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# MUSIC

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## A. PROGRAM RATIONALE AND PHILOSOPHY

The systematic development of musical skills, knowledge and perception is fundamental to the total development of the individual.

Music education should begin at an early age and should continue to encourage creative expression through performance, listening and composition. As students become sensitive to the expressive elements of music, they develop insight into human feelings.

The sense of meaning in music can be developed by the student as:

**Performer:** Performance is an active process involving the development and application of musical skills, knowledge and perceptions.

**Listener, evaluator, consumer, historian:**

These experiences develop an understanding of music and musicians of the past and present.

**Composer:** The organization of the elements of music into an intrinsically satisfying composition generates aesthetic creativity and perception.

## **B. GENERAL LEARNER EXPECTATIONS**

Through the elementary music program, students will develop:

- enjoyment of music
- awareness and appreciation of a variety of music, including music of the many cultures represented in Canada
- insights into music through meaningful musical activities
- self-expression and creativity
- musical skills and knowledge.

## C. SPECIFIC LEARNER EXPECTATIONS

The specific learner expectations are organized in the charts that follow on the basis of five conceptual elements and six skill areas. A scope and sequence chart of attitudes is not included because attitudes are intended to be acquired at every level throughout the program.

In the following charts, a solid dot indicates the level at which a concept or skill is intended to be learned and arrows indicate that continued use and development is expected. A star next to the concept or skill indicates required learnings; no star indicates elective or optional content.

### CONCEPTS

Concepts are the intellectual framework of the music program. They are divided into five elements:

- rhythm
- melody
- harmony
- form
- expression.

### SKILLS

The skills and concepts of the music program are interrelated. Concepts are essentially taught through the participation of students in the six skill areas:

- singing
- playing instruments
- listening
- moving
- reading (and writing)
- creating.

### ATTITUDES

An enjoyment of music, that is neither trivial nor transient, should permeate the entire music program so that a lasting delight in music is created. If there is no enjoyment in the music program, all the other values will be lost.


Positive attitudes toward music are fostered by success in singing, playing instruments, listening, moving, reading (and writing) and creating music.



## CONCEPTS


### ELEMENT: RHYTHM



The student will understand that:


- ★ 1. Music may move to a steady beat.
- ★ 2. Music may move evenly or unevenly.  
( — — — or — — — — — )
- ★ 3. Music is made up of long sounds, short sounds and silences.
- ★ 4. There are strong and weak beats in music.
- ★ 5. Long sounds, short sounds and silences may be grouped to form rhythm patterns.  
Ta, ti-ti, rest = | □ }  
| □ }








- ★ 6. Rhythm patterns can accompany melody.
- ★ 7. Rhythm patterns are made up of the beat and divisions of the beat.
- ★ 8. Beats may be grouped by accent (a stress in music).
- ★ 9. Sounds and silences have specific duration [quarter note (ta), eighth note (ti-ti), half note (ta-a), and whole note (ta-a-a-a) with the corresponding rests].  


- ★ 10. Duration is extended by a dot, a tie or a fermata;  
e.g.,  or 
- ★ 11. Beats may be grouped in 2s or 3s.
- ★ 12. Some music does not have a steady beat.
- ★ 13. A time signature tells how beats are grouped in a measure.

- ★ 14. Beats may be grouped in 4s.
- ★ 15. Metre changes may occur within a piece of music.
- ★ 16. Duration concepts are extended to include sixteenth notes.  


- 17. Duration concepts are extended to include dotted notes and combinations of patterns.  

- 18. Accents may fall on beats that are usually unaccented (syncopation).  

- ★ 19. Rhythm is created by combining beat, tempo, patterns, metre and duration.

- ★ 20. There are many kinds of rhythm; e.g., ethnic rhythms, dance forms such as the waltz, tango.
- 21. There are numerous rhythm patterns associated with repertoire;  
e.g., triplet 

	1	2	3	4	5	6
★ 1. Music may move to a steady beat. ★ 2. Music may move evenly or unevenly. ( — — — or — — — — — ) ★ 3. Music is made up of long sounds, short sounds and silences. ★ 4. There are strong and weak beats in music. ★ 5. Long sounds, short sounds and silences may be grouped to form rhythm patterns. Ta, ti-ti, rest =   □ }   □ }	●	➤	➤	➤	➤	➤
	●	➤	➤	➤	➤	➤
	●	➤	➤	➤	➤	➤
	●	➤	➤	➤	➤	➤
	●	➤	➤	➤	➤	➤
★ 6. Rhythm patterns can accompany melody. ★ 7. Rhythm patterns are made up of the beat and divisions of the beat. ★ 8. Beats may be grouped by accent (a stress in music). ★ 9. Sounds and silences have specific duration [quarter note (ta), eighth note (ti-ti), half note (ta-a), and whole note (ta-a-a-a) with the corresponding rests]. 		●	➤	➤	➤	➤
		●	➤	➤	➤	➤
		●	➤	➤	➤	➤
		●	➤	➤	➤	➤
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			●	➤	➤	➤
			●	➤	➤	➤
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				●	➤	➤
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					●	➤
					●	➤
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						●

- ★ = required. Unmarked concepts are elective.
- = level at which a concept or skill is intended to be learned.
- = continued use and development.

## CONCEPTS

### ELEMENT: MELODY

The student will understand that:

- ★ 1. Sounds may be high or low.
- ★ 2. Sounds are also in the middle.
- ★ 3. A sequence of sounds may move from low to high, high to low, or stay the same.
- ★ 4. A melody is made up of sounds organized in patterns.
- ★ 5. Melodies are based on scales: major, minor and pentatonic (5-tone).

- ★ 6. Printed symbols in music show the direction of the melody.
- ★ 7. Sounds that move up or down by steps or half steps within the octave are called scales.
  - Melodies may move by scale steps.
  - Melodies may move by leaps.

- 8. A melody may have an ending home tone (tonic).

- 9. An interval is the space between two sounds.
  - An interval may be changed by an accidental.
  - Intervals give shape or contour to a melody.
- 10. Melodies may be based on the “C” major scale.

- 11. Melodies may be based on the “G” and “F” major scales, and their related minors.

- ★ 12. A melody is changed when its rhythm is changed.

- ★ 13. Melodies may be based on other scales; e.g., ethnic, whole tone, atonal, chromatic, modal.

1	2	3	4	5	6
●	➤	➤	➤	➤	➤
●	➤	➤	➤	➤	➤
●	➤	➤	➤	➤	➤
●	➤	➤	➤	➤	➤
●	➤	➤	➤	➤	➤
	●	➤	➤	➤	➤
	●	➤	➤	➤	➤
		●	➤	➤	➤
			●	➤	➤
			●	➤	➤
				●	➤
				●	➤
					●

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## CONCEPTS

### ELEMENT: HARMONY

The student will understand that:

	1	2	3	4	5	6
★ 1. Two or more sounds can occur simultaneously.	●	➤	➤	➤	➤	➤
★ 2. Melodies may be accompanied by harmony.	●	➤	➤	➤	➤	➤
★ 3. Some sounds seem to belong together and are called chords, three or more sounds together.		●	➤	➤	➤	➤
★ 4. Major and minor chords have different sounds.		●	➤	➤	➤	➤
★ 5. Two or more melodies can occur simultaneously; e.g., rounds, partner songs, descants.			●	➤	➤	➤
6. The I and V <sub>7</sub> chords may be used to accompany melodies.			●	➤	➤	➤
★ 7. Pitched percussion instruments can be combined to make harmony.			●	➤	➤	➤
8. The IV and V chords are also used to accompany melodies.				●	➤	➤
★ 9. Tuned instruments can combine to make harmony.				●	➤	➤
★ 10. Melodies having the same harmonic structure may be combined; e.g., partner songs.				●	➤	➤
★ 11. Voices with different pitch ranges can be combined to create harmony.					●	➤
★ 12. The notes of a chord may be performed to accompany a melody.					●	➤
13. There is an ending point to a phrase (cadence).						●
14. Other chords may be used to accompany melody; e.g., E minor, E <sub>7</sub> .						●

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## CONCEPTS

### ELEMENT: **FORM**

The student will understand that:

	1	2	3	4	5	6
★ 1. Music can be organized into sections—alike or different.	●	➤	➤	➤	➤	➤
★ 2. A section may be repeated (verse, chorus).	●	➤	➤	➤	➤	➤
★ 3. Music is organized into phrases.	●	➤	➤	➤	➤	➤
★ 4. A whole piece of music may be comprised of a number of sections.		●	➤	➤	➤	➤
5. Sections may be identified by letters; e.g., AB, ABA, ABAB.		●	➤	➤	➤	➤
6. There may be an introduction, an interlude and an ending (coda).		●	➤	➤	➤	➤
★ 7. Musical phrases, which give organization to music, may be short or long.			●	➤	➤	➤
8. Music may be accompanied by a repeated pattern (ostinato).			●	➤	➤	➤
9. Sections may be identified by letters ABACA (rondo).				●	➤	➤
★ 10. First and second endings with repeat signs are found in music.				●	➤	➤
11. Improvisation is part of many forms of music.					●	➤
12. Repetition and contrast give unity and variety to form in music.					●	➤
13. Basic forms include AB (binary), ABA (ternary), rondo, canon, theme and variations.						●
★ 14. Longer forms of music such as the concerto, opera and symphony combine a variety of structural forms.						●

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➤ = continued use and development.

## CONCEPTS

### ELEMENT: **EXPRESSION (tempo, dynamics, tone colour)**

The student will understand that:

- ★ 1. The beat in music may be fast or slow (tempo).
- ★ 2. Music may be soft (p) or loud (f), dynamics.
- ★ 3. Music may express our feelings.
- ★ 4. Musical instruments have different tonal qualities.
- ★ 5. The human voice has different tonal qualities.
- ★ 6. Music reflects our feelings about holidays, seasons, our country and cultural heritage.
- ★ 7. The words of a song are very important to the understanding of the song (text).

- ★ 8. Music may be fast or slow and may change from one to the other suddenly or gradually (tempo).
- ★ 9. Music dynamics may change suddenly (accent <) or gradually.  
[< crescendo; > decrescendo (diminuendo)]

- ★ 10. Changes in dynamics add to the effect of music.
- ★ 11. Musical instruments produce tone colour by being blown, bowed, plucked, strummed, struck, scraped or shaken.

- 12. Terms such as ritardando, accelerando, allegro and andante refer to tempo.
- 13. Legato and staccato are two terms that indicate how music may be performed.
- ★ 14. Musical instruments have distinctive tonal qualities and may be grouped according to families.

- 15. New sounds may be created using instruments in new ways, by inventing new instruments or by electronic methods.

- ★ 16. The human voice, which has the potential of being used as an expressive instrument, has different timbral qualities.
- 17. The lyrics (text) and meaning of a song may be enhanced by the vocal interpretation as well as by its instrumental accompaniment.
- 18. Music has different styles; e.g., blues, jazz, rock, reggae, country and western, classical.

	1	2	3	4	5	6
★ 1. The beat in music may be fast or slow (tempo).	●	➤	➤	➤	➤	➤
★ 2. Music may be soft (p) or loud (f), dynamics.	●	➤	➤	➤	➤	➤
★ 3. Music may express our feelings.	●	➤	➤	➤	➤	➤
★ 4. Musical instruments have different tonal qualities.	●	➤	➤	➤	➤	➤
★ 5. The human voice has different tonal qualities.	●	➤	➤	➤	➤	➤
★ 6. Music reflects our feelings about holidays, seasons, our country and cultural heritage.	●	➤	➤	➤	➤	➤
★ 7. The words of a song are very important to the understanding of the song (text).	●	➤	➤	➤	➤	➤
★ 8. Music may be fast or slow and may change from one to the other suddenly or gradually (tempo).		●	➤	➤	➤	➤
★ 9. Music dynamics may change suddenly (accent <) or gradually. [< crescendo; > decrescendo (diminuendo)]		●	➤	➤	➤	➤
★ 10. Changes in dynamics add to the effect of music.			●	➤	➤	➤
★ 11. Musical instruments produce tone colour by being blown, bowed, plucked, strummed, struck, scraped or shaken.			●	➤	➤	➤
12. Terms such as ritardando, accelerando, allegro and andante refer to tempo.				●	➤	➤
13. Legato and staccato are two terms that indicate how music may be performed.				●	➤	➤
★ 14. Musical instruments have distinctive tonal qualities and may be grouped according to families.				●	➤	➤
15. New sounds may be created using instruments in new ways, by inventing new instruments or by electronic methods.					●	➤
★ 16. The human voice, which has the potential of being used as an expressive instrument, has different timbral qualities.						●
17. The lyrics (text) and meaning of a song may be enhanced by the vocal interpretation as well as by its instrumental accompaniment.						●
18. Music has different styles; e.g., blues, jazz, rock, reggae, country and western, classical.						●

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## SKILLS

### SKILL: LISTENING

The student will be able to:

	1	2	3	4	5	6
★ 1. Distinguish environmental sounds: school, home, weather, animals, machines.	●	➤	➤	➤	➤	➤
★ 2. Identify and compare sounds (musical and non-musical): high–low, loud–soft, short–long, slow–fast, up–down.	●	➤	➤	➤	➤	➤
★ 3. Distinguish voice sounds.	●	➤	➤	➤	➤	➤
★ 4. Distinguish among the sounds of common musical instruments.	●	➤	➤	➤	➤	➤
★ 5. Be an attentive member of an audience.	●	➤	➤	➤	➤	➤
★ 6. Understand and appreciate the effect of music that is high–low, loud–soft, short–long, slow–fast, up–down.	●	➤	➤	➤	➤	➤
★ 7. Be aware of and enjoy seasonal, holiday and ethnic music.	●	➤	➤	➤	➤	➤
★ 8. Follow a story told by music.	●	➤	➤	➤	➤	➤
★ 9. Detect the rise and fall of melody.		●	➤	➤	➤	➤
10. Identify “like” and “unlike” patterns in music.		●	➤	➤	➤	➤
11. Respond to phrases in music.		●	➤	➤	➤	➤
★ 12. Identify male, female and children’s singing voices.		●	➤	➤	➤	➤
★ 13. Detect the contour (shape) of melody.			●	➤	➤	➤
★ 14. Identify differences in tempo, timbre (tone colour) and dynamics.			●	➤	➤	➤
15. Identify the difference in sound between songs in major and minor keys.			●	➤	➤	➤
16. Identify repetition and contrast.			●	➤	➤	➤
17. Identify binary (AB) and ternary (ABA) forms.			●	➤	➤	➤
★ 18. Recognize the instruments of the four families of the orchestra: string, woodwind, brass, percussion.			●	➤	➤	➤
19. Identify a tonic (keynote) chord.				●	➤	➤
20. Identify rondo form (ABACA).				●	➤	➤
★ 21. Recognize music and some composers of other times, places and cultures.				●	➤	➤
★ 22. Identify the four families of musical instruments.				●	➤	➤
★ 23. Identify introductions, interludes and codas in music.				●	➤	➤
★ 24. Identify major and minor chords.				●	➤	➤
25. Identify the human voice categories: soprano, contralto, tenor, bass.					●	➤
★ 26. Match names, sounds and pictures of many instruments.					●	➤
27. Identify chord changes aurally (ukuleles, resonator bells and autoharps).					●	➤
28. Identify band, orchestra, instrumental duet, trio, quartet and ensemble.						●
29. Identify some of the following: theme and variations, ragtime, blues, jazz, rock.						●
★ 30. Recognize the sounds of electronic music.						●
31. Identify children’s chorus, male/female chorus, mixed chorus, vocal duet, trio, quartet and ensemble.						●

★ = required. Unmarked concepts are elective.

● = level at which a concept or skill is intended to be learned.

➤ = continued use and development.

## SKILLS

### SKILL: MOVING

The student will be able to:

- ★ 1. Mime animals, machines and other sounds.
- ★ 2. Move to the beat in music through walking, running, hopping, galloping and skipping, as appropriate to the psychomotor development of the students.
- ★ 3. Respond to beat through action and simple body percussion.
- ★ 4. Perform simple action songs and singing games.
- ★ 5. Improvise movement for high–low, loud–soft, short–long, slow–fast.
- ★ 6. Respond to music through movement in an individual manner.

- ★ 7. Improvise movements to poems, stories and songs.
- 8. Move to form in music, like phrases and unlike phrases.
- ★ 9. Through movement show awareness of changes in tempo, dynamics and mood.

- ★ 10. Perform rhythmic patterns in music.
- 11. Move to round or canon form.
- ★ 12. Participate in folk, square or traditional ethnic dances.

13. Use planned body movements to illustrate rhythmic and/or melodic patterns.

14. Move to illustrate phrase, repetition, contrast, AB, ABA and rondo patterns, introductions, interludes and endings (codas), as appropriate to the psychomotor development of the students.

15. Choreograph and perform a contemporary dance form; e.g., in the style of videos, air bands.

	1	2	3	4	5	6
★ 1. Mime animals, machines and other sounds.	●	➤	➤	➤	➤	➤
★ 2. Move to the <u>beat</u> in music through walking, running, hopping, galloping and skipping, as appropriate to the psychomotor development of the students.	●	➤	➤	➤	➤	➤
★ 3. Respond to beat through action and simple body percussion.	●	➤	➤	➤	➤	➤
★ 4. Perform simple action songs and singing games.	●	➤	➤	➤	➤	➤
★ 5. Improvise movement for high–low, loud–soft, short–long, slow–fast.	●	➤	➤	➤	➤	➤
★ 6. Respond to music through movement in an individual manner.	●	➤	➤	➤	➤	➤
★ 7. Improvise movements to poems, stories and songs.		●	➤	➤	➤	➤
8. Move to form in music, like phrases and unlike phrases.		●	➤	➤	➤	➤
★ 9. Through movement show awareness of changes in tempo, dynamics and mood.		●	➤	➤	➤	➤
★ 10. Perform rhythmic patterns in music.			●	➤	➤	➤
11. Move to round or canon form.			●	➤	➤	➤
★ 12. Participate in folk, square or traditional ethnic dances.			●	➤	➤	➤
13. Use planned body movements to illustrate rhythmic and/or melodic patterns.				●	➤	➤
14. Move to illustrate phrase, repetition, contrast, AB, ABA and rondo patterns, introductions, interludes and endings (codas), as appropriate to the psychomotor development of the students.					●	➤
15. Choreograph and perform a contemporary dance form; e.g., in the style of videos, air bands.						●

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- = level at which a concept or skill is intended to be learned.
- = continued use and development.

## SKILLS

### SKILL: SINGING

The student will be able to:

	1	2	3	4	5	6
★ 1. Distinguish between children’s speaking and singing voices.	●	➤	➤	➤	➤	➤
★ 2. Respond to tone matching and echo games.	●	➤	➤	➤	➤	➤
★ 3. Respond to so–mi hand signals.	●	➤	➤	➤	➤	➤
★ 4. Respond to hand signals for so–mi–la.	●	➤	➤	➤	➤	➤
★ 5. Sing, in tune, many rhythmic and melodic songs, singing games and action songs.	●	➤	➤	➤	➤	➤
★ 6. Experience singing alone and in a group.	●	➤	➤	➤	➤	➤
★ 7. Sing accurately in unison.	●	➤	➤	➤	➤	➤
★ 8. Respond appropriately and with confidence to a conductor’s signals.	●	➤	➤	➤	➤	➤
★ 9. Extend the use of sol–fa training with hand signals to include “re” and “do”.		●	➤	➤	➤	➤
★ 10. Respond to tone matching with other voices and instruments.		●	➤	➤	➤	➤
★ 11. Sing many folk, ethnic, seasonal and holiday songs.		●	➤	➤	➤	➤
12. Extend the use of sol–fa training with hand signals to include “la <sub>1</sub> ” “so <sub>1</sub> ” “do <sub>1</sub> ” (low “la”, low “so” and high “do”).			●	➤	➤	➤
13. Sing ostinato patterns with songs.			●	➤	➤	➤
★ 14. Sing two-part rounds and simple descants.			●	➤	➤	➤
★ 15. Continue vocal development: sing with expression and good enunciation.			●	➤	➤	➤
★ 16. Sing with various instrumental accompaniments.			●	➤	➤	➤
★ 17. Participate in singing alone or in a group, a capella (unaccompanied).			●	➤	➤	➤
★ 18. Sing partner and nonsense songs.			●	➤	➤	➤
19. Continue vocal development (legato and staccato).				●	➤	➤
20. Extend the use of sol–fa training with hand signals to include “fa” and “ti”.				●	➤	➤
★ 21. Sing two- and three-part rounds, and descants.				●	➤	➤
★ 22. Respond to changes in tempo, dynamics and mood while singing.				●	➤	➤
★ 23. Develop musical interpretation: awareness of the meaning of a song through its words (text).				●	➤	➤
24. Use sol–fa skills in reading music and sight singing.					●	➤
25. Sing three- and four-part rounds and two-part soprano, alto (S.A.) songs.					●	➤
★ 26. Extend vocal development to include phrasing, enunciation and expression.					●	➤
★ 27. Develop a repertoire of quality songs.						●
★ 28. Sing songs written in a variety of scales.						●
★ 29. Extend vocal development to include stressing <u>in tune</u> (accurate) part singing.						●

★ = required. Unmarked concepts are elective.

● = level at which a concept or skill is intended to be learned.

➤ = continued use and development.

## SKILLS

### SKILL: PLAYING INSTRUMENTS

The student will be able to:

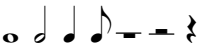






	1	2	3	4	5	6
★ 1. Explore the sound of various musical instruments.	●	➤	➤	➤	➤	➤
★ 2. Play a steady beat using rhythm instruments.	●	➤	➤	➤	➤	➤
★ 3. Discover that some instruments play low notes and some play high notes.	●	➤	➤	➤	➤	➤
★ 4. Echo rhythm patterns.	●	➤	➤	➤	➤	➤
★ 5. Accompany singing with appropriate body percussion and movement (beat, accent, rhythm patterns) and transfer these to instruments.	●	➤	➤	➤	➤	➤
★ 6. Play rhythm instruments correctly.	●	➤	➤	➤	➤	➤
★ 7. Accompany songs, stories and poems with appropriate instrumental effects.	●	➤	➤	➤	➤	➤
★ 8. Play simple rhythm patterns (the beat and divisions of the beat).		●	➤	➤	➤	➤
9. Follow simple rhythm scores.		●	➤	➤	➤	➤
10. Play rhythmic and ostinato patterns to accompany songs.		●	➤	➤	➤	➤
11. Use pitched (keyboard-type) instruments to play tone-matching games, conversational games and pentatonic (5-tone) accompaniments.			●	➤	➤	➤
12. Use resonator bells to build and play chords.			●	➤	➤	➤
★ 13. Demonstrate skills on as many as possible of the following instruments: Orff Instruments — through speech, rhythm, ear training and use of pentatonic scale, create own compositions. Resonator (tone educator) Bells — tone matching, ostinato patterns, pentatonic melodies and accompaniment, chord building. Autoharp — learn basic chords and rhythms to accompany many songs. Recorder — learn to play with good tone, developing ability to read music. Latin Instruments — use to accompany Latin-American songs. Observe syncopation and particular rhythm patterns for this music. Ukuleles — learn basic chords and rhythms to accompany many songs. Proceed to plucking melody notes. Handbells — basic ringing techniques. Strings where available. Please contact Alberta Education for information regarding a sequential program for Grades 4–9. Wind percussion where available.	●	➤	➤	➤	➤	➤
		●	➤	➤	➤	➤
			●	➤	➤	➤
				●	➤	➤
				●	●	➤
					●	➤








- ★ = required. Unmarked concepts are elective.
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## SKILLS

### SKILL: READING AND WRITING

The student will be able to:

- ★ 1. Recognize “ta” and “ti-ti” rhythm patterns. | □
  - ★ 2. Recognize the following rhythm patterns on large charts, and follow from left to right: | □ ζ
  - ★ 3. Echo clap and chant written rhythm patterns.
  - ★ 4. Draw “stick” rhythm patterns on paper.
  - ★ 5. Respond to simple instrumental scores on large charts.
  - ★ 6. Respond to hand signals and staff notation of “so-mi”, “so-mi-la”.
  - ★ 7. Build “so-mi-la” patterns on a simple staff.
  - ★ 8. Read repeat signs, p (soft) and f (loud).
- 
- ★ 9. Draw “stick” rhythm patterns from dictation (teacher claps pattern).
  - ★ 10. Extend the use of sol-fa training to include “do” and “re”.
  - ★ 11. Follow notation from left to right while singing and playing.
  - ★ 12. Recognize whole, half, quarter, eighth notes and the whole, half and quarter rests. 
  - ★ 13. Recognize 2/4 and 3/4 time signatures.
  - ★ 14. Recognize the music staff and treble clef sign.
  - ★ 15. Recognize “like” and “unlike” phrases.
  - ★ 16. Recognize the symbols for crescendo (  ), decrescendo (diminuendo) (  ) and accent (<).
- 
- ★ 17. Recognize the eighth rest. ♯
  - 18. Recognize the dotted half note, the concept of the dot and the fermata. 
  - ★ 19. Recognize 4/4 time signature.
  - ★ 20. Continue sol-fa training to include low “la” and low “so” (“la<sub>1</sub>,” “so<sub>1</sub>”) and high “do” (“do<sup>1</sup>”).
  - ★ 21. Recognize the symbol for a phrase. 
- 
- ★ 22. Extend the use of sol-fa training to include “fa” and “ti”.
  - 23. Read instrumental scores for rhythm and melody instruments.
  - ★ 24. Recognize the following notes and rests:  , ♯
  - 25. Recognize time signatures related to the repertoire including 6/8.
  - 26. Recognize dotted note patterns and experience syncopation.
  - 27. Notate from dictation simple pentatonic compositions.
  - ★ 28. Recognize the following notes: 
  - ★ 29. Develop skill in writing rhythm patterns.
  - 30. Interpret chord symbols using bells, ukuleles, autoharp, if available.


	1	2	3	4	5	6
★ 1. Recognize “ta” and “ti-ti” rhythm patterns.   □	●	➤	➤	➤	➤	➤
★ 2. Recognize the following rhythm patterns on large charts, and follow from left to right:   □ ζ	●	➤	➤	➤	➤	➤
★ 3. Echo clap and chant written rhythm patterns.	●	➤	➤	➤	➤	➤
★ 4. Draw “stick” rhythm patterns on paper.	●	➤	➤	➤	➤	➤
★ 5. Respond to simple instrumental scores on large charts.	●	➤	➤	➤	➤	➤
★ 6. Respond to hand signals and staff notation of “so-mi”, “so-mi-la”.	●	➤	➤	➤	➤	➤
★ 7. Build “so-mi-la” patterns on a simple staff.	●	➤	➤	➤	➤	➤
★ 8. Read repeat signs, p (soft) and f (loud).	●	➤	➤	➤	➤	➤
★ 9. Draw “stick” rhythm patterns from dictation (teacher claps pattern).		●	➤	➤	➤	➤
★ 10. Extend the use of sol-fa training to include “do” and “re”.		●	➤	➤	➤	➤
★ 11. Follow notation from left to right while singing and playing.		●	➤	➤	➤	➤
★ 12. Recognize whole, half, quarter, eighth notes and the whole, half and quarter rests. 		●	➤	➤	➤	➤
★ 13. Recognize 2/4 and 3/4 time signatures.		●	➤	➤	➤	➤
★ 14. Recognize the music staff and treble clef sign.		●	➤	➤	➤	➤
★ 15. Recognize “like” and “unlike” phrases.		●	➤	➤	➤	➤
★ 16. Recognize the symbols for crescendo (  ), decrescendo (diminuendo) (  ) and accent (<).		●	➤	➤	➤	➤
★ 17. Recognize the eighth rest. ♯			●	➤	➤	➤
18. Recognize the dotted half note, the concept of the dot and the fermata. 			●	➤	➤	➤
★ 19. Recognize 4/4 time signature.			●	➤	➤	➤
★ 20. Continue sol-fa training to include low “la” and low “so” (“la <sub>1</sub> ,” “so <sub>1</sub> ”) and high “do” (“do <sup>1</sup> ”).			●	➤	➤	➤
★ 21. Recognize the symbol for a phrase. 			●	➤	➤	➤
★ 22. Extend the use of sol-fa training to include “fa” and “ti”.				●	➤	➤
23. Read instrumental scores for rhythm and melody instruments.				●	➤	➤
★ 24. Recognize the following notes and rests:  , ♯				●	➤	➤
25. Recognize time signatures related to the repertoire including 6/8.				●	➤	➤
26. Recognize dotted note patterns and experience syncopation.				●	➤	➤
27. Notate from dictation simple pentatonic compositions.				●	➤	➤
★ 28. Recognize the following notes: 				●	➤	➤
★ 29. Develop skill in writing rhythm patterns.				●	➤	➤
30. Interpret chord symbols using bells, ukuleles, autoharp, if available.				●	➤	➤

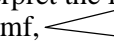
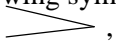

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## SKILLS

### SKILL: READING AND WRITING (continued)

The student will be able to:

- ★ 31. Develop ability to read parts while singing; e.g., soprano, alto.
- 32. Recognize syncopated rhythms; e.g., 
- 33. Recognize the following chord progressions: I, IV, V and V<sub>7</sub>.
- ★ 34. Recognize ties, slurs and accidentals (♯, ♭, ♮ — sharp, flat, natural).
- ★ 35. Review terms in the literature that refer to dynamics; e.g., diminuendo.

- ★ 36. Interpret the following symbols of dynamics and tempo: f, p, ff, pp, mf, , , 
- 37. Identify major and minor scales; e.g., “C” major and “A” minor.
- 38. Identify notated melody patterns by numbers or solfege.
- ★ 39. Understand the function of key signatures.
- ★ 40. Show further development in the ability to write, from dictation, patterns found in the repertoire.

1	2	3	4	5	6
				• • • •	➤ ➤ ➤ ➤
				•	• • • •

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## SKILLS

### SKILL: CREATING

The student will be able to:

	1	2	3	4	5	6
★ 1. Use suitable sound effects for poems and songs.	●	➤	➤	➤	➤	➤
★ 2. Use instruments to create sounds of high–low, loud–soft, slow–fast, short–long, up–down.	●	➤	➤	➤	➤	➤
★ 3. Create singing “conversations” (tone matching).	●	➤	➤	➤	➤	➤
4. Make up new words to songs.		●	➤	➤	➤	➤
★ 5. Create melodic and/or percussion accompaniments for poems and songs.		●	➤	➤	➤	➤
★ 6. Create movement to demonstrate form in music.			●	➤	➤	➤
7. Improvise, using instrumental and/or singing activities.			●	➤	➤	➤
8. Create rhythmic and melodic ostinati for poems and songs.			●	➤	➤	➤
9. Create introductions, interludes and codas for songs.				●	➤	➤
★ 10. Notate and perform original compositions (does not have to be formal notation).				●	➤	➤
11. Create new music in a known form (AB, ABA).				●	➤	➤
★ 12. Create compositions by experimenting with sounds to find a variety of tonal qualities which may be combined.				●	➤	➤
13. Add original descants to songs.					●	➤
14. Use a variety of scales to create new melodies.					●	➤
15. Create formal and/or contemporary scores to be performed.						●

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➤ = continued use and development.