

Music P Outcome 1: Students will perform, listen to, create, and reflect on rhythm, meter, and tempo using voice, movement, and instruments to express feelings, ideas, and understandings.

Move to beat and rhythm in simple and compound meter—walk, run, hop, gallop, and skip.	Musicplay K (MPK) 3. Count and Go - Movement activities 1-10 (pg 7, 10, 11, etc) 55. Put the Beat in Your Feet 117. Move to the Drum 1, 175. Move to the Drum 2 11. Vivace, G.F. Handel
Move in space(s)—free, circle, lines.	Free: Musicplay K - Movement activities 1-10 175. Move to the Drum 2 Circle: 132. Five Green Men, 35. Halloween Looby Loo, 37. Pumpkin Fat, 38. Grumpy Grizzly Lines: 9. Follow, Follow Me , 48. Old King Glory,
Perform rhythmic activities using body percussion (e.g. clap, patsch, tap, step) and non-pitched percussion with emphasis on simple rhythms.	19a. Color Poem, 21. Autumn Leaves, 28a. Criss Cross Apple-sauce, 31c. Peter, Peter Pumpkin Eater
Improvise and create ways to keep the beat and simple rhythmic patterns using body percussion and non-pitched percussion.	23. Hey! Hey! 31. October is Here, 33. Alphabet Action 63. Christmas is Here, 102. A Tisket a Tasket
Distinguish between beat and rhythm.	15. Walk to School , 23. Hey! Hey! Look at Me , 37. Pumpkin Fat, 74. Months of the Year , 75. Jubilee , 95. Kangaroo , 102. A Tisket a Tasket, 109. Burnie Bee, 159. See Saw
Distinguish between faster/slower.	Movement Activities 1-10, 13. Loud Voice, 23. Hey! Hey! Look at Me, 24. We Cook Turkey, 25. Air, J.S. Bach CD1:25, 26. Badinerie, J.S. Bach CD1:26, 44. Take My Little Car, 46b. Galloping Chant, 67. Let's Get on Board, 84. Page's Train, 85. Chew Chew
Recognize how rhythm and tempo can communicate feelings, ideas, and understandings through performance and/or creation.	25. Air, J.S. Bach CD1:25, 26. Badinerie, J.S. Bach 11. Vivace, G.F. Handel

Outcome 2: Students will perform, listen to, create, and reflect on melody and pitch using voice, movement, and instruments to express feelings, ideas, and understandings.

Distinguish between higher/lower (orally, aurally, visually, with movement).	11a. Pussycat Pussycat, 13. Loud Voice - Quiet Voice, 21. Autumn Leaves, 21a. Movement Activity 4, 23. Hey! Hey! Look at Me, 37. Pumpkin Fat etc.
Distinguish between speaking/singing voice.	7. This is My Speaking Voice
Sing a variety of songs with emphasis on the l s m tone set in an appropriate range (D to D) in simple and compound meter.	23. Hey! Hey!, 37. Pumpkin Fat
Sing in tune, individually and with others.	60. Curly Joe, 76. Who Has the Pencil?
Improvise and create through vocal exploration.	pg 8, 157a. Fishy Fishy
Improvise and create freely, individually and with others.	pg 8, pg 15, 13a. Order in the Court , 157a. Fishy Fishy
Sing the words to a song aloud or with inner hearing, as directed.	pg 8, 50. Teddy Bear, 6a. Open Shut Them
Recognize how melody and pitch can communicate feelings, ideas, and understandings through performance and/or creation.	

Outcome 3: Students will perform, listen to, create, and reflect on texture and harmony using voice, movement, and instruments to express feelings, ideas, and understandings.

Create texture by keeping the beat while singing individually and with others.	8. Cookie Jar Chant , 9. Follow, Follow Me , 55. Put the Beat in Your Feet
Create texture by performing the beat in a group while others perform the rhythm (and vice-versa).	15. Walk to School , 23. Hey! Hey! Look at Me , 37. Pumpkin Fat, 74. Months of the Year , 75. Jubilee , 95. Kangaroo , 102. A Tisket a Tasket, 109. Burnie Bee, 159. See Saw
Create textures using expressive sounds to represent words and ideas within songs, rhymes, and stories.	11b. One Two Three, 13a. Order in the Court, 101. Alice the Camel, 133b. Rain
Recognize how texture can communicate feelings, ideas, and understandings through performance and/or creation.	133b. Rain author unknown

Music P Outcome 4: Students will perform, listen to, create, and reflect on form using voice, movement, and instruments to express feelings, ideas, and understandings.	
Draw a line in the air to show phrases while singing.	MPK - #126 Easter Bunny, #158 Go Round and Round the village
Perform an AB pattern using voice, movement, dance, and/or instruments	MPK - #69 Ha Ha This a Way
Recognize how form can communicate feelings, ideas, and understandings through performance and/or creation.	
Outcome 5: Students will perform, listen to, create, and reflect on the elements of musical expression using voice, movement, and instruments to convey feelings, ideas, and understandings.	
Distinguish between louder/softer using voices and instruments	MPK - #13 Loud Voice, Quiet Voice, #38 Grumpy Grizzly, MP-PreK#8 Loud Quiet sounds
Distinguish various timbres, including voice, body percussion, and classroom instruments.	#7 This is my Speaking Voice, #64 Play the Bells
Recognize how musical expression can communicate feelings, ideas, and understandings through performance and/or creation.	43 Gavotte
Outcome 6: Students will explore diverse cultures and communities, including Acadians, African Nova Scotians, Gaels, and Mi'kmaq, with respect and sensitivity through music.	
Listen to, perform, and reflect upon songs, stories, singing games, rhymes, and chants from various cultures and genres locally and from around the world.	#136 Ame Ame (Japan) #83 Arroz con leche (Spanish) #142 Debajo del Boton (Spanish) #168 Hotaru Koi (Japan) #42 Kumbayah (African) #155 Los Pollitos (Spanish) #41 Sambalele (Brazil) #103 San Severino (Spanish) #146 Scie le bois (French) #120 Tingalayo (West Indian)
Describe and share music encountered at home both in daily life and as part of seasonal celebrations.	Christmas: Jolly Jolly Santa Rock Around the Christmas Tree Christmas is Here S-A-N-T-A He'll Be Comin' Down
Recognize that music has a context (e.g., historical, cultural, functional, for enjoyment [nonsense songs]).	#25 Air, Bach #26 Badinerie, Bach
Reflect upon understandings gained from exploring diverse cultures and communities.	#136 Ame Ame (Japan) #83 Arroz con leche (Spanish) #142 Debajo del Boton (Spanish) #168 Hotaru Koi (Japan) #42 Kumbayah (African) #155 Los Pollitos (Spanish) #41 Sambalele (Brazil) #103 San Severino (Spanish) #146 Scie le bois (French) #120 Tingalayo (West Indian)

Music 1 Outcome 1: Students will perform, listen to, create, and reflect on rhythm, meter, and tempo using voice, movement, and instruments to express feelings, ideas, and understandings.	
Move to beat and rhythm in simple and compound meter with varying tempi—walk, run, hop, gallop, and skip	4. Snail Snail #9 Choo Choo Train - beat/rhythm switch Page 50 - #27 Magic Spell, skipping songs, walking songs
Move in space(s)—free, circle, lines, partner.	#27 Magic Spell , #5 Sam the Robot- free movement #66 Rig a Jig, #72 Wishy Washy Wee - form a circle #4 Snail, pg. 15 Line up Chant, #35 Thread and Needle - lines #50 Ho Ho, #62 “Miss Lucy”
Perform rhythmic activities using voice, body percussion (e.g. clap, patsch, tap, step), and non-pitched percussion using ta (quarter note), ti-ti (eighth notes), ta-rest (quarter rest) or other representations such as takadimi. (pg 120, 122, 124, 134 - body percussion #17, pg 21, pg 54, #51 - non-pitched percussion Rhythm Practice activities online
Respond to and identify strong and weak beats in 2/4 and 4/4 meter.	29a. Deedle Deedle, 34. Bounce the Ball
Improvise and perform using new rhythmic concepts with body percussion, non-pitched percussion, and found sounds.	pg 120, 122, 124, 134 - body percussion #17, pg 21, pg 54, #51 - non-pitched percussion Rhythm Practice activities online
Distinguish between stepping (simple) and swinging/skipping (compound) songs.	Page 50 - #27 Magic Spell, skipping songs, walking songs
Improvise and create freely, individually and with others	pg. 102, 126, 131, 151, 155
Create and notate new rhythmic concepts using adapted and/or standard notation.	pg. 22, pg 67-#36 Cuckoo,
Recognize how rhythm and tempo can communicate feelings, ideas, and understandings through performance and/or creation.	pg 81 - 43. Fais do do, LCD#31: At the Cradle (pg 82) pg. 115 (LCD# 36: Gigue) 104 “Heebie Jeebies”
Music 1 Outcome 2: Students will perform, listen to, create, and reflect on melody and pitch using voice, movement, and instruments to express feelings, ideas, and understandings.	
Identify by sound and sight, sing, and hand-sign l s m.	Reading songs in MP1 - listed below
Read known l s m songs from staff notation in the keys of F, G, and C.	Reading songs in MP1 - 4. Snail, 9. Choo Choo Train, 12. Counting Song, 17. Hop Old Squirrel, 20. Bye Low, 34. Bounce, 36 Cuckoo, 37. Lucy Locket, 47. Lemonade, 50. Ho, 55. Strawberry Shortcake, 60. Tommy etc.
Sing a variety of songs with emphasis on the l s m r d tone set in an appropriate range (D to D) in simple and compound meter.	Reading songs in MP1 - 4. Snail, 9. Choo Choo Train, 12. Counting Song, 17. Hop Old Squirrel, 20. Bye Low, 34. Bounce, 36 Cuckoo, 37. Lucy Locket, 47. Lemonade, 50. Ho, 55. Strawberry Shortcake, 60. Tommy etc.
Sing in-tune, individually and with others.	36. Cuckoo, #60 “Little Tommy Tiddlemouse, #71 Mr. Potato Head,
Improvise and create using voice and pitched percussion.	pg 7, 22
Improvise and create freely, individually and with others.	pg 7, 22
Echo sing, use inner hearing, and sing individually and with others, l s m.	Echo - #1 Dooby, 6. The Music Time is Over Inner Hearing - pointing pages #9 Choo Choo Sing Individually - #71 Mr. Potato Head with others - all
Outcome 3: Students will perform, listen to, create, and reflect on texture and harmony using voice, movement, and instruments to express feelings, ideas, and understandings.	
Create texture by keeping the beat while singing individually and with others	#3 “Little Red Wagon
Create texture by performing the beat in a group while others perform the rhythm (and vice-versa).	#4 Snail, #9 Choo Choo Train, #12 Counting Song
Create texture by performing the beat and rhythm simultaneously.	#4 Snail, #9 Choo Choo Train, #12 Counting Song

Create textures using expressive sounds to represent words and ideas within songs, raps, rhymes, and stories.	Stories: pg. 16 Mortimer, 76 Goldilocks and the Three Bears 178 Chicken Little Songs: #9 Choo Choo Train, #12 Counting Song, #51 Bells on the Sleigh
Perform simple rhythmic and melodic (bordon) ostinato.	Ostinato are used throughout MP1
Recognize how texture can communicate feelings, ideas, and understandings through performance and/or creation.	
Music P Outcome 4: Students will perform, listen to, create, and reflect on form using voice, movement, and instruments to express feelings, ideas, and understandings.	
Draw a line in the air to show phrases while singing.	page 36 - phrase form described #37 Lucy Locket
Perform, listen to, and create like and unlike phrases.	page 36 - phrase form described #32 Peace in my Heart, #37 Lucy Locket
Identify and use repeat sign	
Identify and perform a variety of AB patterns (e.g., ABA, ABBA) using voice, movement, dance, and/or instruments	#32 Peace in my Heart, #37 Lucy Locket
Recognize how form can communicate feelings, ideas, and understandings through performance and/or creation	Musicplayonline - form tool - use the form tool to organize your performances - reflect on the performance
Outcome 5: Students will perform, listen to, create, and reflect on the elements of musical expression using voice, movement, and instruments to convey feelings, ideas, and understandings.	
Distinguish between louder/softer using voices and instruments and apply accordingly to music-making.	pg 21 - Mortimer Listening 1 - #4, #6 Lions, #32 Galliard, #31 At the Cradle #20 Bye Low, #33 Just One Candle, #43 "Fais dodo, #89 "Bunny Hides a Basket
Distinguish various timbres, including voice, body percussion, classroom instruments, and found sounds.	voices - pg5 #2b classroom instruments - 1a. Listen to the Rhythm, #51 "The Bells on the Sleigh Found Sounds - #28 "Bats and Cats
Recognize how musical expression can communicate moods, feelings, ideas, and understandings through performance and/or creation.	pg 61 - Just One Candle - discuss mood in performance
Outcome 6: Students will explore diverse cultures and communities, including Acadians, African Nova Scotians, Gaels, and Mi'kmaq, with respect and sensitivity through music.	
Listen to, perform, and reflect upon songs, stories, singing games, rhymes, and chants from various cultures and genres locally and from around the world.	pg. 197 - list of non-English songs, games
Describe and share music encountered with friends, at play, and in the community.	pg. 15, 41
Make connections between music and the other arts.	pg 201 - list of links from Musicplay 1 to other curricular areas
Recognize that music has a context (e.g., historical, cultural, functional, for enjoyment [nonsense songs]).	pg. 15, 41
Reflect upon understandings gained from exploring diverse cultures and communities	pg. 41, 57, 65, 87, 91, 92, 97 98, etc.

Music 2 Outcome 1: Students will perform, listen to, create, and reflect on rhythm, meter, and tempo using voice, movement, and instruments to express feelings, ideas, and understandings.	
Move to beat and rhythm in simple and compound meter with varying tempi—adagio, andante, allegro, slow, moderate, fast.	4. Engine Engine Number Nine, #10 “Bounce High.” #12 “Obwisana, 39. Pease Porridge Hot
Move in space(s)—free, circle, lines, partner—with increasing difficulty.	Free: pg 26, 18. Falling Leaves, pg 64, pg 159 Circle: 40. Oh Hanukkah, 64. Cut the Cake, 68. St. Patrick’s Day Jig, 60. Circle ‘Round the Zero Lines: 4 Engine Engine #9 Partner: 30. This Way Thataway, 36. Bluebells, 39. Pease Porridge Hot
Perform rhythmic activities using voice, body percussion (e.g. clap, patsch, tap, step, snap), and non-pitched percussion using ta, ti-ti, ta-rest, tie, too-oo (half note), too-oo-rest (half rest), toe (whole note), toe-rest (whole rest) or other representations such as takadimi.	♪ ♪ Q Engine #9, Bounce High, Bell Horses, Time to Play, Icka Backa, Old Mother Witch ♪ - ○ - Obwisana, Hill Hill, Falling Leaves
Respond to and identify 2/4 and 4/4 meter	pg. 26, pg 64
Improvise and perform using all known rhythmic concepts with body percussion, non-pitched percussion, and found sounds.	Rhythm Practice section - musicplayonline
Improvise and create freely, individually and with others.	16. Time to Play, pg 96, pg 98 Pass the Stick, pg 11 Ham and Eggs, pg 120
Create and notate all known rhythmic and metric concepts using adapted and/or standard notation.	Solfa challenge online -songs 4, 5, 10, 13, 16, 25, 27, 39, 49, 59, 73, 75, 78, 82, 95 Rhythm Practice online - Listen, Clap and Say, Dictation
Record dictated four-beat rhythm patterns using all known rhythmic concepts	Rhythm Practice online - Dictation
Music 2 Outcome 2: Students will perform, listen to, create, and reflect on melody and pitch using voice, movement, and instruments to express feelings, ideas, and understandings.	
Identify by sound and sight, sing, and hand-sign l s m r d.	Solfa Practice online - echo, poison melody, read hand-signs, read notation songs 4, 5, 10, 13, 16, 25, 27, 39, 49, 59, 73, 75, 78, 82, 95
Read known l s m r d songs from staff notation in the keys of F, G, and C.	songs 4, 5, 10, 13, 16, 25, 27, 39, 49, 59, 73, 75, 78, 82, 95
Sing a variety of songs with emphasis on the dl l s m r d ll sl (extended pentatonic) tone set in an appropriate range (C to E1) in simple and compound meter.	songs 4, 5, 10, 13, 16, 25, 27, 39, 49, 59, 73, 75, 78, 82, 95
Sing in-tune, individually and with others.	17. I’m The Fastest Turkey , 32. Doggie Doggie , 41. Who’s That?
Improvise and create using voice and pitched percussion in the pentatonic tone set.	Orff Source 1: (also online) 35. Mouse Mousie, 40. Time to Play, 43. Trampin’, 53. Let us Chase the Squirrel, 67. Frog in the Middle, 86. Falling Leaves
Improvise and create freely, individually and with others.	same as above
Echo sing, use inner hearing, and sing individually and with others, l s m r d.	Echo: 1 Welcome to Music, 81 Oh, My Aunt Came Back Inner Hearing: 4. Engine Engine Number Nine Individually: #17 Turkey, 32. Doggie 41. Who’s That?
Express how melody and pitch can communicate feelings, ideas, and understandings through performance and/or creation.	pg. 24, 21. What’s That Creature?, 27. Starlight - reflect on performance
Outcome 3: Students will perform, listen to, create, and reflect on texture and harmony using voice, movement, and instruments to express feelings, ideas, and understandings.	
Perform simple melodic ostinati (e.g., bordun).	#5 “Hill Hill pg 14 , #8, #13 pg 52, 82. Johnny One Hammer 15 songs have simple arrangements in Orff Source
Perform rhythmic ostinati while singing (e.g., hand jive, body percussion).	#5 “Hill Hill pg 14 , #8, #10, #13, pg 52, pg 72,
Perform and create simple two-part rhythmic phrases.	24. Witch’s Stew - create ostinato + chant

Create textures using expressive sounds to represent words and ideas within songs, poems, raps, and stories.	pg 71, 99, 163
Explore simple rounds (movement, singing, instruments).	18 Falling Leaves , 42 Holiday Round, 87 Row Row
Express how texture and harmony can communicate feelings, ideas, and understandings through performance and/or creation.	Listening Kit 2 - listening logs, response journals
Music 2 Outcome 4: Students will perform, listen to, create, and reflect on form using voice, movement, and instruments to express feelings, ideas, and understandings.	
Show phrases while singing, playing and listening in a variety of ways	18. Falling Leaves, 20. Icka Backa, 39. Pease Porridge Hot, 73. Hot Cross Buns, 95. Here Comes a Bluebird, 96. Down Came Johnny
Identify, perform, listen to, and create a variety of AB patterns and simple rondo using voice, movement, dance, and instruments with increasing length and complexity.	30. This Way Thataway (AB), 56. Gitsigakomim ABAB Rondo: pg 18, 10. Bounce High
Identify theme and variations and other representations.	Listen Kit 3 - Twinkle Star Variations
Express how form can communicate feelings, ideas, and understandings through performance and/or creation	Listening Kit 2 - listening logs, response journals
Outcome 5: Students will perform, listen to, create, and reflect on the elements of musical expression using voice, movement, and instruments to convey feelings, ideas, and understandings.	
Identify expressive terms - piano (p)/forte (f), gradually louder/gradually softer, smooth/jagged.	11. John Jacob Jingleheimer, 18. Falling Leaves 75. Find the Easter Basket
Evaluate and apply the expressive use of all elements of music using voices and instruments.	27. Starlight, 62. Cat Came Back 75. Find the Easter Basket
Distinguish various timbres, including voice, body percussion, classroom instruments, found sounds, electronic sounds, and instrument families (wind, percussion, strings, keyboard, including world instruments).	16. Time to Play - instruments 32. Doggie Doggie - voices Orchestral Instruments: Listen Kit 2, pg 172-75
Identify reasons for creating music	pg 21, 24,
Recognize how musical expression can communicate moods, feelings, ideas, and understandings through performance and/or creation.	pg 39 #18 Falling Leaves Listening Resource Kit 2 - #24 - pg119
Outcome 6: Students will explore diverse cultures and communities, including Acadians, African Nova Scotians, Gaels, and Mi'kmaq, with respect and sensitivity through music.	
Listen to, perform, and reflect upon songs, stories, singing games, rhymes, and chants from various cultures and genres locally and from around the world.	Multicultural: #12, 21, 2, 34, 92, 33, 89, 49, 48, 85, 91, 56, 80, 84, 47
Describe, share and value music of various genres encountered at home and in the broadening community.	pg 21 - 7. Okkitokiunga pg 24 - 9. I've Been Working on the Railroad
Make connections between music and the other arts with emphasis on visual imagery	pg 117, 129, 131, 197
Demonstrate that music has a context (e.g., historical, cultural, functional, for enjoyment [nonsense songs]).	pg 21 - 7. Okkitokiunga pg 24 - 9. I've Been Working on the Railroad Pg 100 Bach
Reflect upon understandings gained from exploring diverse cultures and communities	pg 21 - 7. Okkitokiunga pg 24 - 9. I've Been Working on the Railroad

Music 3 Outcome 1: Students will perform, listen to, create, and reflect on rhythm, meter, and tempo using voice, movement, and instruments to express feelings, ideas, and understandings.

Move to beat and rhythm in simple and compound meter with varying tempi (using a variety of terms such as adagio, andante, allegro, double time, laid back, largo, lento, moderato, presto, prestissimo, spirited, steady rock, swinging, up-tempo).	11. Shake the Papaya pg. 105 Listening 3 - #2: Viennese Musical Clock, 12: Waltz of the Flowers, 16: Favorite Rag, 18: Sarabande, 19: Emperor Waltz, 20: Roses From the South, 29: Contradance, 30: Andante Spirituoso
Move in space(s)—free, circle, double circle, lines, partner, double partner—with increasing difficulty. * Supplemental Resource - Rhythm Instrument Fun	Free - see above Circle: 9. Rocky Mountain , #28 - Old Brass Wagon, #36 - Shake Them 'Simmons . 52. Tideo , 68. Song of the Frog, 85. El Florón Lines: #41 - Paw Paw Patch, 52. Tideo, #71 - Irish Reel Partner: #61 - Ton moulin, #63 - Donkey Riding, #99 - Feller From Fortune
Perform rhythmic activities using voice, body percussion (e.g., clap, patsch, tap, step, snap), beatboxing, and non-pitched percussion using ta, ti-ti, ta-rest, tie, too-oo, too-oo-rest, toe, toe-rest, ti-ka-ti-ka (sixteenth notes), tay (dotted half note) or other representations such as takadimi.	5. Missus Tong, 6. Plainsies Clapsies, pg 17, Read Rhythms: 12. Pass a Beanbag, 16. Bells in the Steeple, 22. Closet Key, 23. Trampin', etc. See page XIV for complete list of rhythm reading songs.
Name rhythmic values by their standard notational names (quarter note, half note, etc.).	See page XIV for complete list of rhythm reading songs.
Respond to and identify strong and weak beats in 3/4 meter	16 Bells in the Steeple, 62 Austrian Went Yodeling 64 E Papa, 65 Eating is Fun
Improvise and perform using all known rhythmic concepts with body percussion, non-pitched percussion, and found sounds, individually and with others.	See page XIV for complete list of rhythm reading songs.

Music 2 Outcome 2: Students will perform, listen to, create, and reflect on melody and pitch using voice, movement, and instruments to express feelings, ideas, and understandings.

Identify by sound and sight, sing, and hand-sign d l s m r d l s	See page XIV for list of solfa songs. All tones listed are taught in Musicplay 3.
Read known d l s m r d l s songs from staff notation in the keys of F, G, and C using solfege and absolute note names.	See page XIV for list of solfa songs. All tones listed are taught in Musicplay 3
Sing a variety of songs with emphasis on the extended pentatonic tone set in an appropriate range (C to E) in simple and compound meter.	See page XIV for list of solfa songs. All tones listed are taught in Musicplay 3
Sing in tune, individually and with others.	92. Someone's Tapping, pg 124
Improvise and create using voice and pitched percussion in the pentatonic tone set.	Orff Source 1: 29. Bells in the Steeple, 43 Trampin, 69 Inuit Lullaby, 75 In the Land of Oz
Improvise and create freely, individually and with others.	pg 22, 31, 66, 73, 121, 11. Shake the Papaya, 31. Long Legged Sailor, 68. Song of the Frog , 70. Dinah, 89. Tinga Layo also see above
Echo sing, use inner hearing, and sing individually or with a group, patterns from the extended pentatonic scale.	Musicplayonline.com Solfa Practice - echo, poison melody
Express how melody and pitch can communicate feelings, ideas, and understandings through performance and/or creation.	62. Austrian Went Yodeling (reflect)

Outcome 3: Students will perform, listen to, create, and reflect on texture and harmony using voice, movement, and instruments to express feelings, ideas, and understandings.

Create soundscapes using expressive sounds to represent words and ideas within songs, poems, and stories.	The Three Little Pigs - create accompaniment for a story
Perform melodic ostinati (e.g., colour parts, descant).	31. Long Legged Sailor, 67. Coy Malindo Orff Source 1: see above Index of poems: XVII
Perform rhythmic ostinati while singing (e.g., hand jive, body percussion)	17. Seven Up , 44. Makin' Christmas Cookies, 43. King's Land, 56. New Shoes
Perform and create simple two-part and three-part rhythmic phrases	Supplemental resource - Composing with Boomwhackers

Create textures using expressive sounds to represent words and ideas within songs, poems, raps, and stories.	Sea Shell Create sound effects to accompany poem
Express how texture and harmony can communicate feelings, ideas, and understandings through performance and/or creation.	Listening Kit 3 - listening logs
Explore simple rounds (movement, singing, instruments).	8 Whoopee Cushion, 27 Three Blind Mice, 50 Donkeys Love Carrots, 42. Santa Claus is Coming, 65 Eating is Fun, 77 I Love the Mountains, 87 Swedish March, 97 The Provinces

Music 3 Outcome 4: Students will perform, listen to, create, and reflect on form using voice, movement, and instruments to express feelings, ideas, and understandings.

Draw a line in the air to show phrases while singing and listening.	Listening 3 #18: Sarabande, Johann Pezel (pg 115) 52. Tideo (aabb), 47. January First
Perform, listen to, and create contrasting and repeating phrases and sections	52. Tideo (aabb), 47. January First
Identify, perform, listen to, and create a variety of AB patterns and simple rondo using voice, movement, dance, and instruments..	#4 "I'm Glad I'm Back at School (ABA) 52. Tideo (AB), pg 17 (decide form), 9. Rocky Mountain (AB), 11. Shake the Papaya, #33 "Playin' on the Washboard (rondo), 61. Ton moulin (AB), 63. Donkey Riding (AB), 89. Tinga Layo, 99. Feller From Fortune Listen 3: #2 Viennese Musical Clock rondo, #4: Larghetto ABA
Express how form can communicate feelings, ideas, and understandings through performance and/or creation.	Listening Kit 3 - listening logs

Outcome 5: Students will perform, listen to, create, and reflect on the elements of musical expression using voice, movement, and instruments to convey feelings, ideas, and understandings.

Identify expressive terms including dynamics, articulations, and timbre (e.g., bouncy, choppy, crescendo/decrescendo, legato/staccato, quiet/loud/quiet, smooth)	5. Missus Tong, 13. Seasons pg 33, 69 21. Old Woman 22. Closet Key , 22a. In A Dark, Dark Room 30. Children Together, #53 Pirate Song, #76 "The Wind, 83. Find The Basket Listen 3: #5: March of the Boyars, #10 Bouree, 17: Intrada, #29: Contradance
Evaluate and apply the expressive use of all elements of music using movement, voices, and instruments.	#76 "The Wind, 13. Seasons, pg 33, 69 all of the above
Distinguish various timbres, including voice, body percussion, classroom instruments, found sounds, electronic sounds and instruments, acoustic and amplified sounds, instrument families, the four orchestral families, and world instruments.	pg 23, pg 90 Brass, #56 New Shoes, #92 Someone's Tapping - timbre of voices Listen 3 #7-8, pg 60 - woodwind Listen Resource Kit 3 - all families of orchestral instruments
Identify reasons for creating music	pg 95, pg 108, pg 143
Express how musical expression can communicate moods, feelings, ideas, and understandings through performance and/or creation.	pg 33, 69 #86 Mariachi Listening 3 #7: Tendre, #8: Leger, #30

Outcome 6: Students will explore diverse cultures and communities, including Acadians, African Nova Scotians, Gaels, and Mi'kmaq, with respect and sensitivity through music.

Listen to, perform, and reflect upon songs, stories, singing games, rhymes, and chants from various cultures and genres locally and from around the world (e.g., jigs, "Mi'kmaq Honour Song," pop music, spirituals).	Page XII - lists non-English songs in Musicplay 3
Describe, share, and value music of various genres encountered at home and in the broadening community.	Page XII - lists non-English songs in Musicplay 3 pg 95, 108
Explore how technology is used in and affects music of the past and present.	pg 3
Make connections between music and the other arts.	pg 20 Rocky Mountain (concept slides) pg 100 Sakura Drama: #21 - Old Woman, #29a - The Three Little Pigs, #53 - Pirate Song
Demonstrate that music has a context (e.g., historical, cultural, functional, for enjoyment [nonsense songs]).	pg. 108
Reflect upon understandings gained from exploring music of diverse cultures and communities.	Page XII - lists non-English songs in Musicplay 3

Sing a variety of songs with emphasis on the diatonic tone set in both major and minor with an appropriate range (B^b₁ to F^l) in simple and compound meter.

Sing in tune and play instruments, individually and with others.

Improvise and create using voice and pitched instruments.

Improvise and create freely, individually, and with others.

Echo sing/play, use inner hearing, sing/play, individually or with a group, melodic patterns.

Express how melody and pitch can communicate feelings, ideas, and understandings through performance and/or creation.

see rhythm sequence

#45 Toc Toc Toc

55a. Won't You Be My Friend (melody)

Orff Source 1

Solfa Practice Section: Echo, Poison Melody,

Music 4 Outcome 3: Students will perform, listen to, create, and reflect on texture and harmony using voice, movement, and instruments to express feelings, ideas, and understandings.

Use alternative notation and expressive sounds to represent words and ideas within songs, poems, and stories.

pg 46 Popcorn soundscape
pg 81 Clock soundscape
Pg 111 Thunderstorm
pg56-57 Crane Legend, song

Sing, play, improvise, and create melodic ostinati (e.g., complementary colour parts, descant).

#39 Sarasponda
#51 We're On The Upward Trail
#70 Toembaii
#75 I Love the Mountains
#77 Compost
#85 Sing Sing Together

Identify the difference between bordun and bass line (I, V chord change).

Perform rhythmic ostinati while singing (e.g., hand jive, body percussion).

30. Land Of The Silver Birch
#12 Black Snake
#15 Canoe Song

Perform and create two-part and three-part rhythmic phrases.

supplemental resource - Composing with Boomwhackers

Sing two-part songs, rounds, and partner songs.

4	Frere Jacques - rounds
10	Thanksgiving Round
52	Make New Friends
58	Let's Catch a Rooster
75	I Love the Mountains
76	Tulip Round

27	Shine a Light for Peace
41	Hallelujah Chorus
11	Old Joe Clark
33	Two Canadian Folk Songs
80	Lost My Partner

Sing and play songs using tonic and dominant chord roots (I, V).
Perform songs in both major (doh-centred) and minor (lah-centred) keys with tonal root accompaniment.

#59 Nobody Likes Me, #94 My Hat
Musicplay 4 includes songs in major and minor.

Express how texture and harmony can communicate feelings, ideas, and understandings through performance and/or creation.

Listening Kit 4 - listening logs

Music 4 Outcome 4: Students will perform, listen to, create, and reflect on form using voice, movement, and instruments to express feelings, ideas, and understandings.

Show phrases while singing, playing, and listening in a variety of ways.

15. Canoe Song, #19 Al Tambor,
25. There Was an Old Witch, etc.

Identify, perform, listen to, and create a variety of AB patterns and simple rondo using voice, movement, dance, and instruments, with increasing length and complexity.

ABA 10 "Trepak," Peter Illich Tchaikovsky
AABA 16 "Jesu, Joy of Man's Desiring," JS Bach
10 "Trepak," Peter Illich Tchaikovsky
AABBACCA 8 Fig Leaf Rag, Scott Joplin

Identify D.C. al fine and other representations such as “back to the top.”	#91 Bidy Bidy
Express how form can communicate feelings, ideas, and understandings through performance and/or creation.	Listening Kit 4 - listening logs
Music 4 Outcome 5: Students will perform, listen to, create, and reflect on the elements of musical expression using voice, movement, and instruments to convey feelings, ideas, and understandings.	
Identify expressive terms including dynamics, articulations and timbre (e.g., <i>bouncy, choppy, crescendo/decrescendo, legato/staccato, quiet/loud/quiet, smooth</i>).	#61 - Springtime, #71 - Mist

Reading Songs - Musicplay 4

Rhythm Sequence		
#	title	rhythm
5 87	Good Morning Happy is the Miller	♪ ♪
4 44 47 91	Frere Jacques Clock round Kookaburra Bidy Bidy	♪♪♪
30 58 59 70 80 89	Land of the Silver Birch Let's Catch a Rooster Nobody Likes Me Toembaii Lost My Partner Built my Lady	♪♪ ♪♪
1 12 18 23 53	Wake me! Black Snake Cheki Morena Synco-copation My Gal's a Corker	♪ ♪ ♪
10 51 74 76 79 86 93	Thanksgiving Round Upward Trail Under the Chestnut Tree Tulip Round Mi Conejito Old Blue Crawdad Hole	♪ ○
22 35 56 61 94	Ma Ku Ay My Bonnie Las Mañanitas Springtime (♩) My Hat	3/4
39	Sarasponda	pickup
65 77 84 85	Feller From Fortune Compost Flunky Jim Sing, Sing Together	6/8

Solfa Sequence		
#	title	solfa
64	Categories	s m
5	Good Morning	s m d
7	Pizza Pizza	ls m
9	Jolly Rhythm	s, l, d
12 26 31 69 82 86 89	Black Snake Pass the Pumpkin Crane Wallflowers Billy Billy Old Blue Built my Lady	drm sl
44	Clock Round	d m s d'
34	Stella Ella	m sl d'
25	There was an Old Witch	drm s d'
15	Canoe Song	l, drm l
30	Land of the Silver Birch	l, drm sl
62	Scotland's Burning	s, drm s
1 3 21 68 87 93	Wake Me! This Little Light Bats Old Dan Tucker Happy is the Miller Crawdad Hole	s,l, drm
50	I've Been to London	s,l, drm sl
28	Cut the Cake	fa
17	Miss Mary Mac	ti s,l, t d
53	My Gal's a Corker	s,l,tdrm
6	Chester	s,l,tdrmf

Rounds and Partner Songs		
#	title	
4	Frere Jacques	round
10	Thanksgiving Round	
52	Make New Friends	
58	Let's Catch a Rooster	
75	I Love the Mountains	
76	Tulip Round	
13	Bill Grogan's Goat	echo 2 pt
27	Shine a Light for Peace	2 part
41	Hallelujah Chorus	
11	Old Joe Clark	partner song
33	Two Canadian Folk Songs	
80	Lost My Partner	

Diatonic Songs		
#	title	
29	Scale Round	major scale
39	Sarasponda	
59	Nobody Likes me	
76	Tulip Round	

Elements of Music		
#	title	
	#61 - Springtime, #71 - Mist	dynamics
	#12 Black Snake	
	Popcorn Soundscape	
	Clock Soundscape	

Form		
#	title	

Evaluate and apply the expressive use of all elements of music using movement, voices, and instruments.	pg 124
Distinguish increasingly complex timbres, including voice, body percussion, classroom instruments, found sounds, electronic sounds and instruments, acoustic and amplified sounds, instrument families, the four orchestral families, and world instruments.	Listening Kit 4 - listening logs
Identify reasons for creating music.	pg 124, 32. Koto
Move in space(s) expressively (e.g., Laban movement concepts such as sudden/sustained, direct/indirect, strong/light).	
Express how musical expression can communicate moods, feelings, ideas, and understandings through performance and/or creation.	pg 124 - Mood in music worksheet

Music 4 Outcome 6: Students will explore diverse cultures and communities, including Acadians, African Nova Scotians, Gaels, and Mi'kmaq, with respect and sensitivity through music.

Listen to, perform, and reflect upon songs, stories, singing games, rhymes, and chants from various cultures and genres locally and from around the world (e.g., composers, Indigenous peoples, jigs, "Mi'kmaq Honour Song," pop music, songwriters, spirituals).	pg 229 - list of non-English songs
Describe, share, and value music of various cultures and genres encountered at home and in the broadening community.	pg 229 - list of non-English songs
Examine the similarities and differences of music from various cultures.	pg 223 cultural aweness worksheet
Explore how technology is used in and affects music of the past and present. Make connections between music and the other arts.	pg 37 - electronic instruments, pg 50 pg 233 curricular connections 11. Old Joe Clark #20 Mariachi #42 Pack The Sleigh #71 Mist 72 One Planet 76. Tulip Round 82. Billy Billy #86 Old Blue 88. There's a Hole in my Bucket
Demonstrate that music has a context, and informs and sustains culture (e.g., historical, cultural, functional, and for enjoyment such as nonsense songs).	pg 223 cultural aweness worksheet
Reflect upon understandings gained from exploring music of diverse cultures and communities.	pg 223 cultural aweness worksheet

Recognize and identify flat and sharp symbols and their purpose.	pg. 191, pg 224 Key Signature Online - pop quiz, accidentals
Sing a variety of songs with emphasis on the diatonic tone set in both major and minor with an appropriate range (B ^b ₁ to F ^b) in simple and compound meter.	see song list - major and minor songs included
Sing in tune and play instruments, individually and with others.	#9. Liza Jane, pg 15
Improvise and create using voice and pitched instruments.	#56. Five Four Groove
Improvise and create freely, individually, and with others.	#56. Five Four Groove 51 Button (Orff 1), 55 John Kanakanaka (Orff 1)
Echo sing/play, use inner hearing, sing/play, individually or with a group, melodic patterns.	Echo - pg 2 Solfa Practice online - echo, etc.
Express how melody and pitch can communicate feelings, ideas, and understandings through performance and/or creation.	Listening Kit 5 - listening logs

Music 5 Outcome 3: Students will perform, listen to, create, and reflect on texture and harmony using voice, movement, and instruments to express feelings, ideas, and understandings.

Use alternative notation and expressive sounds to represent words and ideas within songs, poems, and stories.	24A. Thunderstorm Soundscape 81C. Rain Soundscape
Sing, play, improvise, and create melodic ostinati (e.g., complementary colour parts, descant).	53. Scoo Be Doo Song, 79. John Kanaka
Identify the difference between bordun and bass line (I, IV, V chord change).	pg 20 I-V songs #9, 19, 26, 27, 28,54, 65, 91, 96 guitar/uke online
Perform rhythmic ostinati while singing (e.g., hand jive, body percussion).	1 - Mama Don't Allow, 10 Four White Horses, Old Maid, 6. Pass the Stick
Perform and create two-part and three-part rhythmic phrases.	supplemental resource - Composing with Boomwhackers
Sing two-part songs, rounds, and partner songs.	Rounds: 3 Little Tommy Tinker 12 For Health and Strength 18 Ghost of Tom, 30 Sing the Scale 38 Winter is Here Partner: 16 Linstead Market 23 Shalom Two Part: #7 When I Believe, 37 Hevenu Shalom, 53 Scoo Be Doo Song 72 I am Slowly Going Crazy 81 Show You Care
Sing and play songs using tonic, subdominant, and dominant chord roots (I, IV, V).	
Perform songs in both major (doh-centred) and minor (lah-centred) keys with tonal root accompaniment.	song list includes songs in major and minor
Perform increasingly difficult arrangements (multi-part pieces).	see two part songs list above
Express how texture and harmony can communicate feelings, ideas, and understandings through performance and/or creation.	Listening Resource Kit 5 - listening logs

Music 5 Outcome 4: Students will perform, listen to, create, and reflect on form using voice, movement, and instruments to express feelings, ideas, and understandings.

Show phrases while singing, playing, and listening in a variety of ways.	6. Pass the Stick, #7. When I Believe, 9. Liza Jane, 25. El Torojil, 28 Our Old Sow, 37 Hevenu Shalom
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Identify, perform, listen to, and create a variety of AB patterns and simple rondo using voice, movement, dance, and instruments, with increasing length and complexity.

Identify *D.S. al Coda*, 1st and 2nd endings, and other representations such as “*head to the tail*.”

Express how form can communicate feelings, ideas, and understandings through performance and/or creation.

8. Ickle Ockle, 58. Cobbler, 89. Play That Rhythm

will be online as a pop quiz

Listening Resource Kit 5 - listening logs

Music 5 Outcome 5: Students will perform, listen to, create, and reflect on the elements of musical expression using voice, movement, and instruments to convey feelings, ideas, and understandings.

Identify expressive terms including dynamics, articulations and timbre (e.g., bouncy, choppy, crescendo/decrescendo, legato/staccato, quiet/loud/quiet, smooth).

7. When I Believe , 44. Snowflakes

Evaluate and apply the expressive use of all elements of music using movement, voices, and instruments.

7. When I Believe , 44. Snowflakes
Listening Resource Kit 5 - listening logs

Distinguish increasingly complex timbres, including voice, body percussion, classroom instruments, found sounds, electronic sounds and instruments, acoustic and amplified sounds, instrument families, the four orchestral families, and world instruments.

Listening Resource Kit 5 - listening logs

Identify reasons for creating music.

7. When I Believe, 44. Snowflakes

Move in space(s) expressively (e.g., Laban movement concepts such as sudden/sustained, direct/indirect, strong/light).

Express how musical expression can communicate moods, feelings, ideas, and understandings through performance and/or creation.

7. When I Believe, 44. Snowflakes
Listening Resource Kit 5 - listening logs

Music 5 Outcome 6: Students will explore diverse cultures and communities, including Acadians, African Nova Scotians, Gaels, and Mi’kmaq, with respect and sensitivity through music.

Listen to, perform, and reflect upon songs, stories, singing games, rhymes, and chants from various cultures and genres locally and from around the world (e.g., Africa, Asia, composers, jigs, “Mi’kmaq Honour Song,” pop music, songwriters, spirituals).

pg 240 - list of non-English songs
pg 18 - research project
Song #35 Ninaskamon
pg 96

Describe, share, and value music of various cultures and genres encountered at home and in the broadening community.

pg 240 - list of non-English songs
pg 18 - research project

Examine how pop music has influenced the music of various cultures.

Supplemental Resource - From Folk to Pop

Explore how technology is used in and affects music of the past and present.

Make connections between music and the other arts.

83. Drunken Sailor, 85. Come Follow, 91. Clementine, #93. Take Me Out to the Ballgame

Demonstrate that music has a context, and informs and sustains culture (e.g., historical, cultural, functional, and for enjoyment such as nonsense songs).

Listening Kit 5 - 96. Boll Weevil

Reflect upon understandings gained from exploring music of diverse cultures and communities.

pg 240 - list of non-English songs