

Musicplay 1 (2009 printing) - Correlations to 2009 Ontario Curriculum

OVERALL EXPECTATIONS By the end of Grade 1, students will:

C1. Creating and Performing: apply the creative process (see pages 19–22) to create and perform music for a variety of purposes, using the elements and techniques of music;

C2. Reflecting, Responding, and Analysing: apply the critical analysis process (see pages 23–28) to communicate their feelings, ideas, and understandings in response to a variety of music and musical experiences;

C3. Exploring Forms and Cultural Contexts: demonstrate an understanding of a variety of musical genres and styles from the past and present, and their social and/or community contexts.

FUNDAMENTAL CONCEPTS FOR GRADE 1

Students will be introduced to the elements of music and related musical concepts that are appropriate for Grade 1. They will develop understanding of these concepts through participation in various musical experiences (e.g., listening, singing, moving, playing musical instruments). These experiences will include reading simple rhythmic or stick notation while listening to the sounds it represents, interpreting simple visual prompts (e.g., solfège hand signs*), and representing elements with manipulatives (e.g., Popsicle sticks, math cubes).

ELEMENTS OF MUSIC

duration: fast and slow tempi;	Song #7, 61, 95 Listening Kit 1: #39, 35, 8
rhythm versus beat;	Song #4, 5, 9, 12, 13, 17, 20, 24, 34, 36, 37, 38, 41, 47, 55, etc.
a strong sound for a note or beat (accent)	Poem: Deedle Deedle p.54, Song #34, 41, 86
two and four beats per bar (and metres);	Poem: Deedle Deedle p.54, Song #34, 41, 86
quarter note (oral prompt: “ta”), eighth note(s) (oral prompt: “ti-ti”), quarter rest; s	Song #9, 12, 20, 24, 34, 36, 37, 41, 47, 55, 58, 60, 68, 69, 74, 78, 82, 86, 89, 94, 96, 101
•simple rhythmic ostinato (e.g., “ta, ta, ti-ti, ta”)	Orff arrangements for 4, 12, 24, 36, 37, 41, 43, 47, 50,60, 68, 74, 78, 90, 94, 106 Create ostinato for 9, 34, 55, 69, 71, 96,
pitch: high and low sounds;	Song #2, 12, 15, 20, 22, , 36, 38, 45, 58,75, 95
unison	Song #110, 112
melodic contour	Song #2, 12, 15, 20, 22, , 36, 38, 45, 58,75, 95
• simple melodic patterns using the notes “mi”, “so”, and “la” (e.g., the “so–mi–la–so–mi” pitch pattern in some children’s songs)	so-mi-la songs in Musicplay 1 include song #: 4, 9, 12, 20, 34, 36, 37, 41, 47, 55, 60, 69, 74, 94,
• dynamics and other expressive controls: loud, soft; ;	Dynamics are taught in Listening Kit 1 with selections 4 (loud-soft), 31, 32, 38 Song #20, 84, 95, 89.
smooth and detached articulation	
• timbre: vocal quality (e.g., speaking voice, singing voice), body percussion, sound quality of instruments (e.g., non-pitched and pitched percussion), environmental and found sounds	Song #2 (speaking-singing voice), 10 (adult-child timbre) #29, 51, 67 - timbre of classroom instruments Listening Resource Kit #1, 2 environmental sounds
• texture/harmony: single melodic line in unison (monophony)	Musicplay 1 includes 113 songs sung in unison
• form: phrase, call and response	Call-respons songs include #1, 6, 19, 39, 53,

SPECIFIC EXPECTATIONS

C1. Creating and Performing By the end of Grade 1, students will:

<p>C1.1 sing songs in unison and play simple accompaniments for music from a wide variety of diverse cultures, styles, and historical periods (e.g., play a simple rhythmic ostinato on a drum or tambourine to accompany singing; match pitches in echo singing) Teacher prompt: “To reflect the mood of this song, should the ostinato that’s played on the drum be soft or loud? Why?”</p>	<p>Musicplay 1 includes 113 songs (unison) from a wide variety of diverse cultures including Canadian and American folk music, and music from many other cultures. Songs #19 (Ghana), 31 (Spanish), 43 (French), 54, 56 (Spanish), 57 (French), 64 (French), 80 (Irish), 100 (French), 102 (Spanish), 103 (Spanish)</p> <p>Listening Resource Kit 1 includes 43 examples from the Renaissance, Baroque, Classical, Romantic and 20th C.</p> <p>Simple Orff accompaniments are included in “The Orff Source” for 15 songs.</p> <p>Students are invited to play ostinatos or create simple accompaniments for songs 9, 34, 55, 69, 71, 96</p>
<p>C1.2 apply the elements of music when singing, playing, and moving (e.g., duration: while singing a familiar song, clap the rhythm while others pat the beat, and on a signal switch roles)</p> <p>Teacher prompts: “As we sing, show the beat in this song. Now show the rhythm. How are they different?” “Show how this music makes you want to move.”</p>	<p>Beat-rhythm switch suggested as activity with songs #4, 5, 9, 12, 13, 17, 20, 24, 34, 36, 37, 38, 41, 47, 55,</p> <p>Musicplay 1 teaches the elements of music through singing, playing and moving in a very sequential way. Refer to the Grade 1 Song List (Teacher Edition page vi) for the list of songs and the elements of music that they are included to teach. All elements of music in the Ontario curriculum are taught in Musicplay.</p> <p>The beat-rhythm switch activity used in many songs in Musicplay 1, uses the prompt suggested.</p>
<p>C1.3 create compositions for a specific purpose and a familiar audience (e.g., use the notes “mi”, “so”, and “la” to create a melodic phrase that answers a sung question;</p> <p>use rhythm instruments, body percussion, or everyday objects to create an accompaniment to a story or song;</p> <p>use short rhythmic phrases in improvised answers to clapped questions) Teacher prompts: “When I play this rhythmic question, create your own rhythmic answer.”</p> <p>“What kind of music can you create to show how the main character in our story feels?”</p> <p>“How can we use our rhythm instruments and found sounds to show the mood of this story?”</p>	<p>Many composition activities are included in Musicplay 1. New verses: #3, 21, 42</p> <p>Create sound effects: #13, 29, 67</p> <p>So-me melodies: Song 10, 12, 24, 55, 69</p> <p>Students are invited to play ostinatos or create simple accompaniments for songs 9, 34, 55, 69, 71, 96</p> <p>Create rhythm or melody question-answers: Song #10, 12, 24, 69</p> <p>Create orchestration for story or poem: (use rhythm instruments and found sounds to show mood) Song #7 (snail poems), song #25, poem: Deedle Deedle, song #36 Cuckoo (create and orchestrate bird poems), song #37 (orchestrate sounds in song), #40 (add effects), Story: Goldilocks and the Three Bears TE pg. 75</p>

<p>C1.4 use the tools and techniques of musicianship in musical performances (e.g., sing with relaxed but straight posture and controlled breathing;</p> <p>rehearse music to perform with others) Teacher prompts: “Why do we stand in a certain way when we are singing as a group?” “Which way of standing helps us to get more air when we breathe?”</p>	<p>Singing skills are discussed in the teacher edition page x, “Ideas for developing in-tune singing”</p> <p>Posture chant is included on pg. 15.</p> <p>Assessment of singing is suggested throughout Musicplay 1: Song #49, 51, 53, 65</p>
<p>C1.5 demonstrate understanding that sounds can be represented by symbols (e.g., show rhythm and beat with manipulatives such as math cubes or Popsicle sticks; use devised, or invented, forms of musical notation, or simple forms of standard musical notation)</p> <p>Teacher prompt: “Show the rhythm of this song with Popsicle (or rhythm) sticks by drawing shapes or using your hands.”</p>	<p>The following songs are “reading” songs in Musicplay 1: Song #9, 12, 20, 24, 34, 36, 37, 41, 47, 55, 58, 60, 68, 69, 74, 78, 82, 86, 89, 94, 96, 101</p> <p>Students are asked to read the rhythms of these songs in Musicplay 1.</p> <p>Writing the rhythm begins later in Musicplay 1 than reading. Song #50, 55, 68, 86, 89, 90</p> <p>Page 121 Teacher’s Guide - rhythm writing template is given</p>

C2. Reflecting, Responding, and

Analysing By the end of Grade 1, students will:

<p>C2.1 express initial reactions and personal responses to musical performances in a variety of ways (e.g., move like an animal of which the music reminds them)</p> <p>Teacher prompts: “Describe the colours you see or pictures you imagine as the music is playing.” “How does this music make you want to move?”</p>	<p>Move as the music suggests: Song #5, 9, 27, 44</p> <p>Move as a response to music: Listening Kit 1, #6-18 (Carnival of the Animals) , 20-43</p>
<p>C2.2 describe ways in which the elements of music are used for different purposes in the music they perform, listen to, and create (e.g., the tempo and dynamics of a lullaby, the beat and rhythm of a march, the sound quality of a trumpet in a fanfare)</p> <p>Teacher prompts: “What is it about this music that would help a baby go to sleep?” “Why is this piece of music good for marching?”</p>	<p>Lullabies in Musicplay 1: Song #20, 43</p> <p>Lullaby: Listening Kit 1, #31</p> <p>March: Listening Kit 1, #42</p> <p>The selections in the Listening Kit 1 ask students to think about the music. For example: #6, Lions from Carnival of the Animals tells the teacher to ask, “Why would the lion section have a fanfare?” In #31, the teacher asks the students to tell them why the selection is called “At the Cradle”. Discuss what a lullaby is. Ask them if the music is fast or slow. Have the students tell you why they think Grieg wrote the music this way. #33, Chinese Dance, play a mice and soldiers game. March like soldiers during the “marching” part. When you hear the flute, scurry like mice.</p>

<p>C2.3 identify and give examples of their strengths and areas for growth as musical performers, creators, interpreters, and audience members (e.g., singing in unison, providing constructive feedback and suggestions for a classmate’s or guest performer’s performance)</p> <p>Teacher prompts: “What could we do to improve our next performance?” “How can we demonstrate good audience behaviour during our school concert?”</p>	<p>Teacher’s Edition: Song #8, #13, #25, 29, 34, - students listen to and evaluate student performances</p> <p>Song #10 – students discuss solo and choir voices, adult and child voices</p> <p>Song #53, students discuss how to improve own performance</p> <p>Song #61, 90 – students discuss audience behavior</p> <p>Audience behavior when listening to Listening CD37-38 is discussed TE pg. 130</p> <p>Listening Resource Kit 1: Listening Log</p>
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C3. Exploring Forms and Cultural

Contexts By the end of Grade 1, students will:

<p>C3.1 identify and describe musical experiences in their own lives (e.g., list the places and times within a day when they hear or perform music; describe various times when they sing, play, and move to music in school, at home, and in the community)</p> <p>Teacher prompts: “What songs can you sing from the movies you’ve watched?” “How would our lives be different if there was no music or sound for a day?” “What is your favourite movie or television show? How might it be different if there were no music or soundtrack?”</p>	<p>September week 1 - Students listen to sounds that keep a beat. They discuss sounds that they hear around them, and where they hear music.</p> <p>Song #33, 56 - students discuss a song from and discuss music in their own lives.</p>
<p>C3.2 identify a variety of musical pieces from different cultures through performing and/or listening to them (e.g., folk songs, songs for celebrations, ceremonial music from Canadian and world sources)</p> <p>Teacher prompts: “What songs do you sing for Diwali? Kwanzaa? Hanukkah?” “Earth Day is coming in April. What songs could we use to help to celebrate the earth?”</p>	<p>Musicplay 1 includes a thematic song list for each grade level. Songs in Musicplay 1 are included for many special days: Hanukkah, Christmas, Earth Day, Thanksgiving, Mother’s Day, Spring, Halloween (October)</p> <p>Song #33, 35, 46, 49, 53 cultural context is explored and discussed</p> <p>Musicplay 1 includes songs from many cultures, as listed on the thematic song list: African, Spanish, French, African-American, European, Canadian and American.</p> <p>Song #54, “One Big Family” is a celebration of many cultures.</p>