

## Musicplay 3 (Revised) Correlations to 2009 Ontario Arts Curriculum

### FUNDAMENTAL CONCEPTS FOR GRADE 3

In Grade 3, students will build on their knowledge of the elements of music and related musical concepts that were introduced in Grades 1 and 2. (*Musicplay reviews all fundamental concepts from previous grades.*) Students will develop understanding of musical concepts through participation in various musical experiences (e.g., listening, singing, moving, simple instrumental playing, playing with musical manipulatives). They will also continue to use non-traditional forms of notation (e.g., simple rhythmic notation symbols, simple visual prompts).

### ELEMENTS OF MUSIC

- duration: three beats per bar ( metre), dotted half note, sixteenth-note patterns, sixteenth rest; very fast (presto), very slow (largo)
- pitch: low “so”, low “la”, higher and lower pitch, pitch contour
- dynamics and other expressive controls: standard symbols for soft (e.g., piano – p) and loud (e.g., forte – f); invented symbols for soft and loud; articulation and expression marks encountered in music listened to, sung, and played (e.g., staccato, legato, signs for crescendo and decrescendo)
- timbre: classification of instruments by means of sound production (e.g., sounds produced by strumming, striking, shaking, blowing)
- texture/harmony: simple two-part rounds, partner songs, canons
- form: section, ternary (ABA) form

duration: three beats per bar ( metre)	Song #16, 59, 61, 62, 64, 65
duration: three beats per bar ( metre), dotted half note	♩. Song #8, 16, 46, 47, 65, 84
sixteenth-note patterns	Song #28, 41, 52, 60, 70, 92, 95
sixteenth rest	Song #
very fast (presto), very slow (largo)	Song#5, 10, 12, 80,
pitch: low “so”, low “la”	Song #21, 28, 36, 88
higher and lower pitch, pitch contour	Teacher’s #6, 10, 12, 17, 66
dynamics and other expressive controls: standard symbols for soft (e.g., piano – p) and loud (e.g., forte – f); invented symbols for soft and loud	Song #5, 22 page 15, 33 Student
articulation and expression marks encountered in music listened to, sung, and played (e.g., staccato, signs for crescendo and decrescendo)	staccato-legato: #63 Donkey Riding crescendo-decrescendo #13 Seasons
timbre: classification of instruments by means of sound production (e.g., sounds produced by strumming, striking, shaking, blowing)	#11, 33, 89
• texture/harmony: simple two-part rounds, partner songs, canons	Song #8, 13, 27, 50, 65, 68, 77, 87, 97
• form: section, ternary (ABA) form	Song #4, 11, 33, 60, 89 Listen Kit 3:

OVERALL EXPECTATIONS By the end of Grade 3, 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.

By the end of Grade 3, students will: C1. Creating and Performing

SPECIFIC EXPECTATIONS By the end of Grade 2, students will:

<p>C1.1 sing, in tune, unison songs, partner songs, and rounds, and/or play accompaniments from a wide variety of cultures, styles, and historical periods (e.g., sing or play an instrument accompanied by body percussion or found sounds; sing or play a rhythmic or melodic ostinato) Teacher prompts: “Which pitched or nonpitched percussion instrument could you use to accompany this song?” “This song is a round. At what point would the second group begin?”</p>	<p>Musicplay 3 includes 90+ unison songs Rounds: #8, 13, 27, 50, 65, 68, 77, 87 Partner Songs: #27, 97 Two Part: #13 Songs with Ostinato: 63, 77 Musicplay 3 includes songs from many cultures: Africa, African-American, Native Canadian, French, Japanese, Caribbean, Maori, Irish, Australian, Aborigine, Inuit and Spanish. Musicplay 3 includes songs in many styles: singing games, composed songs, songs for holidays and traditional folk songs. Create melodic ostinato, choose instruments: #116</p>
<p>C1.2 apply the elements of music when singing, playing an instrument, and moving (e.g., timbre: sort sound sources by the way their sound is produced and make choices about which instruments will play in specific sections; form: change direction in a circle to show A and B sections of a song in ABA form; duration: sing a song first very quickly then very slowly, and explain how the different tempi change their experience of the music) Teacher prompts: “How many different ways can you sort these instruments on the basis of how they are played or what sounds they make?” “Which instrument can you use to try to play this melody?”</p>	<p>Sort sound sources: #11, 33, 89 Choose an instrument: #11, 33, 89, 61 Classify the instruments: #11 Move to show AB form: #9, 52, 63 (Donkey Riding) #62 (Austrian) Explain tempo: #5, 10, 16</p>

<p>C1.3 create compositions for a specific purpose and a familiar audience (e.g., create musical accompaniments for poems, stories, or dances they have created; create rhythmic ostinati based on significant words in a poem or words from a classroom topic or theme, then play them using instruments, body percussion, or found sounds; make changes to the rhythm and/or melody in a simple song that they know) Teacher prompt: “What kind of music should we create to introduce each character in our story?”</p>	<p>Create rhythm ostinati: #6, 17, 43 Create acc for a poem: There are 11 poetry selections included in Musicplay 3 Teacher’s guide Create acc for a story: Three Little Pigs pg.19 student  Make changes to the rhythm or melody of simple song: #78 Rabbits</p>
<p>C1.4 use the tools and techniques of musicianship in musical performances (e.g., determine where breaths should be taken in a song; given the shape of a melody, suggest where a change in dynamics would be effective; use available technology such as software, electronic instruments, or recording devices) Teacher prompts: “What could we do to help the audience hear our words more clearly?” “How can we sing softly and stay in tune?”</p>	<p>Use tools of musicianship: Teacher’s guide #1, 13, 30, 53, 63  Use available technology: Download Audacity #30</p>
<p>C1.5 demonstrate an understanding of standard and non-traditional musical notation (e.g., design melody maps based on the direction of the melody; demonstrate various ways of representing sounds using devised symbols; perform melodic patterns based on the notes “do”, “re”, “mi”, “so”, and “la” by using solfège hand signs; create soundscapes illustrating dynamics and timbre) Teacher prompts: “Using your hand, how could you map the melody of this song in the air?” “How could we show others from another class how to sing ‘Twinkle, Twinkle, Little Star’ without singing it to them?”</p>	<p>Design melody map: #2, 6, 10, 12, 17, 66 Perform melodic patterns: #2, 6, 7, 8, 9, 10 and many more. All songs with “staff” on RH side, are songs to read melodic patterns in Write melodic patterns: #7, 12, 17 Create Soundscapes: Three Little Pigs</p>

C2. Reflecting, Responding, and Analysing By the end of Grade 3, students will:

<p>C2.1 express personal responses to musical performances in a variety of ways (e.g., create a graphic or text response to a musical selection featuring a Latin American dance style) Teacher prompts: “What does this song remind you of?” “How can you use stick notation to write down the rhythm that I clap?”</p>	<p>Text-graphic response: Teacher’s guide #13, 18, 19, 58, 81, 91, 61 Graphic - Rest Response - Listening Kit 3: #6, 18, 23,24,25,26,30 Use of Response Journals are suggested for all selections. Use notation to write rhythm pattern: Student book p. 49 Rhythm erase: Sept4, Dec 1, Dec 3 Rhythm Dictation Dec 3, Jan 4, Mar 3</p>
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<p>C2.2 describe ways in which the elements of music are used in the music they perform, listen to, and create (e.g., use a Venn diagram to compare how the elements of two contrasting pieces create mood)  Teacher prompt: “How do these two songs use dynamics differently to create uniquely expressive pieces? In what other ways do these two songs differ?”</p>	<p>Teacher’s Guide: Compare Seasons and Third Base Coaches Dance</p> <p>Listening Kit 3: Listening Log asks students to tell what mood a piece, what dynamics a piece uses.</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., share with a partner what they did well during the last performance, using musical vocabulary)  Teacher prompts: “If you were to have a chance to perform this song again, what would you change and why?” “What parts of the song do you find challenging or interesting to sing? Why?”</p>	<p>Students asked to share what they did well: #9, 50, 46, 50, 65, 70</p> <p>Audience Etiquette:</p>

### C3. Exploring Forms and Cultural

Contexts By the end of Grade 3, students will:

<p>C3.1 identify and describe ways in which music can be used in the community (e.g., to celebrate events, to bring people together, to dance to, to communicate, to entertain, to help people remember product names or telephone numbers in advertising, to help people remember concepts)  Teacher prompts: “When you see a parade, what types of music do you hear? Why is music part of every parade?” “How have songs or chants helped you remember things?” “Are there songs you like to sing only at home with your family?”</p>	<p>Song #23 - Trampin  Song #87 - Swedish March  Song #79 - Hide the Eggs</p> <p>Song #59 Log Drivers - worksheet page</p>
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<p>C3.2 identify, through performing and/or listening, a variety of musical forms or pieces from different communities, times, and places (e.g., songs, instrumental pieces, and dances in social activities or celebrations of early settlers and First Nation communities in Upper Canada)</p> <p>Teacher prompts: “For what purposes were fiddles used in early settlers’ social occasions?”  “For what purposes were drums used by First Nation peoples? What is the cultural meaning of the sound of the rattle?”</p>	<p>Musicplay 3 includes songs from many cultures and communities: Africa, African-American, Native Canadian, French, Japanese, Caribbean, Maori, Irish, Australian, Aborigine, Inuit and Spanish.</p> <p>What purpose? #23 (Trampin”)  #62- Austrian  #59 - Log Driver’s Waltz</p> <p>Listening Kit 3 has 30 selections from the Renaissance, Baroque, Classical, Romantic and 20th Century</p>

## OVERVIEW OF GRADE 3 (1 TO 3)

Children's early learning experiences have a profound effect on their development. The arts program for Grades 1 to 3 focuses on the foundational knowledge and skills students need in order to learn through and about the arts. The expectations build on students' prior knowledge and experience to strengthen their oral language, understanding of concepts about movement, capacity for imagining and pretending, vocabulary knowledge, visual and musical tonal awareness, higher-order thinking skills, and capacity for reflection.

The emphasis in the primary grades should be on exploration of the student's self, family, personal experiences, and world. Through guided practice students begin to develop the ability to use the creative process (see pages 19–22) and the critical thinking process (see pages 23–28) in their explorations. Young children are naturally curious and ask many questions about things that catch their attention, and arts programs should capitalize on this natural desire to learn and absorb information. Since young children learn best by doing, it is especially important to provide opportunities for them to engage in open-ended, hands-on activities. Teachers should plan learning experiences that promote integrated learning and that allow children to handle, explore, and experiment with familiar materials in a learning environment that is safe, secure, and inviting. A developmentally appropriate arts program for young children provides opportunities for childinitiated individual expression. It allows children freedom to make choices and to use their observations, experiences, and background knowledge to engage in a wide range of arts activities. It recognizes that there is no one way to create, and that every child's interpretation is to be valued. It promotes risk taking. It provides blocks of time to allow students' skills to develop, and it encourages them to revisit projects rather than focusing only on one-time art experiences.

Most of what primary students know about the arts comes from listening and speaking with adults; experiences in the home, school, and community; and interacting with media such as advertisements, television programs, video games, songs, photographs, two- and three-dimensional art works, and films. The expectations for the arts build upon the prior knowledge and experience that students from diverse cultural and linguistic backgrounds bring to Ontario classrooms. Because this base of knowledge, experience, and skills varies from student to student, and because students will have varying levels of prior exposure to the elements, skills, forms, genres, and traditions of the arts, it is important for instruction to be differentiated to meet the needs of individuals and small groups of students. Exposure to a broad range of stimuli that reflect diversity is also crucial: efforts should be made to honour the cultural traditions of students from all groups in the community.

Students create, view, and experience the arts for a variety of purposes, both formal and informal. They develop an understanding of appropriate listening, speaking, viewing, and collaborative behaviours and identify strategies they can use to understand what they hear, view, and experience and to communicate what they want to say. In all four strands, teachers should explicitly teach and model the use of the knowledge, skills, and strategies most relevant to the particular strand. Initially, students engage in learning through shared and guided practice; eventually, they demonstrate independently their achievement of the learning expectations through multiple, diverse learning opportunities and activities.

Primary students should have access to and opportunities to create works of dance, drama, music, and visual art on familiar topics. Teachers need to use a variety of means to motivate and engage students, including songs, poems, teacher read-alouds or simple readers' theatre, large- and small-group discussions, storytelling activities, one-on-one conversations, role play, self-directed pretend play, stories in children's first language, soundtracks, posters or signs, photographs, collages, digital and print images, recorded music, sculptures, cartoons, movies, and television shows. Through participating in classroom arts experiences, students learn to identify the arts as part of everyday life and recognize that they serve a variety of purposes. By attending exhibitions and performances, students begin to learn that representational art forms can communicate meaning symbolically. Students investigate the purposes of the arts in past and present cultures and the contexts in which they were or are made, viewed, and valued. They also experience what it is to be both an audience member, viewing the work of others, and a presenter, sharing their own work in an informal classroom setting.

## Music

In the primary grades, students experience and explore the elements of music through singing, listening to, and moving to a variety of songs, rhymes, and chants. Their experiences should include a wide variety of recorded and live music. In Grade 1, they make connections with the role of music in their lives, sing and play in unison, create simple accompaniments, and experiment with found sounds and instruments. In Grade 2, they continue to sing in unison, and learn to use patterns of sound found in speech to create simple accompaniments and explore simple and invented notation. In Grade 3, they perform simple rounds, create and perform soundscapes and melodies based upon the pentatonic scale, and begin to identify and appreciate the role of music in their lives.

During the primary grades, students also learn how to use and care for musical instruments properly, become familiar with acceptable audience behaviour, and develop the ability to work with others.