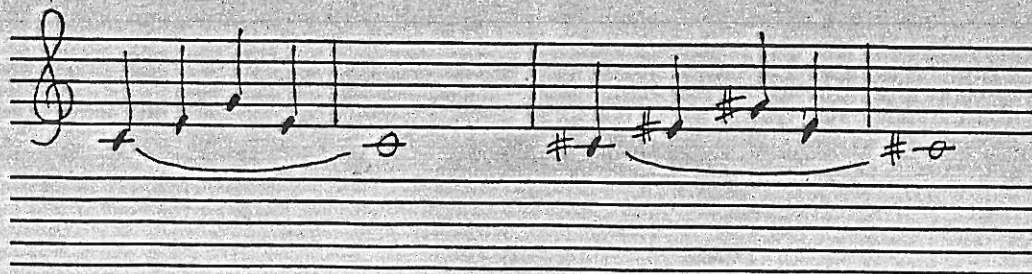
- deep breath, let out a sigh starting as high as you can and sliding slowly downwards
- repeat, aiming higher, falling more slowly and ending up lower... explore your full vocal range
- use your hand to imitate the motion of the voice
- deep breath, lips together, teeth apart, and hum... feel the vibrations in your nose, your forehead, your lips... open into various vowels

Vocalise

- use vowel sounds on the following note patterns (ee, ay, ah, oh, oo)...keep the mouth more vertical than horizontal (three fingers vertically between your teeth or finger on the chin and pull down, hands on your cheeks a la *Home Alone*), pucker lips slightly:



up by
semi-tone



Music- Grade 6- Subtask 1

Recorder Warm-ups

Posture

- sit forward in a chair, keep body upright OR stand with weight balanced on feet
- right hand on lower holes, left hand on upper
- elbows relaxed, recorder at 30 degree angle away from body

Breathing

- sip in through a straw, keep shoulders relaxed
- hands on your belly, sides, or around the back to feel the expansion of breathing
- keep ribcage high as you breathe low
- shoulders don't contain lungs so keep them relaxed
- breathe in deeply, let it out to a hiss, see how many beats you can go

Embouchure (mouth formation)

- hold recorder mouthpiece gently in lips, bottom lip rolled slightly over teeth

Exercises

- hold long tones (8-16 beats) on G, A, B, F, E
- play whole note pattern G A G without stopping the note, extend to G A B A G, etc.
- try tonguing 4 quarter notes on each pitch G A G, etc.
- continue pattern of G A G, G A B A G, but shorten to increase speed of change
- ask students to improvise a melody using notes and rhythms they know.

Soundscapes

Create a soundscape.

Sit in a circle and close your eyes.

Listen carefully to all the sounds around you.

After one minute share what you heard.

Teacher snaps a beat and keeps it going.

One by one, students add their sound.

It could be sounds related to a theme.

*Students use voice, fingers,
feet, etc*

Use instruments and improvise a piece of music



LISTENING CHART

CIRCLE THE WORDS WHICH DESCRIBE WHAT YOU HEAR IN THIS
PIECE OF MUSIC:

DYNAMICS:

loud

soft

soft/louds

sudden changes in dynamics

gradual changes in dynamics

MELODY:

moves by step

moves by leaps

smooth

choppy

moves by steps and leaps

RHYTHM:

fast

slow

changes tempo (speed)

accents

4
4

2
4



MAKERS

1. *Frozen juice container.*

*Any sort of dried beans, peas, barley, seeds or rice (my favourite).
Material, wallpaper, favourite drawing, tissue paper or paint.
Glue, masking tape and any decorative trim.*

- *place seeds in washed container*
- *close lid down securely with masking tape*
- *cover container with desired material etc., using glue,*
- *decorate with lace etc.*

2. *Lemon juice and fruit containers.*

*Wooden dowel or any suitable piece of wood.
Rice etc.
Electric or hockey tape.*

- *place rice in clean container*
- *secure wooden dowel into opening of container with tape*
- *paint dowel*

3. *L'Egg nylon containers.*

*Rice, seeds etc.
Tape.
Paint, Glue and Sparkles.*

- *place rice in container*
- *secure the two sides together with the tape*
- *paint brightly or roll in glue and then sparkles*

4. *Used light bulbs.*

*Strips of paper-mache.
Paints.*

- *carefully cover bulb with paper-mache (heavily)*
- *when dry, tap bulb with a small hammer to break glass*
- *then paint decoratively*

5. *Any plastic container with a tight lid, i.e. cheese containers, toilet bowl ball, ketchup or mustard sets, Jaxex bottles etc.*


- *fill clean containers with rice, seeds etc.*
- *paint or decorate with wool or material glued on*
- *insert wooden stick into toilet ball to make a handle*

6. *Two plastic measuring scoops (found in tins of powdered juice or ice tea).*


*Rice or beads from a broken necklace.
Electric tape.*

- *fill scoop with beads*
- *carefully tape the two together*


BONE SHAKERS

- 
1. Round bones from Shoulder Lamb Chops, washed and sterilized.
Heavy wire or bracelet with opening.
Tape and paints, if desired.
 - place bones on wire or bracelet and tape together again
 - bones can be left natural or painted brightly
 2. Small chicken bones from the wings, washed and sterilized.
An old ruler, wooden stirrer from paint can or piece of wood.
 - tie elastics around head of bones
 - staple or tie other end of elastic to ruler


RHYTHM STICKS

- 
1. Furniture legs. (no longer in use!)
Tape.
Paints.
 - sand and paint old legs
 - cover screw at end, with tape
 2. Bamboo cane.
Tape.
 - cut can to size and sand the ends
 - wrap tape around the end, to be held
 3. Wooden dowel or any piece of wood, cut in different sizes, sanded and decorated with paints i.e. old wooden spoons are great!

SPOONS

- 
1. Old tarnished soup or tea (for smaller hands) spoons, Styro-foam or piece of material and tape.
 - cut foam 3" x 1/2" and place between the bottom end of spoons which are facing, back to back. Tape the foam securely between spoons. (The foam is taking the place of the finger, normally placed between spoons).
 - If this fails, you can buy trick spoons.

BELLS

- 
- Small round bells attached to strips of leather (from old purse) or sewn onto strips or material.
Small plastic cups with small bells attached to wires for clappers.

BELLS

1. 6" big-headed nail (8 or more).
1 larger nail.
Soft wire (to wind around each nail).
Stiff wire (size of bracelet).
Paints.



- paint nails brightly
- wind soft wire around head of 6" nails and attach each to the stiff wire formed into a bracelet

Use the larger nail to strike the chimes.

2. 12" of wood or wooden dowel.
6" of heavy twine.
Piece of wood to suspend down from stirrer (paint stirrer).



- measure wood carefully, then saw into lengths: 20", 19", 18", 17½", 16½", 15½", 14½", 13½".
- sand ends, please screw eyes at one end and tie twine through eye
- tie the other end of twine to bar of wood and strike with excess piece of wood or dowel

3. Piece of wood about 1½" long and about 2" thick (or broken hockey stick).

Old Bradd keys.

Screw eyes.

Soft wire.



- sand and paint bar of wood
- drill small holes for screw eyes (more the merrier)
- tie wire around each nail and attach to screw eyes and then screw them into fixed holes
- strike with larger nail or drum stick

BELLS

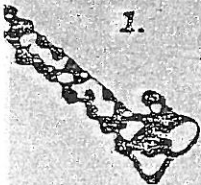
1. You can buy different size bells and attach them to straps of leather, (strap of an old purse) velvet ribbons or wooden rulers etc.

Small plastic cups with small bells attached to wires for clappers.

JINGLING JOHNNIE

(Larger Phone - original idea from Australia and New Zealand)

1. Old broom handle or large pole.
- Bottle caps.
Shoe or baby boot (or Grampa's old one).
1½" nails with large head.
Paints and ribbon.



- paint bottle caps and broom
- drill hole in caps
- place two caps together, rough edges facing and hammer them into broom all the way down and around, (leave room for caps to move on nail)
- hammer boot onto bottom and decorate with a big bow

2. Any thick piece of wood (broken mallet).
Bottle caps.
Nails and paints.



- paint caps and wood
- hammer caps, rough edges together into wood until almost covered with caps

3. 2 wooden spoons or sticks.
Smaller stick or old pencil.
Bottle caps.
String and paints.



- paint wood and caps
- drill holes in caps large enough to fit on smaller stick and fill each stick with caps
- attach small sticks with caps to wooden spoons

DRUMS

1. Ice cream container (largest size).
String, wool or fancy ribbon.
MacTack, masking tape and paints.
Wooden spoon or homemade drum stick.



- wash container, remove metal handle and replace with wool
- place MacTack on top to look like skin of drum
- use masking tape, diagonally around sides to appear like ropes seen on big base drums, then colour it

2. Two empty coffee cans, Poppycock cans, etc. (must have plastic lids and be made of metal).
Styro-foam, masking or electric tape and paints.



- paint cans
- glue foam in between two cans and wrap tape around middle to hold the cans together, keeping lids on same level (great bongo's)

3. Empty juice can (large size).
Thick rubber (from old inner tube or air mattress) or imitation suede (from old purse or cowboy waistcoat).
Electric tape and paints.



DRUMS (Cont'd)

- use can opener to remove both lids and paint can
- cover both ends with rubber or suede (be sure to cover rough edge of can before covering with material) and tape around edge to hold material across top of can really taut
- drumsticks can be made from wood chop stick with small super balls pushed onto end and covered with wool many times

PUT BUCKET OR BASS

Old tin wash tub or tin garbage container.
Old broom handle or thick sturdy limb of dead tree.
Bailing twine or nylon rope.
Paint.

- paint bucket and broom handle (windly)
- drill hole in middle of bottom of bucket and through top of broom about 2" from top
- turn bucket upside down, place twine through and tie knot or hold in twine with wood bead or washer
- tie other end through hole in broom with large knot so that twine is on a slant and is fairly taut
- it helps if you make a ridge at the other end of the broom to fit onto rim of the bucket



- Level I: for teachers with little or no music, music education experience
Level II: for teachers who can read music and some experience
Level III: for experienced music teachers/music specialists

Kindergarten, Junior/Senior

- | | | |
|---------------------------------------------|-----------------------------|------------|
| 1. <u>Music Builders</u> (K-VI) | Marilyn Hardie/Elaine Mason | I, II, III |
| 2. <u>Musicplay Kindergarten</u> | Denise Gagne | I, II, III |
| 3. <u>Music for Fun, Music for Learning</u> | Lois Birkenshaw | II, III |
| 4. <u>Come On Everybody, Let's Sing</u> | Lois Birkenshaw-Flemming | II, III |

Primary (Gr. 1-3)

- | | | |
|------------------------------------------------|---------------------------|------------|
| 1. <u>Music Builders</u> (I, II, III) | M. Hardie/E. Mason | I, II, III |
| 2. <u>Musicplay</u> (1,2,3) | Denise Gagne | I, II, III |
| 3. <u>Come On Everybody, Let's Sing</u> | Lois Birkenshaw – Fleming | I, II, III |
| 4. <u>Canada Is... Music</u> (I/II, III/IV) | John & Margaret Harrison | II, III |
| 5. <u>Musicanada</u> (1,2,3) | Penny Brooks | II, III |
| 6. <u>Music for Fun, Music for Learning</u> | Lois Birkenshaw | II, III |
| 7. <u>Songs to Play and Games to Sing</u> | Ada Vermeulen | II, III |
| 8. <u>More Songs to Play and Games to Sing</u> | Ada Vermeulen | II, III |
| 9. <u>Yes Today We Sing and Play</u> | Ada Vermeulen | II, III |

Junior (Gr. 4-6)

- | | | |
|--------------------------------------------|---------------------|------------|
| 1. <u>Music Builders</u> (IV, V, VI) | M. Hardie, E. Mason | I, II, III |
| 2. <u>Musicplay</u> (4, 5, 6) | D. Gagne | I, II, III |
| 3. <u>Canada Is...Music</u> (III/IV, V/VI) | J & M Harrison | I, III |
| 4. <u>Musicanada</u> (4, 5, 6) | Penny Brooks | II, III |
| 5. <u>Canada: It's Music</u> | Robert de Frece | II, III |

Recorder (Gr. 3-6)

- | | | |
|-----------------------------------------------------------------------|--------------------------|------------|
| 1. <u>Complete Recorder Resource:</u> Vol. 1 & 2 | Denise Gagne | I, II, III |
| 2. <u>Let's Play Recorder Instruction Book</u> | Leo Sevush | I, II, III |
| 3. <u>Recorder Routes</u> | Carol King | III |
| 4. <u>Recorder Time</u> | Gerald & Sonya Burkakoff | III |
| 5. <u>Teaching the Recorder...when you're not a music teacher.</u> | Jilian Stambolich | I, II, III |
| 6. <u>Classroom Recorder Instruction for the Non-Musician Teacher</u> | Nancy Davidson | I |

Listening & Viewing

- ✓ 1. The Brummitt-Taylor Music Listening Program
(Whole school, 5 year cycle listening program) I, II, III
2. Classical Kids Series – Suzanne Hammond I, II, III
(Beethoven Lives Upstairs, Mozart's Magic Fantasy, Vivaldi's Ring of Mystery, Mr. Bach Comes to Call, etc)
www.childrensgroup.com/sections/resources
3. The Composer's Series Videos – RCA (Jr./Int.)
4. Marsalis on Music - Wynton /Marsalis (Jr.)
5. Musicanada Encore – Listening & Appreciation (Jr.)
Joan Cobbold & Jane Wamsley
6. Arts Alive program – National Arts Centre
- free www.artsalive.ca
7. Opera for Everybody - Music site
www.operaforeveryone.com/mesite
8. A Young People's Guide to Music - Neil Yardley

Music Suppliers & Publishers

- Cosmo Music (905)-770-5222
- Berandol Music (877)-356-1002
Music Builders, K-VI
P.O. Box 45059
81 Lakshore Road East
Mississauga, ON – L5G 1B0
- Theme & Variations (888)-562-4647 (Fax)
"Music play K-VI"
Denise Gagné
60 Dixon Crescent
Red Deer, Alberta
- Harcourt Canada (416)-225-4491
"Musicanada Gr. 1-6"
55 Horner Avenue
Toronto, ON M8Z 4X6
- Recorder Centre (416)-534-7931
984 Dovercourt Road
Toronto, ON M6H 2X5
- Long and McQuade/RCM Music Store
90 Croatia St
Toronto, ON M6H 1K9
- Waterloo Music Co Ltd. (1-800-563-9683)
3 Regina St N
Waterloo, ON N2J 4A5
- Leslie Music Supply (905-844-3109)
Box 471
Oakville, ON L6J 5A8

- Music Plus (1-800-608-5205)
5 Michael St
Kitchener, ON N2G 1L7
infor@musicpluscorp.com
- Harknett Musical Services (416-423-9494)
943 Eglinton Ave. East
Toronto, ON M4G 4B5
- Remenyi's (416-968-7236 or 1-800-667-6925)
210 Bloor W
Toronto, ON
- Soul Drums (416-225-5295)
5295 Yonge St
Toronto, ON M2N 5R3
- St. John's Music (416-785-5000)
109 Vanderhoof Ave.
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Technology:

1. Music Ace 1 - Ministry licensed
2. Music Ace 2 - Ministry licensed
3. Band in-a-Box - Ministry licensed
4. Finale - Ministry licensed
5. Early Music Skills

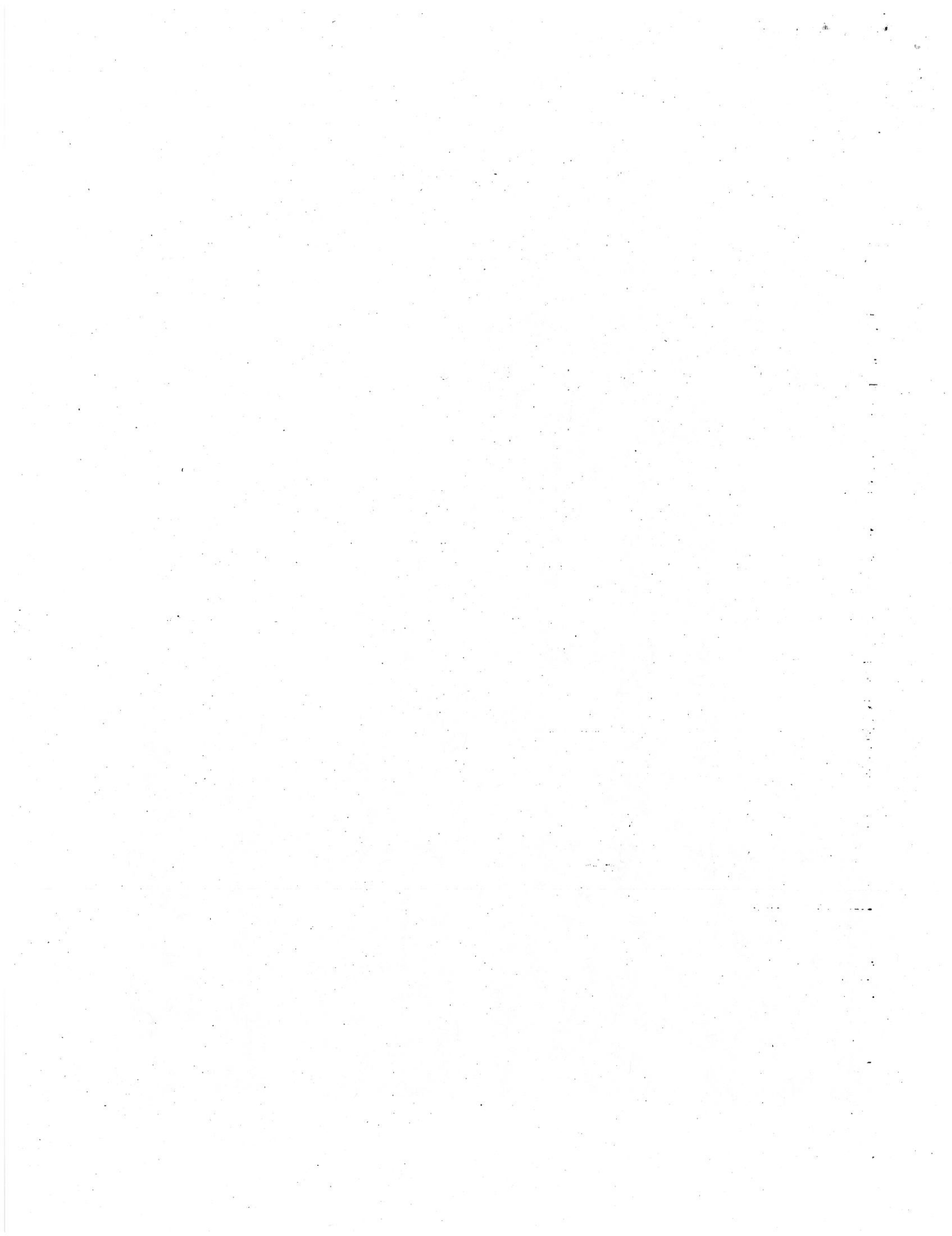


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Teaching Towards Musical Understanding

A Handbook for the Elementary Grades

Amanda P. Montgomery



The different kinds of accompaniments played on barred instruments require varying degrees of skill and coordination on the part of children. Since certain patterns are easier to play than others, accompaniment patterns should be taught in a logical order for ease of learning. (For example, *borduns* with notes played together are easier than broken or arpeggiated *borduns*.) Further advice on such sequencing, along with information on orchestrating accompaniments for barred instruments can be found in resources such as Frazee (1987) and Warner (1991). Canadian sources that contain excellent orchestrations designed to accompany children's songs and rhymes include Otto and Asplund (1990), Wuytach and Sills (1994), Birkenshaw-Fleming (1996), Shieron (1997), Sills (1999), and de Frece (2000).

Teachers will find that barred instruments are also excellent tools for use during improvisation experiences in the classroom. For example, teachers might try a *question-answer improvisation* in which the teacher plays a short melodic "question" on the xylophone and the children improvise a melodic "answer" on the metallophone. Or, an **ABA (ternary) form**—*consisting of two contrasting sections (A and B) with a return of the first (A) section at the end*—can be built using melodic phrases improvised by the children on the glockenspiel. The barred instruments provide a wonderful extension to vocal improvisation because of the large range of pitches available. More detailed discussion of specific activities for instrumental improvisation with elementary school children can be found in Chapter 6.

The Recorder

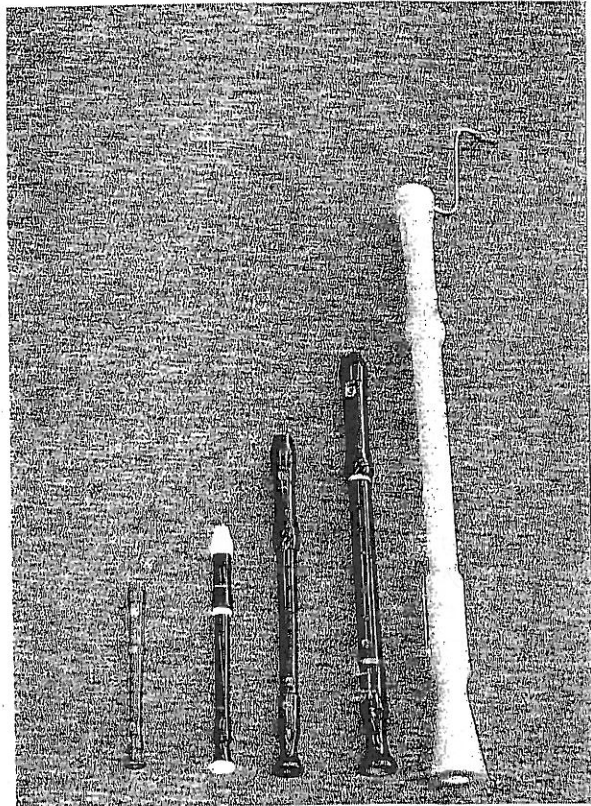
Recorders are used in the elementary music classroom to give children their first experience with playing a wind instrument. Very accessible to beginners, this flute-like instrument dates back to the Renaissance and Baroque periods, and wind music that could be played by the instrument appeared as early as the late fifteenth century. One source suggests the word "recorder" means to warble or sing like a bird, which is a good description of the clear, singing-like tone produced on the instrument.

The Recorder Family

Recorders come in five different sizes, ranging from the very high **sopranino recorder** (about 23 cm long) to the low **bass recorder** (about 88 cm long). The **soprano recorder** (about 33 cm long), is the second highest of the five. Students in Grade 4 are generally considered to be ready, in terms of physical development (hand size, finger dexterity, and breathing) to begin playing the recorder, and they usually start with the **soprano** recorder. The range of this instrument



The Recorder



Recorders (left to right: soprano,
soprano, alto, tenor,
and bass)

is similar to that of children's voices and thus it blends beautifully when playing a melody, melodic *ostinato*, descant, or countermelody as an accompaniment for singing. For children who are interested in learning to play other sizes of recorders, teachers usually add the **alto** (about 50 cm long), followed by the **tenor** (about 65 cm long) or the soprano. The bass recorder is generally too long for even Grade 6 children to reach the finger holes.

Many elementary music teachers also find that the soprano recorder or the alto recorder are the most comfortable for beginning their own personal recorder experience. Both can be useful tools for a variety of teacher activities, such as modelling the melody of a song or playing the beginning motive of an improvisation fragment to the children.

Fingering

Recorders are made with one of two fingering systems. **Baroque fingering** (also called English fingering) is modelled on fingering systems that were used in the sixteenth century. **German fingering** is an early twentieth-century invention that was developed as an attempt to simplify the instrument for beginners. In reality, this simplification is minimal (you can play F with one finger of the right hand instead of using a forked fingering involving two fingers), while the trade-off in intonation is considerable.

Most teachers choose to use recorders that are built for playing with the Baroque (or English) fingering (see Table 5.1), as these instruments will allow the children to play with better octave and chromatic intonation. Good quality plastic models of these traditionally wooden instruments are available at reasonable prices from music stores across Canada.

Care of the Recorder

Learning to care for the recorder is an important part of the instructional process.

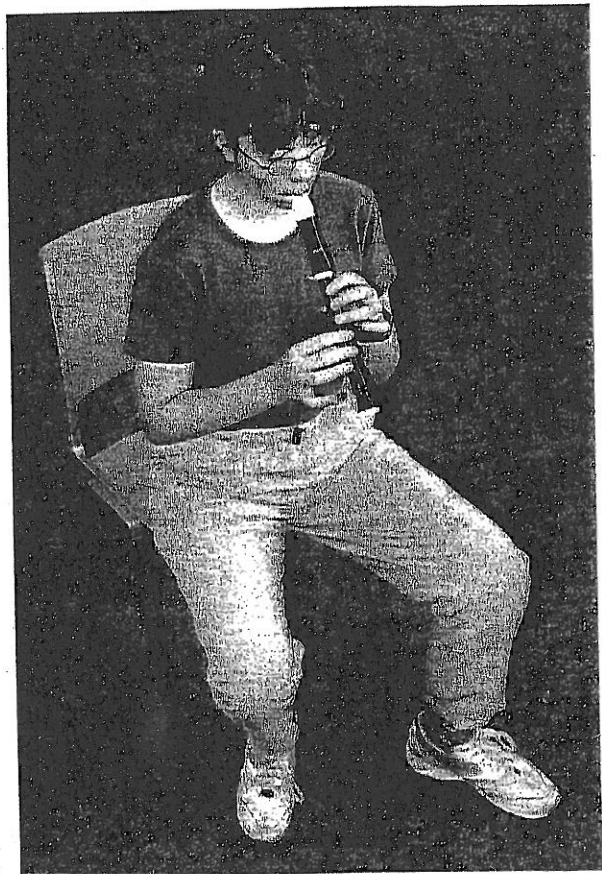
Elementary school children should be taught how to care for their recorders from the first time the instruments are used in the classroom. Encourage children to warm their instruments to room temperature before playing by holding them under their armpits for a minute or two. The connecting joints between the two or three sections of the instrument (mouthpiece, body, foot) should be kept lubricated on a regular basis with a commercially made grease manufactured specifically for this purpose. Teach children how to put their recorders together properly—by twisting the parts slowly in place rather than shoving them directly into each other. The body and the foot sections of the recorder need to be cleaned out gently with a lint free swab after every use. Moisture in the mouthpiece can be removed by blowing into it while completely covering the hole on the top with the hand. Plastic recorders can be washed periodically in mild soap and warm water, then rinsed and put away. For storage, a vertical position in a cloth bag or plastic case is desirable.

Playing the Recorder

When playing the recorder, remember the importance of good posture and breathing. The brief discussion in Chapter 4 on diaphragm breathing (see p. 27) is also relevant here, since the recorder requires a steady flow of air to make the instrument "sing." Encourage children to sit on the front edge of their seats with their feet flat on the floor, leaning slightly forward over their knees. Their chins should be level with the floor (encourage children to look straight ahead rather than bending their heads down), with the recorder brought up to their mouths and held at about a 45-degree angle. The elbows should be relaxed but held slightly away from the body (see photograph on p. 98).

In fingering, the left thumb covers the back hole on the recorder. The first three holes on the top are covered by the index, middle, and ring finger of the left hand. The thumb of the right hand sits gently on the back of the recorder behind the fourth or fifth hole to help support the weight of the instrument. The bottom four holes of the recorder are covered with the fingers of the right hand. The fingers should rest gently on the instrument, and the pads of the fingers rather than the tips should be used to cover the holes.

For ease of instruction, fingers on the hand are usually labelled "thumb-1-2-3-4" (the index finger is "1" and the pinky finger is "4"). This makes talking about fingering quite simple. In the classroom, when a teacher calls out, "G is fingered with thumb, left fingers 1, 2, and 3," the children should be able to quickly determine the correct placement of their fingers.



Correct hand position
for playing the recorder

The recorder is placed lightly between the lips in front of the teeth, and the corners of the mouth are brought gently around the mouthpiece to close off any air leakage. Initially, children might be asked to say the word "poo" and freeze their mouths in this position while gently placing the recorder in the open space. This can help to give the students an approximate sense of how the proper **embouchure** (*the shape of the mouth when playing a wind instrument*) should look and feel. Children should be instructed to blow gently, but with enough force to produce a warm, steady tone. Initially, if students blow too hard they will produce a high, squeaky tone; an inadequate supply of air will result in a shaky rise and fall of pitch. Students will need to experiment a bit in order to find the right amount of air needed to sustain a steady sound.

After initial experimentation, children may be taught how to **articulate**—that is, how to *start the sound properly with the tongue*. Instructing them to begin each note as if they were saying "du" seems to give them a good idea of how to start a note. Tonguing on the recorder involves placing the tongue above the teeth against the palate, without touching either the teeth or the recorder mouthpiece, just before releasing the air. Children will need considerable practice with this in order to become comfortable with starting each note properly.

Playing Different Notes

Most teachers recommend starting the children with the note G and adding new notes gradually as the students become accustomed to moving their fingers efficiently between pitches. **Echo games**—where the teacher plays a short motive using the new note and the children echo the same passage back—can be useful in helping children to practise new notes. Generally the progression of instruction continues from the note G to A, B, C, etc. as illustrated below.

Recommended order for teaching new notes on the soprano recorder

Table 5.1

Soprano Recorder Fingerings



	G	A	B	C	D	F#	E	D	E	F	B ^b	C
Thumb	•	•	•	•	Δ	•	•	•	•	•	•	•
Left 1	•	•	•	Δ	Δ	•	•	•	•	•	•	•
Left 2	•	•	Δ	•	•	•	•	•	•	•	Δ	•
Left 3	•	Δ	Δ	Δ	Δ	•	•	•	•	•	•	•
Right 1	Δ	Δ	Δ	Δ	Δ	Δ	•	•	•	•	•	•
Right 2	Δ	Δ	Δ	Δ	Δ	•	•	•	•	Δ	Δ	•
Right 3	Δ	Δ	Δ	Δ	Δ	•	Δ	•	Δ	•	Δ	•
Right 4	Δ	Δ	Δ	Δ	Δ	Δ	Δ	Δ	Δ	•	Δ	•

- covered hole
- Δ open hole
- ◐ partially covered hole (the left thumb covers only half of the hole)

Examples of music appropriate for teachers and children learning the notes G, A, and B include *Merrily We Roll Along*, *Hot Cross Buns*, and *Grandma Grunts*. (Please note that the "apostrophe" symbols in the music indicate breathing places.)

*From "Teaching Towards Musical Understanding" by Amanda Montgomery OISE/UT Dec. 2007.
Chapter Five Playing Classroom Instruments 99

Merrily We Roll Along

Traditional

Musical notation for the first two staves of 'Merrily We Roll Along'. The first staff is a single line of music in treble clef, key of D major (one sharp), and common time (C). The second staff begins with a box containing the number '5', indicating a five-measure rest. The music continues on the second staff.

Hot Cross Buns

Traditional

Musical notation for the first two staves of 'Hot Cross Buns'. The first staff is in treble clef, key of D major (one sharp), and 2/4 time. The second staff begins with a box containing the number '5', indicating a five-measure rest. The music continues on the second staff.

Grandma Grunts

Traditional American folk song

Musical notation for the first four staves of 'Grandma Grunts'. The first staff is in treble clef, key of D major (one sharp), and 2/4 time. The second, third, and fourth staves each begin with a box containing the numbers '5', '9', and '13' respectively, indicating rests of five, nine, and thirteen measures. The music continues on each of these staves.



NOW'S THE TIME JAZZ



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FUNGA ALAFIA

WEST AFRICA
ARRANGED BY DOUG GOODKIN

Musical score for the first system of 'Funga Alafia'. It features five staves: VOICE, ALTO XYLOPHONE, ALTO GLOCKENSPIEL, BASS XYLOPHONE, and CONTRABASS BARS. The key signature is one flat (Bb) and the time signature is 4/4. The lyrics are: Fun - ga A - la - fia Ah - shay, ah - shay. The BASS XYLOPHONE part includes a '(CLICK MALLET)' instruction. A double bar line with a repeat sign is located below the first system.

Musical score for the second system of 'Funga Alafia'. It features four staves: VOICE, AX., AG., and BB. The key signature is one flat (Bb) and the time signature is 4/4. The lyrics are: Fun - ga A - la - fia, Ah - shay, ah - shay. A double bar line with a repeat sign is located above the first system.

* From "Now's the Time" by Doug Goodkin for OISELUT Dec 2007.

TRIO

The first system of the Trio section consists of six staves. The top three staves are for melodic instruments: AX. (Alto Saxophone), AG. (Alto Clarinet), and BB. (Bass Clarinet). The bottom three staves are for percussion: BELL, SHAKER, and CONGA. The music is in 4/4 time and features a mix of eighth and quarter notes. The BB. staff includes a measure rest marked '15' at the beginning. The percussion parts use various rhythmic patterns, with some notes marked with asterisks or circles to indicate specific techniques.

The second system of the Trio section continues the music from the first system. It features the same six staves: AX., AG., BB., BELL, SHAKER, and CONGA. The notation and instrumentation are consistent with the first system, maintaining the 4/4 time signature and melodic/ritmic themes.

* - = CLOSED
o = OPEN

24. FUNGA ALAFIA

Formation: Circle or group facing teacher

Focus: African polyrhythms, call and response, pentatonic scale

Activity

- Students echo "a-shay a-shay," one time with voice inflected up, the second time, down.
- Echo again singing both phrases.
- Teacher calls "Funga Alafia," students respond with above phrases.
- Switch (students call, teacher responds). Half-group calls, other half responds.
- All sing whole song. Try harmony parts.
- Keeping the beat flowing, students imitate gestures. Sing song with gestures.
- Teacher creates body percussion equivalents of all rhythms given above in percussion and xylophone parts. Students imitate each, always singing the song twice and then continuing the rhythms for the equivalent of two times through the song.
- Students choose their preferred rhythm and sing and play as above.
- Transfer to instruments and develop a form with students through asking questions:
 - What should happen first? (Sing song with gestures.)
 - Then what? (Bell comes in for two patterns, then drum enters, then sing again.)
 - What's next? (Xylophones come in.) Etc., etc.

Variations

- Improvise melodically on the xylophones over the drones and ostinati.
- Use in a school ceremony at the beginning of the year welcoming everyone or as a ritual song to sing to new students in the school.
- Use in a play.
- Listen to recorded examples of Funga Alafia and Liza Jane (see below).

* From "Now's the Time" by Percy Goetzlin for OISE/VT Dec. 2007.

Comments

I first learned this song in an Orff workshop and was delighted to find yet another song to add to my repertoire of “welcome” songs. No one knew much about its origins and when I finally went to Ghana in 1999, I heard it performed in a concert. The musicians were equally unsure about where it came from, though one suggested that it might be a Hausa song. The Hausa are traveling merchants, mostly from neighboring Nigeria, and since it is clear is that this song had traveled a great deal, this seems a logical explanation.

One time while singing it, its vague familiarity suddenly became clear—it was almost the same melody as the chorus to the American Folk song, *Liza Jane*!

Oh E - li - za Li' I Li - za Jane, Oh E - li - za, Li' I Li - za Jane.

Had it traveled all the way to the States or was this merely coincidence? I began to look for information about *Liza Jane* and found it equally baffling—most sources simply say “traditional” while one book attributes the song to someone named Countess Ada de Lachau! As a listening exercise, compare the arrangement of *Funga Alafia* recorded on the CD *Poetry, Prose, Percussion and Song* (see Chapter Four) with two other versions of *Liza Jane* recorded by Nina Simone and Linda Tillery respectively (see discography at end of chapter).

I am fairly certain that some music teacher made up the gestures. Of course, integrating gestures and movements from daily life is common in West African dance, but rarely so literal as to follow a text phrase by phrase. I generally speak the words to the beat to teach the children what they mean without stopping the flow of the teaching, but after that, let the motions speak for themselves. This is good opportunity to teach the children the origin of the phrase “I have nothing up my sleeve,” used to assure a stranger that there is no concealed weapon.

The pentatonic scale familiar to the children playing *Pease Porridge Hot* over drones and ostinati is now given an African character with its syncopated melody, drone and ostinati. (Note that the harmony takes us out of the pentatonic and a mixolydian mode is used in the solo.) The pentatonic scale is quite common in Ghana, as evidenced by the pentatonic xylophone tradition. However, it is by no means the most important scale and it is common practice to harmonize even pentatonic melodies.

I teach this song to children as young as three years old and parents often ask me, “What is that song about, mushrooms? My child goes around all day singing ‘Fungus I love ya!’”

the ARTS ^{as} MEANING MAKERS

Integrating Literature and the Arts Throughout the Curriculum

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Wittenberg University

Katharine Smithrim
Queen's University

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Sylvia Pantaleo
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shoulders, Knees, and Toes. First, sing through. Then sing and add motions. Practice the song together at a slow tempo. Finally, invite students to stand in a circle and do movements as they sing, gradually substituting a body part with the action: touch head, touch shoulders, touch knees, touch toes, and so on.

Shoes. Everyone sits in a circle and removes their shoes. They agree on a song to sing together during which shoes are passed, left to right, and held. Beginning with shoes to the right on the steady beat, students can say "pick up, pass, pickup, pass" as they continue the actions. Then try simple variations (e.g., tap, tap, pass).

Clap and Respond Rhythms (attention getters). Someone knocks on a door to the rhythm "da-da-da," we know to reply "da-da." In particular, one student claps a short pattern and the other students reply with a short reply. If the response includes a rhythmic impulse from the question, it will sound complete and be easier to remember.

IT's Circle. Stand in a circle and with one person as IT. IT creates any rhythmic phrase desired and passes it around the circle to the right until it returns to IT. The person to IT's right then becomes IT.

Revised Songs. Collect songs that invite additions, such as "If you're happy and you know it," "More we are together," "Aikendrum," and "On by the Bay." This type of song has a structure that remains the same, while portions of the song are changed. Putting whole sets of new words to known songs (copycat songs) can be confusing for young children; the practice destroys the special relationship between tune and words.

Word Choirs. Ask for volunteers to form a choir. Give them a topic like happiness. When a leader says a word to each student, he must say or sing a word or sound related to the topic. For example, students say "play, laugh, love" for happiness. Create directing signals for students to say or sing their words at different sounds and hold or sing at different pitches. Students can learn to conduct the word choirs, and they can be about current units—growing things, other topics, and similar.

Storm Simulation. This is a rhythm activity. Stand in a circle with eyes closed. A leader begins by rubbing hand palms together. Person to right picks it up, then the whole class is participating. Then the leader

switches to finger snaps and that moves around the circle. Next is thigh slaps, then foot stomps. Reverse the order to show the storm dying out.

II. Basic Musical Concepts and Elements

Note: The ideas described here are means to achieve integration and do not constitute integration, if used in isolation or never connected to other areas of the curriculum.

A Sound Education. Canadian composer and music educator Murray Schafer has published a collection of innovative listening activities called *A Sound Education*, available by mail from Arcana Editions, Indian River, ON, K0L 2B0. Along with his other books, *Rhinoceros in the Classroom* and *Earcleaning*, Schafer's *A Sound Education* provides ideas and activities that are challenging and worthy of teachers' and students' time and attention—most highly recommended!

Hum Melodies. Choose a song that the children know. Hum the first line. If they don't guess it, keep humming the song until someone guesses. Everyone sings the words as soon as they know the song chosen. Then have one of the children take a turn humming a song. Example songs are "I've Been Working on the Railroad" and "Row, Row, Row Your Boat."

Sing the Scales. Warm up voices by singing scales, with or without the do-re-mi syllables. Borrow the Suzuki idea and sing "Mississippi hot dog" on each note of the scale.

Kazoo Melodies. A leader plays a melody on a kazoo and the others must imitate it on kazoos. Make kazoos from combs by folding paper over them or use empty candy boxes.

Environment Sounds (pitch). Listen to sounds in the environment; it's a good idea to tape record common ones. Ask children if the sounds are high or low or in between high and low. Examples are a door bell, mixer, and computer hum.

Guess Who (timbre). In a group, tell children to close their eyes and someone will be tapped on the shoulder. Whoever is tapped says a word, like "hello." The others guess who spoke. Each time a correct response is given, ask "How did you know who spoke?" The answer will be related to the uniqueness of the person's voice. Repeat the activity. In a following session,

play the game again, but have the children *sing* "hello." Stress how each person's speaking voice is unique, and so is the singing voice.

Name That Instrument (timbre). Have children experiment with various rhythm instruments to become familiar with their sounds. Then ask them to close their eyes as each instrument is played. Stress that each instrument has a unique sound, even though some may sound similar to each other. *Variation:* Use a tape or CD of orchestral instruments or other music instruments (guitar, banjo).

Dynamics Dial. Dynamics has to do with volume. Make a volume dial out of cardboard or use an old clock. Label "soft" to "loud" on the dial with the musical symbols *pp* (very soft), *p* (soft), *mp* (medium soft), *mf* (medium loud), *f* (loud), *ff* (very loud), *mfz* (loudest). Have children sing a familiar song or talk as someone turns the dial or volume button. The children should sing or speak according to what the dial reads. For example, if the dial said "pp," children sing or talk very, very softly. *Variation:* Use hand signals to slow dynamics.

Conducting Dynamics. Use with musical instruments children have made or purchased ones (Orff or other rhythm instruments). Ask them to play very softly, softly, loudly, and very loudly. Challenge students to start softly and gradually play louder (*crescendo*), and vice versa (*decrescendo*). One child can then be conductor. The other children play louder as the conductor raises her hands and softer as she lowers her hands. Have the conductor try fast raising of hands to practise sudden dynamic changes.

Sound Effects Textured Story. Read a story (cumulative stories work well and sound stories in Chapter 8), and then assign repetitive words or sound effects for children to perform on cue. For example, every time the word "hen" is heard, children say "cluck cluck cluck" or strike triangles. Involve everyone; sounds can be made by the whole group or individuals. Record results to show textured *layers* throughout the story as sounds enter and re-enter.

"Thick and Thin" Voices (texture). Use poems or stories and assign different numbers of children to participate in solo and choral readings or parts. Ask the children how it sounds when more people are reading compared to less. This should produce "thicker" and "thinner" sounding stories. Repeat the activity using singing voices. Relate to using individual versus multi-

ple instruments by playing recordings of the same song performed as a solo and performed by a choir.

Canons and Rounds (harmony). First, practise *speaking* rounds. Students can also sing along with a tape that features rounds. Once they can sing with a recording, they are ready to sing on their own. Movements can be created for each line and performed while singing, once the singing is confident. For help in teaching and singing rounds, see Post It Note 11-4.

Picture Form. Play a variety of musical works. Discuss repetitive patterns and similar and contrasting sections. Select a simple song for discussion. Ask each student to raise his or her right hand when the first line or phrase is heard. Label this A and draw a picture of an object that begins with the letter A. Have children raise the same hand if the next line is similar and draw another A object on the board. If the line is different, have them raise their left hands and draw an item that begins with the letter B. Continue until there is a complete picture to represent all the phrases. Sing the song again and have children raise appropriate hands as symbols are designated. For example, "Mary Had a Little Lamb" would be "ABAC."

Repeat a Beat. Make a sound and repeat it a number of times: tap the window, click your tongue, slap your leg, or repeat a syllable (dum dum dum). Tell children to listen carefully. Then they repeat the sound exactly. Let the children take turns making a sound while others listen and repeat the pattern.

Spoken Rounds with Ostinati. Children first memorize a poem. Explain the concept of ostinato (something repeated over and over). Then ask one group to recite the poem, while another group recites an ostinato (a line or word that repeats over and over). The ostinato may be a line they have created, the title of the poem, or a selected line from the poem. When children have practised the last two activities, break the class into three groups. Two groups perform the poem as a spoken round, while the third group performs the ostinato. An example poem is Dennis Lee's "A Sasquatch from Saskatchewan" (*Garbage Delight*). Repeat the first line as an ostinato. *Variation:* Use rhythm instruments to create osinati.

Space and Line Walk (notation). Make a large musical staff on the floor (masking tape). Children "walk" scales or simple songs on the staff. Everyone says or

ings notes touched as they walk. *Variation:* Throw bean bags on lines or spaces of the staff and name the notes.

Critical Listening. This helps students hear notes, phrasing, and rhythm. Choose a jingle from a commercial or use a familiar melody. Sit in a circle and ask each student to sing only one syllable. Go around the circle until it is blended. *Variation:* Use whole words or phrases to help students hear ostinati (repetition).

Instruments Centre. Create a learning centre for students to explore the use of instruments. Collect or ask parents to donate old guitars and drums. This is a popular centre during inside recess. In primary classrooms, store instruments on shelves rather than a box if possible. Trace the outline of each instrument on a shelf, so each instrument has its own place. Then it is easy and fun to put instruments away. In junior and intermediate classrooms, store instruments in separate boxes for each category (e.g. shakers, metals, drums)

Sound Box. For volume control in younger grades, create a sound box. Use a large cardboard container (stove or refrigerator box from an appliance store), cut a door and window, and set out a tray of instruments inside. Limit the number of children to two at a time.

Graphic Notation. Find everyday items—"found sounds" that make music. Even use body parts. The goal is for students to write music for each sound. First, pairs choose two found sound instruments and decide ways to notate (make symbols for) timbre, pitch, and volume. For example, jingle bells might be small dots to show the high, light sound. Next, write the numbers 1 to 8 across the top of the paper and the names of instruments or sounds down the left margin. Next, put symbols for each instrument under the numbers to show when each should be played. When both are to be played, place them under the same number. Loudness can be shown by drawing a symbol larger or smaller. Pairs then perform.

Music Concentration (notation). Draw traditional music symbols and different kinds of notes on the chalkboard, for example, quarter, half, and whole notes. Players take turns naming each symbol and remembering it. Students then close their eyes while a symbol is erased. They open their eyes and try to guess what symbol was erased. As more are erased, the students are to name the most recent deletions, as well as the previous ones. Correct answers are reinforced by writing the answer back on the board.

Musical Notation. Use a favourite children's song to introduce musical notation. First, speak the lyrics while clapping the rhythm. Decide where long, short, and silent sounds occur in the song. Ask children to invent symbols to record musical sounds. Write or draw melodies using circles, squares, or lines for notes. The symbols should show if the melody goes up or down and if the notes are long or short in time; for example, use small circles for short notes and large circles for long notes. Chant the lyrics again while pointing to the symbols. Ask the children again how to represent high and low sounds in the melody, as well as symbols for rhythm. Repeat and then ask children to create symbols to address tempo and dynamics. Sing the complete song while pointing to the symbols.

Body Parts Sound Compositions (notation and composition). Ask children to demonstrate sounds that can be made with their hands, fingers, feet, tongue, lips, cheeks, slapping, and other body parts. Students work in pairs to create a composition using various combinations.

Jives (rhythm). Hand and body jives allow children to explore rhythm with their body parts. Examples include "Shimmy, Shimmy Cocoa Puff" and "Hambone." Basically, you slap and brush your hands to a rhythm. See Mattox's *Shake It to the One That You Love Best* and Dunleavy's *Language Beat*.

Two-part Rhythm. One group chants and claps a steady beat to the nursery rhyme "Hot Cross Buns," while another groups chants "One a penny two a penny" as an ostinato over and over.

Italian Experiments (tempo, dynamics). Students can quickly learn the effect of speed on singing or on any task and can expand their vocabularies to incorporate a bit of Italian using this activity. A metronome is needed. Put the following tempos on a chart, set the metronome, and sing a familiar song at each tempo, for example, "Row, row, row your boat" Ask students to discuss changes in pitch, enunciation, and so on.

Largo = broad (40–60 beats per minute)

Lento = slow (60–66 bpm)

Adagio = at ease (66–76 bpm)

Andante = walking (76–108 bpm)

Moderato = moderate (108–120 bpm)

Allegro = quick/happy (120–168 bpm)

Presto = very fast (168–200 bpm)

Prestissimo = fast as possible (200–208)

Variation: Extend creative thinking by playing examples of *accelerando* (e.g., Ravel's *Bolero*). Try singing any song using *accelerando*. Add dynamics changes like *crescendo* and *decrescendo* (get louder and get softer) or use *staccato* (choppy) and *legato* (very smooth).

Musical Instrument Categories. Collect orchestral instrument pictures from magazines and put on cards. Ask children if they know family members whose voices

are alike and discuss how people have similar voices, but unique voice sounds, too; this is also true for instruments. Show pictures of instruments grouped in families (percussion, strings, woodwind, and brass). Shuffle cards and have children group them by similar sound. Reinforce efforts based on sound groupings (some may group by size, material, etc.). Explain how instruments are grouped by (1) sound similarity, (2) the way they are played, and (3) the material from which they are made.



Rhythm Instruments

Instrument Rummy. Make a deck of fifty-two cards, with pictures of instruments from the four groups (above) replacing the four groups of face cards. Each player gets five cards. Place remaining cards on the table. The object is to acquire sets of four common instruments (string, brass, woodwind, and percussion). The first player draws from the pile and chooses to keep the card or discard it face up. The player with the most instrument sets at the end is the winner.

Homemade Jam. Have a jam session with instruments students have made. Put on music and play along.
Variation: Create a parade using all the instruments made. (Titles of instrument-making books can be found in the appendix under Arts-Based Children's Literature.)

Playing Instruments. In the younger grades, it works well to have class sets (one for each child) of the four basic instruments: shaker, drums, sticks, and bells. For sticks, cut 3/4 inch dowelling in 30 cm lengths. Children can sand the ends. Commercial rhythm band sticks are as long as five-year-olds' arms. Imagine trying to play sticks as long as your arms! Cut commercial rhythm sticks in half, sand the cut ends, and you'll have twice as many pairs. Large plastic ice cream containers without their lids and turned upside down work well for drums. Children can make the shakers using film canisters. Bells are more difficult and expensive to make. Order some from Brocklin Toys (tel: 905-825-4218) and then use them as a pattern to create enough for your class. One way of using the instruments that sounds pleasant and doesn't go out of control is to pass out all the sticks first, and tap sticks together while you chant "Hickory, dickory dock" or sing "This is the way we play our sticks" (to the tune of "Here we go round the Mulberry Bush"). Gather up the sticks and pass out the drums. Good songs for drums are "Baa baa black sheep" and "The bear went over the mountain." Repeat with bells ("Are you sleeping," "Ride a cock horse") and shakers (Raffi's "Shake my sillies out").

Musical-Style Party. Have a party where everyone comes dressed as a country, jazz, rock, opera, or other type of musician. Students may choose a specific musician, such as Elvis Presley or Louis Armstrong. *Variation:* Invite students to imitate a favourite musical artist by lip syncing Elvis Presley, Whitney Houston, Alvin and the Chipmunks, Garth Brooks, The Beatles, Disco groups, etc. (Combine with the "Style Party" above.)

Music Response Options. Students can use their musical intelligences to respond to a book or unit of study using a variety of activities. There are many ideas on Post It Page 12-2.

III. Connecting Music to Curricular Areas

Webbing

Choose any topic and web all the kinds of music associated with it. Break into groups and each group chooses one or several to explore in depth. Share with class.

Science Focus

- ◆ Natural world, systems of the body, seasons, weather, plants, animals, the environment, machines, electricity, magnets, space, gravity, and states of matter.
- ◆ Finding out how and why things happen in the world through careful observation, hypothesis making, and prediction.

Metamorphoses. Groups of students choose an example of a metamorphosis in nature (egg-tadpole-frog, a volcano). They create a piece using instruments and vocal sounds to depict the metamorphosis.

Vibration Study. Vibrations pass through the eardrum, hammer, and stirrups, and the fluid in the cochlea and are sent as an electrical nerve signal to the brain. We also hear sounds because sound is conducted through our bones. Ask students to cover their ears and hum to hear the sound coming through the bones.

Singing Coathangers. Tie one end of an arm's-length piece of string to the hook of a wire coat hanger. Press the other end of the string to the hard bone right in front of the ear opening. With the free hand, tap the bottom of the coat hanger with a pencil. Analyze the phenomenon.

Tuning Forks. Teach children how to use a tuning fork. Tap the fork end hard against knee and press the stick end to the bone in front of the ear opening.

Bird Song Survey. In the spring, go on a listening-closely walk to find bird songs. Tape each song and match with bird pictures on return to class. Discuss the differences in melodies, pitches, rhythms, and the like, and the different timbres of each bird. Listen to a bird song tape or CD. One example is *Know Your Bird Songs, A Northward Nature Guide*, available from Northward Press, Box 1360, Minoqua, WI 54548 (tel: 1-800-726-6784). *Variation:* Use musical notation to write down bird songs or ask a music teacher to help do

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Assess for Success
Upbeat 2003 Revisited
Orff-Schulwerk Process
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Performance Rubrics: Simplifying the Process

Kevin Merkley

In the fall of 1999, Mary Cousens, Dimitri Kaklamanos, and I started a process to make sense of how we were to evaluate our students using the *The Ontario Curriculum Grades 1-8: The Arts (1998)* (Cousens, Kaklamanos & Merkley, 1999). First, by taking some of the expectations that were clearly performance-based from the Knowledge of Elements and Creative Work strands and putting them in a performance category, we reorganized the expectations into three areas: Performance, Knowledge of Elements, and Critical Thinking. Secondly, we took each Grade 7 and Grade 8 expectation in these three areas and created modifiers for levels 1 through 4 using the assessment and evaluation language from page 9 of *The Ontario Curriculum: The Arts (1998)*.

Upon completing this process, we gained a deeper understanding of the assessment criteria that would make rubrics useful in our classrooms. "Rubricizing" every expectation was a great exercise for us in becoming familiar with the language and expectations of the new Ontario Curriculum. However, it was not practical for efficiently evaluating student performance in class. Furthermore, we recognized that the language used as modifiers in the *The Ontario Curriculum Grades 1-8: The Arts (1998)* was too generic and the modifiers were not specific enough to our program and our needs as music educators. As a result, we chose to utilize modifiers from *The Ontario Curriculum Grades 9 and 10: The Arts* found on page 60 and 61 for more precise and practical language.

"Clustering" or grouping expectations into larger musical concepts and skills being learned and taught made more sense than being prescriptive with four different levels for each expectation. This was especially true when there was a great deal of overlap with many expectations in the music curriculum. What was important to us as music educators?

What was it that we wanted our students to truly understand and demonstrate? Mary, Dimitri, and I discussed these questions and created a performance rubric that was simple for teachers to use and clear for our students to understand.

The criteria that we chose for evaluating instrumental performance included pitch, rhythm, sound production, dynamics, tempo, articulation, musical markings and posture (see Figure 1). We felt that these criteria were representative of what would be demonstrated by a good musician. Each one of us, as musicians and music educators, has our own standards for each of these criteria and their meaning. The significance and value of each of these criteria will change according to each different performance demonstration.

Pitch and rhythm are the two most fundamental aspects of musical literacy that we "look for" in our students' musical understanding. Evaluating pitch gives the student an opportunity to demonstrate their understanding of accidentals, key signatures, and their overall musical literacy. With rhythm, not only do the students need to demonstrate their understanding of the rhythms as they are performing, they also need to demonstrate that they are playing the full note values. For example, young wind players will often not play legato quarter notes for their full value by cutting the quarter note short when followed by a quarter rest. The rubric then gives you an opportunity to discuss the musicality of how to perform the rhythms rather than observing strictly the values of the notes.

Other important aspects of musicianship such as sound production, dynamics, tempo, articulation, musical markings, and posture are also included in the rubric. Sound production gives the performer an opportunity to

demonstrate a good quality of sound and gives the music educator a chance to talk to the student about the importance of projection. With dynamics, students can make a number of very important musical choices about the volume appropriate for the piece, composer, and time period. It is important for students at the Grade 7 and 8 levels to play with a steady tempo, with a sense of fluency without stopping and correcting as they demonstrate their performance skills. Your students being able to play using the correct articulation will immeasurably influence the level of your ensembles and will enable your students to speak clearly through their instruments as musicians.

The musical markings criteria from the rubric can focus on the Italian terms that a student may encounter in a piece (i.e. repeat signs, and first and second endings). Posture encompasses correct playing position, instrumental technique, as well as breathing technique. You may choose to use this framework for evaluating these criteria or may have your own opinions about what you are looking for with each playing example.

The successful use of a rubric is found in its familiarity. Before I use this rubric with my students, we always discuss what criteria they will be demonstrating in their performance. I will ask students in the class to demonstrate what a level 3 would look and sound like for selected criteria. I will also point out the specific musical elements that I will be looking for such as accidentals, articulation, dynamics, repeat signs, etc. My students are given a copy of this rubric at the beginning of the school year so that they know what to expect when being assessed and evaluated. The simple language and the fact that I use this rubric (or variations of it) for all performance tests makes it predictable for the students and a valuable and efficient tool for assessing student achievement.

What we realized is that there is no need to complicate evaluation by making attempts to evaluate every single expectation for each grade. In order to capture the main musical concepts and skills that we want our students to demonstrate, "rubricizing" every expectation is simply impractical and not efficient. By keeping the rubric language simple, evaluation for both the teacher and student becomes more meaningful. Therefore, rubrics are most effective when expectations are "clustered" and "customized" to represent your expectations of the students in your class. Use, modify, or take ideas from this rubric to implement with your students as you continually strive to improve your evaluation practices.

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Figure 1

Performance Test

Piece: _____

Student Name: _____

Date: _____

Grade: _____

Criteria	R	Level 1	Level 2	Level 3	Level 4
Pitch	needs more practice	performs few of pitches correctly	performs some of the pitches correctly	performs most of pitches correctly	performs all of the pitches correctly
Rhythm	needs more practice	demonstrates limited accuracy	demonstrates some accuracy	demonstrates considerable accuracy	demonstrates a high degree of accuracy
Sound Production/Tone	needs more practice	performs with limited clarity	performs with some clarity	performs with considerable clarity	performs with a high degree of clarity
Dynamics	needs more practice	rarely demonstrates correct dynamics	sometimes demonstrates correct dynamics	usually demonstrates correct dynamics	always demonstrates correct dynamics
Tempo	needs more practice	demonstrates limited accuracy	demonstrates some consistency	demonstrates consistency	demonstrates a high degree of consistency
Articulation	needs more practice	demonstrates limited accuracy	demonstrates some accuracy	demonstrates considerable accuracy	demonstrates a high degree of accuracy
Musical Markings (eg. repeats)	needs more practice	performs few of the musical markings	performs some of the musical markings	performs most of the musical markings	performs all of the musical markings
Posture	needs more practice	demonstrates limited use of correct posture	demonstrates correct posture some of the time	demonstrates correct posture most of the time	demonstrates correct posture all of the time

Has exceeded expectations for performance (Level 4)

Meeting the Provincial Standard (Level 3)

More practice is required for greater success (Level 2)

Needs to make an appointment for extra assistance (Level 1)

Student was not prepared to demonstrate / extra assistance required

Comments: _____

Parent Signature: _____

Date: _____

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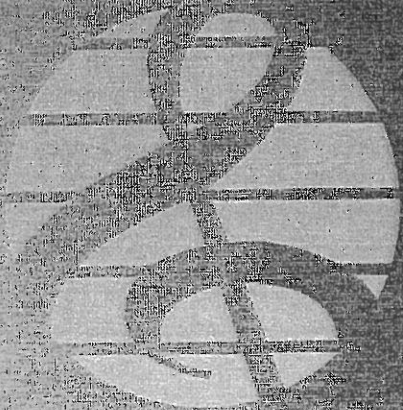
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Assessment and Evaluation
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The Value of Music

Assessment in Music: A Guideline for Using the Principles of Assessment and Evaluation

Kevin Merkley

At the 2001 OMEA Conference, Dr. Tim Lautzenheizer in his keynote address made a very valuable point to all of us who have pursued music education as our profession. Dr. Tim asked us to close our eyes and envision who it was that inspired us to become a music teacher. After asking us if we saw anyone with our inner eye, he asked if that person was one of our music teachers? The chance is that most of us would see an elementary or high school music teacher that has inspired us to share the power of music education with others. What more important tribute could there be for any one of us... but how has that legacy affected the way we teach and our ability to change the way we were taught?

Very often in our teaching practices, we become comfortable with the way we have been doing things in the past, or have a limited amount of time and energy to dedicate to new ideas and methods. After all, what we are doing is working well, so why change. Our music courses are meeting many or all of the expectations that are required of our students in each of our music classes. We "cluster" expectations into larger units or selected repertoire that we assess. We are giving valuable feedback and providing for our students the best possible music education that we can offer. However, why don't we take the extra steps when planning for our music class on a daily, weekly, and annual basis to ensure that our assessment techniques are geared towards improving student learning, and that they are fair and equitable and give parents and students the opportunity to be involved in the process and communicate about their progress. By collaborating with colleagues, we can also have a clear understanding of the standards and increase accuracy and

consistency, so that your assessment practices are regularly reviewed and refined. These extra steps we are taking to improve our music program are some of the Guiding Principles prepared in *Guidelines for Assessment and Evaluation* outlined for York Region schools (YRDSB, 2001).

The Band Olympic Program is an example of an effective model for teaching band in a non-traditional fashion that links with the six guiding principles of assessment and evaluation (YR, p. 14-15) which outline how assessment and evaluation can improve student learning.

Before the School Year Begins

Creating a course of study for your music program, that is realistic yet challenging, needs to begin with the end in mind. Music requires a series of skills that need to be mastered along the path to becoming a musician. An effective music program will involve activities that guide student's learning of important musical skills in a sequential manner and these activities are also assessed on a regular basis. In a subject such as music, the most ideal culminating learning activity will be a performance task that draws upon all of the skills that have been taught and mastered throughout the school year, including performing a solo, duet, or small ensemble piece within the school or community. As an educator, you need to determine what are the essential components that your students will need to learn, based upon the curriculum expectations and your "personal" expectations for the students in your class. These Enduring Understanding are the engines to drive all activities, units, and lessons that build around the expectations and the needs of your students. Planning for students with the end in mind will clearly define your long range planning.

To ensure success for our students, the process of designing a course of study for your music classes with the end in mind is called "scaffolding" or "designing down". Having an excellent knowledge of the curriculum and investing the time to "cluster" or group the expectations together to create units that meet the needs of your students is necessary. Nonetheless, knowing where you want your students to be, and all of the small steps that they must take along their path are as important. Therefore, your student's success is determined by how closely he or she follows the advice or steps that you recommend in order to achieve mastery.

An Alternative Approach to Instrumental Music

There are many music programs that are based upon familiar delivery techniques for instrumental music. One is the repertoire approach (developing musical skill through performing and assessing repertoire) and the other would be through following a method book or a particular series for band, vocal, or strings.

Both repertoire and methods books with teacher direction are excellent tools for teaching musical literacy and understanding; however, difficulty does arise when it comes to assessment and evaluation. Is it fair and equitable that a flute and tuba player be assessed on the same piece of repertoire in a music class when they are clearly playing materials that are at different levels of difficulty? As educators, we need to challenge every student in that class, to engage them, to motivate them, and ultimately, to inspire them to improve their skills on their instrument.

As musicians, we know that learning an instrument and learning to master skills requires ongoing communication and feedback. I can remember the intensity with which I would watch demonstrations of a particular technique or a passage of music from my private teacher in my lessons. We need to provide for our students the same type of one-on-one instruction, the demonstrations of excellence, the feedback, and the dialogue, in our music classroom to inspire our young musicians.

Some alternative suggestions for structuring an instrumental music class were suggested by Merkley (2002). I propose to summarize and expand upon some of the ideas about assessment and describe how they model many of the Guidelines for Assessment and Evaluation outlined by the York Region District School Board.

The Band Olympic Program (BOP) Philosophy

The Band Olympic Program philosophy is founded on four main ideals of good teaching practices: planning for success, mastery of skills, regular feedback, and using a variety of assessment tools.

Assessment for every student should improve student learning. The BOP program uses selected examples from a method book where students on each instrument are challenged by performing parts of equal difficulty and are identified in some of their BOPs by specific tasks for their instrumental needs (e.g., your tuba player will not only play half notes and whole notes!). Students are expected to achieve at least a level three (achieving most/all of the skills required of them with each BOP) before moving on to the next task to be mastered. These BOPs (playing tests/demonstrations) are performed when the students feel that they have mastered the skill being learned on their instrument and are demonstrating their best effort. This type of program requires set-up time (creating a program specific to your subject area), knowledge of your topic and familiarity with your subject expectations, time for testing, and a willingness to leave the learning in the hands of your students with your guidance and expertise.

Assessment and Evaluation should be fair and equitable. In BOPs, to meet this expectation, planning and providing a prescriptive course of evaluation and giving details of student assessment for our students from the first day of school is recommended if assessment is to be fair and equitable. On the first day of school, students are provided with their course outline for each term, their evaluation guidelines, and the specific tasks (playing tests = BOPs) they will be required to demonstrate throughout the school year. At Ashton Meadows Public School in Markham, grade 6 students have the potential to achieve 16 BOPs, and in grade 7 and 8 are challenged by 22 possible demonstrations of mastery. Students move at their own pace to earn the mark/level that they desire (Merkley, 2002). Modifications for individual students can be made along their unique path towards the goals they wish to achieve.

When assessing student achievement using the Band Olympic Program, a variety of assessment tools are being used including formative, summative, rubrics, self-assessment and family feedback. Musical terms and definitions are discussed in class, performed in context in examples from the method book or from repertoire. Students are tested on their understanding of musical concepts through the performance of their BOPs, in communication with their teacher, and through paper and pencil tests that give each student multiple opportunities and a variety of strategies to demonstrate their knowledge.

At the end of each term, each student is asked to perform a specified BOP (which students were notified of when they received their BOP book on the first day of school), and be evaluated using a rubric or other forms such as self-evaluation or peer evaluation to confirm their understanding of the material as compared to the

achievement chart before their final evaluation. This alternative approach to evaluating instrumental music gives students the opportunity to work independently, at their own pace, and be challenged while providing the teacher with a variety of data collected throughout the term which can be filtered through and confirmed by the achievement chart for the final end of term evaluation.

Communication about assessment is ongoing, clear and meaningful. Students are expected at the completion of each level (Bronze, Silver and Gold) to perform their BOPs for their parents or guardian and invite them to comment and give feedback on their performance. Students are awarded a certificate at each level that can be shared with family members with signatures from the principal, vice-principal, and music teacher. As well, schools can identify student excellence during announcements, school assemblies, awards assemblies and school newsletters. Success should be shared and achievement rewarded for students that are striving for their next achievement level.

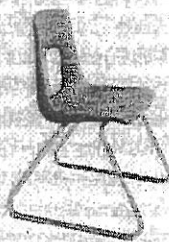
Partners in education are involved in the assessment process. The BOP program embraces the entire school community. Students that are constantly striving to achieve their personal best are happy and capable members of school ensembles and performance

opportunities. Students are performing and practicing at home, are seeking feedback from their parents/guardians and are being recognized by the administration of the school. Ultimately, your young musicians are performing for other students in the school that will learn from their example or will be inspired to be a performer in your program in the future.

Professional development and collaboration support assessment. The BOP program has been shared throughout the province, and has been adapted for a variety of band methods and programs of varying abilities as well as for strings (Merkley, 2002). Many of the teachers that have learned about the Band Olympic Program were participants in OMEA Regional Workshops or Conferences who became part of the BOP network of schools that are using the program. As well, many teachers received copies of the program after having read the BOP article published in the summer issue of *The Recorder*. This process of collaboration of sharing embraces the 6th Guiding Principles of Assessment and Evaluation; practices are regularly reviewed and refined. Colleagues throughout the province that are using the BOP program are sharing success stories and suggestions for improvement which makes BOPs a valuable implementation tool for instrumental music teachers. This may be one small step towards consistency in programs throughout band programs in our province.

*Go ahead,
buy standard industrial chairs, and let your students*

hunch over in homeroom, slouch in shop, droop in geometry, lounge in the lunchroom.



BOPs are one example of a program that meets the curriculum expectations, the guiding principles of assessment and evaluation, and the various needs of the students. For each of us, the learning curve for developing our programs around the new curriculum has been an intensive experience. Understanding what is expected of ourselves, as well as a thorough knowledge and skills of what our students are expected to know and demonstrate has been a continuous challenge for us all over the last five years. Recognizing our important role in assessment and evaluation and how we can make learning a more inviting experience with rich assessment opportunities is our rewarding goal as a music educator.

References

Merkley, K. (2002). The Band Olympic Program: Instrumental success through BOPs. *The Recorder*, 44(4), 10-15.

York Region District School Board. (2001). *Guidelines for assessment and evaluation*. Aurora, ON: York Region District School Board.

Kevin Merkley (OMEA Vice President) teaches strings at North Toronto Collegiate Institute (Toronto District School Board). This article is a summary of a presentation made by Mary Cousens, David Geene and Kevin Merkley at the 2002 York Region Summer Institute.

sag in science class,

snooze in study hall,

wither in history,

*but please make them sit up
straight in the music room.*



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Exploring the Revised Curriculum: An Online Professional Learning Module from Your Ontario Arts Consultants

Babe Santucci

For the first time, a provincial subject association has created a provincial on-line learning resource to assist boards with the roll out of a curriculum policy document. On May 29th, 2009, ARTSECO (The Arts Education Consultants of Ontario) launched its Professional Learning Module for the Revised Arts, Grade 1-8, Ontario curriculum policy document.

In April of 2009, with the draft document available, The Halton Catholic District School Board hosted ARTSECO's two day writing session in Burlington, which brought together 15 consultants from 14 boards across the province. The goal of the project was to write an online learning resource that would assist teachers and administrators in navigating the newly revised document for implementation in the fall of 2009.

To begin the writing process, a template for the professional learning module (PLM) was set in place with the following headings: *Overview, How to Use This PLM, On-line Learning Materials, Discussion Board, and Resources*. The writers were assigned specific writing tasks and quickly broke into their writing teams. The two days of writing were intense and exhilarating at the same time. It was gratifying for the team to know that our collective efforts on this project were going to result in a resource that could be used by all boards provincially and would be made available free of charge. Rick MacDonald, Superintendent of Education for the Halton Catholic District School Board, was pleased to support the project and offer words of welcome and thanks to the writing team: "It is our privilege to host the collaboration of so many arts educators. This project will benefit not only the Halton Catholic District School Board but also all boards across the province. Your collective efforts are very much appreciated."

Some of the highlights of the PLM include:

- Activities for the user to record information and ideas using graphic organizers
- Discussion boards that allow the user to post a comment or respond to a comment
- Interactive puzzles that consolidate the learning of key concepts and arts specific processes
- Interactive quizzes that test the user's prior knowledge
- Hyperlinks to the ministry website for quick and easy access to the revised document
- Six cycles of learning found in the On-line Learning Materials section that cover different sections of the revised document with a summary of "Key Learnings" at the end of each cycle
- Samples lessons in dance, drama, music and visual arts
- Resources

The professional learning module has many advantages. It allows teachers to learn at their own pace and to participate where and whenever it is convenient for them: from home or from school. The module also contains suggested uses for Principals and other curriculum leaders. Because it is housed electronically, the PLM will also allow teachers in the years to come, who may be new to the arts, the same opportunity for online learning. The discussion boards allow for teachers to share comments with their colleagues across the province as they complete their learning. Here is what one of the participants posted in response to the question: Under what conditions have you witnessed a child completely engaged in an arts experience?:

Recently, in a Learning Through the Arts experience with a grade 1 class, we had a dancer visit. This was her follow-up visit at the end of our unit on "Changes" and we had been learning about the life cycle of the frog and the butterfly. We had also focused (thanks to some guidance from the dancer) on dance levels, energy, movement and shapes.

During this visit, the students were to share their "dances". The children told her the stages of the life cycles we had studied, then she had the butterfly groups (pairs) share their dances first. I choked back tears as I watched 2 children start their dance down low creeping on their tummies, slowly rise, embrace and spin (the cocoon stage), and eventually emerge as graceful butterflies with fluid movements that sent chills up my spine. They were completely engrossed in what they were doing and outshone everyone else in the class. What was remarkable is - they are my non-readers. Until that moment, I didn't think they were processing very much. I was obviously very wrong. Their brains were on. What does that mean to me? I need to find more opportunities to use dance in my classroom!!

The PLM was originally developed in SharePoint. To access the SharePoint version of this resource use the following info:

User ID: hcdsb\hcdsbdemo

Password: demoHCDSB (case sensitive)

Website:

<http://staffnet.hcdsb.org/sites/PLM/Arts/default.aspx>

Thanks to ARTSECO member, Jim Palmer, an html version of this resource was also created. To access the html version of the PLM, visit: www.tinyurl.com/artseco

Upon viewing the PLM, Mervi Salo, Education Officer for the Ontario Ministry of Education, The Arts, remarked: "The SharePoint arts training module will be a resource that will benefit the whole province. Hopefully it will inspire other future projects and collaborations among a variety of associations."

For other subject associations considering such a project in the future, here are some tips to consider:

- Assign a project coordinator so that timelines can be set and deadlines can be met. This individual must also be familiar with the program being used to create the resource so that he or she can make edits as needed. He or she will also be responsible for keeping the writing team informed as the process moves along. Prior to the first writing session, the coordinator should decide on the format that will be used to create the module.

- The writers need to be supported by their respective boards in terms of travel expenses, release time and accommodations, in order to be able to participate fully in the writing process.

- A host board will need to supply the writers with space, supplies and catering during the writing process. Our supplies included: writing folders, note pads, pens, use of

white board, lots of extension cords to accommodate laptops, use of LCD projector and providing each writer with a memory stick.

- Begin the writing process by setting objectives for the PLM and check along the way that the writing team is meeting these objectives.

- Decide whether the writing will begin before or after the policy document is released. Plan for a minimum of 2 writing days. If the writing begins before the policy document is released, additional time will be needed after the release to review the written material and to make sure that it coincides with the final policy document, cross referencing the text and the page numbers while making final decisions.

- Make sure the writing team members have a variety of expertise in the subject area and have a solid understanding of the policy document and current best practices in assessment and evaluation. Experience from other provincial writing teams/projects will also be helpful.

- Consult with your IT specialist to examine ways in which all boards can access the resource. Seek advice on the best program to use to address the project needs.

While this professional learning module is not meant to replace face to face in services, we do hope that arts educators and curriculum leaders across the province will find this resource extremely useful as the mandatory implementation of the arts document approaches this fall. We also look forward to hearing from our colleagues across the province via the PLM discussion board.

Special thanks to the ARTSECO Professional Learning Module writing team: Mary Baratto, HDSB; Susan Davies, HPEDSB; Carla DiNunzio, TCDSB; Ann Dresser, GECDSB; Jayne Evans, NCDSB; Patricia Fiorino, Ottawa Catholic Schools; Nancy Lizmore, TVDSB; Ralph McIntosh, Rainbow DSB; Jim Palmer, UCDSB; Jen Rodrigues, WCDSB; Laurie Rossi, YCDSB; Babe Santucci, HCDSB; Maria Tavares, TCDSB; Catherine West, TDSB; and Greg Wysynski, OCDSB.

BABE SANTUCCI was the project coordinator for ARTSECO's PLM and is currently in her fifth year as Curriculum Consultant for the Halton Catholic District School Board. She has recently become a member of OMEA's Board of Directors. She can be reached by email at santuccib@hcdsb.org.



The 2009 Revised Ontario Music Curriculum Grades 1-8

Kevin Merkley

The 2009 Revised Ontario Music Curriculum Grades 1-8 has finally arrived! This revised curriculum document will become policy in September 2009. It was posted on the Ministry of Education website (<http://edu.gov.on.ca/eng/curriculum/elementary/arts.html>) on May 6th, 2009. The Arts was the one of the last of the curriculum documents to be revised as part of the Curriculum and Review cycle. I say that they saved the best for last!

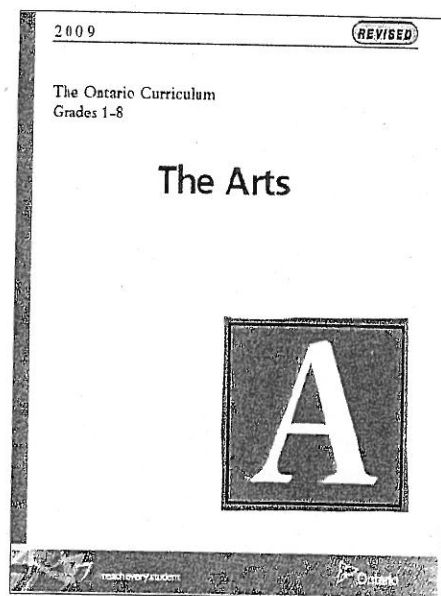
Compared to our current elementary curriculum (1998), this review process has been very transparent, and has focused on partnerships, collaboration and feedback from the field. You will be pleased to know that with both the elementary and secondary revisions, the Ontario Music Educators' Association has been actively involved with this review process since the very beginning. The OMEA accepted applications from our members to be part of a technical analysis feedback team that would provide an analysis of the current document in the fall of 2006. This first consultation began the review process, under the leadership of Christine Jackson (former OISE/UT instructor and currently an Arts Coordinator in the Toronto District School Board). The largest summer writing team in the curriculum review cycle was brought together during the summer of 2007 which is when Mervi Salo (past president of the OSEA, OISE and York U. AQ instructor, and Arts Instructional Leader in the Toronto District School Board) transitioned into the leadership the project. There were over 60 writers working together with the feedback from the field, benchmark data, and curriculum from other

provinces, states, and countries that had been collected. Writers were provided with opportunities to learn about the key Ministry initiatives that needed to be considered as part of the revision process (e.g., Aboriginal perspectives). They had access to a study carried out by an Ontario University that provided a literature review of arts education issues and compared our current curriculum to

other curriculum in Canada and noted its strengths and weaknesses. The writing team for music was comprised of classroom teachers, music specialists, and music teachers who were in roles of responsibility in our province.

The next stage in the review process was to present the draft work of the summer writing team for public consultation. In November of 2007, subject associations and their members, school boards, faculties of education, universities, colleges, parents and students, ministries, and other stakeholders had an opportunity to meet, discuss and provide feedback relating to the first draft that would address the needs of our students and teachers. As OMEA members, you had

an opportunity to provide feedback on the drafts that were posted on our website and complete an online survey that was synthesized by OMEA and submitted to the Ministry. Feedback from these consultation sessions was once again brought back to the Ministry to be further refined and edited. Outside experts from faculties of education in a number of areas were also consulted to provide feedback to make our curriculum inclusive, accurate, and musically sound.



Stakeholders also had an opportunity to learn about the draft copy of the revised curriculum in training sessions that took place throughout the province offered by the Ministry of Education in several two-day training sessions in the provincial regional office areas in November and December of 2008. Participants of these sessions participated in an online Adobe Connect session in advance of these face-to-face meetings to learn about this review process, learn of the big changes and essential learning relating to assessment and evaluation policy. Every one of the 72 school boards in the province was invited to send a team of Arts leaders and Arts teachers to these sessions. The OMEA and the Alliance for Music Education Ontario as provincial organizations were also invited to learn about the draft document that was available at that time. Key points in each section of the front matter were discussed, each team was given time to focus on the curriculum expectations and their layout, and plan for how the curriculum could be implemented. We were then introduced to some of the resources that had been produced to support the implementation of this document (which I will talk about later).

My goals with this article are:

- To highlight new information in the section referred as front matter
- To reveal the revisions made to the curriculum expectations
- To compare the revised and current policy documents
- To make you aware of the resources that are available to support you

I have no doubt that this journal will be highlighting this revised curriculum over the next several years with articles that will focus on the creative and analytical processes, sample units, and resources to support implementation in our schools. For those of you who are familiar with the document, consider this article as a "Coles Notes" version, and for those who are about to start reading the revised curriculum, this article will help guide your learning. For those readers who are familiar with the document and have started to develop units around the revised curriculum, please share your work with OMEA members through this publication.

The Front Matter

For those who are unsure of what I am talking about with the title "Front Matter", I am referring to all the pages leading up to the curriculum expectations (pages 1 to 63). There are powerful messages to be found for the music teacher in the words of the first four chapters of this document. It is meaningful, easy to read, and full of quotes for advocacy. There are some aspects of the front matter that I would like to bring to your attention: the role of the principal; the creative process; and, the critical analysis process.

Role of the Principal

This document clearly defines the important role that the principal has as an instructional leader to implement this policy document. It is noted that to properly implement music programs you must have the time, facilities, and equipment to deliver a quality program. "To support student learning, principals ensure that the Ontario curriculum is being properly implemented in all classrooms through the use of a variety of instructional approaches, and that appropriate time, facilities, and resources are made available for teachers to allow all students to participate in all four strands of the Arts program" (p. 9). This quote can be the beginning of a conversation about how you need to be supported as we move into a new school year.

It is also very encouraging to see that in this policy principals are encouraged to work with teachers to make professional development that is relevant and available to them. It notes that "principals promote learning teams and work with teachers to facilitate teacher participation in professional development activities" (P. 9). I know that this will be helpful for many teachers throughout the province that need support of their administration in order to attend our annual conference. This wording may be helpful in approaching administration for support to attend professional development that is relevant and of value to music teachers.

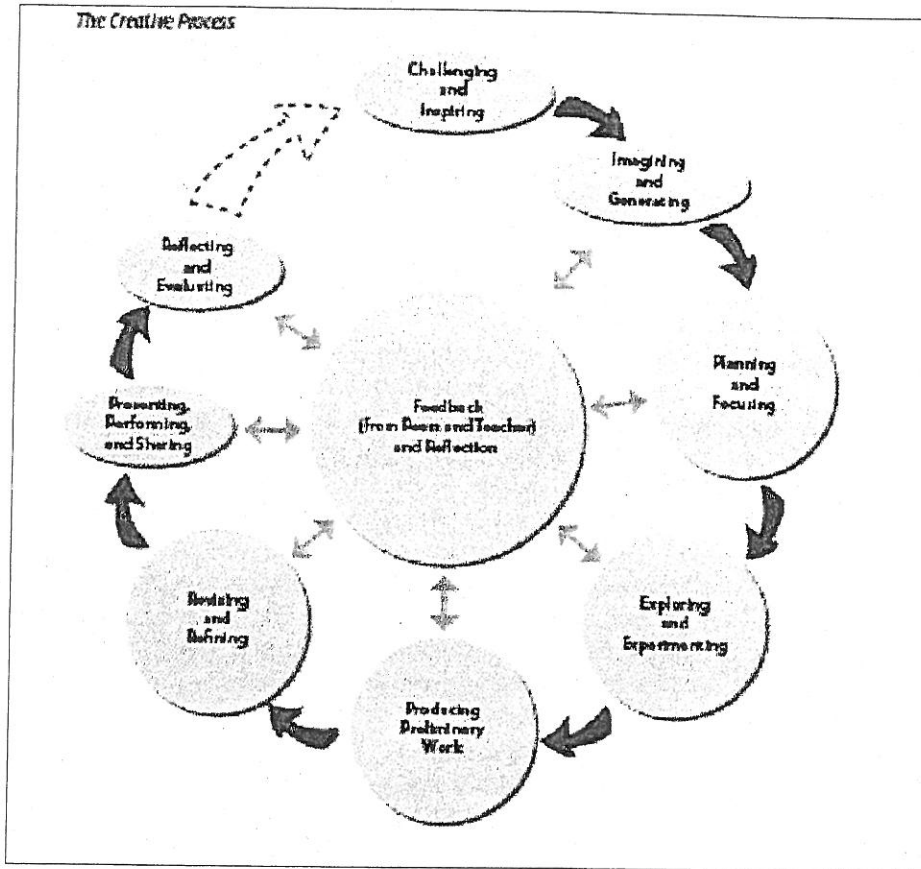
In addition, there are many powerful quotes that could be shared with your administration. Once such quote is from the first page is "The Arts provide a natural vehicle through which students can explore and express themselves through which they can discover and interpret the world around them" (P. 1). When we are looking at ways to differentiate instruction for our students, we need to encourage our administrators and staff members to think about how we are providing opportunities for our students when they use music as a vehicle to express what they know. For some of our students, music is their vehicle to demonstrate their strengths, interests, and readiness.

The Creative Process

It is often hard to define and describe to colleagues or students what creativity looks like and sounds like. However, with this revised curriculum, the creative process is clearly defined. In order for students to demonstrate the first overall expectation (e.g. Grade 1 - Creating and Performing: apply the creative process to create and perform music for a variety of purposes, using the elements and techniques of music), the creative process is used to evaluate student achievement. When students and teachers work on the specific expectations, they may complete part of or the whole cycle of the Creative Process. Teachers also have the flexibility to have students enter at different stages of the creative process and move through part of the process without completing the full cycle. It should also be noted

with the Creative Process that the size of the circle (or stages) is proportional to the amount of instructional time spent in class on each aspect of the Creative Process.

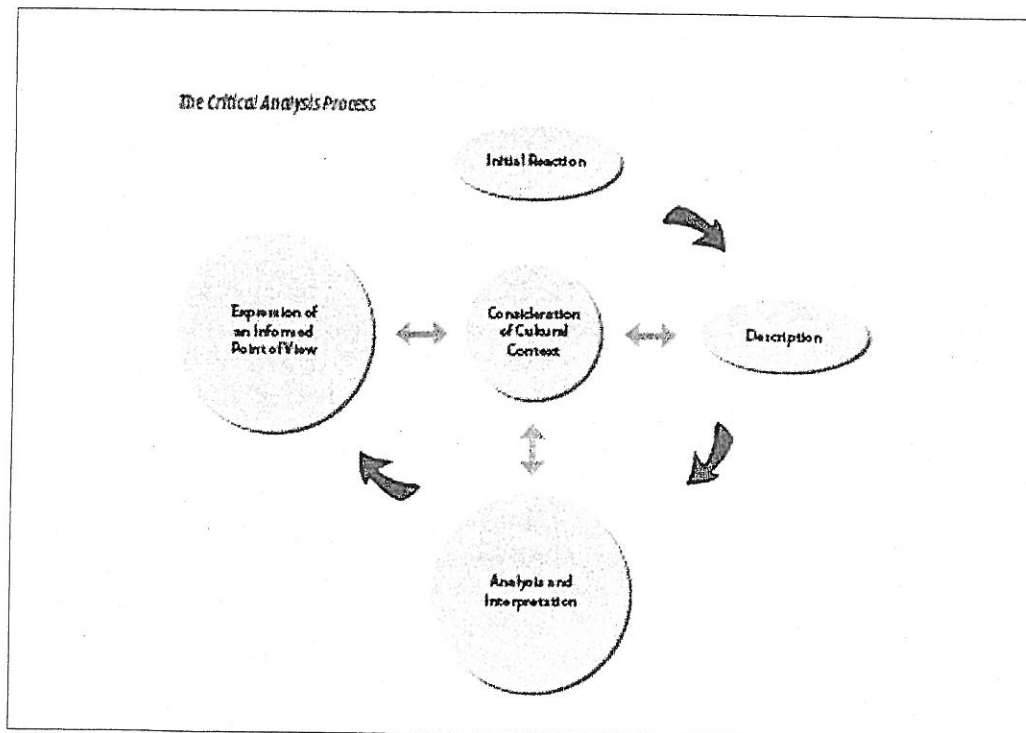
It should be noted that OMEA members that attend the Con Brio 2009 conference will be receiving a special 60th anniversary resource that will support you with the Creative Process!



The Critical Analysis Process

The Critical Analysis Process and the Creative Process are interdependent. At the core of every music program, there is a focus on creativity and analysis. This process is used to demonstrate overall expectation number two (e.g. Grade 1 – Reflecting, Responding and Analysing: apply the critical analysis process to communicate their feelings, ideas in response to a variety of music and musical experiences). This process also encourages students to express their thoughts from an informed point of view. Before the process is explored, teachers need to set the stage for the activity by providing cultural perspective and prior knowledge to help students make connections. "Students learn to approach works in the arts thoughtfully by withholding judgement until they have enough information to respond in an informed manner." (P. 23, Revised

Arts 1-8). At various points throughout the Critical Analysis process, teachers and students should consider the cultural context of the work, reflecting upon the personal, social, historical context of the artist that created the work. This process is intended to be used in a flexible manner.



The Expectations...so what do my students need to be able to do and know in, through and about Music?

The fundamental concepts at the beginning of every grade highlight the essential aspects of music that are going to be introduced. As the elementary curriculum in music is focused around the

Comparison of the Revised Arts (2009) and The Arts (1998)

I would like to highlight some of the big differences between our current policy (1998) and our Revised (2009) policy:

Revised Arts (2009)	The Arts (1998)
Reorganized by grade e.g. Grade 1 (Dance, Drama, Music and Visual Arts)	Organized by Arts discipline e.g. Music 1-8, Visual Arts 1-8, Drama and Dance 1-8
Alphabetical order in each grade e.g. always presented Dance, Drama, Music and Visual Arts	Organized in order of Arts subjects most taught in Ontario schools at the time
Dance and Drama are separate strands and separate curriculum	Dance and Drama was one strand in the curriculum
Fundamental Concepts at the beginning of each grade which highlights the elements being taught	N/A. Vaguely covered in front matter
Expectations are labeled with letters and numbers. In Music, all the overall and specific expectations are labeled by the code C. The first number after the C indicates the overall expectation whereas the number after the decimal shows the specific expectation. E.g. C1.1 is the first specific expectation that is related to the first overall expectation. This coding system is consistent in each grade.	Only in the Curriculum Planner were expectations numbered
Three overall expectations (a reduction of 50%)	Generally there were 3 to 6 overall expectations
Up to 5 specific expectations that are clearly linked to an overall expectation (a reduction of 60%)	Specific expectations did not clearly connect to an overall expectation and there could be up to 17 expectations as in Grade 7 (Knowledge of Elements)
Renaming the subheadings Creating and Performing; Reflecting, Responding, Analysing; Exploring Forms and Cultural Contexts	Subheadings were Knowledge of Elements, Creative Work and Critical Thinking
Divisional overviews that focus on the special needs and considerations for students Primary, Junior and Intermediate divisions	One overview for music provided in introduction
Creative Process defined	Creativity not defined
Critical Analysis defined	Critical Analysis not defined
Overalls and specific expectations are the same concept for grade 1-8 with slight variation of wording (the examples and teacher prompts help differentiate the level of complexity required)	Overall expectations changed from grade to grade
Elements of Music: duration, pitch, dynamics and other expressive controls, timbre, texture/harmony and form	Elements of Music: pitch, beat, rhythm, melody, dynamics, tone colour, texture and form

elements of music, the fundamental concepts are illustrations of what that learning might look like with grade specific examples of the elements introduced in each grade.

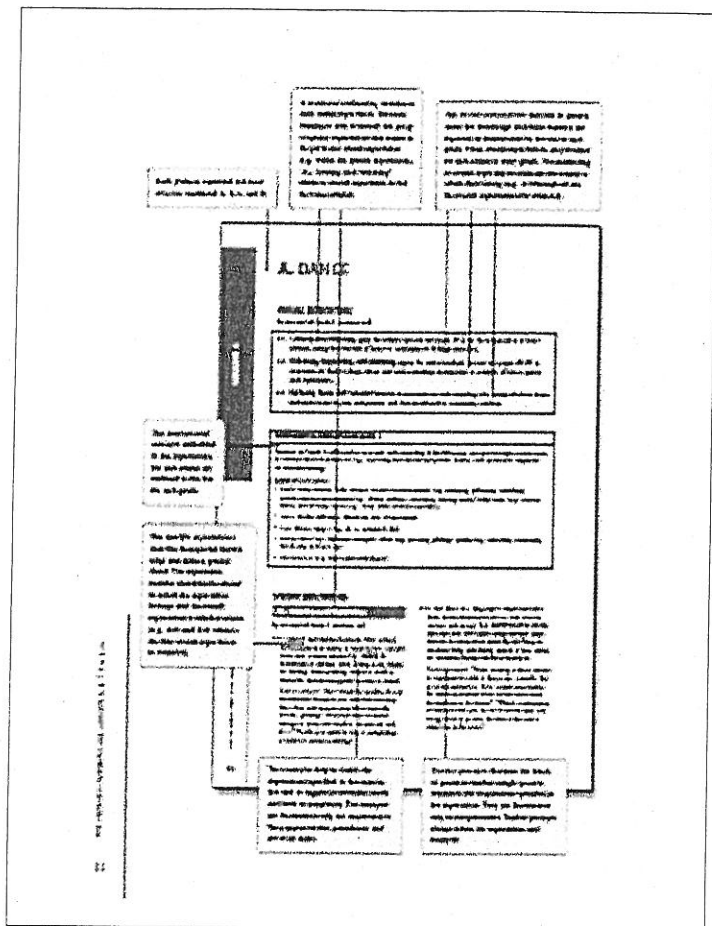
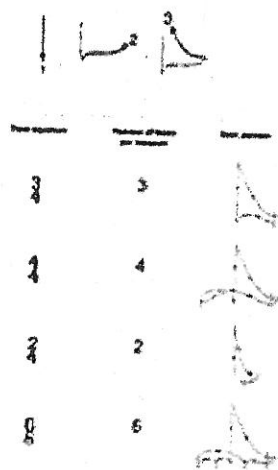
Like many of the recently reviewed documents such as the Language, Kindergarten, and Science curriculum, the specific expectations are clearly linked to overall expectations.

In addition to the above changes, there will be an expanded glossary to be included with the online version of the revised curriculum and in print copy, Fall 2009. A scope and sequence chart will be provided as an appendix or supplementary resource.

Feedback from field indicated that teachers who did not have a strong background in music needed support with the unique language of music. To that end, an expanded glossary that includes symbols and diagrams has been developed for this document. For the music specialist, this glossary may clarify a few terms that are included in this revised document. For the classroom teacher, this glossary will be a quick reference to help illustrate musical terms in simple language.

conducting patterns. Patterns that the conductor uses to indicate the beats in a bar. (At the same time, the conductor indicates tempo, dynamics and sometimes articulation.)

Conducting Pattern in 4/4 Time



The examples provided for each specific expectation are simply used as a starting point for your planning. They illustrate one or several ways of teaching each expectation. Since the wording of the specific expectations have subtle changes throughout the curriculum, the complexity of the tasks as illustrated in each example vary by grade.

The teacher prompts for each specific expectation also provide examples of open-ended questions relating to the example. These teacher prompts are questions that you might ask to engage students in thinking that involves more than a "yes" or "no" answer. Again, these prompts are not meant to be the only way to start your teaching. They are just an example for teachers to consider when determining what kinds of questions might be asked during the lesson to prompt discussion or reflection.

An excerpt from an early draft sample of the proposed Scope and Sequence is included below. Teachers will find this chart helpful in long range planning, diagnostic assessment in determining the background knowledge that students acquired in any given grade. This gives teachers an opportunity to scaffold their planning and the learning for their students. It should be noted that the "I" represents when the concept is introduced, and that in subsequent years the concept is extended and reinforced in performing, listening, and creating music.

As I mentioned earlier in this article, there are resources that have been developed that will be of assistance to teachers when implementing this curriculum. In the summer of 2008, two sample music units were written using the revised curriculum to support teachers with implementation. The Grade 2 sample unit which was created in partnership between the Curriculum Implementation and Review Branch with the Assessment and Policy Branch is a unit focused on Social Studies and Music utilizing the OMEA Think Literacy Grade 2 reading, writing and oral activities.

Music - Introduction of Elements								
I - introduce: begin to experience concept (extended and reinforced across grades)								
Element/Concept	1	2	3	4	5	6	7	8
Duration								
Beat, rhythm, 2/4 and 4/4 metres	I							
Tempo (e.g. fast, slow)	I							
Rhythmic ostinato (e.g., "ta, ta, ti-ti, ta")	I							
3/4 metre		I						
6/8 metre				I				
Compound metres, Pick up notes and Triplets						I		
Quarter note, two eighth note(s), quarter rest (with oral prompts)	I							
Tied quarter note, half note, half rest		I						
Dotted half note, whole note, whole rest				I				
Sixteenth notes, eighth and two sixteenths and vice versa, eighth rest, syncopation					I			
Dotted eighth and sixteenth, dotted quarter and eighth, sixteenth rest, groupings in 6/8 metre						I		
Pitch								
High and low; Melodic contour; simple melodic patterns: Sol-mi, la	I							
Do, re mi so la		I						
Low so, la, and high do			I					
Do, re, me, fa, so, la, ti, do				I				
Staff, clefs, absolute pitch names, intervals, repeats, step, skip, leap					I	I	I	
Key signatures; Accidental; Scales: major and minor					I	I	I	I
Harmony and Texture								
Unison (monophonic)	I							
Bordun patterns (do and so)		I						
2 part rounds and partner songs (polyphonic)			I					
Rounds - 3 parts (polyphonic)				I				
Rounds - 4 parts (polyphonic)					I			
Melodic ostinati (polyphonic)		I						
2-part (homophonic)				I				
Chords: I, and V					I			
Chords: I, IV, and V						I		

Dynamics								
Loud and soft	I							
Crescendo and decrescendo		I						
Other Dynamic levels			I					
Timbre								
vocal quality; Body percussion, Non-pitched and pitched percussion	I							
Instrument (sound discrimination)		I						
Environmental and found sounds		I						
Form								
Phrase; Call and response		I						
Section; AB (Binary)			I					
ABA (ternary)				I				
Verse / chorus; Introduction and coda					I			
Rondo; theme and variations						I		
12 bar Blues							I	
Expression Markings: i.e., Staccato, Legato, Fermata, and other musical terms markings	As encountered in music listened to sung and played							

This complete resource will be printed in the Con Brio 2009 Conference Guide. Be sure to attend Con Brio to receive this unit in your conference guide! The grade 7 sample unit was created in a partnership between the Curriculum Implementation and Review Branch with the GAINS (Growing Accessible Interactive Networked Supports) literacy initiative with an intermediate literacy focus to teach the 12 bar blues form. The Primary music unit will be available through the OMEA and the intermediate music unit will be posted on the edugain.ca website (after some additional writing in Summer 2009).

As a result of another the Curriculum Implementation and Review Branch partnership, in fall 2009, there will be a Literacy and Numeracy Secretariat webcast focusing on Arts and Literacy. In music, this webcast features an OMEA Board Member in a grade 5 class using the OMEA Think Literacy 1-6 resource in a grade 5 class and more. This webcast will be

The May 2009 monograph on the Ministry website in the "What Works? Research Into Practice" section features a research report titled, *Placing Music at the Centre of Literacy Instruction*: <http://www.edu.gov.on.ca/eng/literacynumeracy/inspire/research/whatWorks.html>. These monographs are widely used by administrators and may provide some of the research that is need to be of value to you and the teachers in your school. It might be worth making copies of this monograph available to your staff to as part of your highlighting that the Arts has a revised curriculum!

Conclusion

The Ontario Music Educators' Association owes principal writer for The Arts 1-8, Mervi Salo, a great deal of appreciation for advocating for each Arts discipline and for providing resources during her tenure as Education Officer at the Ministry of Education. She worked to openly collaborate with discipline specific lead writers from the arts associations, contributing writers from the school boards and the many other contributing voices from across the province. Mervi took every opportunity to forge partnerships within the Ministry of Education to create resources that would have normally not been available to support teachers and school boards with the implementation of the revised curriculum. While being a mother of two young children and having moved into a new home just as she started this role at the Ministry, Mervi has worked tirelessly for the last two years to ensure that we will have a document that respects our specific disciplines in the Arts, provide challenges for our students, and provide supports for teachers in our classrooms. She has also engaged Arts organizations such as the OMEA in a provincial dialogue about the importance of the Arts throughout this review process.

We should also recognize John Phillips, a long time OMEA member, for his role with this document as the lead writer of the Arts. The work of John and his secondary music writing team is scheduled to be available for schools this coming fall. It will become policy in September 2010.

I hope that this article is a friendly introduction to the Revised Music Curriculum Grades 1-8. All the best to you when setting up your classrooms and preparing for September. I look forward to seeing all of you at Con Brio 2009: Harmonizing Past, Present and Future at the Doubletree by Hilton, Toronto Airport November 5th to 8th, 2009.

Kevin Merkley is a Curriculum Consultant for the York Region District School Board. He is the Past President of the Ontario Music Educators' Association (OMEA), Member-at-Large on the Canadian Music Educators' Association (CMEA), President of the Arts Education Consultants of Ontario (ARTSECO) and Co-Chair of Con Brio 2009.

- *Now's The Time* (990108000036) by Doug Goodkin
- *Name Games* (9780769264424) by Doug Goodkin
- *A Rhyme in Time* (9780769215129) by Doug Goodkin
- *Sound Ideas* (9780757909887) by Doug Goodkin
- *An Orff Mosaic* (073999539196) by Lois Birkenshaw-Fleming
- *Discovering Orff* (0930448995) by Fane Frazee with Kent Kreuter

Picture books to learn from and to inspire!

Primary/Junior:

- How to speak Moo! By Deborah Fajerman ✓
- Leaf Man by Lois Ehlert ✓
- Hand, Hand Finger Thumb by Al Perkins ✓
- Mary had a Little Lamb by Iza Trapani ✓
- Click, Clack Moo: Cows That Type and ✓
- Dooby Dooby Moo by Doreen Cronin and Betsy Lewin ✓
- I'm a Little Teapot by Iza Trapani ✓
- Mary had a Little Lamp by Iza Trapani ✓
- Barn Dance! By Bill Martin Jr. and John Archambault ✓
- Giraffes Can't Dance by Giles Andreae and Guy Parker-Rees ✓
- Fiddle-I-Fee by Will Hillenbrand ✓
- Lickety-Split by Robert Heidreder and Dusan Petricic ✓

brown bear.

For the boys in our class!

- Tough Boys by Mem Fox ✓
- Saturday Night at the Dinosaur STOMP by Carol Diggory Shields ✓
- Drumheller Dinosaur Dance by Robert Heidbreder ✓
- The Fabulous Song by Don Gillmor ✓

The orchestra:

- The Orchestra by Mark Rubin and Alan Daniel
- Zin! Zin! Zin! a Violin by Lloyd Moss ✓
- Carnival of the Animals by John Lithgow

Composers:

- Igor Stravinsky by Mike Venezia
- Johann Sebastian Bach by Mike Venezia
- George Handel by Mike Venezia
- Handel: Who Knew What He Liked by M.T. Anderson and Kevin Hawkes
- Bach's Big Adventure by Sallie Ketcham

Jr./Int. Focus:

- The Three Pigs by David Wiesner ✓
- Do Re Mi: If You Can Read Music, Thank Guido d'Arezzo by Susan L. Roth ✓
- Music for the End of Time by Jen Bryant ✓

Composer Bingo, Melody Bingo, Instrument Bingo, Music Listening Bingo, Lines and Spaces Bingo, Music Symbol Bingo, Rhythm Bingo as well as Rhythm Flashcards are all developed by Cheryl Lavender, published by Jenson Publications and are excellent additions to a general music classroom. The above are available through Waterloo Music, www.waterloomusic.com or waterloomusic@rogers.com or 1 800 563 9683.

Recommended Videos (all of these videos could be purchased online, or could be found at your local library)

Beethoven Lives Upstairs ISBN 6847830003

Handel's Last Chance ISBN 7474667133

Bach's Fight for Freedom ISBN 7464667153

Liszt's Rhapsody ISBN 7464667143

There is a teacher's guide for this series of videos that gives you a historical perspective on the lives of these composers, and prompts you with questions for students and provides activities (published by Hal Leonard). The above children's videos are appropriate for students grades 4-8. There is also a Strauss and Rossini video in this series.

Stomp Out Loud ISBN 2635914842

This is an outstanding video that would be of interest to students grades 4-8.

Fantasia 2000 ISBN 788821172

Fantasia ISBN 788818066

These are brilliant movies that animate an interpretation of classical music.

Extreme Music Fun ISBN 8693628473

Make Mine Music ISBN 8693612676

Melody Time ISBN 8693612675

These Disney cartoons are fun for students, and give lots of opportunity for discussion about music.

Marsalis on Music: Listening for Cues ISBN 7464664893

Marsalis on Music: Why Toes Tap ISBN 7464664883

Marsalis on Music: Tackling the Monster ISBN 7464663123

Marsalis on Music: Sousa to Satchmo ISBN 7464664903

These videos can be ordered as a box set, or can be purchased individually. These videos would be suitable for students grades 4-8. These videos engage students, and cover listening, beat/rhythm, practice and style.

Listening: All you need is a CD player and a copy of the listening log. The following book has listening activities that are no longer than 10 minutes in length that will engage your students in a rich dialogue about the elements of music.

An Earful: A Teacher's Guide to Listening by Sharon Fitzsimmins (sharon.fitzsimmins@sympatico.ca)

Books:

- *Teaching Towards Musical Understanding: A handbook for Elementary Grades* by Amanda P. Montgomery ISBN 780130173942
- *The Arts Go To School: Classroom-based activities that focus on music, painting, drama, movement, media and more* edited by David Booth and Masayuki Hachiya (1551381753)
- *The Teacher's Companion to Music Grades 1-8* (2005 York Region resource PRO372.87 TEA)
- *The Complete Recorder Resource* by Denise Gagne, published by Themes and Variations 1894096193
- *Think Literacy Cross-Curricular Approaches Grades 7-12: Subject-Specific Examples Music, Grades 7-9* ISBN 0-7794-7249-7 (a grade 1-6 resource published by the Ontario Music Educators' Association-be posted at www.omea.on.ca)
- *Play, Sing, & Dance: An Introduction to Orff Schulwerk* (90245507) Doug Goodkin

Bordun	String Section	Round
Ostinato	Brass Section	Canon
Melodic Ostinato	Woodwind Section	Intonation
Rhythm Ostinato	Percussion Section	Ensemble
Conductor	Accompaniment	Communication
Baton	Down Bow	Bow Distribution
Rondo	Up Bow	Articulation
ABA form	Pizzicato	
Chorus	Arco	
Verse	Tutti	

One group starts from the beginning,
2nd group starts after the first group
from the beginning with the same
melody etc.

Similar to a round

Playing/singing in
tune (with the correct
pitch)

Watching, listening
and playing together

Watching the
conductor, watching
each other

Making important
decisions about how much
bow each note receives

How you play each
note (e.g. legato,
staccato etc.)

Violin, Viola, Cello,
Bass

French Horn,
Trumpet, Trombone,
Tuba

Piccolo, Flute,
Clarinet, Oboe,
Bassoon

Timpani, snare drum,
bass drum etc.

The instruments/parts
that support melody

Move bow from frog
towards the tip

Move bow from tip
towards the frog

Pluck the string with
index finger of bow
arm

Use the bow

Everyone plays
together

Repeated accompaniment
usually played by bass
instruments

Repeated line that
acts as an
accompaniment

Repeated melodic
line that acts as an
accompaniment

Repeated rhythmic
that acts as an
accompaniment

Gives musical
direction, shows beat
and musical gestures

Used by conductor
when conducting

e.g. *A B A C A D A*
A section repeats
Followed by new material

A section
B section new material
A section returns

Repeating part

Changing part

Staccato	Fermata	Bar line
Legato	Repeat	Double Bar Line
Marcatto	Dal Segno	Key Signature
Detache	Da Capo	Accidentals
Rit.	Coda	Sharp (#)
Crescendo	Polyphonic	Flat ()
Decrescendo	Monophonic	Natural ()
Rall.	Homophonic	Treble Clef
Tie	Time Signature	Bass Clef
Slur	Key Signature	Alto Clef

Divides each bar	Hold/Extend the length of the note (pause)	Short and Detached
End of a piece of music	Go back to the beginning or repeat sign	Smooth and connected
	Go back to the sign	Marked Bowing
Sharps, flats or naturals placed in front of a note	Go back to the beginning	Detached stroke
Raises a note by one half step	Ending section of a piece	Gradually Slowing Down
Lowers a note by one half step	Two or more independent melodic lines played together	Gradually get louder
Cancels out a sharp or a flat	A single melodic line	Gradually get softer
Lines = E G B D F Spaces = F A C E	A melodic line with chordal accompaniment	Becoming slower
Lines = G B D F A Spaces = A C E G	4 – 4 beats per bar 4 – quarter note gets 1 beat	Connects two or more notes of the same pitch with a curved
Lines = F A C E G Spaces = G B D F	Tells which notes to make flat or sharp	Connects two or more notes of difference pitches

Allegro	pp	Timbre
Andante	p	Intensity
Adagio	mp	Duration
Vivace	mf	Pitch
Presto	f	Form
Moderato	ff	Harmony
Largo	Melody	Texture
Conjunct	Interval	Disjunct
Vocal Mapping	Range	Contour
Meter	Beat	Tempo

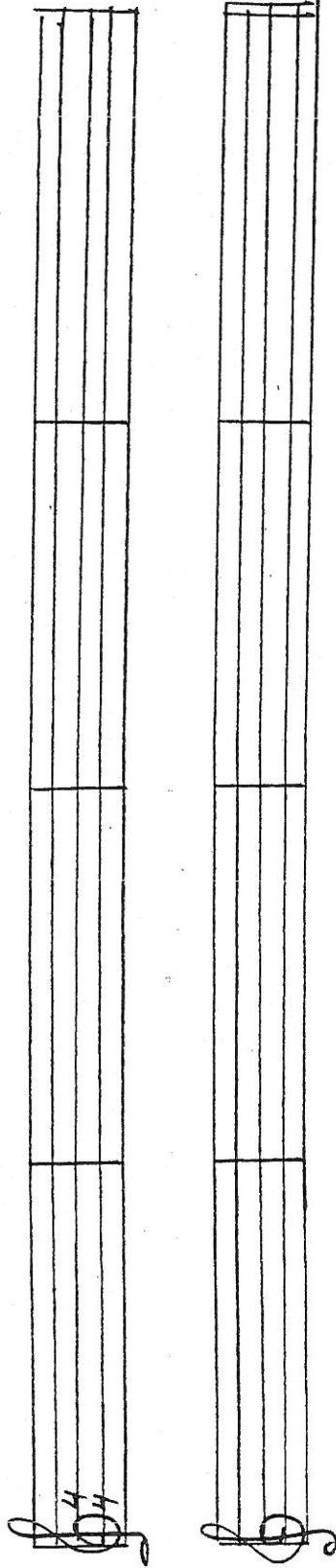
Character or colour of sound	Pianissimo = very soft	Fast and Lively
Loudness or softness of music (also called dynamics)	Piano = soft	At a walking pace
Length of notes	Mezzo piano = moderately soft	Slow, leisurely
The range in which a note is heard	Mezzo forte = moderately loud	Spirited, bright, rapid, equaling or exceeding allegro
How music is organized	Forte = loud	Fast, rapid
Putting note against note	Fortissimo = Very loud	Moderate Pace
The thickness of music	Putting a series of notes together	Large, broad, slow and stately
Wide leaps in the melody	The distance between two notes	Step wise melody
The shape of melody	Distance between the highest and lowest note	
The speed of music	A regular pulse in music	Grouping beats together

beat / measure

1	2	3	4	5	6	7	8	9	10	11	12
♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩

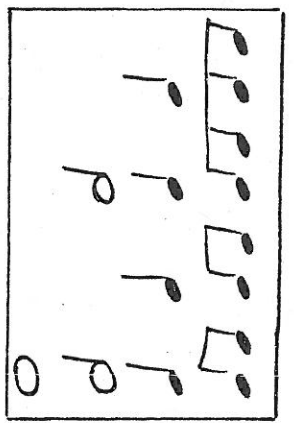
$\frac{1}{4} = 4$
 $\frac{4}{4}$

Staff Notation



Mary Mary

= 4 beats



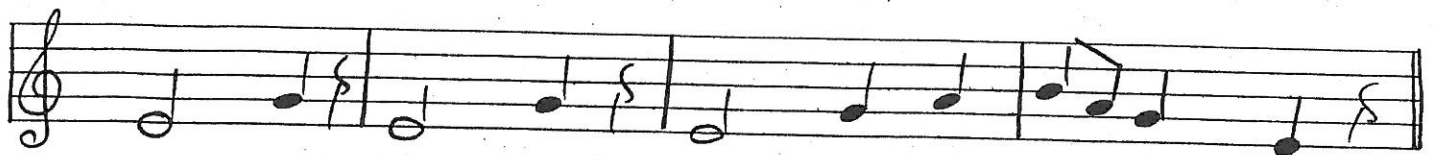
n.b.

la pentatonic
in E

Mary Mac

arr. 4/4

TRIC
X



Mary Mac, dressed in black,
Silver buttons all down her back.
Hi-o, Hi-o
Hi-o, Hi-o-o, Hi-o.

TRIC
X

Jazz it up!



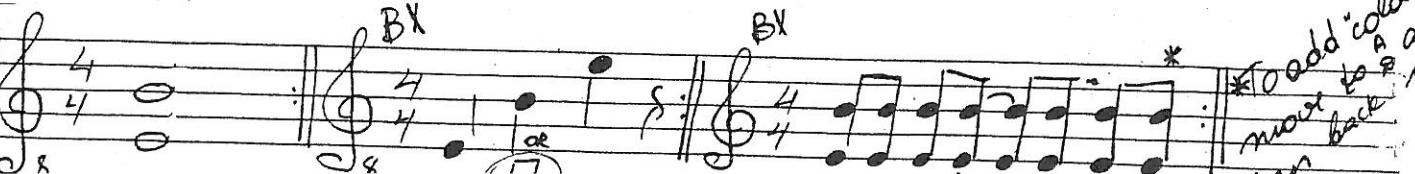
Ostinato 1



Ostinato 2



Bordun →



*To add 'colour',
move to A and
back up again

For Workshop Purposes Only

"Canon" by J. Pachelbel

adapted and arranged by D. Asplund
from Let's Do It Again (Vol. 3) by D. Asplund and D. Otto

In this resource, you will find excellent teaching suggestions,
order of teaching and final form at your fingertips.
I've used this piece for Remembrance Day assembly, Holiday concerts,
French week, Earth Day—you name it!
The author transposed this piece to C Major. That works well
on both recorders and Orff instruments.

Concepts— identify notes on staff; read/write/perform from musical notation

Process (by Y. Ioffe)- teach/review notes on staff—use 'hand staff'

- teach tips—FACE and Every Good Boy Deserves Fudge
- using hand staff, teach bass line— kids sight read....

After teaching each line - sing it, using note names; play it on recorder and/or Orff instruments; conduct it— decide on the rhythmic values of the notes; notate on the staff...

- continue with melody; add harmony 1 and 2—point out that all of these lines are ostinati.
- after the kids are comfortable with their assigned parts, decide on the form and 'layer' the parts. (Bass, melody..)


For fun....play with Vitamin C's version of "Graduation Song" (Kids love it!!!)



For this year's Remembrance Day assembly, my kids came up with the following lyrics for the harmony part:

In the fields where poppies grow,
Sun shines, row by row. Ending...Sun will shine forever more.

This is what they came up with for the chorus part of "Graduation Song" version:

In November, we remember
All the soldiers that fought together,
And as our lives change, come whatever,
We will still want, peace for ever..... Ending...Peace forever more.

Your own  Bass. C G A E F C# G:lt bass.

 
 4th up

Melody, E D C B A G A B

Counter Mel d C → D.

Name _____

School _____

Title Pachelbel's Canon (in C)
*Originally in D
Adapted and arranged by D. Copland*

Code _____

In Review

ETFO Arts

Reviewed by Kevin Merkley



Written by Bonnie Anthony, Carol MacKenzie, Jane Wamsley and Jennifer Zeitz. Internally reviewed by Dr. Larry Swartz and Jennifer Copeland. Painting (poster) by Norval Morisseau, and music by Rafael Fuentes.

Elementary Teachers' Federation of Ontario, Suite 1000, 480 University Avenue, Toronto, ON M5G 1V2. 2007

Under the direction of Jim Giles (ETFO), a new Arts resource has been published by the Elementary Teachers' Federation of Ontario (ETFO). The ETFO website describes this resource as "A practical book for Junior grade teachers who are new or inexperienced in arts education. It introduces all the elements of dance, drama, music and visual arts and shows educators how to use the arts to support literacy and other subjects." Not only would this resource be invaluable to classroom teachers, it would be a great addition to the professional library of elementary music specialists.

The introduction (The Importance of the Arts in Education) and chapter one summary (Meaningful Education through the Arts) speaks passionately about the importance of the Arts in our elementary schools. I was pleased to read that the authors talk about how the Arts are often highlighted in our schools, and yet policy makers and administration seem to have difficulties finding funding for full-time music teachers. I think that this statement by ETFO is an important step towards raising the profile of the importance of Music in differentiating instruction, bringing literacy learning to life, and building character in our schools.

The music portion of this resource was written by OMEA Director, Jane Wamsley. In the music section, Jane gives a brief introduction to each element of music (Duration, Pitch/Melody, Timbre, Expressive Controls, Harmony/Texture and Form). Each of these elements is expanded upon with definitions, classroom activities to engage students, and a "Teaching Tips", and "Assessment Tips" section. The layout of each element is well organized in a two page profile with pictures that highlight active

music making, and useful text boxes that provide examples to enhance understanding.

The culminating activity for this Arts document is a creative unit on a "A Painting as Inspiration for the Arts". The Land (Landrights) by Canadian Ojibwa artist Norval Morisseau (now recently deceased) which is shipped along with this resource is the inspiration behind these Visual Arts, Drama, Dance and Music activities. In the unit, Arts examples and black-line-masters are provided for teachers to use to help their students "make meaning" of this piece of art, and how each disciple of the Arts can be connected to this painting.

The final chapter highlights "Other Sources of Inspiration for the Arts". It explores and connects the Arts with literacy through poetry, picture books, music, and objects as sources of inspiration. This section continues to provide more effective strategies to engage your students in and through the Arts.

Although this is targeted for the junior teacher, this resource would be a welcome addition to the collection of any elementary teacher. Many of the activities illustrated in this resource could be easily adapted and modified for the primary and intermediate classroom. The format of the content for all of the Arts is consistent and well organized. Any classroom teacher that teaches the Arts will find the elements description and the student activities very helpful.

This resource is best ordered in multiple copies. Shipping for this \$15.00 resource (book with CD and poster) is just over \$7.00 as the book and poster are shipped separately. Whether you order 7 copies for yourself and colleagues, or one for yourself, the shipping cost will be the same. My understanding is that only 400 copies of this book were produced, so be sure to order yourself and your friends a copy!

Visit <http://shopetfo.etfo.ca> for more information or call 1-888-838-3836.

KEVIN MERKLEY is a Curriculum Consultant for the York Region District School Board. He is the Past President of the Ontario Music Educators' Association (OMEA) and Member-at-Large on the Canadian Music Educators' Association (CMEA).

I Hear the Windmill / J'entends le moulin

Trad. French Canadian

*J'entends le moulin - tique-tique-taque,
J'entends le moulin - taque,
I hear the windmill - tika-tika-taka,
I hear the windmill - taka,*

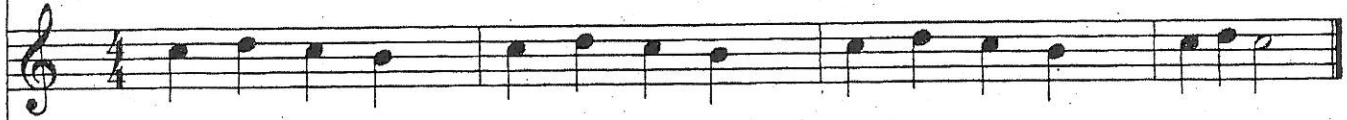
Melody - Voice / SR / AG



Counter Melody - SR / SG



Part 1 - AX



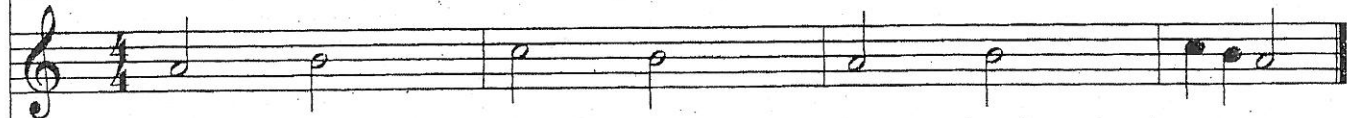
Part 2 - AX



Part 3 - SX



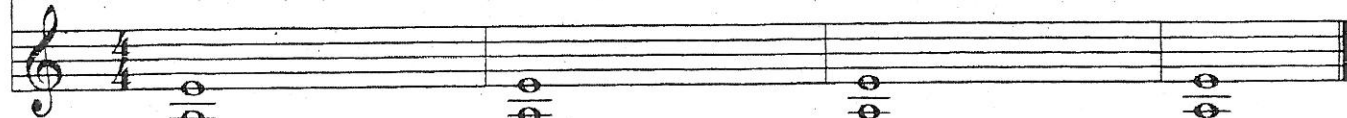
Part 4 - SM



Part 5 - AM



Bordun - BM / BX



For workshop purposes only

For fingerings go to www.music8kids.com (Interactive Recorder Fingering Chart)

Ministry of Education

**The Ontario Curriculum
Grades 1-8**

**The Arts
Music
Primary Unit**

810

DRAFT Nov 2009

**September 2008
Sample Unit - Work in Progress**

Lesson 1

Model Observation.

- students join in.

Think / Pair / Share. - 1st phase

1 describe. 1 notice. - 2nd phase.

"Oh grandma, I just hurt my finger on a rock!!"

Melody Maps. - 1st phase

- 2nd phase.

-> how are they diff. -> Elbow -> "what is different"

You can actually see and hear if the beat is being maintained.

Send Action

- keep the beat -> saying (infant)

-> saying + singing

- add cap.

"did we keep the beat"

- send all caps around.

Come Celebrate 60 years at -

Con Brio 2009-Harmonizing Past, Present and Future Toronto Nov. 5-8, 2009



CON BRIO 2009

Lesson 1. 20 mins.

Lesson 2. 10 mins.

Lesson 3 15 mins.

Lesson 4 15 mins.

Lesson 5 15 mins.



Register on-line at ... omeeregistration.com



Ontario Music Educators' Association

15 or possible 11/16

1st → T.L. "Drawing Conclusions" 4.

Lesson 2.

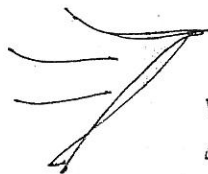
Lead Text

- ① Could be shared reading.
- ② Could be modeled reading.
- ③ Could be independent.

I lead.

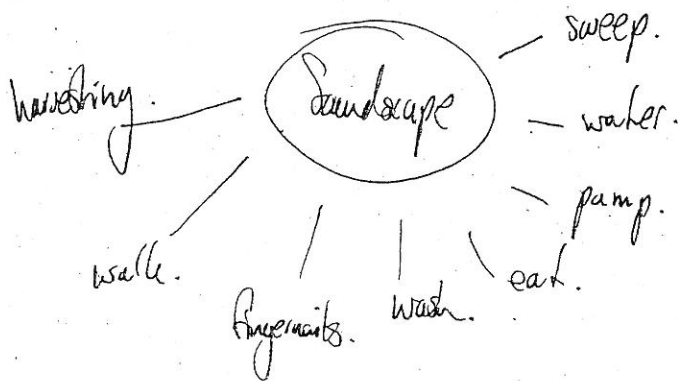
I think.

Therefore.....



Identity words that would translate well into sound.

Not required for music lesson



for the sake of time identify words in advance

Select timbres.

→ types of insts or groups of students

- wood
- metal
- plucked
- body
- perc.
- feet
- hands

Teacher reads, students perform.

Words are pointed to ... soundscape!

PT → T.L. Strategy.
Webbing, Mapping & More.

Lesson 3.

Introduce Song/Text. — Child from another community.
? "Like A Child"

↓
Model how to make "Big Idea" connections.

↓
Students → identify important ideas ... of the
daily life of a child from another community.

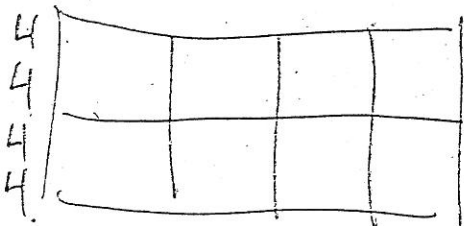
School / Play / Work / Clothing / Food / Shelter.....

↓
Model Rhythmic Chant from
"A Day of a Young Girl in Ghana"

Use sample words.

or

Use words from web → determine
rhythm + number of beats



↑ grid.

↓ rhythms on sep
words on paper.

Lesson 9

2 contrasting music examples.

eg. Canadian Folk Song + Fanga Akhira. (Choir of Bob's CD).



Questions around the listening examples.



Possible answers on cards of
could be written as lesson

Diagram.

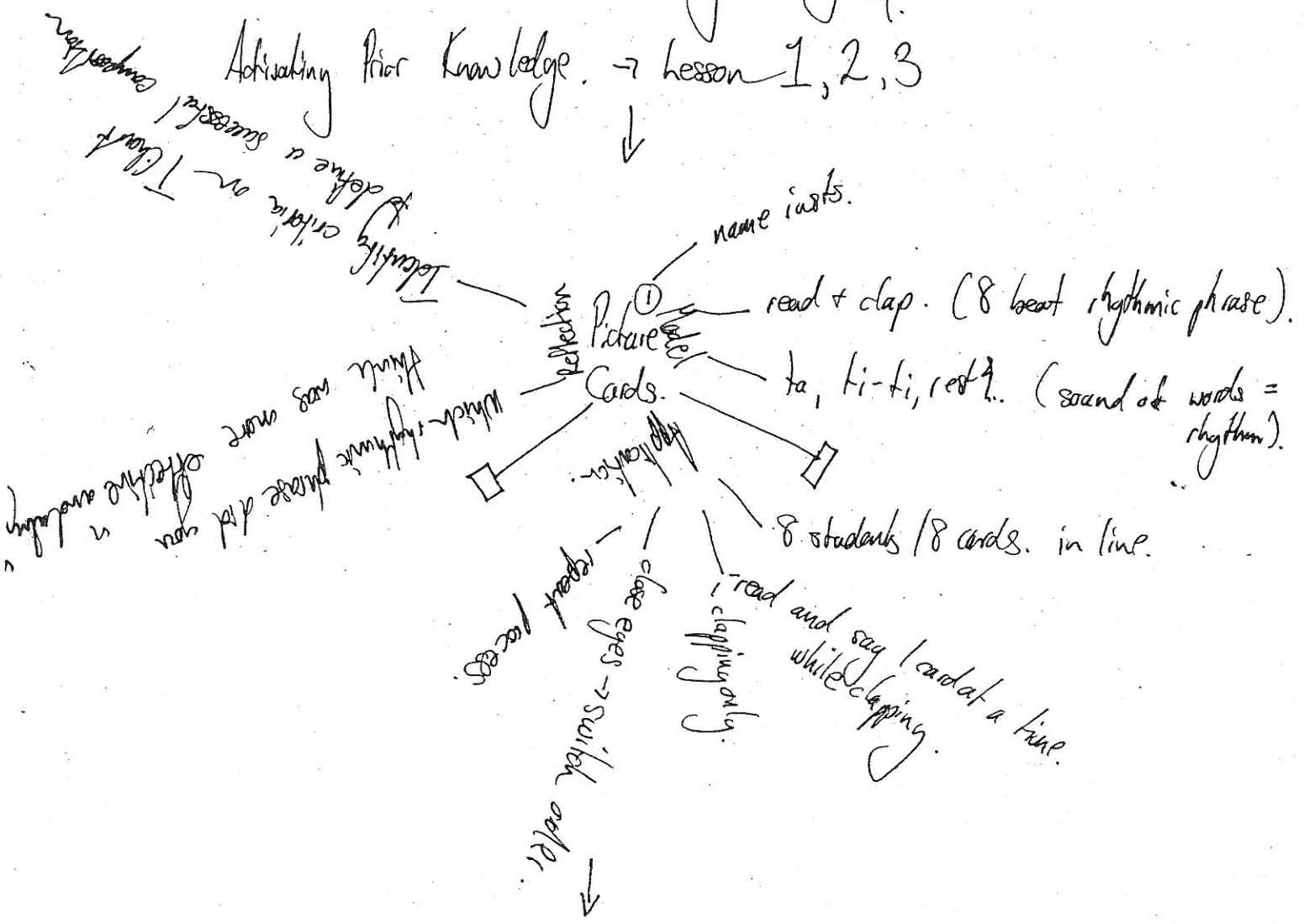


Ask question → listening examples → share + discuss in pairs. + share
Share w/ group (Model).



Having modeled process, have students record their thoughts
for each piece and discuss + share with a
partner the similarities.

Lesson 5
Culminating Activity.



Create own comp. using picture card sheet + blank score. (write your name on it!)

Inside / Outside Circle → Inside → Move 1 to the right → Switch Compositions → repeat.

Use 2 sound sources w/ partner.

↓

Who will play what in Δ on \uparrow 16 beat composition \circ on \downarrow

↓

7 Stars and a Wish.

Student A
Rhythm patterns all around.
We can play on any sound

Student B
pat / patson ~~down~~ beat during rhythm.

say and clap chant.
student performances.

Explanation of purpose of creating these units

Curriculum: What will students learn?

Context: Students want to make connections with what they are learning in the classroom and the world around them. This unit encourages students to explore the music and life of a child from Ghana through performing, creating, and listening.

The following fundamental concepts are addressed:

- A. Duration: beat, rhythm (use symbols to represent sound and sound to represent symbol), tempo
- B. Pitch: melodic contour and patterns, pitch matching, high and low
- C. Dynamics: loud and soft
- D. Timbre: found sounds, body percussion, voice, percussion (non-pitched, pitched), instrument classification
- E. Form: AB (Binary)
- F. Texture/Harmony: unison songs and simple accompaniments
- G. Articulation: smooth (legato) and detached (staccato)

Summary: Students will learn about the life of a child in Ghana and play a singing game that she might play. They will create and perform a chant through the Creative Process (from the Revised Arts Curriculum), listen and compare two pieces of recorded music (Critical Analysis Process). Students will apply their knowledge of the elements of music by creating several different performances of their own rhythmic compositions.

DRAFT 2009 Nov.

Overall Expectations

Overall Expectations (OE) C1 Creating and Performing

Specific Expectations (SE) C1.1, C1.2, C1.3, C1.4, C1.5

OE 2

SE C2.1, C2.2, C2.3

OE 3

SE C3.1, C3.2

Guiding Questions

What are some of the ways that we experience music?

How are syllables of words and music similar and related?

How can we apply our understanding of some of the elements of music to a rhythmic composition?

Unit Title, Grade, Subject

Describe what is the same, and what is different between:

- your life, and the life of a girl in Ghana
- beat and rhythm
- two pieces of music
- your rhythm composition and your partner's
- patterns of words and rhythms
- each new performance when you apply the elements of music

Unit Title, Grade, Subject

Assessment and Evaluation: How will students demonstrate their learning?	
Assessment of Learning:	<p>Culminating Performance Task</p> <p>Students will create and perform a rhythmic phrase. The assessment tool for this expectation-rich performance task will be a rubric that evaluates rhythmic accuracy, steady beat, and variety of rhythmic pattern.</p>
Assessment for Learning	<p>Checkpoint: (lesson 1) Students will demonstrate the difference between beat and rhythm. Students will describe the effect of changes tempo in the music.</p> <p>Checkpoint: (lesson 2) Students will be able to apply their understanding of timbre to create an effective accompaniment to a story.</p> <p>Checkpoint: (lesson 3) Combine rhythm patterns of words to create eight-beat rhythmic phrases. Students apply dynamics to the performance of the rhythmic phrases.</p> <p>Checkpoint: (lesson 4) Listen to two contrasting pieces of music and compare how the elements of music (e.g. tempo, pitch, timbre, rhythm) are used.</p> <p>Checkpoint: (lesson 5) Students will compose a rhythmic phrase and perform it accurately. Students repeat their performances using self-selected timbres (sound sources).</p>

DRAFT 2009 Nov.

Unit Title, Grade, Subject

Unit Lessons: How will assessment and instruction be organized for learning?		Approx. Duration
Lesson 1	<p>Focus on Performing:</p> <p>Students will be introduced to the song and game, <i>Obwisana</i>. Through performance, they will demonstrate the difference between beat and rhythm, and describe effect of tempo change. Please refer to Lesson Plan 1 for complete lesson plan.</p>	
Lesson 2	<p>Focus on Creating and Performing:</p> <p>Students read text and visuals of <i>The Day of a Young Girl in Ghana</i> from <i>Think Literacy Music, Grades 1-6 (Grade 2 Reading www.omea.on.ca) p. 13 to 17</i>. After students have completed the Reading activities and are familiar with the text, they identify words that can be represented with sound (e.g. sweep, water, pump, wash etc.). Have students experiment with sounds to create a soundscape (sound effects that will be performed during the reading) to accompany a Read Aloud of <i>The Day of a Young Girl in Ghana</i> (P. 16) In pairs, students reflect on the timbre choices, the effectiveness of the performance and how they would revise and refine the soundscape for the next performance (see <i>The Creative Process - P. 20, The Ontario Curriculum Grades 1-8, The Arts 2009</i>). The teacher will provide open ended questions, to engage students in critical analysis and provide oral feedback.</p>	
Lesson 3	<p>Focus on Creating and Performing:</p> <p>Students web their thoughts about another community in the world from <i>Think Literacy Music, Grades 1-6 (Grade 2 Writing www.omea.on.ca) p. 19 to 23</i>. They combine words from their web to create an 8 beat rhythmic chant which they perform. Dynamics are applied to additional performances. The creative process and performances will be assessed through self-, peer- and teacher assessment and oral feedback.</p>	
Lesson 4	<p>Focus on Listening:</p> <p>As a whole class, two pieces of music (ideally including one from Ghana) are compared applying the elements of music. Their thoughts are recorded on a Venn Diagram from the <i>Think Literacy Music, Grades 1-6 (Grade 2 Oral www.omea.on.ca) p. 25 to 28</i>. This process will be modeled by the teacher and practiced with a partner. Oral feedback will be provided by the teacher.</p>	
Lesson 5	<p>Culminating Performance:</p> <p>Students create a rhythmic composition based on sounds or instruments found in a classroom, and develop a performance of their compositions applying their learning about the elements of music. Students will reflect on their growth as performers and composers, and identify next steps for their learning. Please refer to Lesson Plan 1 for complete lesson plan.</p>	

Lesson One: Playing With The Beat

Students will be introduced to the song and game, *Obwisana*. Through exploring this Ghanaian song, students will develop an understanding of pitch direction, the difference between beat and rhythm, and describe the effects of tempo change.

Curriculum Expectations

Learning Goals

OE C1
SE C1.1, C1.2, C1.4, C1.5

OE C2
SE C2.2, C2.1

OE C3
SE C3.1, C3.2

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By the end of this introductory activity, students will be able to:

- Recognize melody using a melody map
- perform beat and rhythm accurately and identify the difference between them
- creating context for the song *Obwisana* within *Think Literacy* Reading/Writing/Oral language Grade 2 unit

Context

Prior Knowledge & Skills

- keep the beat and echo rhythms
- have experience describing the music they hear with appropriate music vocabulary
- have knowledge that pitches go up and down and combine to create a melody

Instructional and Assessment Strategies Literacy Strategies

Modeling
Rote singing

Assessment Tools

Observation

Accountable talk

Resources

An Orff Mosaic from Canada edited by Lois Birkenshaw-Fleming. P. 180

Teaching Towards Musical Understanding: A Handbook for the Elementary Grades by Amanda P. Montgomery P. 198

Search "Obwisana" for information and song notation from the internet

Materials

- music for *Obwisana* (Teacher Resource 1)
- melody map (Teacher Resource 2)
- paper or plastic cups (two sizes)
- beat and rhythm card (Teacher Resource 3)

Accommodations/Modifications

Teaching and Learning	
Lesson Component	Hyperlinks
Minds On (Elicit & Engage)	
<p><u>Whole Class – Activate Prior Knowledge (Brainstorm)</u> Teacher will sing <i>Obwisana</i> to students (Teacher Resource 1). Students will listen to the words of the song and will share with a partner (Think-Pair-Share) where they think this song has come from and why (all contributions should be accepted). Encourage students to explain their choices. Teacher will reveal that <i>Obwisana</i> is from the country Ghana on the continent of Africa (show on a map if possible).</p> <p>Teacher prompt: "This song will introduce us to the life and culture of a student from Ghana"</p>	
Action! (Explore & Explain)	
<p><u>Whole Class – Obwisana by rote (Echo Singing)</u> Repeat the song a few times inviting students to join in as they feel comfortable. Teach <i>Obwisana</i> by rote having the students echo sing each phrase.</p> <p>Teacher prompt: "In this song that we just sung, how many phrases (musical sentences) did you hear"</p> <p><u>Whole Class – Melody and phrases</u> Have students follow the rise and fall of the pitches with their hands in the air. Give students enough time to determine that there are two phrases in <i>Obwisana</i>.</p> <p>Use Teacher Resource 2. Have students in pairs with the two melodies (each melody should be a separate piece of paper) and order the phrases as they sing the song again.</p> <p>Teacher prompt: "How are they different? Turn to your elbow partner, "What did you notice was different between the two phrases?" The pitch at the end of the first melodic phrase goes up while the second goes down.</p> <p><u>Whole Class – Beat (The steady pulse of Music)</u> Sing the song showing the beat on various parts of the body (shoulders, knees, clapping, tapping). Teacher should choose a slow tempo to prepare for the upcoming singing game. Determine a definition for beat as the steady pulse of the music.</p> <p><u>Whole Class – Rhythm</u> While singing the melody, have the students clap the words/rhythm as</p>	

Unit Title, Grade, Subject

they sing. Have students identify that rhythm is the combination of short and long sounds and silence.

Whole Class – Beat and Rhythm

Using Teacher Resource 3 have students sing and alternate between patting the beat (heart) or clapping the rhythm (R). Continue practising changing their performance of rhythm or beat with the sign being changed by a student.

Whole Class- Rock Passing Game

With the class sitting in a circle "knee to knee", students keep the beat in front of themselves moving their hand up and down. Practise this same motion while singing the song. Students should then practise this same motion moving their hand from the left knee to the right knee. Practise this same motion while singing the song (you may choose to select a small demonstration group of students as an exemplar).

Add one "rock" (plastic cup, paper cup, bean bag, rock) and practise passing it around the circle while singing applying the same motion. The object is to move the object (beat) around the circle. Keep the tempo slow. Every student should continue to keep this left to right motion so that everyone can keep their focus and feel the beat.

Teacher prompt: "Did we keep the beat?" "Describe how you know that the beat was kept throughout the whole song?"

"In Ghana, how do you imagine this song is used (how, when, where, why)?" "How is this like something you engage in at recess time?". This is a traditional rock passing game from Ghana. One translation is "Oh grandma, I just hurt my finger on a rock!".

In pairs – Rhythmic Notation

Provide students with straws, popsicle sticks or cups of two different sizes. Ask students in pairs to organize manipulatives to represent the long, short and silent sounds. Show notation and help students connect their graphic notation to syllables such as "ti-ti" and "ta".

Teacher prompt: "What different rhythm patterns did you notice?"

Consolidation (Elaborate, Evaluate, Extend)

Evaluate

Provide each student a copy of Teacher/Student resource (Rhythm/Beat Card). Teacher will sing and model patting the beat or clapping the rhythm. Students turn the card to correctly identify which is being performed (rhythm or beat).

Teacher prompt: "When is the best time to change between rhythm and beat?"

Students will then challenge each other by working in pairs to repeat the process modeled by the teacher. A variation of this activity would be to

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have the student with the sign signal when their partner changes from patting the beat to clapping the rhythm. This activity provides an opportunity for the teacher to observe and evaluate students' levels of understanding (beat and rhythm) using a checklist.

Extend

As students get more comfortable, extend this activity by:

- teacher gradually adding cups until each student is passing a cup
- experimenting with faster tempi
- performing in small groups
- upon a signal, changing direction

Next Steps

Have students brainstorm some of the ways that they use music every day and some of the routines they follow throughout their day.

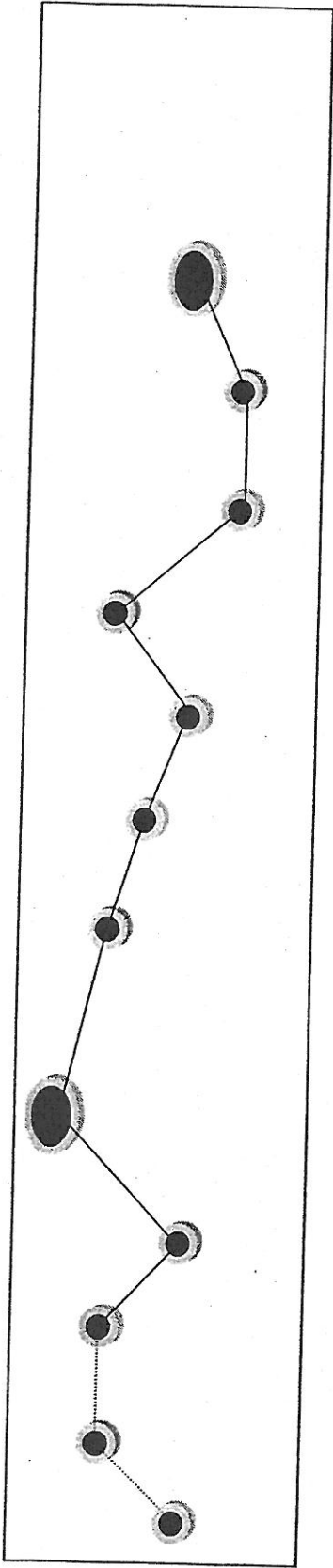
Teachers should familiarize themselves with the Grade 2 *Think Literacy* Reading activity (Reacting to Reading: Drawing Conclusions I Read/I Think/Therefore) which can be found at www.omea.on.ca and plan how the learning from this lesson can support the reading activity in lesson 2.

Obwisana

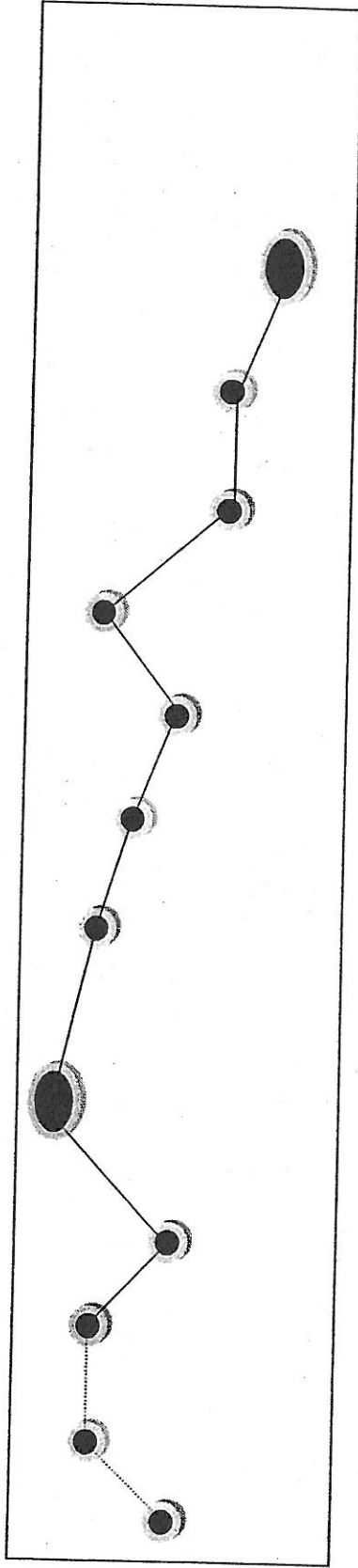
A single staff of music in treble clef, key of D major (one sharp), and common time (C). The melody consists of a series of eighth and quarter notes. The notes are: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The piece ends with a double bar line.

Ob wi sa na sa na na ob wi sa na sa
Ob wi sa na sa na na ob wi sa na sa

Teacher Resource 2

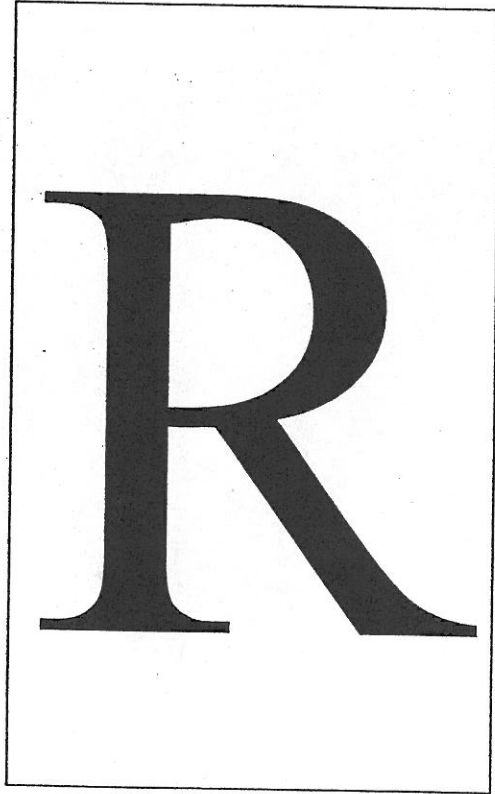


Phrase _____



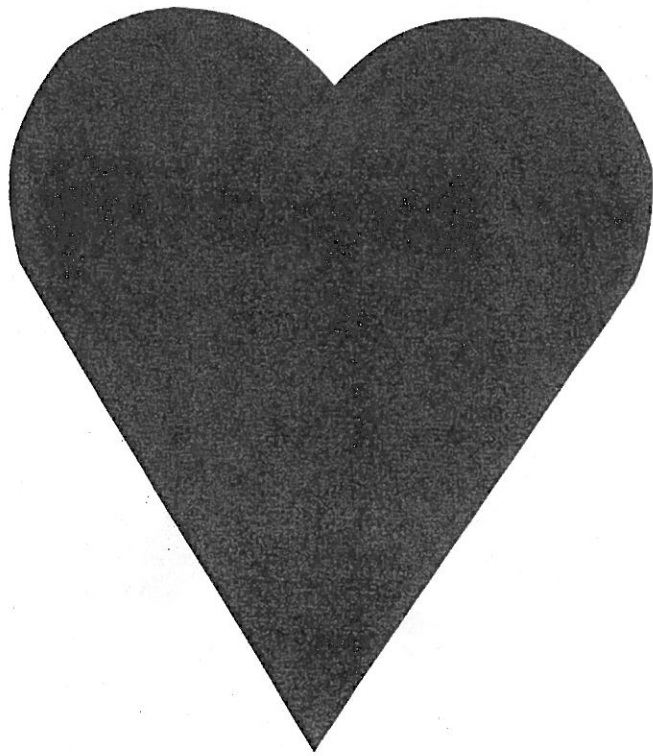
Phrase _____

Teacher/Student 3

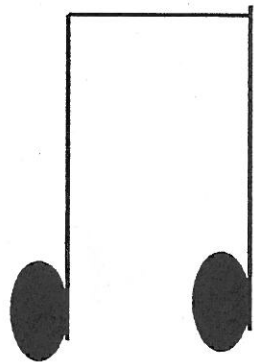
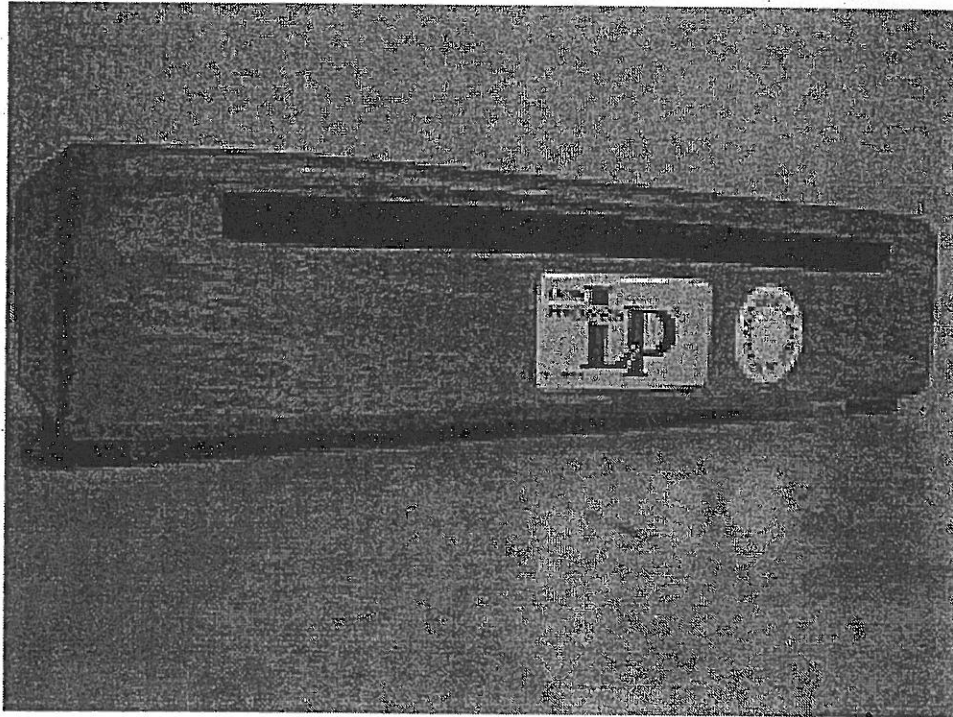


R

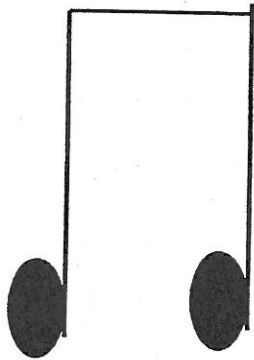
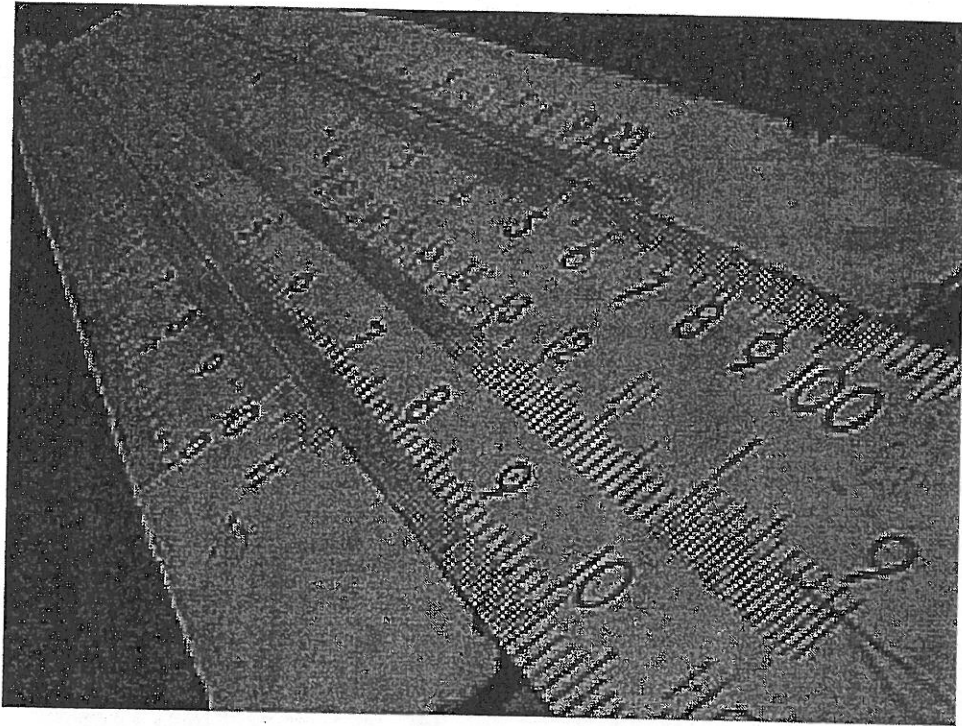
Rhythm



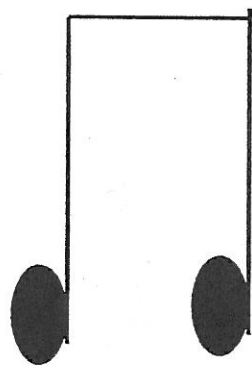
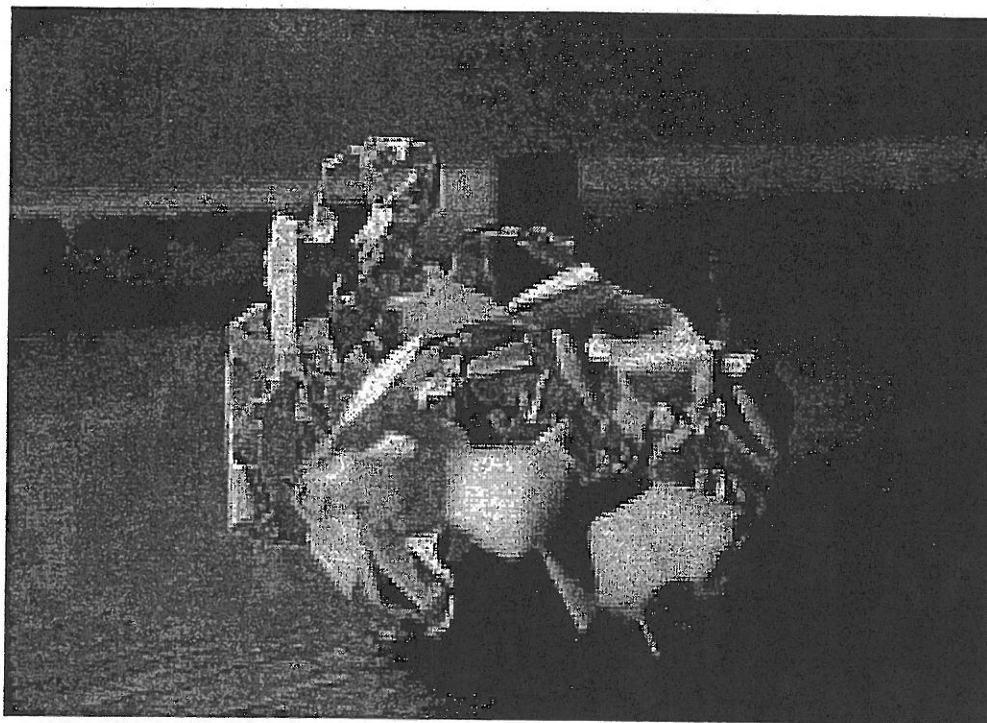
Beat



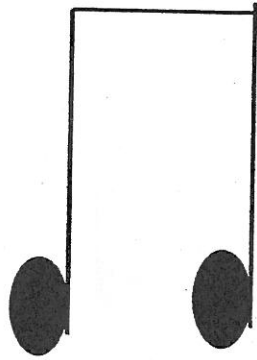
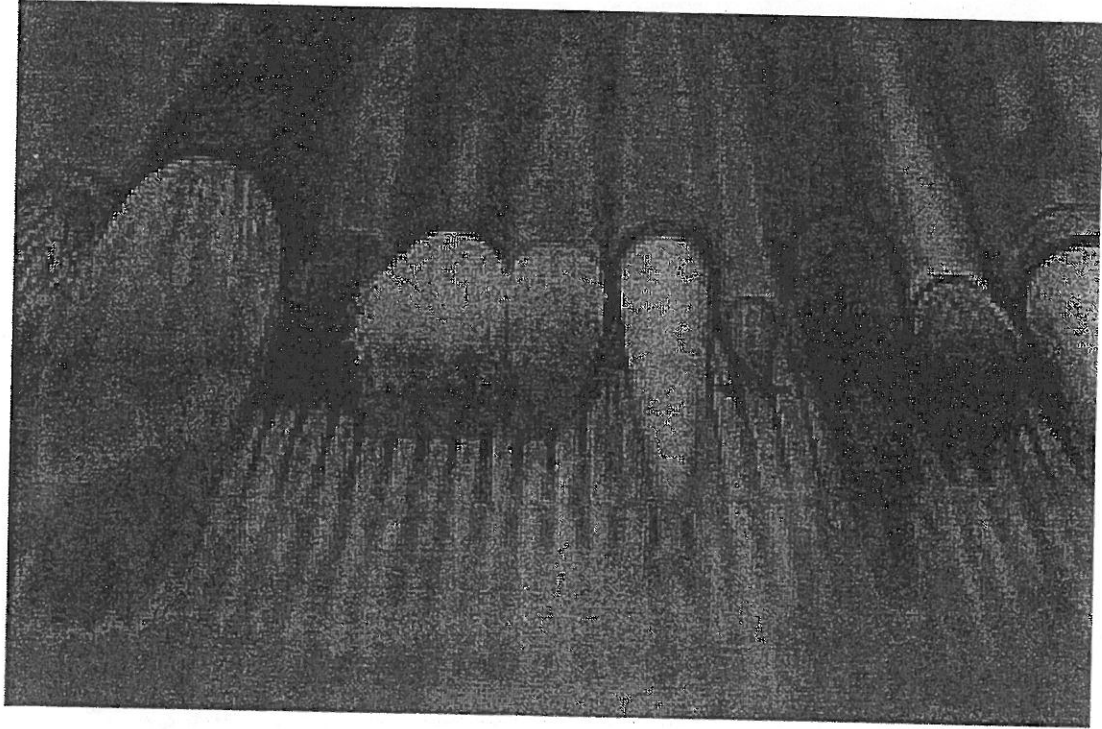
wood-block



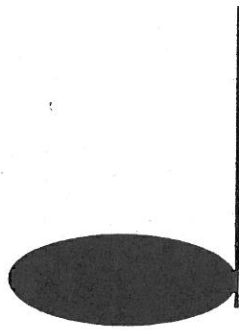
rul-ers



pa-per



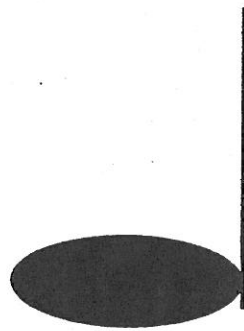
brush-es



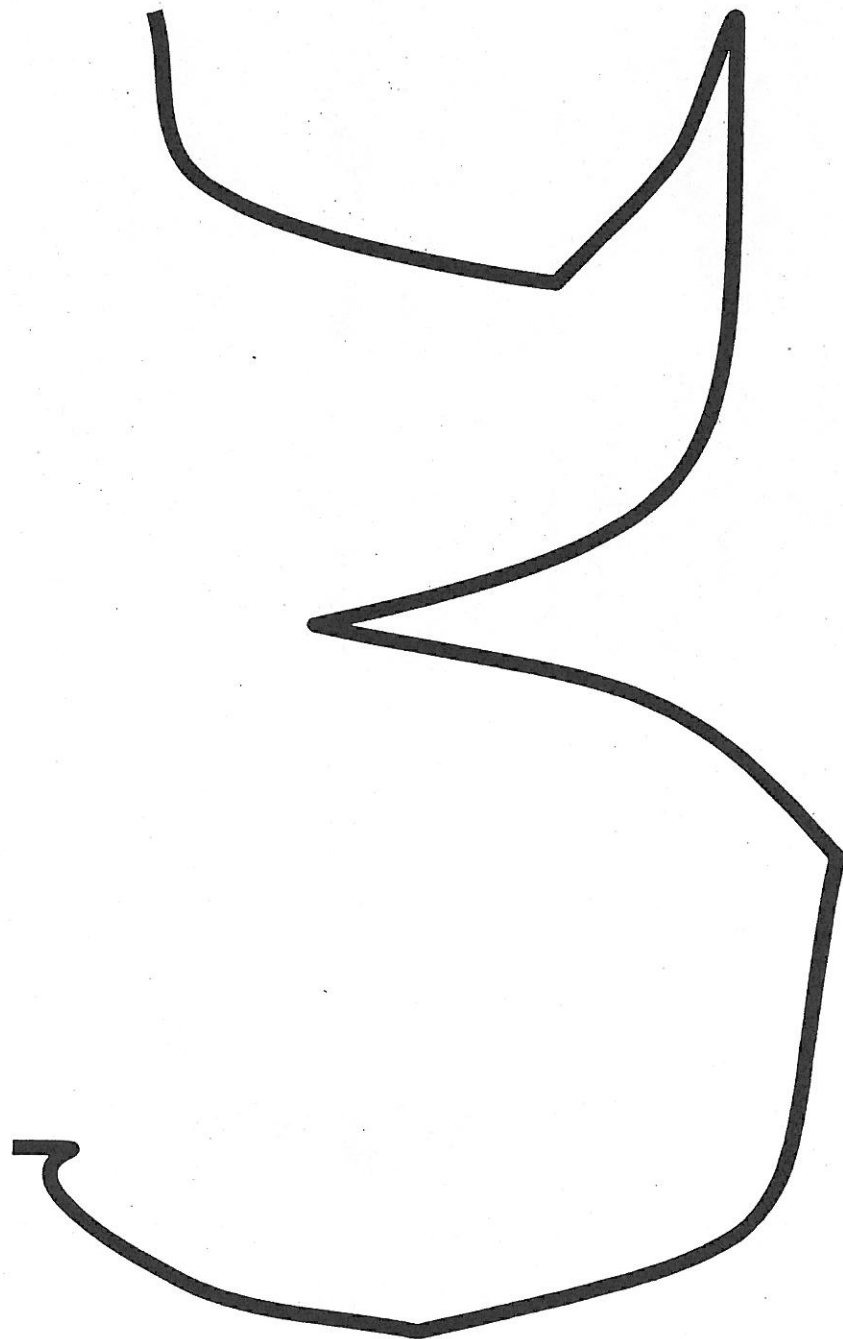
stomp






snap



clap



Teacher Resource 5

Criteria	Details
Length of rhythmic phrase	8 beats
Note and rest values	Ta () ti-ti () quarter rest ()
Interesting Rhythmic Phrase	Variety of patterns Manipulate cards Is it effective
Performance	Accurate rhythm Flow Steady Beat
Can I read someone else's piece	Can read the symbols accurately
Reflection	describe my choices tell you about my process

Teacher Resource 6

Performance Criteria	Level 1	Level 2	Level 3	Level 4
Uses a mixture of sound and silence (OE C1)	Limited use of sound and silence	Some use of sound and silence	Considerable use of sound and silence	Effectively uses sound and silence
Uses a variety of note values (OE C1)	Limited variety in note values	Some variety in note values	Uses a variety of note values	Effectively uses a variety of note values
Rhythm is performed accurately (OE C1)	A few of the rhythms are performed to the steady beat	Some rhythms are accurately performed to the steady beat	Rhythms are accurately performed to the steady beat with few hesitations	Rhythms are accurately performed to the steady beat with no hesitations
Reflection Criteria (2 stars and a wish)				
Communicates thoughts, feelings and understandings of performances and compositions (OE C2)	Uses music vocabulary and their own words to describe performances and compositions with limited effectiveness	Uses music vocabulary and their own words to describe performances and compositions with some effectiveness	Uses music vocabulary and their own words to describe performances and compositions with considerable effectiveness	Uses music vocabulary and their own words to describe performances and compositions with a high degree of effectiveness

8 beat composition

Name: _____

Comments/Next Steps:

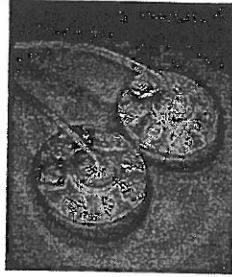
OE C1 – Creating and Performing: apply the creative process to create and perform music for a variety of purposes, with a focus on the elements and techniques introduced in Grade 2.

OE C2 – Reflecting, Responding, and Analysing: apply the critical analysis process to communicate their feelings, ideas, and understandings in response to a variety of music and musical experiences.

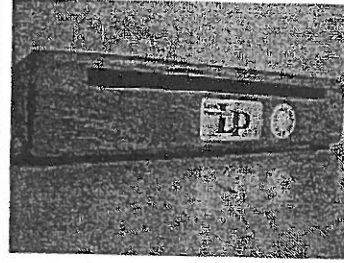
Student Resource 1



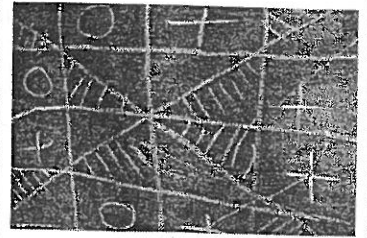
sha-kers



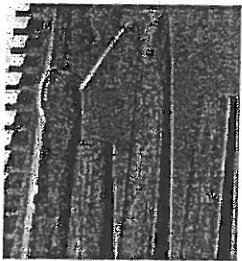
cym-bals



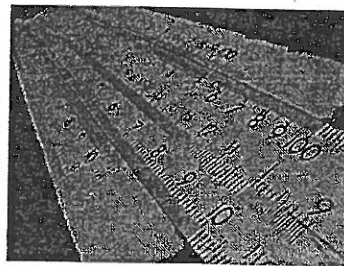
wood-blocks



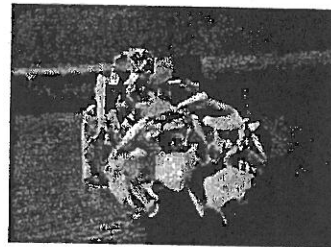
chalk boards



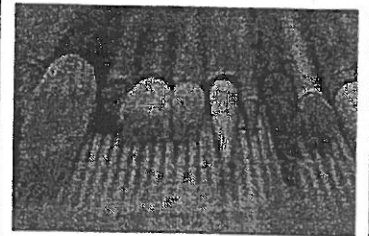
cla-ves



rul-ers



pa-per



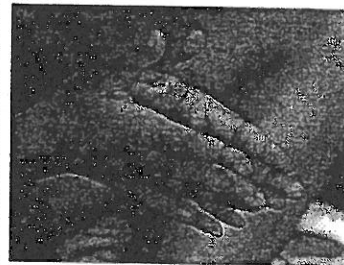
brush-es



stomp



snap



clap



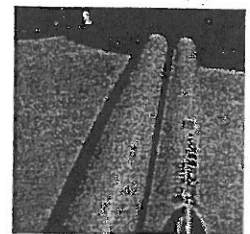
swish



pat



drum



sticks

Student Resource 2



Two Stars and a Wish

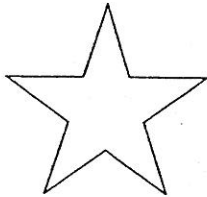
The sounds we chose...

Our performance reminded me of...

We performed together well because...

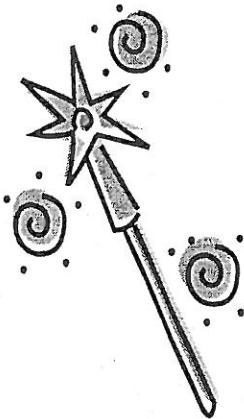
Our sound choice was interesting because..





Next time we will...

Next time we would choose these soundsbecause



Lesson Five: The Rhythm Around Us!

Students create a rhythmic composition based on sounds or instruments found in a classroom, and develop a performance of their compositions applying their learning about the elements of music. Students reflect on their growth as performers and composers, and identify next steps for their learning.

Curriculum Expectations

Learning Goals

OE 1
SE C1.2, C1.3, C1.4, C1.5

OE 2
SE C2.2, C2.3

By the end of this culminating activity, students will be able to:

- create their own rhythmic composition
- perform rhythms accurately
- apply many of the elements of music (beat, rhythm, timbre, tempo, dynamics)
- reflect on their own learning and the learning of others

Context

Prior Knowledge & Skills

- beat, rhythm and tempo (Lesson 1)
- timbre (Lesson 2)
- rhythmic vocalization and applying dynamics (Lesson 3)
- elements of music experienced (Lesson 4)

Instructional and Literacy Strategies

Modeling

Assessment Strategies

Self Assessment (reflection)It

Example of teacher/student work or develop one together

Performance demonstration

Assessment Tools

e.g. checklist

Rubric Checklist

Resources

An Orff Mosaic from Canada edited by Lois Birkenshaw-Fleming. P. 180

Teaching Towards Musical Understanding: A Handbook for the Elementary Grades by Amanda P. Montgomery P. 198

Seach "Obwisana" for information and song notation from the internet

Materials

- eight picture cards (Student/Teacher Resource 3)
- picture card sheet (Student Resource 1)
- sample T-chart (Teacher Resource 5)
- blank score (Student Resource 2)
- Two Wishes and a Star (Student Resource 3)
- instruments if available
- scissors, glue, pencils, crayons (optional)

Accommodations/Modifications

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Teaching and Learning	
Lesson Component	Hyperlinks
Minds On (Elicit & Engage) Approx. Time (min)	
<p><u>Whole Class - Activating Prior Knowledge (Beat and Rhythm)</u> Students sing <i>Obwisana</i> alternating performances of beat and rhythm (Refer to lesson 1 - Beat and Rhythm) while singing. Repeat and vary the tempo.</p> <p><u>Whole Class - Debriefing</u> Teacher prompts: "Turn to your elbow partner and describe the difference between beat and rhythm?" "What effects did the tempo changes have on how accurately you performed the beat or rhythm?" "How did the tempo changes affect the mood of this song?"</p> <p><u>Whole Class - Activating Prior Knowledge (Timbre)</u> Students sing <i>Obwisana</i> alternating performances of beat and rhythm (Refer to lesson 1 - Beat and Rhythm), using different timbres (sound qualities) such as beat with body percussion (e.g. snap, pat, clap, stamp) and rhythm played on non-pitched percussion instruments (e.g. maracas, triangle, wood block); found sounds - beat played on a table, rhythm played on the wall (Refer to lesson 2 - Timbre).</p> <p><u>Whole Class - Check for Understanding</u> Teacher prompt: "Which timbres worked best for playing the beat? For the rhythm?"</p> <p><u>Whole Class - Activating Prior Knowledge (Syllabication and Rhythm Patterns)</u> Read and perform the model rhythmic chant (Refer to lesson 3 - Rhythm Patterns), identifying that each section is 8 beats long and that each syllable in a word corresponds to a sound in the rhythm.</p> <p><u>Whole Class - Check for Understanding</u> Teacher prompt: "What are the ways that you and your partner could work together to make sure the beat and rhythm are performed accurately?"</p>	
Action! (Explore & Explain) Approx. Time (min)	
<p><u>Whole Class - Composing an 8-Beat Rhythm Phrase</u></p> <p>For this activity, use Student/Teacher Resource 3 (picture cards of sound sources with rhythm symbols)</p> <p>The teacher displays eight enlarged picture cards (Teacher Resource 4)</p>	

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and students identify the name of the sound source pictured on each card (e.g. shaker, drum, stomp, snap). From left to right, read and clap the syllables of the words (e.g. shak-er is two claps) of all eight cards (this is an eight beat rhythmic phrase). Perform the phrase again by clapping and saying the time names (ta, ti-ti, rest). Students make the connection that saying and clapping the syllables of the words is also the rhythm.

Distribute eight picture cards to eight students and randomly place students in a line holding their cards (ensure that one student has a quarter rest card). Each student's card has a value of one beat creating an eight beat rhythm phrase. As a class [insert picture here], beginning at the left side of the line, students read and say the words on the card aloud while clapping the rhythm. Repeat the process with clapping the rhythm only.

Have the class close their eyes while students in the line change their order. Class members open their eyes, and perform the newly-created rhythm pattern (this will help students understand that it remains 8 beats long, and that the rhythm pattern can change). Class repeats the process to consolidate their understanding.

Oral Feedback (Think-Pair-Share): "Which rhythmic phrase did you think was more effective and why?"

Whole Class - Co-Constructing Criteria

For this activity, use Teacher Resource 5 (sample T-chart with criteria)

Identify as a class the criteria that will define an effective composition. Write feedback on a T-chart outlining the criteria (what I need to show) and a description of what it will look and sound like.

Self-reflection
Co-constructing criteria (T-chart)

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Consolidation (Elaborate, Evaluate, Extend) Approx. Time (min)

Individually - Create a Rhythmic Composition

For this activity, use:

Student Resource 1 (picture cards with sound sources and rhythm symbols)

Student Resource 2 (blank score)

Teacher Resource 5 (sample T-chart)

Students will create their own compositions with the picture cards. Students receive a picture card sheet (Student Resource 1) and scissors to cut out the squares that they would like to use for their composition. They will also receive a blank score (Student Resource 2) on which they will compose their own rhythm phrase. Students are welcome to share and trade cards with each other. Students should refer to the T-chart (Teacher Resource 5) for criteria to guide the process.

Oral feedback
Student self assessment

Unit Title, Grade, Subject

Students are encouraged to try reading and clapping their phrase and re-arrange their picture cards continuing until they are satisfied that their rhythmic phrase is effective. The teacher will check the composition before picture cards are glued and provide feedback. Teacher prompt: "Explain to me why you want your picture cards in this order?".

Whole Group/Pairs/Individual - Inside/Outside Circle

Students sit in an inside/outside circle. Students on the outside of the circle will have an opportunity to briefly explain how they used the creative process they used for their composition, and will perform their composition. Inside circle partner will repeat the same process.

Move the circle by 1 to the right. Switch compositions (rhythmic phrases). Read and perform their partner's composition and provide feedback.

Whole Group/Individual - Evaluation of ability to interpret the syllables and notation

Students sit in alpha order in a circle (or the order of students in your class list). Students will say and clap a chant, e.g. :

*Rhythm patterns all around,
We can play on any sound*

This will be chanted alternately with student performances of their compositions. Students in the circle will softly pat/patsch the beat while others perform their compositions.

The class performance is in the pattern of:

- A chant
- B student 1
- A chant
- C student 2
- A chant
- D student 3
- A chant...

Teachers evaluate the students' performances for rhythmic accuracy, steady beat, and variety of rhythmic pattern. A sample rubric is provided, Teacher Resource 6.

Pairs - Selecting Sound Sources

With a partner, choose two sound sources (e.g. found sounds, instrumental sounds, body percussion) and decide who will play which parts of the 8 beat rhythmic phrase from both scores. Students will practice, edit and re-perform their new 16 beat composition one after another in succession (16 beats). Students can perform for their class, in small groups, for other classes, an assembly, for administrators and office staff.

Individual - Ticket Out the Door (self assessment)

For this activity, use Teacher Resource 3 (Two Stars and a Wish)

Peer assessment and feedback

Rubric to guide teacher evaluation of performances

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Students will reflect on their learning using "Two Stars and a Wish".
Accommodation: Alternately, students could respond with pictures or orally, if writing will not accurately reflect their thoughts.

Self Assessment (Two Stars and a Wish)

Next Steps

- students further apply their knowledge of other elements of music to create new arrangements of their compositions (e.g. adding pitch (high and low), sing it to patterns of sol-mi-la, vary the tempo, dynamics, articulation, and texture)