

## Musicplay 5 (Revised) Correlations to 2009 Ontario Arts Curriculum






OVERALL EXPECTATIONS By the end of Grade 5, 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 5

In Grade 5, students will build on their knowledge of the elements of music and related musical concepts that were introduced in Grades 1 to 4. 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: dotted quarter note followed by an eighth note (oral prompt: “tam-ti”  ); dotted eighth note and sixteenth note (oral prompt: “tim-ka”); rhythms, including those with eighth notes (“ti-ti”) and sixteenth notes (“tika-tika”), in various combinations (e.g., “tika-ti, ti-tika, ti-ti, ta”); metre (oral count, with primary emphasis on “one” and secondary emphasis on “two”: “one-and-a-two-and-a”)	 Song # 25, 28, 41, 45, 52, 70, 79, 94  Song #2, 36, 53, 62, 85, 91  Song # 24, 80, 82, 85  Song #1, 54, 74, 80, 82
pitch: key signatures in the music they perform (e.g., D major, G minor), clefs used for any instruments they play	Scales: #30 (also G major and F major)
dynamics and other expressive controls: dynamics and articulation encountered in music listened to, sung, and played, and their signs	Dynamics - Song #5, 18, reviewed SE pg 52 Tempo - Song #17, #74 Listen Kit 5 - tempo, dynamics, #13, 15, 19, 21
timbre: tone colour for particular purposes (e.g., use of trumpets for a fanfare, flutes for depicting birds, various instruments for creating specific moods)	Listen Kit 5: #17, clarinet used for solo #18 - piano plays hunting call #19 - flute plays “fluttery sounds”
texture/harmony: part singing (homophonic or polyphonic), chord progressions using I and V	Part Singing: TE/SE: Two Part #7, 16, 23, 29, 37, 44, 81 Part Singing - Rounds: #3, 12, 18, 24, 30, 38, 45, 50, 74, 82, 90, Chord Progressions I-V TE/SE #9, 19, 26, 27, 28, 54, 65, 91, 96
form: compositions in four or more sections (e.g., AABA, ABAC [alternation between a chorus, A, and improvisations, B and C], rondo [e.g., AB-ACADA])	ABA form Listen Kit 5 #7, 10, 14, 19 Rondo (ABACADA) Listen Kit 5 #18 Listen Kit #2 ABCABDABEAB #7 AABA #16 AABBCDD #15 ABACD

By the end of Grade 5, students will: C1. Creating and Performing  
 SPECIFIC EXPECTATIONS By the end of Grade 2, students will:

<p>C1.1 sing and/or play, in tune, from musical notation, unison and two-part music with accompaniments, from a wide variety of cultures, styles, and historical periods (e.g., perform a recorder duet that has a variety of rhythmic and melodic patterns)</p> <p>Teacher prompts: “What are some of the challenges when playing in two parts? Brainstorm some strategies to meet these challenges.”        “What similarities and differences are there between the melodies and rhythms of the two parts you are going to perform?”</p>	<p>In Musicplay 5 there are 75 unison songs to sing in tune; 19 rounds and two part songs. There are also 28 songs for 2 part recorder. Orff arrangements are in <i>The Orff Source</i>.</p> <p>Songs #7, 16, 23 Teacher prompts “What are some of the challenges of singing in two parts?”</p> <p>Cultures in SE/TE include English, American, Canadian, Caribbean, Jamaican, Spanish, African-American, Iroquois, Cree, Hebrew, Sprituals, Jazz, French, Chinese, Japanese and African.</p> <p>Historical Periods in the Listening Resource Kit 5 include Renaissance, Baroque, Classical, Romantic and 20th Centure.</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., form, timbre: create a rondo [ABACADA form] using a familiar song as the repeating A section, and compose short rhythmic or melodic materials for the B, C, and D sections using pitched or non-pitched percussion instruments, found sounds, recorders, or body percussion)</p> <p>Teacher prompts: pitch: “While singing the French-Canadian song ‘Bonhomme, Bonhomme,’ what patterns do you notice in the melody? [repetition, sequences]”; timbre, form: “What sounds will you use in the C section of your rondo and how long will this section be?”; “How will you give special attention to the elements of music that you focused on?”</p>	<p>SE / TE Create a rondo #85 - Play that Rhythm</p> <p>Use a familiar song as the theme of a rondo: Use # 8 (Ickle Ockle), 58 (Cobbler) and 79 (John Kanaka). Students compose rhythm or melodic compositions as variations.</p> <p>Apply elements of music when singing or playing, composing, arranging: Students apply knowledge of pitch and rhythm when sight-singing or reading the recorder songs given. About 1/3 of the songs in Musicplay 5 are songs for students to sight-read.</p> <p>Students apply expressive elements of music in many songs that they sing and play.</p> <p>#7 - When I Believe        - discuss which part is melody and which is harmony</p> <p>#14 - Jack was Every Inch a Sailor        - ask students to tell you what the solo instrument is</p> <p>#18 Ghost of Tom        - review major and minor tonalities with the students</p> <p>Listen and tell if the song is major or minor</p> <p>#63 Johnny Lost a Quarter        - what patterns do you notice in the melody?        - these are called sequences</p>

<p>C1.3 create musical compositions for specific purposes and audiences (e.g., compose an accompaniment for a story, poem, or drama presentation to address an environmental issue such as water conservation, recycling, or planting trees; create a piece that uses a rhythmic ostinato in time and that includes both eighth and sixteenth notes; use body percussion, found sounds, voice, and non-pitched percussion instruments to vary the timbres in their work)</p> <p>Teacher prompts: “What dynamic level and tempo would support the mood of this piece?”  “How does your accompaniment reflect the story or poem?”</p>	<p>#85 - Create a rondo  8 (Ickle Ockle), 58 (Cobbler) and 79 (John Kana-ka). Students compose rhythm or melodic compositions as variations.</p> <p>Compose a melody - after song #13  Compose a melody for a poem - after song #15 (use the activities any time)</p>
<p>C1.4 use the tools and techniques of musicianship in musical performances (e.g., play recorder using proper hand position and posture; sing and/or play pitches and rhythms accurately; observe markings for dynamics and articulation; interpret accidentals and key signatures through playing and/or singing; sing and/or play songs in major and minor keys)</p> <p>Teacher prompts: “What strategies can you use to match your pitch to that of others in your class?” “How might you describe music sung or played without changes in dynamics?”  “ What happens when we perform some pitches without taking the key signature into consideration?”</p>	<p>In Musicplay 5 students perform when singing and playing. There are almost 100 songs and 28 recorder pieces in the program for them to perform.</p> <p>To assess if students are using the tools and techniques of musicianship in their performances self-assessments are included in the reproducibles.</p>

<p>C1.5 demonstrate an understanding of standard and other types of musical notation through performance and composition (e.g., notation of rhythms of skipping songs in metre; dynamic markings, clefs, key signatures; notational software for scoring their own compositions; guitar tablature)</p> <p>Teacher prompts: “How does standard notation compare with guitar tablature?” “Why do we use musical signs and symbols to communicate in the ‘language’ of music? What other symbol systems do we use to communicate with? [e.g., maps with legends, sign language, road signs, math symbols, computer language]”</p>	<p>Students demonstrate an understanding of standard notation when they sight-sing or play at sight on recorder or other instruments.</p> <p>Musicplay 5 includes many songs for sight-reading: 2, 3, 6, 8, 13, 15, 19, 24, 28, 30, 39, 52, 54, 58, 77, 79, 89, 96</p> <p>28 songs to play on recorder.</p> <p>Composition: #8, 58, 79, 85</p>
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C2. Reflecting, Responding, and Analysing By the end of Grade 5, students will:

<p>C2.1 express detailed personal responses to musical performances in a variety of ways (e.g., describe the sounds of a steel band, using musical terminology; analyse a movement from Vivaldi’s Four Seasons in a think-pair-share listening activity, and describe their feelings and personal impressions; compare the mood of a piece from today and a piece from the baroque period, using Venn diagrams)</p> <p>Teacher prompts: “How do you feel when you hear the music of a steel band?” “What in the ‘Spring’ movement of Vivaldi’s Four Seasons makes you think of spring?”</p>	<p>Personal Response Page - included in reproducible</p> <p>Responses are asked for throughout Musicplay.</p> <p>#11 - Steel Band</p> <ul style="list-style-type: none"> <li>- students are asked to describe sound of steel band</li> </ul> <p>Listen Kit 5 - #1, Autumn from Four Seasons</p> <ul style="list-style-type: none"> <li>- students complete a listening log describing music, mood, and how it makes them feel</li> </ul> <p>Listen Kit 5 - #7 The Joust is a piece with rock and Renaissance. students are asked to compare and discuss the contrast</p>
<p>C2.2 identify the elements of music in the music they perform, listen to, and create, and describe how they are used (e.g., timbre: describe how brass instruments are used in a marching band; duration: clap dotted rhythm patterns in a fanfare, describe how a slow tempo contributes to the mood of a funeral march, describe the use of syncopation in rhythms in Latin American music; form and texture: graphically portray the layering of melodies in a round; dynamics: relate the soft or loud sounds in a ballad to the meaning of the text)</p> <p>Teacher prompts: “Why do you think the composer chose specific instruments for this work?” “Are short or long notes being used primarily? How does the rhythm affect the overall energy of the piece?” “What is the range of dynamics being used?” “How might we describe the mood of this piece? Why?”</p>	<p>Identify elements of music they perform: Students are asked to read about 1/3 of the songs in MP5. By reading they are identify pitch and rhythm elements.</p> <p>Identify pitch: #2, 3, 6, 8, 9, 10, 13, 15, 19, 20, 21, 24, 30, 38, 39, 54, etc.</p> <p>Identify duration (rhythm): #3, 6, 8, 9, 12, 13, 15, 18, 19, 21, 24, 25, 28, 38, 45, 50, 52, 54 etc.</p> <p>Students review and identify dynamics and tempo #5</p> <p>Describe tempo: #17, 5, 70</p> <p>Describe dynamics: #7, #44</p> <p>Listen to: Listen Kit 5 students are asked to identify timbre, describe tempo, identify major/minor, describe dynamics and form for many selections.</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., balancing the volume of their own singing part in relation to the volume of another singing part; using expressive controls while playing recorder; providing peer feedback in preparation for a musical performance; writing a reflection on a live or recorded musical performance) Teacher prompts: “If you are singing a round, what do you need to do when the second group comes in?” “How do you know if you are blending with the other singers/players in your performing group?” “How are the ways we respond to a performance at a symphony concert different from the ways we respond to a rock concert or sporting event?”</p>	<p>Self assess performances are given throughout Musicplay 5. Self-assess reproducible is found in reproducibles.</p> <p>Audience etiquette: Listen Kit 5 page 69-70</p> <p>Writing a reflection of live or recorded performance: Listen Kit 5: Listening Logs (pg. 9) Concert Review: pg. 70 pg. 69 Concert Manners worksheet asks students How are the ways we respond to a performance at a symphony concert different from the ways we respond to a rock concert or sporting event?”</p>
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C3. Exploring Forms and Cultural Contexts By the end of Grade 5, students will:

<p>C3.1 identify and describe some of the key influences of music within contemporary culture (e.g., describe the use of music in film and advertising; identify effects of musical trends on young people’s musical tastes; describe examples of fusion in different musical styles and genres) Teacher prompt: “I’m going to play a musical excerpt from a movie or television show. While it is playing, imagine what kind of action would take place, what the setting is, who the characters are, and what dialogue would occur while this music is played in the background.”</p>	<p>Many of the selections in the Listening Kit 5 have been used as sound tracks in movies: Radetzky March - Age of Innocence, Colonel Reed William Tell Overture - A Clockwork Orange, Armageddon Autumn from Four Seasons - A View to Kill Bizet, Torreadors - Entrapment (Carmen) Roses from the South - IQ, One More Kiss Trepak, Nutcracker - Butcher Boy Chinese Dance - Go In the Response Journal activities included in the Listening Kit 5 (page 8) one question asks the students to describe the kind of movie they’d use the music in.</p>
<p>C3.2 demonstrate an awareness of the use of music and musical instruments in various traditions, from early times to today (e.g., describe the use of the drum in various cultures, including Aboriginal cultures, and at various times around the world in ceremonial and celebratory music) Teacher prompts: “How was the drum used in early civilizations? Was its use similar to or different from its usage now?” “Why is the drum used in so many cultures?” “How is the drum used now in various African countries?”</p>	<p>Research project is included in the reproducible pages.</p> <p>In Musicplay 5, students listen to and discuss the Steel Band, a Mariachi band, a didgeridoo, and Chinese instruments.</p>