

Virginia Music Standards - Musicplay Correlations

Kindergarten Performance and Production	Musicplay for Kindergarten
K.1 The student will sing songs and play instruments.	There are more than 100 songs and many opportunities to play instruments.
1. Participate individually and in groups.	Guessing games, songs such as “Hickety Tickety” and other activities are given to provide opportunities for singing alone.
2. Accompany songs and chants with body percussion and classroom instruments.	5. Join into the Game b/p, 6. You’ve Got to Sing, are two of the many songs that are accompanied with b/p and instruments.
3. Imitate two-pitch (<i>sol-mi</i>) patterns sung or played.	More than 10 sol-mi and la-sol-mi songs are included in this program. These will be taught by echoing the patterns.
K.2 The student will perform rhythmic patterns that include sounds and silences.	Rhythm patterns using ta, titi and rest are taught.
K.3 The student will sing, play, or move at the appropriate time following a vocal/instrumental introduction.	All songs in Musicplay for Kindergarten include an introduction, after which the students will sing, play or move.
K.4 The student will respond to music with movement.	There are 20+ action/movement songs in this program in which students will respond to music with movement.
1. Match movement to rhythmic patterns.	S-A-N-T-A 61 , Criss Cross: * Create body percussion or play instruments to the rhythm of the words.
2. Employ large body movement.	Large body movement is used in these activities: Follow Follow Me 9, Walk to School 15, London Bridge 28, Knees Up Mother Brown 119, Ha Ha This-A-Way 69, Willowbee 88 Phony Baloney, 52 Button Factory 79, galloping chant, moving to many listening selections and to drum.
3. Employ locomotor and non-locomotor movements.	Listening selections are given for children to use variety of movements to: #89 Musical Priest
4. Use movement to enhance music, stories, and poems.	Movement suggestions are included for many songs and poems and for the stories that are included.
5. Perform dances and games from various cultures.	Sambalele (Brazil) 41, Scie le Bois (French) 146, Willowbee 88 (American), Naughty Kitty Cat 163 (Hungarian), Irish (108), Three Wheeled Car 91 (China), Little Airplane 90 (China)
6. Use the body to illustrate moods and contrasts in music.	Bach Air and Badinerie (25, 26): Children move to show contrasts between fast and slow. Move to “March of the Soldiers”, move to “Spaceworms”. Listening Selections 147, 148 have children move to show contrast between the two pieces.
K.5 The student will demonstrate the difference between a singing voice and a speaking voice.	The poem “This is my Speaking Voice” and Melody the Elephant activity has the student demo speaking/singing voice.
K.6 The student will demonstrate steady beat.	The student demonstrates beat in the following songs: Listen as I Play the Beat 4, I Get a Happy Feeling 29 , Put the Beat in Your Feet 55, Students move to the beat in many songs and poems
1. Use body percussion, instruments, and movement.	Children use instruments, body percussion or movement in every lesson in this program.
2. Use children’s literature, chant, and song.	Program includes a book list with ISBN numbers that correlate to the songs. 35+ chants are included in the program. There are more than 150 songs.
K.7 The student will create music through a variety of experiences.	Children sing, use body percussion, play instruments or found sounds, play singing games, dance, and listen in this program.
1. Use classroom instruments, body percussion, or movement.	Children use instruments, body percussion or movement in every lesson in this program to create or accompany music. * Play instruments as part of a song: If You’re Happy, Old MacDonald, Wheels on the Bus

2. Use the voice in speech and song.	Children use voices in speech and song in every lesson.
3. Dramatize songs, stories, and poems.	Gingerbread Man, Sleeping Beauty, Three Billygoats Gruff and Mortimer lessons included in MPK.
Cultural Context and Music Theory	
K.8 The student will recognize and demonstrate expressive qualities of music: fast/slow and loud/soft.	Bach Air and Badinerie (25, 26): Children move to show fast and slow. In the songs Pages Train, Chew Chew, Take my Little Car children show fast/slow. Grizzley Bear and Dinosaurs (104)- children show loud/soft.
K.9 The student will identify classroom instruments by sight and sound.	In the song, "Listen to Me Play", students identify classroom instruments. Classroom instrument illustrations are included in the Kindergarten Big Book for students to identify. Move to the Instruments, #154, has children do a different movement for each instrument.
K.10 The student will distinguish between tone colors.	Song 149, Chicamy Crany Crow is a game song to help children distinguish between the tone colors of unpitched percussion instruments. Move to the Instruments, #154, has children move as they identify the tone color of rhythm instruments.
1. Identify voices and instruments.	"Curly Joe", Kangaroo (95), and "Who has the Pencil" have children identify voices. #92, Listen to me Play, has children identify instruments.
2. Identify men's, women's, and children's voices.	*** ADD to K Binder Following song 166, "Miss Polly" there is a discussion of men's, women's and children's voices.
Judgment and Criticism	
K.11 The student will exhibit respect for the contributions of self and others in a music setting.	Assessment page in Teacher Intro
1. Contribute to a group effort of making music.	Assessment page in Teacher Intro
2. Contribute to a group effort of listening to music.	Assessment page in Teacher Intro
3. Participate in music activities that involve sharing, taking turns, and other ways of demonstrating good citizenship.	Assessment page in Teacher Intro
Aesthetics	Assessment page in Teacher Intro
K.12 The student will recognize the relationships between music and other disciplines.	Curriculum connections are given following most of the songs in this program. The teacher should mxake the students aware of these connections.

Grade One Performance and Production	Musicplay 1 (includes Listening Resource Kit Level 1)
1.1 The student will sing a repertoire of songs and play instruments.	There are more than 100 songs in Musicplay 1, and many songs and activities using instrum
1. Sing songs that contain <i>sol</i> , <i>mi</i> , and <i>la</i> pitches.	There are 14 songs in Musicplay 1 with sol, mi and la pitches.
2. Sing a variety of songs individually and in groups.	Most songs in Musicplay will be sung in groups. Many songs have opportunities to sing individually: Mr. Potato Head, Charlie Over the Ocean, I Like Turkey, Tommy Tiddlemouse, Hello Game
3. Play pitched and non-pitched instruments.	Unpitched instruments are used for many songs and activities in Musicplay. Pitched instruments are called for in more than 20 Orff arrangements.
1.2 The student will perform rhythmic patterns.	Children will perform patterns use ta, titi, rest in Musicplay 1.
1. Perform and notate rhythmic patterns that include quarter notes, paired eighth notes, and quarter rests.	Children will perform and notate patterns use ta, titi, rest in Musicplay 1.
2. Demonstrate melodic rhythm.	Clap the words to many simple reading songs: Counting Song, Lucy Locket, Bounce the Ball, Snail Snail
1.3 The student will respond to music with movement.	More than 15 songs in Musicplay 1 invite children to respond with movement. Many listening examples (Listening Resource Kit 1) have children respond to the music with movement.
1. Perform line and circle dances.	A new singing game is taught each week in Musicplay 1.
2. Perform dances and games from various cultures.	Children perform dances and games that are African, French, Spanish, American, Canadian and for Christmas and for Hanukkah.
3. Demonstrate locomotor and non-locomotor movements.	Locomotor movement is included in many singing games and listening activities. Non-locomotor movement is called for in many action songs.
4. Dramatize songs, stories, and poems.	The children will dramatize the story of the Three Bears, Chicken Little and Mortimer as well as many songs (Five Little Ducks, Little Rabbit Foo Foo, Monster Walk, Mountaintop Monster, Ten in the Bed, Old Gray Cat, Baby Bumblebee) and poems. There are 19 poems given in Musicplay 1.
1.4 The student will create music through a variety of experiences.	In Musicplay 1 students create sound effects (Bats and Cats), create verses (Little Red Wagon, Hey Betty Martin, I'm Thankful, Down by the Bay), and create rhythm compositions.
1. Improvise, using classroom instruments, body percussion, and movement.	Ideas: Create rondo with Bounce the Ball, Choo Choo Train, Snail - create B section with bugs, spiders, ants, flies - transfer to b/p, u/p, Cuckoo-- Strawberry Shortcake: play the months on u/p Tick Tock 69, Apple Tree 94, How Many Fingers - play numbers on u/p instruments Tick Tock - 8 beats of clock movement - rondo Poem - pick b/p and instruments to go with words in poem
2. Use the voice in speech and song.	Students use voices in song and speech in Musicplay 1.
3. Create music to enhance songs, stories, and poems.	Students create music for The Three Bears, Chicken Little, Mortimer, Bounce the Ball and many other songs and poems .
4. Create melodies to familiar nursery rhymes or chants.	* Students create melodies for "Melody the Elephant"* Create melodies for chants in MP
Cultural Context and Music Theory	
1.5 The student will distinguish between melodic rhythm and steady beat, using sight and sound.	Beat/Word switch activity is explained and used with many simple reading songs: Snail, Choo Choo Train, Counting Song
1.6 The student will recognize when music changes from one section to a contrasting section.	Listenng CD 14 (Fossils), 34 Playalong with Dance of the Sugarplum Fairy, Copycat activity in the Listening Resource Kit 1, has students playing a game to show different sections in the music.

1.7 The student will recognize and describe sudden changes in expressive qualities of music.	Listening Kit 30 (dynamics), 32 (dynamics), 38 (dynamics),
1. Demonstrate changes in dynamics vocally, instrumentally, or with movement.	LCD 4, Bunny Hides the Basket (89),
2. Demonstrate changes in tempo vocally, instrumentally, or with movement.	Grand Old Duke, Head and Shoulders, Movement: Listening Kit Tortoises, Elephants, Aviary
1.8 The student will identify high pitches and low pitches.	High-Low song, Eensy Weensy spider, Aviary, Elephant in Listening Kit 14 (Cuckoo), 15 (Aviary),
1. Demonstrate different pitches vocally, instrumentally, and with movement.	Solfa hand signs are used throughout Musicplay 1 to show pitches, students can sing 2-3 note songs in solfege, students play pitches on Boomwhackers or barred instruments.
2. Distinguish between extreme contrasts of sound.	Listening Kit 30 (dynamics), 32 (dynamics), 38 (dynamics),
1.9 The student will identify pitched and non-pitched classroom instruments, using sight and sound.	Classroom instruments are introduced and discussed from week 1 in the name game, Listen to the Rhythm. In Dec. week 3, families of unpitched are identified and classified. The supplemental resource, Classroom Instrument Bingo, allows the teacher to reinforce and assess identification of non-pitched classroom instruments.
1.10 The student will distinguish between accompanied and unaccompanied vocal music.	To Do: I Don't Know --- add activity to show when the voice is accompanied and when it is singing without accompany
Judgment and Criticism	
1.11 The student will exhibit respect for the contributions of self and others in a music setting.	Audience behavior is discussed in January week 3, February week 3, April week 2
1. Contribute to a group effort of making music.	
2. Contribute to a group effort of listening to music.	Audience behavior is discussed in January week 3, February week 3, April week 2
3. Participate in music activities that involve sharing, taking turns, and other ways of demonstrating good citizenship.	
Aesthetics	
1.12 The student will identify the relationships between music and other disciplines.	Curriculum connections are given following most of the songs in this program. The teacher should make the students aware of these connections. Students will create a class book of the song, "I Like Turkey".

Grade Two Performance and Production	Musicplay 2 (includes Listening Resource Kit Level 2)
2.1 The student will sing a repertoire of songs and play instruments.	There are 98 songs to sing in Musicplay 2, 15 Orff arrangements, and many opportunities to play unpitched percussion instruments.
1. Sing melodies within the range of a sixth.	There are 31 songs in Musicplay 2 with melodies within the range of a 6th. Other songs are rote songs or singing games.
2. Sing a variety of songs individually and in groups.	There are songs in Musicplay for individual singing: I'm the Fastest Turkey (17), Witch's Stew (24), Doggie Doggie (32), Who's That (41)
3. Play ostinato and single-chord accompaniments on classroom instruments.	There are 32 arrangements for barred instruments in Musicplay 2. These are in "The Orff Source" that correlates to Musicplay.
2.2 The student will perform and notate rhythmic patterns, using traditional notation and including paired eighth notes, quarter notes, quarter rests, half notes, and whole notes.	Notation is introduced in week 1 of Musicplay 2, and is included in almost every lesson in this program. To Do: Add half note reading --Who's That85 frog song, 78 Rabbits Add whole note reading --- 9, I've Been Working on the Railroad, 56 Gitsagakomim, March #3 pg 73
2.3 The student will respond to music with movement.	Many movement activities are included in the Listening Resource Kit 2. 3 Gigue, 4 Grave, 5 Galliard Battaglia, 6 Personages etc.
1. Perform line and circle dances.	There is a new singing game each week in Musicplay 2. Many of these are circle and line dances.
2. Perform dances and games from various cultures.	Musicplay 2 includes African, American, Canadian, Hebrew, Spanish, Native American, French, Hungarian, Irish and Japanese singing games. (#12, 30, 33, 40, 49, 56, 60, 63, 68, 72, 76, 80, 91, 95)
3. Demonstrate locomotor and non-locomotor movements.	Students move to the music in many selections in Listening Resource Kit 2. 3 Gigue - locomotor, 4 Grave, non-locomotor, 5 Galliard Battaglia non-locomotor, 6 Personages, locomotor etc.
4. Dramatize songs, stories, and poems.	Mm Cookies (Robert Munsch), Nutcracker story , Rain program, March lesson 4, dramatize rain poems
5. Perform choreographed and non-choreographed movements.	Choreographed movements included for Tony Chestnut, Sing for Peace, Make a Difference, Napoleon, Love Grows Under, I'se the B'y, A Sailor, St. Patrick's Day Jig, Father Abraham, Oh My Aunt etc. Non-choreographed movements for This Way Thattaway, Oliver Twist, and many listening selections in Listening Resource Kit 2.
2.4 The student will read lyrics containing more than one verse and including words divided into syllables.	The student books and the student powerpoints have songs with more than one verse (21, 53), and include words divided into syllables.
2.5 The student will create music through a variety of experiences.	Students create B sections (37), rondos (51), and accompaniments using pitched and non-pitched instruments. Students create new verses and new words to songs. Students create word chains. (3) Students create question/answer with speech (24)
1. Create lyrics to familiar melodies.	Students create new lyrics to Rabbits (78), On Top of Spaghetti (35)
2. Create new verses to songs.	Students create new verses to Thanks a Lot! (15), Ring the Bells (43)
3. Create accompaniments and ostinatos.	For all the songs with arrangements in the Orff Source, students are invited to create their own accompaniments.
4. Create music to enhance songs, stories, and poems.	Students create music to enhance Mm Cookies (Robert Munsch) and the Rain program, March lesson 4.
5. Create movement to illustrate meter and form.	Form: ABA 11, AABA 16, 25 Rondo 23 in Listening Resource Kit Meter: Meter Movement Activity - Sept wk 4, Nov. week 3, May wk 4 Cinnamon Heart Listening Activity - Feb. week 2, uses Oliver Twist (52) stepping (4/4) or skipping (6/8)

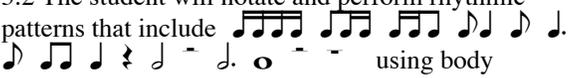
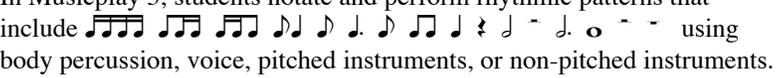
Cultural Context and Music Theory	
2.6 The student will recognize form in music.	
1. Identify like and unlike melodic phrases.	7 Okkitokiunga, 18 Falling Leaves, 25 Old Mother Witch, 37 Johnny Caught a Flea students learn which phrases are the same and which are different.
2. Identify and perform music in AB and ABA forms.	7 Okkitokiunga, 18 Falling Leaves, 25 Old Mother Witch, 37 Johnny Caught a Flea AABA is discussed, 37 Johnny Caught a Flea (create a B section), 55 Love Grows Under - ABA illustrated for students, AB form is used in 76 Bunny Hop,
3. Identify the beginning and end of phrases.	To do: ADD suggestions to 7 Okkitokiunga, 18 Falling Leaves, 25 Old Mother Witch to show the beginning and end of the phrases with arm movement.
2.7 The student will recognize sudden and gradual changes in expressive qualities of music.	Listening Resource Kit 2: loud/soft is shown in 5, 89, 12, 27 fast/slow is shown in 3, 4, 8, 18, 19, 28
1. Demonstrate changes in dynamics and tempo vocally, instrumentally, and with movement. 2. Use music terminology to describe changes.	Listening Kit 15 - shows loud/soft, fast slow with movement
2.8 The student will identify selected orchestral and folk instruments, using sight and sound.	Listening Resource Kit 2 includes worksheets to identify the instruments in the woodwind, brass, string, percussion families
2.9 The student will identify melodic patterns that move upward, downward, and remain the same.	Listening Resource Kit 2 includes a chart to show how melodies can move. Pg. 11 - Which way do the notes go?
1. Use the voice, instruments, and movement.	Students use the voice, instruments, and movement in Musicplay 2.
2. Use music terminology.	Students use terminology for dynamics, tempo and articulation in Musicplay 2. Charts are given with these terms in the Listening Resource Kit 2 to duplicate for the classroom.
3. Use the seven letters of the music alphabet.	Add: The letters of the music alphabet are introduced with the songs Hot Cross Buns and Rabbits.
Judgment and Criticism	
2.10 The student will exhibit respect for the contributions of self and others in a music setting	Add: Self assessment given in teacher's guide
1. Contribute to a group effort of making music.	In Musicplay 2 students are expected to participate and contribute to a group effort. This is discussed in the teacher's guide introduction in the assessment section.
2. Contribute to a group effort of listening to music.	A concert manners worksheet is included in the Listening Resource Kit 2 to teach children to be good listeners in a concert or class. Further suggestions on helping children to become good listeners are included in Guidelines for introducing selections (pg.6), STILL Pg. 7, and in Implementing an Intercom Listening Program (pg. 54).
3. Participate in music activities that involve sharing, taking turns, and other ways of demonstrating good citizenship.	Add: Self assessment given in teacher's guide
Aesthetics	
2.11 The student will identify and discuss the relationships between music and other disciplines.	Curriculum connections are given following most of the songs in this program. The teacher should make the students aware of th

Grade Three Performance and Production	
3.1 The student will sing a repertoire of songs in tune with a clear tone quality.	There are 97 songs to sing in Musicplay 3
1. Sing melodies within the range of an octave.	Most of the 97 songs in Musicplay are within the range of an octave.
2. Perform in a two-part music ensemble.	There are 9 rounds/partner songs to sing in Musicplay 3. Students will perform in a two-part ensemble in these songs, and in the 19 Orff arrangements. (Orff Source and Teacher's Guide)
3. Accompany singing with rhythm and/or melody instruments.	There are 19 Orff arrangements included in Musicplay 3. (Orff Source and Teacher's Guide)
4. Use music terminology to interpret a music selection.	Students use terminology for dynamics, tempo and articulation to interpret songs in Musicplay 3 and to describe listening selections in Listening Resource Kit 3.. Charts are given with these terms in the Listening Resource Kit 3 to duplicate for the classroom. #5 in Listening Kit 3 has a dynamics worksheet and map.
3.2 The student will notate and perform rhythmic patterns that include ♩ ♪ ♫ ♬ ♭ ♮ ♯ using body percussion, melodic percussion instruments, or non-pitched percussion instruments.	Student notate and perform ♩ ♪ ♫ ♬ ♭ ♮ ♯ using body percussion, melodic percussion instruments, or non-pitched percussion instruments.
3.3 The student will notate and perform melodies from the treble staff, using traditional notation.	Students notate and perform melodies from the treble staff using solfege.
1. Use voice or melodic instruments.	Students sing and play barred instrument in Musicplay 3.
2. Use a wide range of tempos and dynamics.	Students use a wide range of tempos and dynamics. There are songs included to teach about tempo (5, 10, 15, 53, 57) and dynamics (5, 13, 22, 83).
3. Recognize that music is divided into measures.	Measures are defined on pg 6 of the student book.
3.4 The student will respond to music with movement.	Students move to many song selections in Musicplay 3, and to many listening selections in the Listening Resource Kit 3.
1. Perform line and circle dances.	There is a new singing game each week in Musicplay 3. Many of these are circle and line dances.
2. Perform dances and games from various cultures.	Musicplay 3 includes songs, dances and games that are American, Canadian, Aboriginal, French, Spanish, Japanese, Maori, and African.
3. Dramatize songs, stories, and poems.	The story of the Three Little Pigs is included to dramatize, as well as many songs (3, 7, 8, 21, 27, 44, 61, 88)
4. Perform choreographed and non-choreographed movements.	Choreographed movement: 28, 36, 41, 49, 52, 55, 57, 61, 63, 64, 80, 95, Non-choreographed movement: 36, 55, 99 Listening Resource Kit 3: 2, 3, 12, 19, 27,
3.5 The student will perform in a two-part ensemble, using pitched and non-pitched instruments.	There are 19 Orff arrangements included in Musicplay 3. (Orff Source and Teacher's Guide)
3.6 The student will perform I and V (V7) chords to accompany a two-chord melody, using classroom instruments.	Students can accompany songs 5, 9, 23 27, 29, 38, 41, 62, 67, 69, 74, 78, 91, 97 with I and V chords.
3.7 The student will create music through a variety of experiences.	Students create B sections, rondos, and accompaniments using pitched and non-pitched instruments. Students create new verses and new words to songs.
1. Create accompaniments and ostinatos for songs and chants.	There are many songs (10+) in which students have the opportunity to create accompaniments.
2. Create movement to illustrate meter and form.	Sept. Week 2, use ball to show 2/4. Feb #2 meter movement, Song 61 - movement to illustrate 2/4, 3/4, Song 62 3/4, song 64 3/4 Movement to illustrate form: Listening Kit 3 #4 (ABA), 21 (AB), #2 (cup game for Rondo)

3. Create lyrics to familiar melodies.	65, 14
4. Create new verses to songs.	14, 31, 35, 36, 55, 78.
Cultural Context and Music Theory	
3.8 The student will identify and perform sets of beats that are grouped in twos and threes, using descriptive terminology to identify which beats are strong and which beats are weak.	Sept. Week 2, song 6 read about accented beats. Feb #2 meter movement, Song 61 - movement to illustrate 2/4, 3/4, Song 62 3/4, song 64 3/4, Song #84 accented beats are reviewed.
3.9 The student will identify ABC form.	Listening Kit 3: ABA #4, AABB #21, ABACABA #6, AB#9, ABACABAC #11,
3.10 The student will recognize music symbols within a musical score and use music terminology to explain their functions.	Students use symbols and terminology for dynamics, tempo and articulation in Musicplay 3. Charts and worksheets are given with these terms in the Listening Resource Kit 3. Song #13 and #76 students are asked to identify music symbols within a musical score and use music terminology to explain their functions.
3.11 The student will explore the music of world cultures through song, dance, and movement.	Musicplay 3 includes songs, dances and games that are American, Canadian, Aboriginal, French, Spanish, Japanese, Maori, and African.
1. Study folk tales and musical settings of folk tales.	Song 101 is an African song about Anansi the Spider. Several books of folk tales are given in the teacher's guide, along with websites to find more information.
2. Listen to examples of instruments not traditionally found in bands or orchestras.	Listening examples in Musicplay 3 include Irish reels, mariachi, digeridoo, steel drum, koto, African drumming recorders, and Renaissance music (Listen Kit 3).
3. Interpret music through movement.	Students interpret music through movement in 36, 55, 99 Listening Resource Kit 3: 2, 3, 12, 19, 27.
4. Perform traditional dances.	36, 61, 41, 63, 95
3.12 The student will identify the four orchestral families (woodwind, string, brass, percussion), using sight and sound.	Instrument identification worksheets are given in the Listening Resource Kit 3. Aural identification is provided in Orchestra Bingo (recommended supplement).
3.13 The student will demonstrate the melodic shape (contour) of a musical phrase, using music terminology to describe how pitches may move upward, downward, or stay the same.	Students demonstrate the melodic shape of many reading songs in Musicplay 3 using arm motions and/or solfege. #6, 7, 10, 12, 17, 83, and more.
Judgment and Criticism	
3.14 The student will exhibit respect for the contributions of self and others in a music setting.	In Musicplay 3 students are expected to respect others in the music setting. This can be assessed by the students themselves or the classroom music teacher.
1. Contribute to a group effort of making music.	In Musicplay 3 students are expected to participate and contribute to a group effort. This is discussed in the teacher's guide introduction in the assessment section.
2. Contribute to a group effort of listening to music.	Self-assessment
3. Participate in music activities that involve sharing, taking turns, and other ways of demonstrating good citizenship.	Self-assessment
Aesthetics	
3.15 The student will describe the relationships between music and other disciplines.	Curriculum correlations are given throughout the Musicplay 3 teacher's guide. The teacher can discuss these with the students

Grade Four Performance and Production	
4.1 The student will sing a repertoire of songs in tune with a clear tone quality.	There are 93 songs to sing in Musicplay 4.
1. Sing with expression, using indicated dynamics and phrasing.	Many of the songs in Musicplay 4 require expressive singing.
2. Sing in a group performing songs in simple harmony.	There are 11 rounds/partner songs to sing in Musicplay 4.
4.2 The student will notate and perform rhythmic patterns that include  using body percussion, voice, pitched instruments, or non-pitched instruments.	In Musicplay 4, students notate and perform rhythmic patterns that include  using body percussion, voice, pitched instruments, or non-pitched instruments. Notation is reinforced with worksheets using all the above note values.
4.3 The student will notate and perform melodies from the treble staff, using traditional notation.	Letter names of the notes are taught, and reinforced with worksheets, reproducible flashcards and beginning recorder playing.
1. Identify melodic movement as step, leap, or repeat.	Steps and skips are taught in song #21, Bats. This is reviewed/reinforced following song #28, Cut the Cake. There is a step/skip/repeat assessment in the worksheet section. (pg. 175 Teacher's guide)
2. Use voice or instruments.	There are 93 songs to sing in Musicplay 4. Many of these songs also use unpitched instruments. There are 16 Orff arrangements of Musicplay 4 songs in "The Orff Source".
4.4 The student will respond to music with movement.	Choreographed: 1, 4, 5, 11, 22, 38, 50, 54, 69, 74, 80, 82, 87, Non-Choreographed: Musicplay 4 - 7, 22, 54, 57, 8, 89 and Listening Resource Kit 4: 1, 2, 6, 10, 11, 22,
1. Perform choreographed and non-choreographed movements.	Choreographed: 1, 4, 5, 11, 22, 38, 50, 54, 69, 74, 80, 82, 87, Non-Choreographed: Musicplay 4 - 7, 22, 54, 57, 70, 75, 80, 89 and Listening Resource Kit 4: 1, 2, 6, 10, 11, 22,
2. Perform traditional folk dances.	4, 11, 50, 69, 80, 82, 87
3. Use body percussion.	Flashcard fun, Oct. wk1, ostinator with song 15,30, rondo with 18, add to 38, 66, 96
4.5 The student will perform in a two-part musical ensemble, using pitched and non-pitched instruments.	There are 16 Orff arrangements of Musicplay 4 songs in "The Orff Source". All of these ensembles have two or more parts.
4.6 The student will play I, IV, and V (or V7) chords to accompany a three-chord melody.	Songs to accompany with I and V chords: 2, 11, 14, 18, 19, 25, 28, 51,59, 69, 80, 82, 86, 87, 89, 91, 94, Songs with I, IV, V chords: 3, 6, 8, 13, 16, 35, 39, 46, 60, 65, 76, 88, 93, 95
4.7 The student will create music through a variety of experiences.	In Musicplay 4 students sing, add body percussion, play unpitched and barred instruments, recorder in a variety of ways. Students also create verses for songs, and new lyrics for familiar melodies.
1. Improvise simple melodic and rhythmic accompaniments.	There are many suggested opportunities to create or improvise simple melodic and rhythmic accompaniments. For example, song #1, 2, 5, 7, 9, 10, etc.
2. Create melodic or rhythmic motives to enhance literature, using a variety of sound sources, including technology	The Japanese folk tale, "The Crane" is included in Musicplay 4. Add: The Princess and the Pea
3. Create movement to illustrate meter and form.	Meter movement - Sept. wk 2, #44 Clock Round - create movement for each section, #54 Yankoo Doodle Stick Game, #70 Toembaii - create movement to show form, 75, 79, #78 - create movement to show meter change from 4/4 to 3/4, #98 - movement illustrates 4/4 meter Listening Kit 4: 1, 2 Cup games show form, 6 - create movement to show form, 10 - ribbon movement shows form, 11 - show rondo form with tennis balls (create), 22-create movement

Cultural Context and Music Theory	
4.8 The student will identify rondo form.	The Listening Resource Kit 4 includes #11, “Rondeau” for recognition of rondo form. In #18, “Cheki Morena” and #83 “Whacky Music” students create a rondo.
4.9 The student will recognize dynamic markings and interpret them in performance.	Dynamics are taught in the student book, pg. 9 with the song “Black Snake”, reviewed in many songs, including #96 “Loo La”.
4.10 The student will identify instruments from various music ensembles, including instruments from other cultures, using sight and sound.	Listening examples in Musicplay 4 include Irish reels, mariachi, digeridoo, steel drum, koto, African drumming, string, brass, woodwind and percussion families. The Listening Resource Kit includes instrument identification from all four orchestral instrument families as well as recorders and Renaissance instruments.
4.11 The student will identify the function of the top and bottom numbers of a meter signature involving 2, 3, and 4 beats.	Add: Add this to assessment worksheets
4.12 The student will distinguish between major and minor tonality.	Major and minor tonality is taught following song #30, “Land of the Silver Birch”. The major scale is reinforced by #29 “Scale Round”.
4.13 The student will use music terminology to describe various styles of music.	Students describe Klezmer, Latin, Native American, Pop and Country and Western styles in an activity following song 57.
1. Place musical examples into broad categories of style.	Students describe Klezmer, Latin, Native American, Pop and Country and Western styles in an activity following song 57.
2. Recognize a composer and a music composition from each of four different periods of music history.	The Listening Resource Kit 4 includes selections and composers from each of five different periods of music history: Renaissance, Baroque, Classical, Romantic and 20th Century
Judgment and Criticism	
4.14 The student will exhibit respect for the contributions of self and others in a music setting.	In Musicplay 4 students are expected to respect others in the music setting. This can be assessed by the students themselves or the classroom music teacher.
1. Contribute to a group effort of making music.	In Musicplay 4 students are expected to participate and contribute to a group effort. This is discussed in the teacher’s guide introduction in the assessment section.
2. Contribute to a group effort of listening to music.	The Listening Resource Kit 4 includes a workshet on Concert Manners.
3. Participate in music activities that involve sharing, taking turns, and other ways of demonstrating good citizenship.	In Musicplay 4 students are expected to participate and contribute to a group effort. This is discussed in the teacher’s guide introduction in the assessment section.
Aesthetics	
4.15 The student will compare the relationships between music and other disciplines.	Many activities are included that have students compare relations between music and other disciplines. For example, song #52 Make New Friends leads into a discussion of how Friendship is a them in other art forms. Songs from other countries include information and discussion topics to learn about the country, and many websites are given to find further information.

Grade Five Performance and Production	
5.1 The student will sing a repertoire of songs in tune with a clear tone quality.	There are 92 songs to sing in Musicplay 5.
1. Demonstrate beginning choral behaviors and skills in group singing.	Many of the songs in Musicplay 4 are choral arrangements requiring expressive singing, choral behaviors and skills.
2. Participate in group singing involving two-part or three-part harmony.	There are 18 rounds/partner songs to sing in Musicplay 5.
3. Develop age-appropriate ability in singing skills.	The singing checklist in the assessment appendix lists many singing skills expected from students in Musicplay 5.
5.2 The student will notate and perform rhythmic patterns that include  using body percussion, voice, pitched instruments, or non-pitched instruments.	In Musicplay 5, students notate and perform rhythmic patterns that include  using body percussion, voice, pitched instruments, or non-pitched instruments. Notation is reinforced with worksheets using all the above note values.
5.3 The student will notate and perform melodies from the treble staff, using traditional notation.	Letter names of the notes are taught, and reinforced with worksheets, reproducible flashcards and recorder playing.
1. Use voice or instruments.	There are 92 songs to sing in Musicplay 5 and more than 20 arrangements for instruments in “The Orff Source”.
2. Use computer technology.	Many websites are cited in Musicplay 5, and links to these sites are given at www.musicplay.ca
5.4 The student will respond to music with movement.	Many selections in Musicplay ask students to respond with movement. See the list of selections given below.
1. Perform choreographed and non-choreographed movements.	Choreographed Movement: 10, 15, 17, 18, 33, 37, 39, 53, 65,74, 75 79, 88, 95, Non-choreographed Movement: 29, 37, 46, 51, 71, 85 Non-choreographed Movement in Listening Resource Kit 5: #8, 10, 11, 13, 14, 15 (cup games), 16, 25
2. Perform dances and games from various cultures, including traditional folk dances.	Musicplay 5 includes dances, games and listening examples from many cultures including Caribbean (Four White Horses), American (Alabama Gal), Ronald MacDonald (American street game), Hebrew (Hevenu Shalom), Jamaican (Charley Marley), African American (Green Sally Up), Norwegian (Old Maid), Canadian (Chumbara)
3. Use body percussion.	Use body percussion to create rainstorm (24), perform b/p with #56 (Five Four Groove), 65 (Chumbara), 79 (John Kanaka)
5.5 The student will perform music of increasing difficulty in musical ensembles, using pitched and rhythm instruments.	There are more than 20 arrangements for instruments in “The Orff Source” varying from easy to challenging. The recorder selections in Musicplay 5 also vary from easy to challenging.
5.6 The student will create music through a variety of experiences.	Students create accompaniments on barred instruments, unpitched percussion, body percussion and guitars or ukeleles. Students create melodies for poems, and create new lyrics and verses for songs.
1. Improvise melodies and rhythms of increasing complexity.	Create ostinai to accompany a song (52, 79), Play that Rhythm - compose variations, create melodies for poetry selections, compose melodies using template in worksheets.
2. Create movement to illustrate meter and form.	Musicplay 5: #56 - 5/4 Groove (5/4 meter), 74 Haida (4/4), 75 Funga Alafia (4/4), 83 Drunken Sailor (2/4), 85 Come Follow (4/4), Listening Kit 5: 10 (ABA form), 13 (AABCBA), 14 (ABA), 15 (ABACD), 16 (AABBCCDD),
3. Compose short melodic or rhythmic phrases within specified guidelines.	Create ostinai to accompany a song (52, 79), Play that Rhythm - compose variations, create melodies for poetry selections, compose melodies using template in worksheets.

Cultural Context and Music Theory	
5.7 The student will identify theme and variations form.	Listening Resource Kit 5: #3 Theme & Variations, Boehm
5.8 The student will use music terminology to describe music performances and compositions.	The Listening Resource Kit 5 has a Listening Log that has students use music terminology to describe music performances and compositions. This log is to be completed for many of the selections in the Listening Kit 5.
5.9 The student will identify instruments from various music ensembles, including instruments from other cultures, using sight and sound.	Listening examples in Musicplay 4 include Irish reels, mariachi, digeridoo, steel drum, koto, African drumming, string, brass, woodwind and percussion families. The Listening Resource Kit includes instrument identification from all four orchestral instrument families as well as recorders and Renaissance instruments.
5.10 The student will identify the functions of the top and bottom numbers of meter signatures in duple and triple meters.	ADD: Bottom number of the time signature
5.11 The student will place music examples into broad categories of style.	Listening Resource Kit 5: Example 23, Identify the era: Renaissance, Baroque, Classical, Romantic, 20th Century In Feb. Wk 3, students identify the culture that a piece of music comes from.
1. Use music terminology to compare and contrast a variety of music styles.	The concert review page in the Listening Kit 5 has students use music terminology to describe a piece of music that they heard in a concert.
2. Explore how vocal style contributes to the quality and enjoyment of musical selections.	Add: Vocal styles
3. Explore and perform a variety of music styles.	In Musicplay 5 there is music to perform in a wide variety of styles: Renaissance songs, folk songs, game songs, spirituals, dixieland, jazz, Hebrew songs and songs from many cultures.
4. Identify notable characteristics of the music of world cultures.	Add: Worksheet similar to those in Musicplay 6
5. Identify a composer and one musical composition from each of four different periods of music history.	Add: Worksheet to be used with Listening Resource Kit 5.
Judgment and Criticism	
5.12 The student will exhibit respect for the contributions of self and others in a music setting. 1. Contribute to a group effort of making music.	In Musicplay 5 students are expected to respect others in the music setting. This can be assessed by the students themselves or the classroom music teacher.
2. Contribute to a group effort of listening to music.	In Musicplay 5 students are expected to participate and contribute to a group effort. This is discussed in the teacher's guide introduction in the assessment section.
3. Participate in music activities that involve sharing, taking turns, and other ways of demonstrating good citizenship.	In Musicplay 5 students are expected to participate and contribute to a group effort. This is discussed in the teacher's guide introduction in the assessment section.
Aesthetics	
5.13 The student will compare and contrast the relationships between music and other disciplines.	Many activities are included that have students compare relations between music and other disciplines. For example, song #44 Snowflakes is used to have children find figures of speech that are used in the song: alliteration, metaphor, simile, personification etc.