

## Musicplay 4 (Revised) Correlations to 2009 Ontario Arts Curriculum

OVERALL EXPECTATIONS By the end of Grade 4, 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 sociocultural and historical contexts.

### FUNDAMENTAL CONCEPTS FOR GRADE 4

In Grade 4, students will build on their knowledge of the elements of music and related musical concepts that were introduced in Grades 1 to 3. Students will develop understanding of musical concepts through participation in musical experiences that involve listening, creating, and performing (e.g., singing, moving, playing instruments).

### ELEMENTS OF MUSIC

duration: syncopation using an eighth note followed by a quarter note and an eighth note (oral prompts: “ti-ta-ti” or “syn-co-pa”); sustaining a note or rest for longer than its value (pause or fermata)	 Song #1, 12, 15, 18, 23 (titled Synco-copation) 33 fermata #65, 68,
pitch: melody maps, five-line staff, absolute pitch names in treble clef (A, B, C, D, E, F, G), major and minor tonality, major scale (written with notes or numbers), intervals (unison, step, skip, leap), key signatures in the music they perform (e.g., no sharps or flats, one sharp, one flat), accidentals (sharp, flat, natural)	Student Book: staff - page 2 scale - #29 Scale Round step-skip - #21 Bats unison - #51 Upward Trail accidentals - #38, 75, 77, 97, 98 key signature - 80 (1 flat) 83 (1 sharp)
dynamics and other expressive controls: changes in volume encountered in music listened to, sung, and played (e.g., sforzando [sfz]); articulation (e.g., phrase markings)	Student Book: dynamics - #12 Black Snake articulation - #38, 47
timbre: homogeneous sound of ensemble instruments (e.g., individual instruments of the orchestra or other performing ensemble)	CD4 includes percussion, woodwind, brass, string family Listening Kit 4 includes homogeneous examples of all instrument families
texture/harmony: canon, simple two-part piece (simple polyphony)	Canons: 4, 10, 15, 29, 37, 44, 52, 58, 62, 75, 76, 85, 2 part: 11, 13, 27, 33, 41, 80
form: verse and chorus; piece with an introduction and/or a coda; simple repeats	verse-chorus: #8, 16, 27, 57, 68, 84, 95 introduction: #11 coda: 42 (coda) repeats: #7, 11, 19 (1st and 2nd), 21, 23, D.S. #81

By the end of Grade 4, students will: C1. Creating and Performing  
 SPECIFIC EXPECTATIONS By the end of Grade 4, students will:

<p>C1.1 sing and/or play, in tune, from musical notation, unison and two-part music with simple accompaniments from a wide variety of cultures, styles, and historical periods (e.g., perform folk songs with syncopation and traditional songs with a simple harmony part) Teacher prompts: “What process can you use to sing or play an unfamiliar song from notation?” “What are the differences between the two parts?” “What is the rhythmic relationship between the melody and the accompaniment?”</p>	<p>Students sing in tune from notation 70 unison songs and 18 rounds, partner or two-part songs.          Students perform folk songs with syncopation: #1, 12, 15, 18, 23 (titled Synco-copation) 33          Students perform traditional songs with a simple harmony part: #11, 13, 33, 80          Cultures in Musicplay 4 include French, American, Canadian, Spais, Maori, Native American, Hebrew, Australian, Japanese, Jamaican and Scottish</p>
<p>C1.2 apply the elements of music when singing and/or playing, composing, and arranging music to create a specific effect (e.g., compose pieces using different expressive controls, such as staccato/legato or crescendo/decrescendo, to create contrasts and changes in mood; compose a pentatonic melody for recorder or voice with a bordun for an accompaniment) Teacher prompts: “What element could you change to further alter the effect?” “What family of instruments could you use for your arrangement? How would changing the instruments change the effect?” “What can you do to create a musical texture that is like the texture in a song from the Renaissance period?”</p>	<p>Students apply elements of pitch and rhythm by sight-singing 31+ reading songs in Musicplay 4. There are also 38 songs to read for recorder.          Composer new lyrics: #36 (Delaware), #53 (My Gals a Corker), #60 (Grandpa’s Whiskers), #95 (Camping)           Apply expressive elements to singing (dynamics, tempo) #8 (Grandfathers), #13 (Bill Grogan), #27, #41 (Hallelujah), #46 (40 Below), #61 (Springtime), #71 (Mist), #86 (Old Blue) #88 (Hole in my Bucket), #90 Daisy</p>
<p>C1.3 create musical compositions for specific purposes and audiences (e.g., write a composition for recorder using musical notation on the five-line staff; compose a piece using non-traditional notation, such as a melody map or icons; compose a soundscape to represent the physical landscape of Canada; create a composition to accompany a dance piece) Teacher prompt: “Using your voice or an instrument, create a melodic contour that represents the contour of the boundary between Canada and the United States. How could you use your voice or an instrument to re-create this contour line?”</p>	<p>Compose for Recorder: #22 - Recorder          Compose Soundscapes: after songs #44, 61, 75          Compose Melody Worksheets - in Teachers guide, reproducibles</p>

<p>C1.4 use the tools and techniques of musicianship in musical performances (e.g., sing “O Canada” using controlled breathing technique and relaxed and straight posture while producing a clear and open head tone in their vocal range; play the xylophone using proper mallet technique)  Teacher prompts: “How do you produce a sound that is clear and in tune when singing?” “How can you convey the meaning of the song to the listener?” “How can you use wrist action in playing a metallophone?”</p>	<p>Students perform O Canada #97 in Musicplay 4. To remind them to use the tools and techniques of musicianship, a self assessment reproducible is given in the reproducibles section.</p>
<p>C1.5 demonstrate an understanding of musical signs and standard notation on the five-line staff, and use devised notation to record the sequence of sounds in a composition of their own (e.g., create a soundscape with other students or a melody map using their own symbols; include fermata and sudden changes in dynamics in their compositions; use a system of syllables, numbers, or letters to represent simple pitch notation in a composition)  Teacher prompts: “What is an easy way to help us remember the names of the notes on the five-line staff in the treble clef?” “How do note values relate to each other?” “Can you find a website to help us practise note names?”</p>	<p>Students demonstrate understanding of standard notation by reading (sight-singing and performing) the 30+ reading songs in Musicplay 4 as well as the 38 recorder pieces.</p> <p>remember notes on the staff: Page 3-4-5 TE, page 2 SE - how to read notes on the 5 line staff  Websites, hand staff, floor staff games are included.</p> <p>- how to read rhythms (beat-rhythm)  Page 10 teachers, page 4 student</p> <p>Measures and bar lines: TE: 20, SE: 7  Understanding of musical signs:  tempo terms SE 5 (page 5 student), TE 13  dynamics SE: 9, TE: 24  tie SE 11  time signature SE 14</p> <p>Create a Soundscape: following song #26, 44, 75  Create a melody: Worksheets are given in the reproducibles. Other opportunities are suggested in TE.</p> <p>TE = Teacher’s Edition SE = Student Edition</p>

C2. Reflecting, Responding, and  
Analysing By the end of Grade 4, students will:

<p>C2.1 express detailed personal responses to musical performances in a variety of ways (e.g., respond by drawing, moving, using visual organizers, telling a story, making a collage; compare recordings of singers they think have a “good voice”, and defend their preference) Teacher prompts: “How does this performance make you feel?” “What do you think is the purpose of this song?” “Why do you think the composer wrote this piece?”</p>	<p>A personal response worksheet page is given in the reproducibles section.</p> <p>Listening Kit 4 includes a listening log and response journal starters.</p>
<p>C2.2 identify the elements used in the music they perform, listen to, and create, and describe how they are used (e.g., identify the mood of a piece and describe how the elements of music are used to create the mood) Teacher prompts: “Which elements do you think the composer was focusing on when writing this piece? Why?” “What mood do you think is created? How is it created?” “What different musical choices could you make to alter the mood of this piece?” “How did Benjamin Britten use the elements of music in the recording of Young Person’s Guide to the Orchestra? How do you know?”</p>	<p>Elements of music (pitch and rhythm) are identified when students read music.</p> <p>Mood in Music - worksheet for students to complete on the mood in music are included. 1 - after song #71 (Mist) to compare mood in two songs 2 - reproducibles to compare two listening examples from the Listening Kit 4</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., identify two musical qualities that were effective in their group’s performance and one area for improvement) Teacher prompt: “Which of the multiple intelligences did you use when learning to perform a piece of music on the recorder?”</p>	<p>Self assessments are included in the reproducibles pages in the TE.</p> <p>Audience etiquette activities are given in the Listening Resource Kit 4 pages 68, 69.</p>

### C3. Exploring Forms and Cultural

Contexts By the end of Grade 4, students will:

<p>C3.1 identify the role of music in a community today and compare it to its role in a community of the past (e.g., music for gatherings now and in the Middle Ages; songs sung now and by the voyageurs) Teacher prompts: “What are the types of gatherings where music would be performed in the Middle Ages? And now?” “What kinds of music would be played or sung then and now?”</p>	<p>Cultural Awareness worksheets are included in the reproducibles section of the TE and after song #4, #41.</p> <p>The worksheet asks students to compare two selections in Musicplay 4, and two selections in the Listening Kit 4.</p>
<p>C3.2 demonstrate an awareness, through listening, of the characteristics of musical forms and traditions of diverse times, places, and communities (e.g., medieval musical genres performed by troubadours or minstrels, Indian classical music, music in Islamic cultures, music performed by female musical artists in North American culture, Aboriginal powwow music) Teacher prompt: “What kinds of songs did medieval troubadours perform? Where did they sing these songs?”</p>	<p>Cultural Awareness worksheets are included in the reproducibles section of the TE and after song #41.</p> <p>The worksheet asks students to compare two selections in Musicplay 4, and two selections in the Listening Kit 4.</p>