

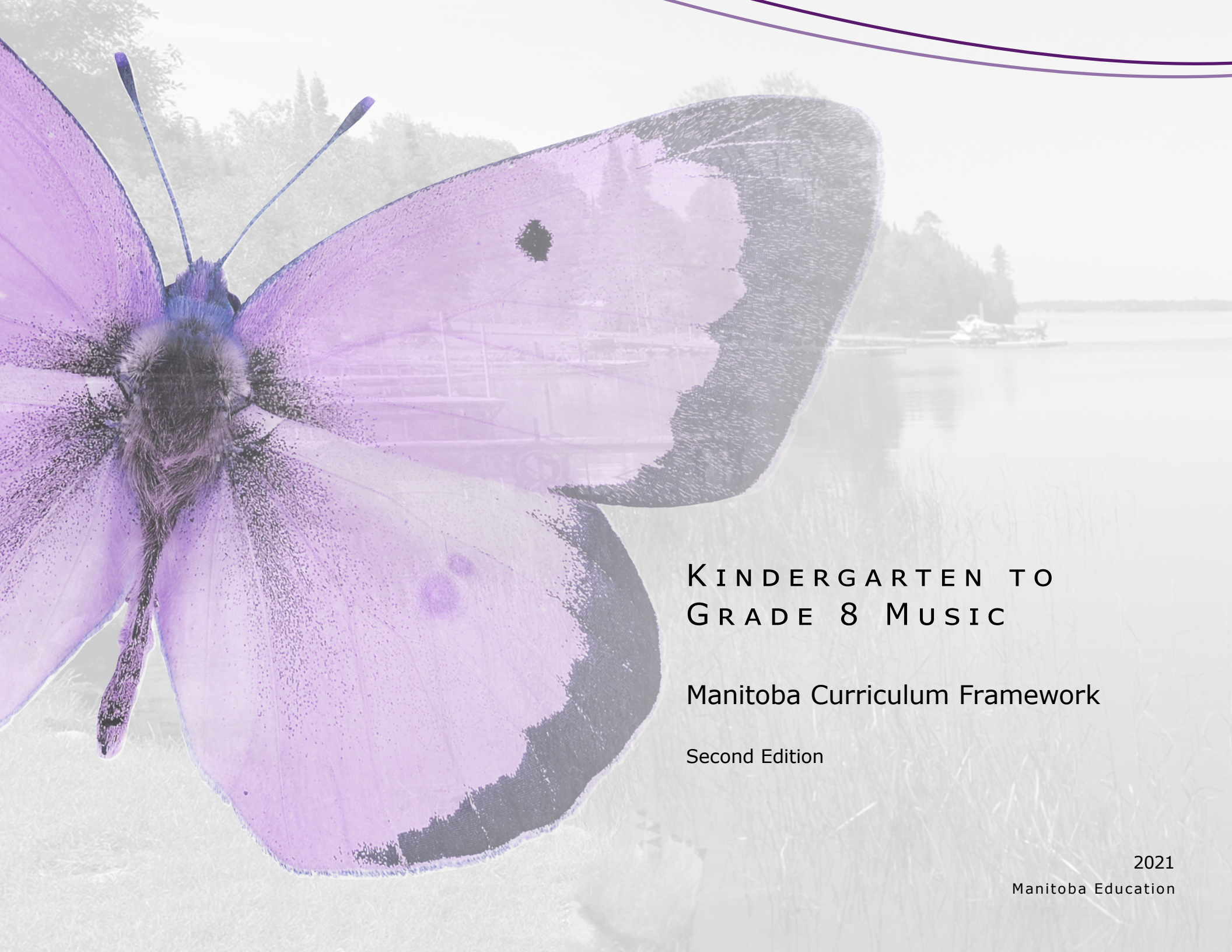


# Kindergarten to Grade 8 Music

Manitoba Curriculum Framework

Second Edition





# KINDERGARTEN TO GRADE 8 MUSIC

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Second Edition

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*Disponible en français.*

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# INTRODUCTION

## Purpose

*Kindergarten to Grade 8 Music: Manitoba Curriculum Framework* (the Music Framework) provides the basis for learning, teaching, and assessment of music in Manitoba schools. The Music Framework describes the learnings for music education and provides a basis for the development of curriculum implementation resources for Kindergarten to Grade 8 music. It is intended to assist teachers, administrators, and partners in education with implementing the music curriculum and with planning professional learning.

This document provides background information and implementation guidelines pertaining to music education. It presents an overview of the Music Framework, outlines the document components and organization, and identifies the four learning areas, the recursive learnings, and the enacted learnings for Kindergarten to Grade 8 music in Manitoba.

## Background

In 2003, Manitoba Education developed a draft position statement on *The Arts in Education* (Manitoba Education and Youth) as an initial step in renewing provincial curricula for the arts. In preparing this statement, the arts educators who comprised the project team drew on current research in arts education and reviewed arts curricula from Canadian and international jurisdictions. The draft

statement was distributed to education stakeholders, along with an invitation to provide feedback about the proposed direction for curriculum renewal. Responses provided by classroom teachers, school administrators, arts specialists, arts education organizations, trustees, parents, and post-secondary faculty were published in 2004 in *Responses to The Arts in Education Survey: Summary Report* (Manitoba Education, Citizenship and Youth). Responses to *The Arts in Education* position statement were overwhelmingly positive and guided subsequent curriculum development of arts curricula in Manitoba.

In the spring of 2010, the Manitoba Education Research Network (MERN) released the *A Study of Arts Education in Manitoba Schools* led by researcher Francine Morin. As a result of these publications, K-8 frameworks for drama, visual arts, dance and music were developed and published. Their province-wide implementation began in 2011.

In January 2011, the Western and Northern Canadian Protocol for Collaboration in Education, Kindergarten to Grade 12, (WNCP) prepared *Guiding Principles for WNCP Curriculum Framework Projects* in response to the significant changes in the ways people live and work in today's world. The Music Framework reflects the WNCP guiding principles that are required to meet the needs of today's creative economies and knowledge-based societies.

In addition, the Music Framework draws on Manitoba curriculum and support documents in various subject areas, including *Kindergarten to Grade 12 Aboriginal Languages and Cultures: Manitoba Curriculum Framework of Outcomes* (Manitoba Education, Citizenship and Youth) and *Education for a Sustainable Future: A Resource for Curriculum Developers, Teachers, and Administrators* (Manitoba Education and Training).

Arts education, including music education, is important for preserving and nurturing human culture and heritage and necessary for human health and social well-being. Human health and social well-being and a sustainable environment and economy are essential and integrated components of an equitable quality of life and a sustainable future for all Canadians. *Education for a Sustainable Future* highlights community and culture, the economic viability of arts and cultural enterprises, and the preservation of heritage and culture as crucial sustainability issues and concepts.

System-wide implementation of the new Grades 9 to 12 dance, dramatic arts, music, and visual arts curriculum frameworks was initiated in the 2015/2016 school year. The Grades 9 to 12 arts curriculum frameworks informed ever-greening of the Kindergarten to Grade 8 dance, dramatic arts, music, and visual arts curriculum frameworks in 2021.

## Implementation

In Manitoba, arts education is compulsory for Grades 1 to 8. The minimum recommended time allotments for arts education in Grades 1 to 8 are as follows:

- **Grades 1 to 6:** 10 percent of instructional time
- **Grades 7 and 8:** 8 percent of instructional time

Manitoba offers a distinct framework for each of the four arts education disciplines: dramatic arts, dance, music, and visual arts. Although there are common areas of learning in the four arts disciplines, each discipline is distinct and requires unique language, tools, skills, techniques, knowledge, and learnings.

The offering of four arts frameworks provides resources for rich, comprehensive, and diverse meaning making and ways of communicating through the unique literacies of dance, dramatic arts, music, and visual arts. Because the individual arts represent distinct ways of knowing, each of the arts makes a significant contribution to learners' learning and development. Learning is achieved through the variety of methods and media inherent in a specific arts discipline. Each arts framework encompasses a variety of recognized strands or options possible for each arts discipline in the Kindergarten to Grade 8 context. For example, the Dance Framework is inclusive of all dance genres, such as contemporary dance, jazz dance, ballet, hoop dancing, folk dancing, and so on.

Manitoba schools may offer one or more individual arts disciplines (dance, dramatic arts, music, and/or visual arts). Schools have the flexibility to choose the number

and combination of arts disciplines appropriate for their local context, resources, and needs. The number of arts disciplines offered in a school will depend upon available resources, allocated instructional time, staffing, and the arts implementation approach used in the school.

Educators can use a wide variety of approaches and resources for implementing arts education. For example, schools may offer arts disciplines individually as a stand-alone model, arts disciplines in combination with each other, and/or arts disciplines integrated with other subject areas.

Curriculum integration reinforces meaningful connections within and across disciplines. The arts enrich and are enriched by each other and other subject areas by affording new and deeper insights and a greater range of possibilities for communicating experience and meaning. When true integration occurs, no individual subject area is used solely to support learning in other subjects.

Educators are encouraged to integrate arts learnings with other subject areas where meaningful and appropriate, while maintaining focus on learner achievement of the arts learnings. Each arts framework is considered fully implemented only if **all four learning areas for any one arts discipline** are explored in comprehensive, substantial, and interconnected ways.

To teach any of the four arts disciplines effectively, teachers need the appropriate knowledge and skills, which can be acquired in various ways, including specialist education, pre-service and in-service education, and other professional learning opportunities.

## Content

The Music Framework contains the following components:

- **Introduction:** The introduction addresses the purpose of, background to, and implementation guidelines for music education in Manitoba schools from Kindergarten to Grade 8, as well as outlining the content of this document.
- **Overview of the Music Framework:** The overview focuses on the landscape of music, the nature of the music discipline, and the rationale for music education. It also discusses learning in music, describing the learning process, highlighting the transformative learning potential of music education, and outlining the guiding principles for learning in music.
- **Music Framework Components and Organization:** This section explains the use of the butterfly image as a metaphor for learning and as a graphic organizer for the distinct and interconnected parts of the music curriculum. The body of the butterfly is shown to represent the developing music learner at the centre, with each of the four wings representing one of four interconnected learning areas. The ways in which the wings work together and individually to organize and integrate the recursive learnings and enacted learnings of the music curriculum are also discussed. The learning areas and the associated recursive learnings are presented in this section, along with a guide to reading these elements and the enacted learnings.

- **Kindergarten to Grade 8 Music: Recursive Learnings:** The curriculum consists of four learning areas, which are further elaborated by recursive learnings and realized through enacted learnings.

Kindergarten to Grade 8 recursive music learnings are developed, recombined, elaborated, and transformed across novel and varied contexts so that learning becomes more sophisticated, more complex, deeper, and broader with time and new experiences. Recursive learning is more than repetition, iteration, accumulation, or the notion of a spiral curriculum. The word *recursive* comes from the Latin verb *recurrere*, which means “to run back” or “to return.” Through the process of returning and reflecting back on previous learning—“a second looking—transformation, growth, development occur” (Doll).

- **Appendices:** The appendices provide developmentally appropriate supports related to key concepts addressed in some enacted learnings.
- **Glossary:** Specific terms used within the music discipline are defined in the glossary.
- **Bibliography:** The resources used in the development of this document are cited in the bibliography.



# OVERVIEW OF THE MUSIC FRAMEWORK

## The Landscape of Music

The Manitoba Music Framework is conceived as a full landscape of knowledge where educators and learners meet in the work of active, embodied music learning. Educators and learners are invited into the living field of music education through a curriculum designed to place learners in the dynamic, complex, working culture of music. The Music Framework is built using four interrelated learning areas, connected to the learner music maker at the core. Wayfinding through the music environment is provided by connected sets of recursive and enacted learnings for the learning areas.

“Curricula for today’s world use ecological metaphors” (WNCP 6) to convey the notion that knowledge is dynamic and always in the process of being constructed. Curriculum frameworks are conceived as complex, organic networks organized into living fields or landscapes, rather than as fragmented pieces of knowledge pieced together in a linear fashion. Learning in the landscape of music means learning the complexities and ways of the discipline while learning how to do in the discipline. Learning the landscape of music, or coming to know and do in the discipline, means the ability to enter into, learn the way around, participate fully in, and make a contribution to the culture of music (WNCP).

Music learning is understood to be a journey into the landscape of music education. The Music Framework provides multiple locations for learners to enter and

continue lifelong transformative travels in the music landscape. Learners may have various trajectories through a music landscape that create “a unique point of view, a location with specific possibilities for enhancing the learning capability of [their] sphere of participation” (Wenger 197). Each learner’s unique identity, and the individual perspective it offers, is a gift to the world (Wenger 197).

## The Nature of the Music Discipline

Music enriches a vibrant culture and is integral to human life. It has the power to illuminate, deepen, broaden, and enhance human experience. Music and musicians have an impact on daily experience, help define and express individual and collective identities, and shape, reflect, and comment upon societal and cultural values.

Music is a multimodal, cross-cultural literacy and expressive art form. The ways of knowing through music include cognitive, physical, affective, intuitive, and spiritual modes. Music embodies and expresses ideas, feelings, and meaning. It communicates within and across cultural, societal, historical, and even prehistorical contexts.

Throughout history, music has played a significant role in human life, cultivating, recording, and passing on culture, and affecting and influencing society. Music is vital to human life; no culture in the world exists without music. Music contributes to personal, social, economic, cultural, and civic aspects of people’s lives in cultures around the

Manitoba landscape photo: *Poplar Bay*, © Stan Milosevic



world; life's most important events—weddings, funerals, birthdays, graduations, religious holidays, and community occasions—are observed and celebrated through music.

## Rationale for Music Education

Music is a vital part of every learner's education and contributes to deep and enduring learner engagement that leads to learning success. Music education develops unique, powerful, and multiple ways of perceiving, interpreting, knowing, representing, and communicating understandings about one's self and the world. Through music experiences, learners have opportunities to think creatively, explore ideas and feelings, and develop emerging personal, cultural, and social identities.

The social act of music making generates synergy and provides unique opportunities for learners to be part of collaborative and diverse knowledge building. Learning music enables learners to explore ambiguity, to think imaginatively, innovatively, and with flexibility and empathy, and to feel confident with uncertainty and risk. Music education promotes open-ended, critical, divergent, and dialogic thinking, and encourages understanding and feeling mediated through body, mind, and senses.

Music helps learners to appreciate and connect with others past and present, as well as to understand and celebrate their own distinctiveness. Mind, body, and spirit interact through music to engage learners profoundly as they seek meaning in the world around them. Through music, learners are empowered with the creative energies and sense of agency needed to consider diverse views and to transform thinking and possibilities.

Music has the potential to promote responsibility and leadership and to prepare and inspire future citizens of the world to understand and address the most critical challenges of their times.

## Learning in Music

Current research, theory, and practice give direction for quality music education within the music landscape. Quality music education, informed by guiding principles and current understandings of how learners learn, has the potential to transform learning in powerful ways.

### The Learning Process

Learning is an active, embodied, and social process of constructing meaning. It is shaped by the dynamic interaction of learners' prior knowledge and new experiences. Learners construct unique understandings in many different ways, depending on their interests, experiences, and learning styles, and on personal, social, and cultural factors. Learners are motivated to become engaged learners when learning has personal and relevant meaning for them and when they have opportunities to reflect on and guide their own learning.

In the school environment, learning occurs simultaneously across and between multiple nested levels that include individual and collective learners, educators, and schools, curriculum structures, artistic and cultural communities, and disciplinary knowledge (Davis and Sumara 91). Individual, personal knowing is enfolded in and unfolded from collective knowing and activity (Davis and Sumara 65). See the illustration on the following page.



*Disciplinary Ways of Knowing and Being*

*Artistic and Cultural Communities*

*Curriculum Structures*

*Situated Contexts*

*Communities of Learners and Educators*

*The Music Learner*



## The Transformative Learning Potential of Music Education

Learning in the arts, including music, has the potential to foster transformative learning. Transformative learning (Mezirow, “Transformative Learning as Discourse” 58) involves the acquisition of new knowledge and skills and the building of competence and confidence to use disorienting experiences and learning in the exploration of new perspectives, roles, and relationships that enable people to move to courses of action (Mezirow, “Transformative Learning Theory” 19). Affective ways of knowing are significant for transformative educational experiences (Taylor 10) that challenge and change the ways people view the world. Affective ways of knowing are essential to the critical reflection necessary for transformative learning (Taylor 10). The affective, embodied, and authentic ways of knowing afforded by music education provide “alternative ways of knowing and being” (Butterwick and Lawrence 36) that create multiple opportunities for transformative change.

Arts-based processes have powerful transformative potential “because they tap into embodied knowing, honor emotions, and create spaces for rehearsal for action and imagining of alternative realities” (Butterwick and Lawrence 44).

## Guiding Principles for Learning in Music

The following guiding principles for learning in music are based on current thinking in curriculum development.

Music is understood to be

- an expressive art form
- an active, embodied, living discipline
- a form of literacy with a unique set of tools and language, multimodal processes, skills, knowledge, and forms

Quality music education

- affords a diverse and broad range of music and music experiences, participatory approaches, and ways of thinking about, learning, interpreting, and representing music
- integrates the four networked learning areas to develop concepts and skills with meaning, coherence, depth, and competency
- focuses on essential questions of why music learning is important, what understandings and meanings the music tools and language can communicate, what music can reveal about culture and identity, and what purpose and meaning music has for individuals and communities
- builds on prior music learning in a reflective, recursive process so that new possibilities emerge and new understandings, patterns, and relationships grow deeper, richer, and more sophisticated and complex over time and through experience



- is sufficiently substantive to generate deep conceptual understanding and learning “that enables learners to make connections, reason, innovate, problem solve, critique and create” (WNCP 4)
- engages and motivates learners intrinsically and deeply in relevant, authentic, personal ways—bodily, intellectually, and aesthetically
- invites and promotes opportunities for transformative learning and living

#### Quality learning in music

- occurs across and between nested levels that include the individual and the collective learner (Davis and Sumara 90–91)
- connects meaningfully and dynamically to learning across subject areas and the wider local and global music, artistic, and cultural communities
- includes opportunities to explore creativity, imagination, risk taking, flexibility, ambiguity, uncertainty, and learner choice
- includes collaborative, diverse knowledge-building as it works in the world (WNCP 9)

#### The learning environment

- provides learners with opportunities to inquire, engage in learning conversations, question, dialogue, analyze, interpret, reflect, evaluate, construct, and share meaning through multiple perspectives

- values learner voice as essential for establishing individual and collaborative directions for music inquiry and learning, developing learning goals, making decisions, and building criteria for learning and assessment
- respects and values the diversity of learners and their ways of coming to know within the learning community (WNCP 9)
- ensures that ongoing assessment as and for learning is central to all music learning to enable learners and educators to observe, give and receive feedback, revise, refine, plan, and effectively promote and achieve growth in music
- provides learners with multiple and various ways to demonstrate understanding and achievement of music learnings



# MUSIC FRAMEWORK COMPONENTS AND ORGANIZATION

## The Music Framework Butterfly

The Manitoba Music Framework philosophy, learning areas, and recursive learnings are represented graphically and metaphorically by the image of a butterfly.



As a graphic organizer, the butterfly image forms a diagram comprising five distinct and interconnected parts: the four wings that each connect to the fifth part, the main body in the centre. Each of the wings represents one of four learning areas into which the recursive learnings of the Music Framework have been classified. The central area or “body” of the butterfly, the part to which all the wings connect, represents the learner as a developing musician.

The butterfly image promotes the belief, integral to the Music Framework, that every learner’s growth as a musician and a music-literate person can be realized through ongoing learning experiences that connect creative music activities, technical knowledge and skill development, the building and broadening of cultural and historical understandings related to art and life, and ongoing reflective and critical thinking opportunities that focus on music and personalized learning.

The butterfly also functions as a metaphor for music and music education, alluding to transformation, self-actualization, visual beauty, and resilience. The butterfly image may stimulate many other associations by those who encounter this Music Framework; such generative thinking is fitting for a framework intended as an impetus to creative and personalized learning.

## The Centre of the Butterfly

The centre of the butterfly represents the music learner, who is drawing learnings from all learning areas of the music curriculum to stimulate and sustain their growth, emphasizing the following ideas and relationships:

- The overarching goal of the music curriculum is to support, nurture, and inspire the growth of every learner as a music maker. Music is valued as an individual and a collective experience.
- Every learner is a music maker, one whose growth and learning are best realized within rich, meaningful, hands-on music-making experiences. In becoming young musicians, learners learn to sing, play, analyze, and listen to the music of a variety of places, times, and peoples.
- Learners improvise, arrange, and compose music as they make sense of their worlds and the worlds around them. As increasingly reflective and artistic music makers, learners gain skills, understandings, and attitudes that enrich them in many ways, enabling and inspiring them to continue making music and communicating through music for the rest of their lives.
- Every learner is a creator and composer. Learners must be given opportunities to tap into their creative capacities and express themselves through the creation and sharing of their own music. As they become capable of generating and developing ideas in the process of music creation, learners learn to think with flexibility and imagination.

As increasingly capable and passionate music makers, learners journey toward becoming creative, musically literate adults and citizens who will truly enrich their own lives and the lives of their future communities.

## The Wings Working Together

When the centre of the music butterfly connects with the four wings, new relationships emerge. Each wing represents one of the learning areas into which the recursive and enacted learnings are organized. While the body of the butterfly evokes a holistic view of the learner as a young music maker, the wings working together articulate a range of learnings that collectively support a path to comprehensive and balanced learning in music.

In the Music Framework, the learning areas are

- Making
- Creating
- Connecting
- Responding

Although each learning area presents a distinct set of recursive learnings, the areas are not intended to be realized in isolation. Just as real wings work synchronously with each other, the learning areas are intended to function together by integrating the recursive learnings.

Music language and practices (Making) are connected to how they may be used to create music (Creating), what understandings and significance the language and practices can communicate through diverse music and life contexts (Connecting), and how critical reflection about music transforms learning and develops identity and agency (Responding).



## The Wings Individually

The organization of learnings into distinct, interrelated learning areas, or wings, is intended to give a clear outline of the knowledge, skills, and attitudes learners are expected to demonstrate in music at various grades. Each of the four learning areas contains the following components:

### ***Learning area***

Each learning area begins with a statement of the overall learning intent of the area or wing and outlines important practices and competencies in music learning.

### ***Recursive learnings***

Recursive learnings further elaborate the learning areas across Kindergarten to Grade 8. They are developed, recombined, elaborated, and transformed across novel and varied contexts so that learning across grades becomes more sophisticated, more complex, deeper, and broader with time and new experiences and applications.

### ***Enacted learnings***

Enacted learnings represent multiple and diverse ways to enact the recursive learnings. They inform instructional design, teaching, and assessment. They are possible sources of evidence of recursive learnings in music.



## Learning Areas

The Music Framework identifies the following four learning areas, along with a statement summarizing the overall learning intent of each area:

### **Making (M)**

The learner develops language and practices for making music.

### **Creating (CR)**

The learner generates, develops, and communicates ideas for creating music.

## **The Music Learner**

### **Connecting (C)**

The learner develops understandings about the significance of music by making connections to various contexts of times, places, social groups, and cultures.

### **Responding (R)**

The learner uses critical reflection to inform music learning and to develop agency and identity.



## Recursive Learnings

The recursive learnings that relate to the four learning areas (M, CR, C, R) in the Music (M) Framework are identified below.

### Making (M)

*The learner develops language and practices for making music.*

- M–M1** The learner develops skills for singing, playing, improvising, and moving.
- M–M2** The learner develops skills for making music through aural, written, and visual music systems.
- M–M3** The learner develops competencies for using elements of music in a variety of contexts.
- M–M4** The learner develops listening competencies for making music.

### Connecting (C)

*The learner develops understandings about the significance of music by making connections to various contexts of times, places, social groups, and cultures.*

- M–C1** The learner experiences and develops an awareness of people and practices from various times, places, social groups, and cultures.
- M–C2** The learner experiences and develops an awareness of a variety of music genres, styles, and traditions.
- M–C3** The learner demonstrates an understanding of the roles, purposes, and meanings of music in the lives of individuals and in communities.

### Creating (CR)

*The learner generates, develops, and communicates ideas for creating music.*


- M–CR1** The learner generates ideas for creating music using a variety of sources.
- M–CR2** The learner experiments with, develops, and uses ideas for creating music.
- M–CR3** The learner revises, refines, and shares music ideas and creative work.

### Responding (R)

*The learner uses critical reflection to inform music learning and to develop agency and identity.*

- M–R1** The learner generates initial reactions to music experiences.
- M–R2** The learner listens to, observes, and describes music experiences.
- M–R3** The learner analyzes and interprets music experiences.
- M–R4** The learner constructs meaning and applies new understandings from music experiences.

# Guide to Reading the Music Framework



**MAKING (M)**

*The learner develops language and practices for making music.*

**RECURSIVE LEARNINGS**

<b>M-M1</b>	<b>M-M2</b>	<b>M-M3</b>	<b>M-M4</b>
The learner develops skills for singing, playing, improvising, and moving.	The learner develops skills for making music through aural, written, and visual music systems.	The learner develops competencies for using elements of music in a variety of contexts.	The learner develops listening competencies for making music.

**MAKING (M-M3)**

*The learner develops competencies for using elements of music in a variety of contexts.*

The learner is able to

Grade 5	Grade 6	Grade 7	Grade 8
<b>Melody</b>			
describe and perform increasingly complex melodies			
5-8 M-M3.3			
demonstrate an understanding of melodic design (e.g., home tone, step-wise motion, skips and leaps, octaves, melodic contour) as appropriate to classroom repertoire			
5-8 M-M3.4			
demonstrate the understanding that melodies are created from a particular set of tones (modes)			
3-8 M-M3.5			
demonstrate the understanding that melodic relationships can be transposed to different tonal centres			
3-8 M-M3.6			
distinguish between major and minor tonalities	5-6 M-M3.7	demonstrate an understanding of distinguishing characteristics of a variety of scales and modes (e.g., diatonic major and minor, chromatic, whole-tone, blues)	
		7-8 M-M3.7	
<b>Appendix A: Rhythm, Melody, and Harmony</b>			
<i>(continued)</i>			

## Learning Area

Each learning area begins with a statement of the overall learning intent of the area or wing.

## Recursive Learnings

Recursive learnings further elaborate the learning areas across Kindergarten to Grade 8. They are developed, recombined, elaborated, and transformed across novel and varied contexts so that learning across grades becomes more sophisticated, more complex, deeper, and broader with time and new experiences and applications.

## Enacted Learnings

Enacted learnings represent multiple and diverse ways to enact the recursive learnings. They inform instructional design, teaching, and assessment. They are possible sources of evidence of recursive learnings in music.

## Codes

The codes identify the

- target grade(s) in which the enacted learning will be met
- arts education discipline
- learning area
- recursive learning
- enacted learning

*Example:*

5-8 M-M3.3

5-8 Grade(s)

M Music discipline

M Learning area

3 Recursive learning number

3 Enacted learning number

Note: Some enacted learning numbers do not apply to all grades.

## Appendices

Key concepts related to some enacted learnings are explained in greater detail in the appendices.





# RECURSIVE LEARNINGS





## MAKING (M)

***The learner develops language and practices for making music.***

### RECURSIVE LEARNINGS

#### **M-M1**

The learner develops skills for singing, playing, improvising, and moving.

#### **M-M2**

The learner develops skills for making music through aural, written, and visual music systems.

#### **M-M3**

The learner develops competencies for using elements of music in a variety of contexts.

#### **M-M4**

The learner develops listening competencies for making music.

## MAKING (M – M1)

The learner develops skills for singing, playing, improvising, and moving.

The learner is able to

Kindergarten	Grade 1	Grade 2	Grade 3	Grade 4
discover own singing voice and sing, alone and with others, a varied repertoire of grade-appropriate music K M–M1.1	match pitch with some accuracy (e.g., so, mi, la) and sing, alone and with others, a varied repertoire of grade-appropriate music 1 M–M1.1	match pitch with increasing accuracy and sing expressively, using simple textures (e.g., canon, ostinato) 2 M–M1.1	match pitch and sing with accurate rhythm and expressive qualities, using increasingly complex textures (e.g., partner songs, two-part singing) 3 M–M1.1	sing expressively, matching pitch and using proper breath support, vowel sounds, consonants, and tone production 4 M–M1.1
explore and experiment with sounds from body percussion, instruments, and other sound sources K M–M1.2	select and use sounds to accompany self with simple pitched and non-pitched instruments and body percussion 1 M–M1.2	play a variety of instruments alone and in an ensemble, following the directions of a conductor 2 M–M1.2	play a variety of instruments with increasing expressiveness and accuracy; demonstrate proper technique 3–4 M–M1.2	perform parts accurately within the beat in an ensemble 3–4 M–M1.3
			improvise answers to given rhythmic and melodic fragments or phrases K–2 M–M1.6	improvise simple rhythmic and melodic patterns and ostinatos K–2 M–M1.7
improvise answers to given rhythmic and melodic fragments or phrases K–2 M–M1.6			improvise simple rhythmic and melodic questions, answers, and variations 3–4 M–M1.6	
improvise simple rhythmic and melodic patterns and ostinatos K–2 M–M1.7			3–4 M–M1.6	
use movement to explore music concepts, enhance music making, and express ideas (e.g., use movement to show high and low, steady beat)				K–8 M–M1.8
demonstrate appropriate interpersonal skills for making music collectively				K–8 M–M1.9



# MAKING (M – M1)

The learner develops skills for singing, playing, improvising, and moving.

The learner is able to

Grade 5	Grade 6	Grade 7	Grade 8
sing and/or play in tune, with increasing control and accuracy, a sense of phrasing, and musical expression, while maintaining own part within an ensemble			5–8 M–M1.1
demonstrate an understanding of balance and blend in an ensemble			5–8 M–M1.3
		plays and/or sings with harmonic independence	
demonstrate correct posture, playing position, breath control, articulation, diction, intonation, and appropriate technique and control of instrument or voice			5–8 M–M1.5
demonstrate an understanding of and facility with a variety of tools for improvising simple melodies and instrumental pieces			5–8 M–M1.6
use movement to explore music concepts, enhance music making, and express ideas			K–8 M–M1.8
demonstrate appropriate interpersonal skills for making music collectively			K–8 M–M1.9

# MAKING (M-M2)

The learner develops skills for making music through aural, written, and visual music systems.

The learner is able to

Kindergarten	Grade 1	Grade 2	Grade 3	Grade 4	
play and sing by ear, reproducing simple melodies, rhythms, and accompaniments					K-4 M-M2.1
discover ways to record and interpret patterns using invented music notation K M-M2.2	read, write, and identify grade-appropriate rhythmic and melodic patterns using invented and standard music notation				1-4 M-M2.2
	use invented music notation to represent sounds and/or sound stories				1-4 M-M2.3
respond appropriately to non-verbal cues and gestures when making music					K-8 M-M2.4

# MAKING (M – M2)

The learner develops skills for making music through aural, written, and visual music systems.

The learner is able to

Grade 5	Grade 6	Grade 7	Grade 8
play and/or sing by ear, reproducing melodies, rhythms, accompaniments, and harmonies with increasing accuracy, complexity, and expression			
read, write, and perform from music notation, as required for playing and/or singing a variety of repertoire			
use standard and invented rhythmic and melodic notation and expressive symbols and terms to record own and others' musical ideas			
respond appropriately to non-verbal cues and gestures when making music			

# MAKING (M – M3)

The learner develops competencies for using elements of music in a variety of contexts.

The learner is able to

Kindergarten	Grade 1	Grade 2	Grade 3	Grade 4
<b>Rhythm</b>				
respond to and, with guidance, perform a steady beat and grade-appropriate rhythmic patterns in a variety of metres	recognize, identify, and perform with others a steady beat and a variety of grade-appropriate rhythmic and accent patterns in a variety of metres	perform a steady beat and a variety of grade-appropriate rhythmic and accent patterns with increasing independence, and demonstrate an awareness of metre	perform and respond to a steady beat and grade-appropriate rhythmic patterns independently, and identify and respond to simple, duple, and triple metres	perform and demonstrate an understanding of increasingly complex rhythmic and metric concepts (e.g., syncopation, compound metres)
K M–M3.1	1 M–M3.1	2 M–M3.1	3 M–M3.1	4 M–M3.1
<i>Appendix A: Rhythm, Melody, and Harmony</i>				

(continued)

## MAKING (M – M3)

The learner develops competencies for using elements of music in a variety of contexts.

The learner is able to

Grade 5	Grade 6	Grade 7	Grade 8
<b>Rhythm</b>			
perform and demonstrate an understanding of a variety of metric concepts (e.g., simple, compound, duple, triple, quadruple, irregular, and mixed metres)			
5–8 M–M3.1			
perform rhythmic patterns accurately, based on combinations of known durations			
5–8 M–M3.2			
<i>Appendix A: Rhythm, Melody, and Harmony</i>			

*(continued)*

# MAKING (M – M3)

The learner develops competencies for using elements of music in a variety of contexts.

The learner is able to

Kindergarten	Grade 1	Grade 2	Grade 3	Grade 4
<b>Melody</b>				
respond to, describe, and reproduce simple changes in pitch and melodic direction K M–M3.3	describe and reproduce changes in pitch, melodic contour, and simple melodies		describe and reproduce increasingly complex melodies	
		1–2 M–M3.3		3–4 M–M3.3
		demonstrate an understanding of melodic design (e.g., home tone, step-wise motion, melodic contour)		2–4 M–M3.4
			demonstrate the understanding that melodies are created from a particular set of tones (modes)	3–8 M–M3.5
			demonstrate the understanding that melodic relationships can be transposed to different tonal centres	3–8 M–M3.6
			identify the difference between major and minor modes	3–4 M–M3.7

*Appendix A: Rhythm, Melody, and Harmony*

*(continued)*

# MAKING (M – M3)

The learner develops competencies for using elements of music in a variety of contexts.

The learner is able to

Grade 5	Grade 6	Grade 7	Grade 8
<b>Melody</b>			
describe and perform increasingly complex melodies			5–8 M–M3.3
demonstrate an understanding of melodic design (e.g., home tone, step-wise motion, skips and leaps, octaves, melodic contour) as appropriate to classroom repertoire			5–8 M–M3.4
demonstrate the understanding that melodies are created from a particular set of tones (modes)			3–8 M–M3.5
demonstrate the understanding that melodic relationships can be transposed to different tonal centres			3–8 M–M3.6
distinguish between major and minor tonalities	5–6 M–M3.7	demonstrate an understanding of distinguishing characteristics of a variety of scales and modes (e.g., diatonic major and minor, chromatic, whole-tone, blues)	7–8 M–M3.7

**Appendix A: Rhythm, Melody, and Harmony**

*(continued)*

# MAKING (M–M3)

The learner develops competencies for using elements of music in a variety of contexts.

The learner is able to

Kindergarten	Grade 1	Grade 2	Grade 3	Grade 4
<b>Texture and Harmony</b>				
differentiate between individual and combined sounds (one instrument versus two or more instruments)  K M–M3.8	demonstrate the understanding that the layering of sounds creates texture and/or harmony  1–4 M–M3.8			
	demonstrate and identify various ways of creating texture and harmony in music  1–4 M–M3.9			
	create simple rhythmic and harmonic texture in music  1 M–M3.10	use two or more layers of sound to create simple texture and harmony, demonstrating an understanding of complementary rhythms  2 M–M3.10	use several layers of sound and increasingly complex patterns to create texture and harmony  3 M–M3.10	identify and use chord changes in two-chord songs  4 M–M3.10
<b>Appendix A: Rhythm, Melody, and Harmony</b>				
<b>Expression</b>				
explore and experiment with grade-appropriate elements of musical expression  K M–M3.11	use and identify grade-appropriate elements of musical expression  1–4 M–M4.11			
<b>Appendix B: Expression</b>				

(continued)



# MAKING (M – M3)

The learner develops competencies for using elements of music in a variety of contexts.

The learner is able to

Grade 5	Grade 6	Grade 7	Grade 8
<b>Texture and Harmony</b>			
identify and demonstrate various ways of layering sounds to create texture and harmony (e.g., homophonic and polyphonic music, two-, three-, and four-part harmony, various harmonic progressions, non-pitched music) <span style="float: right;">5–8 M–M3.8</span>			
<i>Appendix A: Rhythm, Melody, and Harmony</i>			
<b>Expression</b>			
use and identify grade-appropriate elements of musical expression <span style="float: right;">5–8 M–M3.11</span>			
<i>Appendix B: Expression</i>			

*(continued)*

# MAKING (M–M3)

The learner develops competencies for using elements of music in a variety of contexts.

The learner is able to

Kindergarten	Grade 1	Grade 2	Grade 3	Grade 4
<b>Timbre</b>				
demonstrate an awareness of sounds in the natural world and explore and experiment with a variety of timbres in voice and instruments K M–M3.12	describe characteristics of a wide variety of sounds (include sounds from the natural world and musical instruments) 1–2 M–M3.12		identify, describe, and classify a wide variety of sounds from natural and constructed environments (e.g., instruments used by various cultures in Manitoba and countries around the world, orchestral instruments, electronic instruments and sound sources) 3–8 M–M3.12	
<i>Appendix C: Timbre</i>				
<b>Form</b>				
recognize, reproduce, and create musical patterns (e.g., same, different, repeated) K M–M3.13	use, identify, and describe grade-appropriate musical forms 1–6 M–M3.13			
<i>Appendix D: Form</i>				

# MAKING (M – M3)

The learner develops competencies for using elements of music in a variety of contexts.

The learner is able to

Grade 5	Grade 6	Grade 7	Grade 8
<b>Timbre</b>			
identify, describe, and classify a wide variety of sounds from natural and constructed environments (e.g., instruments used by various cultures in Manitoba and countries around the world, orchestral instruments, electronic instruments and sound sources)			
3–8 M–M3.12			
		identify and use various vocal and/or instrumental timbres from diverse Canadian and world cultures (e.g., traditional folk, popular, choral, and instrumental repertoire)	
		7–8 M–M3.13	
demonstrate an understanding of the appropriate use of changing male and female voices in music			
5–8 M–M3.14			
<i>Appendix C: Timbre</i>			
<b>Form</b>			
use, identify, and describe grade-appropriate musical forms		use, identify, and describe a variety of musical forms (e.g., march, suite, programmatic music, 12-bar blues, symphonic forms, operetta, opera) through listening and performance, as appropriate	
1–6 M–L3.15		7–8 M–M3.15	
<i>Appendix D: Form</i>			

# MAKING (M – M4)

The learner develops listening competencies for making music.

The learner is able to

Kindergarten	Grade 1	Grade 2	Grade 3	Grade 4
listen with discrimination and purpose to				
<ul style="list-style-type: none"> <li>■ understand various cultural/historical/social contexts, music styles, genres, traditions, and so on</li> <li>■ support enjoyment and understanding of music</li> <li>■ make and interpret music expressively and creatively</li> <li>■ inform music analysis, interpretation, appreciation, and evaluation</li> </ul>				
				K–8 M–M4.1
develop listening strategies (e.g., kinesthetic hearing, inner hearing, musical memory, playing/singing/composing by ear) for making and creating music				
				K–8 M–M4.2
listen to make informed decisions and solve music challenges				
				K–8 M–M4.3

# MAKING (M – M4)

The learner develops listening competencies for making music.

The learner is able to

Grade 5	Grade 6	Grade 7	Grade 8
listen with discrimination and purpose to			
<ul style="list-style-type: none"><li>■ understand various cultural/historical/social contexts, music styles, genres, traditions, and so on</li><li>■ support enjoyment and understanding of music</li><li>■ make and interpret music expressively and creatively</li><li>■ inform music analysis, interpretation, appreciation, and evaluation</li></ul>			
develop listening strategies (e.g., kinesthetic hearing, inner hearing, musical memory, playing/singing/composing by ear) for making and creating music			
listen to make informed decisions and solve music challenges			

K–8 M–M4.1

K–8 M–M4.2

K–8 M–M4.3





## CREATING (CR)

*The learner generates, develops, and communicates ideas for creating music.*

### RECURSIVE LEARNINGS

#### **M-CR1**

The learner generates ideas for creating music using a variety of sources.

#### **M-CR2**

The learner experiments with, develops, and uses ideas for creating music.

#### **M-CR3**

The learner revises, refines, and shares music ideas and creative work.

# CREATING (M-CR1)

The learner generates ideas for creating music using a variety of sources.

The learner is able to

Kindergarten	Grade 1	Grade 2	Grade 3	Grade 4
draw inspiration from personal experiences and relevant sources (e.g., feelings; memories; imagination; themes; observations; visual stimuli; learning in other subject areas; poems; stories; music; daily, family or community life) to ignite ideas and questions for music creation				
K-4 M-CR1				
consider other arts disciplines (dance, dramatic arts, media arts, visual arts) and other subject areas to inspire and trigger ideas for musical creation				
K-8 M-CR2				
generate ideas from sound exploration and improvisation				
K-8 M-CR3				
engage in collaborative brainstorming and idea generation as inspiration for musical creation				
K-8 M-CR4				



# CREATING (M-CR1)

The learner generates ideas for creating music using a variety of sources.

The learner is able to

Grade 5	Grade 6	Grade 7	Grade 8
draw inspiration from personal experiences and relevant sources (e.g., feelings, memories, imagination, observations, associations, cultural traditions, responses to current events, social, political, historical, and environmental issues)			5–8 M–CR1
consider other arts disciplines (dance, dramatic arts, media arts, visual arts) and other subject areas to inspire and trigger ideas for musical creation			K–8 M–CR2
generate ideas from sound exploration and improvisation			K–8 M–CR3
engage in collaborative brainstorming and idea generation for musical creation			K–8 M–CR4
explore and collect a variety of resources (e.g., motifs, riffs, music and music excerpts, technical challenges from existing repertoire, music and music excerpts, movement, images, sound, stories, poetry, artifacts, technology, multimedia) as a starting point for music creation and to ignite ideas for music creation			5–8 M–CR5

# CREATING (M-CR2)

The learner experiments with, develops, and uses ideas for creating music.

The learner is able to

Kindergarten	Grade 1	Grade 2	Grade 3	Grade 4	
experiment with sounds and music to test and elaborate ideas					K-8 M-CR2.1
select and organize, with teacher guidance, sounds and/or musical ideas as a class, as a group, or individually (e.g., make patterns with a low and a high sound, choosing from a range of instruments and sound sources)			select, organize, and use, with increasing independence, a combination of sounds and/or musical ideas for composing and arranging musical pieces (e.g., select, refine, and organize motifs; choose form, dynamics, tempo, articulation)		3-8 M-CR2.2
			K-2 M-CR2.2		
describe decisions about the selection and use of music elements, techniques, expressive devices, forms, and principles of composition in own ongoing work			explain own decisions about the selection and use of music elements, techniques, expressive devices, forms, and principles of composition in own ongoing work		3-4 M-CR2.3
			K-2 M-CR2.3		
recognize and incorporate serendipitous discoveries into own music-making process, as appropriate					K-8 M-CR2.4
develop and extend musical ideas individually and in collaboration with others					K-8 M-CR2.5

# CREATING (M-CR2)

The learner experiments with, develops, and uses ideas for creating music.

The learner is able to

Grade 5	Grade 6	Grade 7	Grade 8
experiment with sounds and music to test and elaborate ideas			K-8 M-CR2.1
select, organize, and use a combination of ideas, elements, and techniques for composing and arranging musical pieces (e.g., select, refine, and organize motifs; choose form, dynamics, tempo, articulation)			3-8 M-CR2.2
use a variety of compositional tools (e.g., variety, repetition, tension and release, transition) in own music compositions			5-8 M-CR2.3
recognize serendipitous discoveries and incorporate them into own music-making process, as appropriate			K-8 M-CR2.4
develop and extend musical ideas individually and in collaboration with others			K-8 M-CR2.5

# CREATING (M-CR3)

The learner revises, refines, and shares music ideas and creative work.

The learner is able to

Kindergarten	Grade 1	Grade 2	Grade 3	Grade 4	
share music work in progress to inform revisions					K-4 M-CR3.1
revise and rehearse in response to teacher's or peer's feedback			revise, refine, and rehearse music in response to feedback from others (e.g., teacher, peers) keeping in mind the composer's intent and the audience		3-4 M-CR3.2
			make appropriate decisions as to whether own work is "finished"		3-8 M-CR3.3
share own musical ideas, compositions, and interpretations with others through performances, composition portfolios, and/or sound/video recordings					K-4 M-CR3.4

# CREATING (M-CR3)

The learner revises, refines, and shares music ideas and creative work.

The learner is able to

Grade 5	Grade 6	Grade 7	Grade 8
select and share music work in progress to inform revisions			5–8 M–CR3.1
analyze, revise, and refine in response to critical self-reflection and feedback from others			5–8 M–CR3.2
make appropriate decisions as to whether own work is “finished”			3–8 M–CR3.3
select, present, and share own musical ideas, compositions, and interpretations with others through performances, composition portfolios, and/or sound/video recordings			5–8 M–CR3.4
apply legal and ethical arts practices (e.g., related to copyright, intellectual property) when consuming, producing, and sharing music			5–8 M–CR3.5





## CONNECTING (C)

***The learner develops understandings about the significance of music by making connections to various contexts of times, places, social groups, and cultures.***

### RECURSIVE LEARNINGS

#### M-C1

The learner experiences and develops an awareness of people and practices from various times, places, social groups, and cultures.

#### M-C2

The learner experiences and develops an awareness of a variety of music genres, styles, and traditions.

#### M-C3

The learner demonstrates an understanding of the roles, purposes, and meanings of music in the lives of individuals and in communities.

## CONNECTING (M – C1)

**The learner experiences and develops an awareness of people and practices from various times, places, social groups, and cultures.**

The learner is able to

Kindergarten	Grade 1	Grade 2	Grade 3	Grade 4
perform, listen to, and demonstrate an awareness of music representative of different times and places (include music from cultures represented within the school community and from a variety of male and female composers)			perform, listen to, describe, and compare music representative of different times, places, social groups, and cultures (include music from past and present and from global, Canadian, and Manitoban cultures, including First Nations, Inuit, and Métis)	
K–2 M–C1.1			3–4 M–C1.1	
identify, share, and talk about examples of music experienced at home, at school, and in the community				
K–4 M–C.2				
demonstrate an awareness of musicians in and from own community			demonstrate an awareness of musicians from own community, Manitoba, Canada, and various global contexts	
K–2 M–C1.3			3–4 M–C1.3	



## CONNECTING (M – C1)

**The learner experiences and develops an awareness of people and practices from various times, places, social groups, and cultures.**

The learner is able to

Grade 5	Grade 6	Grade 7	Grade 8
identify, describe, and compare music experienced from different times, places, social groups, and cultures (include music from past and present and from global, Canadian, and Manitoban cultures, including First Nations, Inuit, and Métis)			
identify, share, and discuss examples of music experienced through live performances and through various media			
demonstrate an awareness of the contributions of a variety of composers and musicians from own community, Manitoba, Canada, and various global contexts			

## CONNECTING (M – C2)

The learner experiences and develops an awareness of a variety of music genres, styles, and traditions.

The learner is able to

Kindergarten	Grade 1	Grade 2	Grade 3	Grade 4
demonstrate an awareness that there are many different kinds of music				K–4 M–C2.1
demonstrate the understanding that musical works can be categorized according to common characteristics				K–4 M–C2.2
recognize that music is an art form, along with dance, dramatic arts, literary arts, and visual arts				K–4 M–C2.3

## CONNECTING (M – C2)

The learner experiences and develops an awareness of a variety of music genres, styles, and traditions.

The learner is able to

Grade 5	Grade 6	Grade 7	Grade 8	
identify and characterize a variety of music genres and styles				5–8 M–C2.1
demonstrate an awareness of general characteristics of music within groups (e.g., cultural, social, historical contexts)				5–8 M–C2.2
describe and compare qualities of different art forms (e.g., dance, dramatic arts, literary arts, music, visual arts) within similar social, cultural, or historical groups				5–8 M–C2.3

## CONNECTING (M – C3)

**The learner demonstrates an understanding of the roles, purposes, and meanings of music in the lives of individuals and in communities.**

The learner is able to

Kindergarten	Grade 1	Grade 2	Grade 3	Grade 4
identify when and why people use music in daily life			describe a variety of purposes and roles for music in daily life, in own community, and in other places and times	
			K–2 M–C3.1	3–4 M–C3.1
demonstrate an awareness of the meanings and/or purposes (e.g., for relaxing, working, dancing, celebrating) of music encountered in own performance and listening experiences				K–4 M–C3.3
demonstrate an appreciation of music as a means of experiencing and exploring own and others' lives (e.g., feelings, beliefs, stories, events, cultures)				K–4 M–C3.4
demonstrate an awareness of ways in which music reflects, influences, and shapes issues and events, as well as traditions, values, beliefs, and identities of individuals and groups				K–4 M–C3.5
engage and/or interact appropriately as participants, audience members, and performers				K–4 M–C3.7

## CONNECTING (M – C3)

**The learner demonstrates an understanding of the roles, purposes, and meanings of music in the lives of individuals and in communities.**

The learner is able to

Grade 5	Grade 6	Grade 7	Grade 8
demonstrate an understanding of the multiple roles and purposes of music in society (e.g., for enjoyment, persuasion, social commentary, mood creation, spiritual experience, dancing)			5–8 M–C3.1
examine and explain own purposes for making music			5–8 M–C3.2
demonstrate an awareness of the intended meanings and/or purposes of music encountered in own performance and listening experiences			5–8 M–C3.3
demonstrate an appreciation of music as a means of experiencing the world and understanding the perspectives of others			5–8 M–C3.4
demonstrate an understanding of ways in which music reflects, influences, and shapes issues and events, as well as traditions, values, beliefs, and identities of individuals and groups			5–8 M–C3.5
demonstrate an awareness of the impact of context on musicians and their music (e.g., consider personal, social, cultural, geographical/ environmental, historical contexts)			5–8 M–C3.6
demonstrate behaviours and attitudes appropriate for performers and audience members in a variety of music settings and contexts			5–8 M–C3.7
describe a variety of music-related careers			5–8 M–C3.8





## RESPONDING (R)

*The learner uses critical reflection to inform music learning and to develop agency and identity.*

### RECURSIVE LEARNINGS

#### **M-R1**

The learner generates initial reactions to music experiences.

#### **M-R2**

The learner listens to, observes, and describes music experiences.

#### **M-R3**

The learner analyzes and interprets music experiences.

#### **M-R4**

The learner constructs meaning and applies new understandings from music experiences.

# RESPONDING (M-R1)

The learner generates initial reactions to music experiences.

The learner is able to

Kindergarten	Grade 1	Grade 2	Grade 3	Grade 4
take time to perceive music experiences before sharing opinions and making judgments				K-8 M-R1.1
make personal connections to previous experiences with music and other art forms				K-8 M-R1.2
express first impression of own and others' music (e.g., thoughts, feelings, intuition, associations, questions, experiences, memories, stories, connections to other disciplines)				K-8 M-R1.3



# RESPONDING (M-R1)

The learner generates initial reactions to music experiences.

The learner is able to

Grade 5	Grade 6	Grade 7	Grade 8
take time to perceive music experiences before sharing opinions and making judgments			K-8 M-R1.1
make personal connections to previous experiences with music and other art forms			K-8 M-R1.2
express first impression of own and others' music (e.g., thoughts, feelings, intuition, associations, questions, experiences, memories, stories, connections to other disciplines)			K-8 M-R1.3

# RESPONDING (M-R2)

The learner listens to, observes, and describes music experiences.

The learner is able to

Kindergarten	Grade 1	Grade 2	Grade 3	Grade 4
discern details and listen for music elements (e.g., melody, rhythm, tempo, dynamics, pitch, timbre, harmony, texture)				K-8 M-R2.1
use appropriate music terminology to observe and describe music experiences				K-8 M-R2.2
recognize different noticings and build common understanding about music				K-8 M-R2.3

## RESPONDING (M-R2)

The learner listens to, observes, and describes music experiences.

The learner is able to

Grade 5	Grade 6	Grade 7	Grade 8
discern details and listen for music elements (e.g., melody, rhythm, tempo, dynamics, pitch, timbre, harmony, texture)			K-8 M-R2.1
use appropriate music terminology to observe and describe music experiences			K-8 M-R2.2
recognize different noticings and build common understanding about music			K-8 M-R2.3

# RESPONDING (M-R3)

The learner analyzes and interprets music experiences.

The learner is able to

Kindergarten	Grade 1	Grade 2	Grade 3	Grade 4
analyze how music elements communicate meaning				K-4 M-R3.1
reflect on and share personal responses (e.g., feelings, thoughts, images) evoked by various pieces of music and music-making experiences		reflect, share, and explain personal responses (e.g., feelings, thoughts, images) evoked by various pieces of music and music-making experiences		
K-1 M-R3.2		2-4 M-R 3.2		
examine others' interpretations to understand diverse perspectives and inform new thinking about music				K-8 M-R3.3
co-construct criteria to critically analyze and evaluate music works, performances, and experiences				K-8 M-R3.4

# RESPONDING (M-R3)

The learner analyzes and interprets music experiences.

The learner is able to

Grade 5	Grade 6	Grade 7	Grade 8
analyze how music elements are related, organized, and used to communicate meaning			5–8 M–R3.1
share and justify interpretations of own and others' music			5–8 M–R3.2
examine others' interpretations to understand diverse perspectives and inform new thinking about music			K–8 M–R3.3
co-construct criteria to critically analyze and evaluate music works, performances, and experiences			K–8 M–R3.4

# RESPONDING (M-R4)

The learner constructs meaning and applies new understandings from music experiences.

The learner is able to

Kindergarten	Grade 1	Grade 2	Grade 3	Grade 4
justify own preferences, ideas, and interpretations about music				K-4 M-R4.1
recognize and respect that individuals and groups may have different preferences, ideas, interpretations, and opinions about music				K-4 M-R4.2
make informed choices for decision making about music				K-4 M-R4.3



# RESPONDING (M-R4)

The learner constructs meaning and applies new understandings from music experiences.

The learner is able to

Grade 5	Grade 6	Grade 7	Grade 8	
justify own preferences, ideas, interpretations, decisions, and evaluations about music				5-8 M-R4.1
recognize and respect that individuals and groups may have different preferences, ideas, interpretations, opinions, and evaluations about music				5-8 M-R4.2
make informed judgments and choices for decision making and evaluation				5-8 M-R4.3
identify ways that music contributes to personal, social, cultural, and artistic identity				5-8 M-R4.4





## APPENDICES



# INTRODUCTION

The appendices in the Music Framework provide developmentally appropriate supports related to key concepts identified in selected enacted learnings. The following appendices provide support for developing skills and understandings related to rhythm, melody, and harmony, expression, timbre, and form:

- Appendix A: Rhythm, Melody, and Harmony
- Appendix B: Expression
- Appendix C: Timbre
- Appendix D: Form

Although a grade-appropriate sequence of knowledge and skill development is suggested, these concepts and skills are understood to be part of a continuum of music learning, with entry points that will depend on the backgrounds and previous experiences of individual learners and on the meaningful context of the learning. Skills, knowledge, and conceptual understandings suggested for one grade are also important for subsequent grades. Learning in music is understood to be recursive; music language, tools, skills, and conceptual understandings grow deeper, richer, more sophisticated, and more complex over time and through experience.



# APPENDIX A: RHYTHM, MELODY, AND HARMONY

	Kindergarten	Grade 1	Grade 2
<b>Beat, Rhythm, and Metre</b>	<ul style="list-style-type: none"> <li>steady beat</li> <li>sound vs. silence</li> </ul>	<ul style="list-style-type: none"> <li>difference between beat and rhythm</li> </ul>	
	<ul style="list-style-type: none"> <li>long and short sounds</li> </ul>	<ul style="list-style-type: none"> <li>quarter note</li> <li>two eighth notes</li> <li>quarter rest</li> </ul>	<ul style="list-style-type: none"> <li>half note</li> <li>whole note</li> <li>half rest</li> <li>whole rest</li> <li>tie</li> </ul>
	<ul style="list-style-type: none"> <li>performance in a variety of metres (e.g., 6/8, 4/4, 2/4, 3/4)</li> </ul>	<ul style="list-style-type: none"> <li>strong and weak beats (metric accents)</li> <li>2/4 metre</li> <li>bar lines</li> </ul>	<ul style="list-style-type: none"> <li>4/4 metre</li> </ul>
<b>Melody and Pitch</b>	<ul style="list-style-type: none"> <li>speaking vs. singing voice</li> <li>high and low</li> </ul>	<ul style="list-style-type: none"> <li><i>so-mi</i>*</li> <li><i>so-mi-la</i></li> </ul>	<ul style="list-style-type: none"> <li><i>do1, la, so, mi, re, do</i></li> </ul>
	<ul style="list-style-type: none"> <li>contours: ascending and descending</li> </ul>	<ul style="list-style-type: none"> <li>contours: skip, step, and repeated tones</li> </ul>	<ul style="list-style-type: none"> <li><i>do</i> pentatonic scale</li> </ul>
<b>Texture and Harmony</b>	<ul style="list-style-type: none"> <li>unison</li> </ul>	<ul style="list-style-type: none"> <li>harmony of a fifth (e.g., solid bordun)</li> <li>ostinato (vocal and instrumental)</li> </ul>	<ul style="list-style-type: none"> <li>harmony vs. unison</li> <li>two-part canon</li> <li>two parts (speech, singing, instruments)</li> </ul>

\* Reference: Choksy, L., and Z. Kodály. *The Kodály Context: Creating an Environment for Musical Learning*. Prentice-Hall, 1981, p. 9.



	Grade 3	Grade 4	Grade 5	Grade 6	Grades 7 and 8
<b><i>Beat, Rhythm, and Metre</i></b>	<ul style="list-style-type: none"> <li>dotted half note</li> <li>sixteenth note</li> <li>triplet</li> </ul>	<ul style="list-style-type: none"> <li>syncopation (e.g., eighth-quarter-eighth pattern)</li> <li>eighth rest</li> </ul>	<ul style="list-style-type: none"> <li>sixteenth and eighth note combinations</li> <li>dotted quarter-eighth pattern</li> <li>dotted eighth-sixteenth pattern</li> </ul>	<ul style="list-style-type: none"> <li>irregular metre (5/4, 7/8, 5/8)</li> </ul>	<p>These key concepts are explored in greater depth and breadth and in increasingly sophisticated ways in Grades 7 and 8.</p>
	<ul style="list-style-type: none"> <li>3/4 metre</li> </ul>		<ul style="list-style-type: none"> <li>6/8 metre</li> </ul>		
<b><i>Melody and Pitch</i></b>	<ul style="list-style-type: none"> <li><i>do1, la, so, mi, re, do, la1, and so1</i></li> </ul>	<ul style="list-style-type: none"> <li><i>fa and ti</i></li> </ul>			
	<ul style="list-style-type: none"> <li><i>la</i> pentatonic scale</li> <li>tonal centre (e.g., home tone C, F, G, D)</li> </ul>	<ul style="list-style-type: none"> <li>major diatonic (Ionian mode)</li> <li>minor diatonic (Aeolian mode)</li> <li>key signatures (C major, A minor)</li> </ul>	<ul style="list-style-type: none"> <li>major and minor diatonic scales keys of C, F, G, D major and A and D minor</li> </ul>	<ul style="list-style-type: none"> <li>variety of modes and scales</li> <li>(e.g., blues scale, Dorian, Mixolydian, and Phrygian modes, whole tone, chromatic scale)</li> </ul>	
<b><i>Texture and Harmony</i></b>	<ul style="list-style-type: none"> <li>partner songs</li> </ul>	<ul style="list-style-type: none"> <li>I – V, i – v</li> <li>major and minor chords</li> </ul>	<ul style="list-style-type: none"> <li>I – IV – V</li> <li>diverse harmonic progressions (e.g., i – ii, I – iii, I – vi, I – vii; 12-bar blues)</li> </ul>		

## APPENDIX B: EXPRESSION

### Kindergarten to Grade 8

#### *Tempo*

- fast and slow
- becoming faster and becoming slower
- degrees of fast and slow
- tempo related to expression
- largo, andante, and allegro
- ritardando and accelerando
- a tempo

#### *Dynamics*

- loud and quiet
- becoming louder and becoming quieter
- degrees of loud and soft
- crescendo and decrescendo
- pianissimo (pp), piano (p), mezzo-piano (mp), mezzo-forte (mf), forte (f), fortissimo (ff)
- dynamics related to expression

#### *Articulation*

- detached vs. smooth
- legato and staccato
- slur
- accent

## APPENDIX C: TIMBRE

### Kindergarten to Grade 8

Timbre includes a variety of vocal, body, instrumental, electronic, digital, and found object timbres (tone colours) and sounds for discrimination, classification, music making, and creative expression:

- vocal timbres (e.g., whispering, speaking, singing, shouting, male, female, teacher, and learner voices)
- body percussion and sounds (e.g., snap, clap, patsch, stamp)
- non-pitched percussion sounds (e.g., metal, wood, and skin/membrane instruments, shakers, scrapers, ringers, single- or double-pitched instruments struck with beaters, strikers—instruments may fall into more than one category)
- pitched percussion instruments (e.g., glockenspiel, xylophone, metallophone, bass bars)
- guitar, recorder, band, and orchestral instruments and families
- world and Indigenous instruments (e.g., djembe, didgeridoo, balalaika, sitar, bagpipes, kulintang, Native American flute, frame drums, cedar box drums)
- electric instruments (e.g., electric guitar, bass, violin)
- electronic and digitally produced sounds and sound sources (e.g., synthesizer, computer-produced sounds, sounds produced by new, emerging, modified, and combined technologies)
- found-object sound sources (e.g., from nature, local environments, classroom, home)
- ways in which sound is produced (e.g., struck, shaken, blown, bowed, plucked)
- sources for creating unique timbres (e.g., construction material, size or shape of sound source, playing techniques, modifications to acoustic sound sources, recording techniques, electronically or digitally altered sounds)
- terminology and vocabulary to describe sound sources (e.g., rough, metallic, ringing, muted)

## APPENDIX D: FORM

### Kindergarten to Grade 2

- same vs. different
- phrase
- long and short phrases
- AB
- ABA
- rondo form (ABACA . . . )
- introduction
- interlude
- coda
- canon

### Grades 3 to 8

- four-bar phrase
- first and second endings
- da capo
- dal segno
- variety of extended forms (e.g., 12-bar blues, verse-chorus-bridge, call and response, chaconne, theme and variations, fugue, through-composed music)



## GLOSSARY







# GLOSSARY

The following terms are provided for clarification and understanding of selected terminology used in Manitoba's Kindergarten to Grade 8 music curriculum and resources. These terms are not intended to be exhaustive. Educators are encouraged to consult the recommended music resources for additional and alternative terminology.

## **12-bar blues**

An African-American song form characterized by a 12-bar structure in 4/4, use of blues notes, three-line verses, and I–IV–V harmonic progression (I–I–I–I; IV–IV–I–I; V–IV–I–I).

## **ABA form**

A sequential compositional form with three distinct parts in which a music theme (A) is followed by a contrasting but related music theme (B) and ends with a repeat of the initial music theme (A).

## **AB form**

A sequential compositional form with two distinct parts in which a music theme (A) is followed by a contrasting but related music theme (B).

## **accelerando**

A gradual increase in tempo, resulting in getting faster.

## **accent**

A note performed with emphasis or stress.

## **allegro**

A lively and quick tempo.

## **andante**

A moderate tempo or walking pace.

## **articulation**

A performance technique affecting the musical line by the way notes are attacked and spaces are formed between notes. The two basic articulations are legato and staccato.

## **ascending contour**

The shape of a melody established by its upward movement.

## **a tempo**

Return to the original tempo.

## **aural music system**

A rote process for learning music by listening and reproducing, often described as learning by ear.

**balance**

Maintaining proper emphasis between parts of an ensemble.

**beat**

The underlying pulse of music.

**blend**

Merging and unifying parts within an ensemble.

**body percussion**

Use of the body to make sounds (e.g., snap, clap, patsch, stamp).

**call and response**

A sequential compositional form in which a lead musician calls or performs a music phrase, while another musician or group responds by imitating the same phrase or performing a related one.

**canon**

An overlapping compositional form in which two or more musicians or groups imitate a melody after a given interval (e.g., four beats).

**chaconne**

A compositional form of Baroque origin consisting of variations built upon a short, repeated harmonic progression.

**coda**

The concluding part of a music composition.

**complementary rhythms**

Interlocking layered rhythms that are related but contrasting (e.g., long sound durations in one part against short sound durations in another).

**crescendo**

A gradual increase in dynamics, or getting louder.

**da capo (DC)**

A direction to perform again from the beginning.

**dal segno (DS)**

A direction to perform again from a sign indicated in a score (♯).

**decrescendo (diminuendo)**

A gradual decrease in dynamics, or getting quieter.

**descending contour**

The shape of a melody established by its downward movement.

**diction**

Clear articulation of words in speaking and singing through effective pronunciation of vowels and consonants.

**dynamics**

The overall volume (loudness or quietness) of music.

**first and second endings**

Repeated sections of a music composition with two different endings indicated by brackets and numbers in a score.

**forms**

Designs or structures for organizing music.

**forte (f)**

Loud dynamics.

**fortissimo (ff)**

Very loud dynamics.

**fugue**

An overlapping form in which a music theme is introduced and then extended and developed by other parts after a given interval; like a canon, but uses a more complex mix of counter-melodies.

**genres**

Broad categories of musical forms (e.g., popular, art, folk).

**harmonic progressions**

A series of chords.

**harmony**

A vertical element of music created by two or more pitches sounding simultaneously.

**homophonic music**

Texture created by a melody with a chordal accompaniment; two or more parts moving together rhythmically in a chordal style.

**improvise**

Making music “in the moment” with intent to explore.

**interlude**

A short section or bridge between two main sections of a music composition.

**intonation**

Singing or playing in tune by producing accurate pitches.

**introduction**

The opening part of a music composition.

**invented music notation**

Non-standard sound-symbol representations.

**irregular metre**

Combinations of duple and triple metres resulting in metrical patterns such as 5/4 (3 + 2/4) or 7/8 (4 + 3/8).

**largo**

A very slow tempo.

**legato**

A smooth, connected style of articulation.

**melodic contour**

The shape of a melody established by its upward, downward, or horizontal movement.

**melody**

A horizontal element of music created by a sequence of pitches resulting in a tune.

**metre**

A regular pattern of accented (stronger) and unaccented (weaker) beats.

**metric accents**

Beats felt and heard in a metrical context that have a stronger accent than others.

**mezzo-forte (mf)**

Moderately loud dynamics.

**mezzo-piano (mp)**

Moderately soft dynamics.

**non-pitched instruments**

Percussion instruments producing one or more indefinite pitches used to perform rhythms.

**ostinato**

A short, repeated musical phrase or pattern often used as an accompaniment.

**partner songs**

Two or more different songs sharing the same chord structure that can be sung simultaneously to produce harmony.

**pentatonic scale**

A simple five-tone scale.

**phrase**

A music sentence or a series of sounds that connect and have a clear beginning and end.

**pianissimo (pp)**

Very soft dynamics.

**piano (p)**

Soft dynamics.

**pitch**

The highness or lowness of a tone determined by its frequency.

**pitched instruments**

Instruments producing more than one definite pitch used to perform melodies and/or harmonies.

**polyphonic music**

Texture created by two or more independent melodies performed simultaneously.

**release**

The manipulation of one or more music elements to create a sense of relaxation, resolution, or stability after building tension in music.

**rhythm**

The time element of music consisting of a sequence of sound and/or silence durations.

**ritardando**

A gradual decrease in tempo, or getting slower.

**rondo form (ABACA . . .)**

A sequential compositional form with several distinct parts in which a music theme (A) is alternated with contrasting music themes (B, C, D . . .) and ends with a repeat of the initial music theme (A).

**serendipitous discoveries**

Imaginative, productive insights that happen by chance and contribute to resolving creative problems.

**slur**

A curved line above or below notes in a score that are to be performed legato.

**staccato**

A detached, disconnected style of articulation.

**standard music notation**

Written symbols for representing sounds widely used and understood by musicians (e.g., staff lines, notes, rests, time and key signatures).

**style**

Characteristic use of music elements producing distinctive ways of making music identified with particular performers, composers, cultures, or historical periods.

**syncopation**

The rhythmic effect produced by unexpectedly shifting accents from strong to weak beats.

**tempo**

The overall pace or speed of music.

**tension**

The manipulation of one or more music elements to create points of intensity, suspense, or instability in music.

**texture**

The fabric of music created by layering and interrelating rhythms, melodies, harmonies, and/or timbres.

**theme and variations (A<sub>1</sub>A<sub>2</sub>A<sub>3</sub>A<sub>4</sub> . . .)**

A sequential compositional form with several distinct parts in which a music theme (A) is repeated in modified forms (e.g., altering the style, tempo, rhythm, scale).

**timbre**

The tone colour or distinctive quality of a sound source.

**traditions**

Music of a culture passed, over time, from one generation to another.

**transition**

A compositional feature that contributes to the continuity of music by ensuring smooth connections between its parts.

**verse-chorus**

A song in which the main section (verse) is followed by a refrain (chorus); the chorus is repeated after every verse.

**verse-chorus-bridge**

An extension of the verse-chorus form that incorporates one or more interludes.

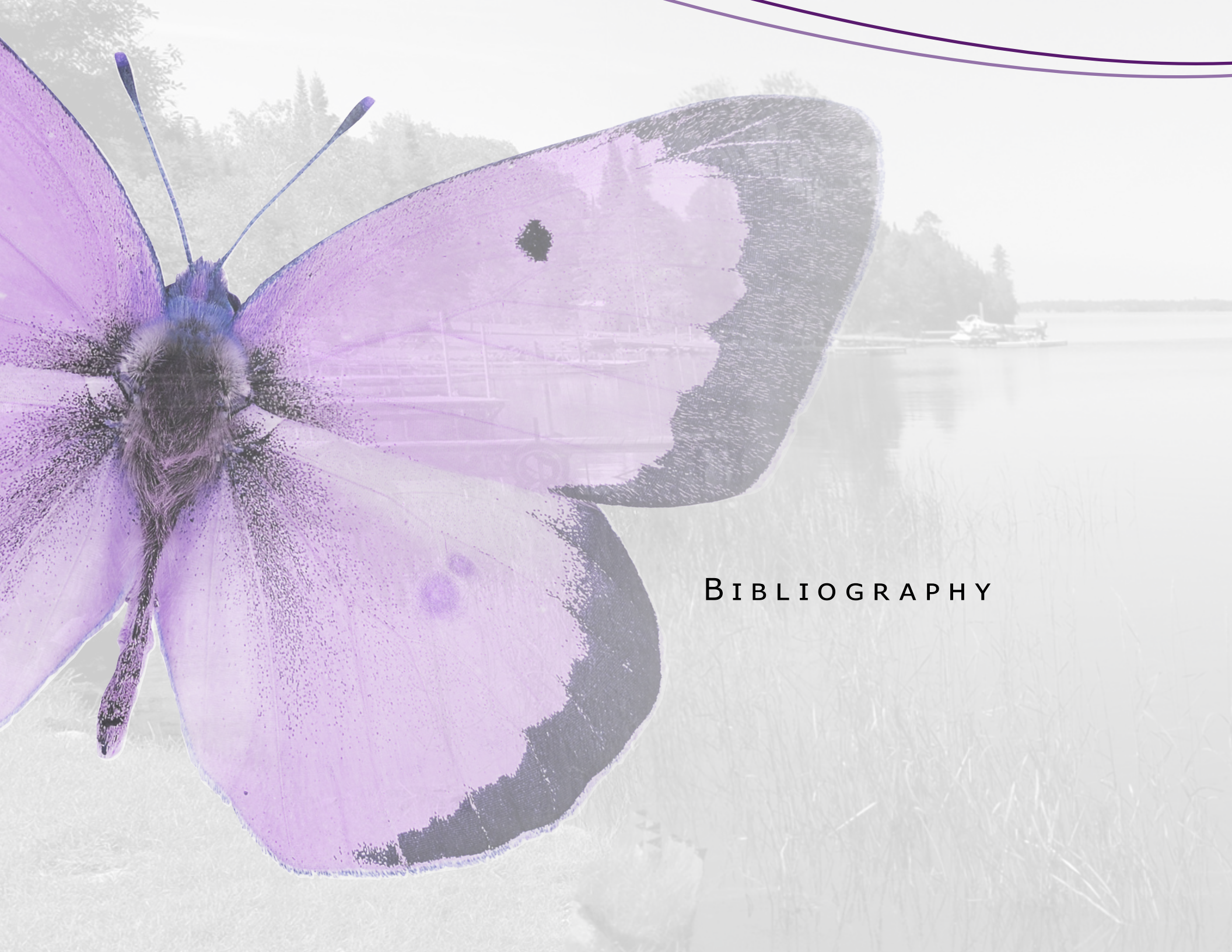
**visual music systems**

Systems using graphic, pictorial symbols or gestures, such as shapes, colours, and/or icons, to represent sounds.

**written music systems**

Systems using written symbols, such as those used in standard notation, to represent sounds.





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