



Kindergarten to Grade 8 Music

Manitoba Curriculum
Framework of Outcomes



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GRADE 8 MUSIC

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Ce document est disponible en français.

Un document pour le Programme d'immersion française et un document pour le Programme français sont également disponibles.

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INTRODUCTION

Purpose

Kindergarten to Grade 8 Music: Manitoba Curriculum Framework of Outcomes (the Music Framework) provides the basis for learning, teaching, and assessment of music in Manitoba schools. The Music Framework describes the learning outcomes 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 essential learning areas and the general and specific learning outcomes 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 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.

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: music, dance, drama, 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 learning outcomes.

The offering of four arts frameworks provides resources for rich, comprehensive, and diverse meaning making and ways of communicating through the unique literacies of music, dance, drama, and visual arts. Because the individual arts represent distinct ways of knowing, each of the arts makes a significant contribution to students' 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 Music Framework is inclusive of possibilities such as general music, band, choir, guitar, jazz band, strings, fiddling, and so on.

Manitoba schools may offer one or more individual arts disciplines (music, dance, drama, 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 learning outcomes with other subject areas where meaningful and appropriate, while maintaining focus on student achievement

of the arts learning outcomes. Each arts framework is considered fully implemented only if **all four essential 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 maker at the centre, with each of the four wings representing one of four interconnected essential learning areas. The ways in which the wings work together and individually to organize and integrate the general and specific learning outcomes of the music curriculum are also discussed. The essential learning areas and the general learning outcomes are presented in this section, along with a guide to reading these elements and the specific learning outcomes.
- **Kindergarten to Grade 8 Music: Student Learning Outcomes:** In this section of the Music Framework, the general learning outcomes (GLOs) and the specific learning outcomes (SLOs) that students are expected to achieve in the music curriculum from Kindergarten to Grade 8 are organized into four essential learning areas. Each essential learning area begins with a statement of the overall learning intent of the area or wing, followed by the GLOs addressed within that area. The SLOs that relate to the respective GLOs are presented on facing pages, with the Kindergarten to Grade 4 SLOs presented on the left page and the Grades 5 to 8 SLOs presented on the right page.
 - **Appendices:** The appendices provide developmentally appropriate supports related to key concepts addressed in some SLOs.
 - **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 students meet in the work of active, embodied music learning. Educators and students are invited into the living field of music education through a curriculum designed to place students in the dynamic, complex, working culture of music. The Music Framework is built using four interrelated essential learning areas, connected to the student music maker at the core. Way-finding through the music environment is provided by connected sets of general and specific learning outcomes for the essential 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 students to enter and continue

lifelong transformative travels in the music landscape. Students may have various trajectories through a music landscape that creates “a unique point of view, a location with specific possibilities for enhancing the learning capability of [their] sphere of participation” (Wenger 197). Each student’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 pre-historical contexts.

Throughout history, music has played a significant role in human life, cultivating and passing on culture, recording civilization, 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 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 student's education and contributes to deep and enduring student engagement that leads to learning success. Music education develops unique, powerful, and multiple ways of perceiving, interpreting, knowing, representing, and communicating understandings about self and the world. Through music experiences, students 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 students to be part of collaborative and diverse knowledge building. Learning music enables students 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 students 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 students profoundly as they seek meaning in the world around them. Through music, students are empowered with the creative energies and sense of

agency that are needed to consider diverse views and 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 students 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 students' prior knowledge and new experiences. Students construct unique understandings in many different ways, depending on their interests, experiences, and learning styles, and on personal, social, and cultural factors. Students 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).

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 essential 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 students 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 student choice
- includes collaborative, diverse knowledge-building as it works in the world (WNCP 9)

The learning environment

- provides students with opportunities to inquire, engage in learning conversations, question, dialogue, analyze, interpret, reflect, evaluate, construct, and share meaning through multiple perspectives
- values student 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 students 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 students with multiple and various ways to demonstrate understanding and achievement of music learning outcomes

MUSIC FRAMEWORK COMPONENTS AND ORGANIZATION

The Music Framework Butterfly

The Manitoba Music Framework philosophy, essential learning areas, and learning outcomes 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 essential learning areas into which the learning outcomes 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 student as a developing musician.

The butterfly image promotes the belief, integral to the Music Framework, that every student’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 words *Making Music* at the centre of the music butterfly underscore the active, participatory nature of music education and emphasize the following ideas and relationships:



- The overarching goal of the music curriculum is to support, nurture, and inspire the growth of every student as a music maker. Music making is valued as an individual and a collective experience.
- Every student is a music maker, one whose growth and learning are best realized within rich, meaningful, hands-on music-making experiences. In becoming young musicians, students learn to sing, play, analyze, and listen to the music of a variety of places, times, and peoples. Students improvise, arrange, and compose music as they make sense of their worlds and the worlds around them. As increasingly reflective and artistic music makers, students 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 student is a creator and composer. Students 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, students learn to think with flexibility and imagination.

As increasingly capable and passionate music makers, students 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 essential learning areas into which the general and specific music learning outcomes are organized. While the body of the butterfly evokes a holistic view of the student as a young music maker, the wings working together articulate a range of learning outcomes that collectively support a path to comprehensive, balanced, and developmentally appropriate learning in music.

In the Music Framework, the essential learning areas are

- Music Language and Performance Skills
- Creative Expression in Music
- Understanding Music in Context
- Valuing Musical Experience

Although each of the four essential learning areas presents a distinct set of learning outcomes, their achievement is not intended to be realized in isolation. Just as real wings work synchronously with each other, so the essential learning areas are intended to function in an integrated way. **Rich music experiences invariably integrate learning outcomes from the four essential learning areas.** Music tools and language are connected to how they may be used to create music, what understandings the tools and language can communicate, why music is important, and what purpose and meaning music has for individuals and communities. Knowing in the landscape of music requires a network of connections linking the individual's location in the landscape to the larger space (WNCP 20).

The Wings Individually

The organization of learning outcomes into distinct, interrelated learning areas, or wings, is intended to give a clear outline of the knowledge, skills, and attitudes

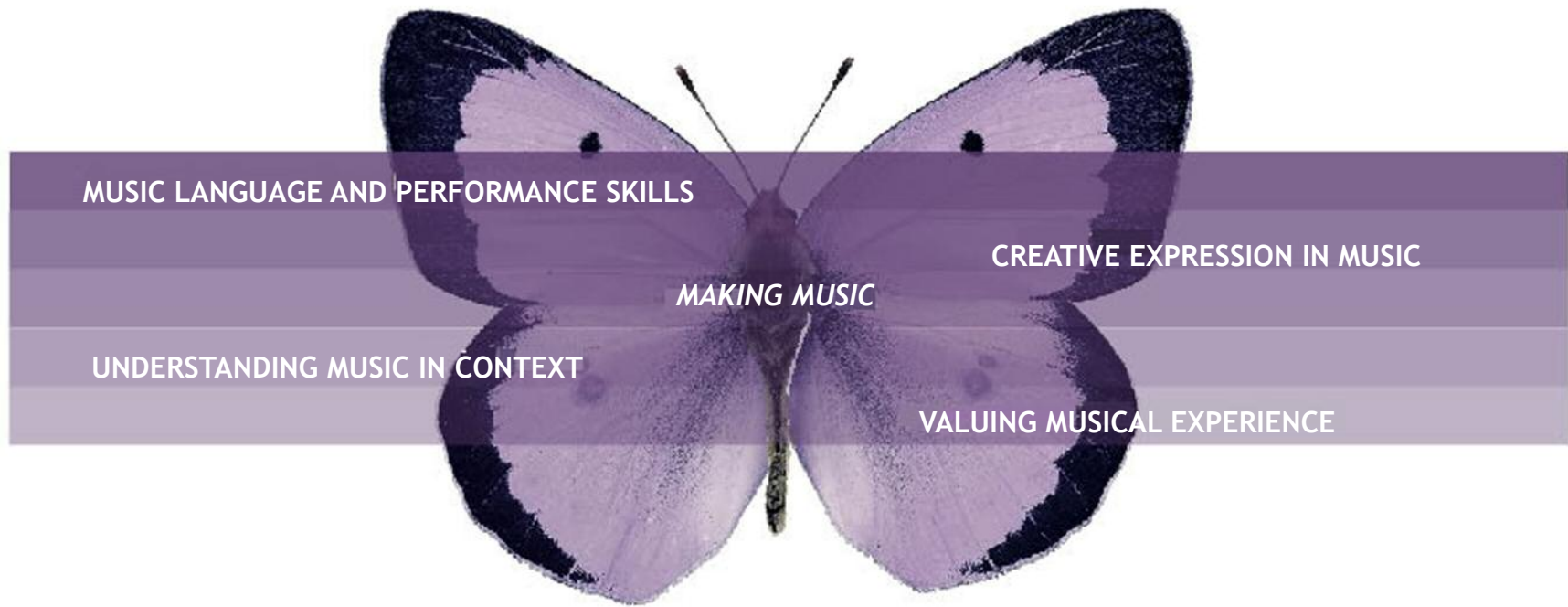


students are expected to demonstrate in music at various grades. Each of the four essential learning areas contains the following components:

- **Essential learning area:** Each essential learning area begins with a statement of the overall learning intent of the area or wing.
- **General learning outcomes (GLOs):** The GLOs are broad statements that identify the knowledge, skills, and attitudes that students are expected to demonstrate with increasing competence and confidence from Kindergarten to Grade 8.
- **Specific learning outcomes (SLOs):** The SLOs detail learning expectations for students at either a specific grade or a range of grades.

For some SLOs, connections to key concepts are provided in the appendices. These connections offer background in the form of developmentally appropriate content related to the SLOs.

The Music Butterfly



Essential Learning Areas

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

Music Language and Performance Skills

Students develop understanding of and facility with elements, concepts, and techniques for making music.

Creative Expression in Music

Students collaboratively and individually generate, develop, and communicate ideas in creating original and interpretive music for a variety of purposes and audiences.

Understanding Music in Context

Students connect music to contexts of time, place, and community, and develop understanding of how music reflects and influences culture and identity.

Valuing Musical Experience

Students analyze, reflect on, and construct meaning in response to their own and others' music.

General Learning Outcomes

The general learning outcomes that relate to the four essential learning areas (L, C, U, and V) in the Music (M) Framework are identified below.

Music Language and Performance Skills (L)

Students develop understanding of and facility with elements, concepts, and techniques for making music.

- M–L1 Students develop skills for making music individually and as part of an ensemble.
- M–L2 Students develop skills for making music through aural, written, and visual music systems.
- M–L3 Students demonstrate understanding of and facility with rhythm, melody, texture, and harmony in a variety of musical contexts.
- M–L4 Students demonstrate understanding of expression, timbre, and form in a variety of musical contexts.

Creative Expression in Music (C)

Students collaboratively and individually generate, develop, and communicate ideas in creating original and interpretive music for a variety of purposes and audiences.

- M–C1 Students generate and use ideas from a variety of sources for creating music.
- M–C2 Students develop ideas in music, creatively integrating music elements, techniques, and compositional tools.
- M–C3 Students interpret, perform, and share their own and others' music.

Understanding Music in Context (U)

Students connect music to contexts of time, place, and community, and develop understanding of how music reflects and influences culture and identity.

- M–U1 Students experience and develop awareness of music from various times, places, social groups, and cultures.
- M–U2 Students experience and develop awareness of a variety of music genres, styles, and traditions.
- M–U3 Students demonstrate understanding of the roles, purposes, and meanings of music in the lives of individuals and in communities.

Valuing Musical Experience (V)

Students analyze, reflect on, and construct meaning in response to their own and others' music.

- M–V1 Students demonstrate interest, curiosity, and engagement while making and experiencing music in a variety of contexts.
- M–V2 Students analyze their own and others' musical excerpts, works, and performances.
- M–V3 Students form personal responses to and construct meaning from their own and others' music.
- M–V4 Students assess their learning in performing, creating, and experiencing music.

The specific learning outcomes that relate to these essential learning areas and general learning outcomes are identified in the next section of the Music Framework. A Guide to Reading the Music Framework follows.

A Guide to Reading the Music Framework



Music Language and Performance Skills

DEVELOP YOUR MUSIC "TOOLBOX" . . .

Students develop understanding of and facility with elements, concepts, and techniques for making music.

GENERAL LEARNING OUTCOMES

M-L1

Students develop skills for making music individually and as part of an ensemble.

M-L2

Students develop skills for making music through aural, written, and visual music systems.

M-L3

Students demonstrate understanding of and facility with rhythm, melody, texture, and harmony in a variety of musical contexts.

M-L4

Students demonstrate understanding of expression, timbre, and form in a variety of musical contexts.

Music Language and Performance Skills (M-L3) (continued)

Students demonstrate awareness and understanding of rhythm, melody, texture, and harmony in a variety of musical contexts.

Students who have achieved expectations for this grade are able to

Kindergarten	Grade 1	Grade 2	Grade 3	Grade 4
Texture and Harmony				
differentiate between individual and combined sounds (one instrument versus two or more) K M-L3.8	demonstrate understanding that the layering of sounds creates texture and/or harmony			1-4 M-L3.8
	demonstrate and identify various ways of creating texture and harmony in music			1-4 M-L3.9
	create simple rhythmic and harmonic texture in music 1 M-L3.10	use two or more layers of sound to create simple texture and harmony, demonstrating understanding of complementary rhythms 2 M-L3.10	use several layers of sound and increasingly complex patterns to create texture and harmony 3 M-L3.10	identify and use chord changes in two-chord songs 4 M-L3.10

Appendix A: Rhythm, Melody, and Harmony

Essential learning area:

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

General learning outcomes (GLOs):

Broad statements identify the knowledge, skills, and attitudes that students are expected to demonstrate with increasing competence and confidence from Kindergarten to Grade 8.

Specific learning outcomes (SLOs):

The SLOs identify learning expectations for students at either a specific grade or a range of grades.

Codes:

The codes identify

- the target grade(s) in which the SLO will be met
- the arts education discipline
- the essential learning area
- the GLO
- the SLO

Example:

1-4 M-L3.8

1-4 Grade(s)

M Music discipline

L Essential learning area

3 GLO number

8 SLO number

Note:

Some SLO numbers do not apply to all grades.

Appendices:

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



KINDERGARTEN TO
GRADE 8 MUSIC

Student Learning Outcomes



Music Language and Performance Skills

DEVELOP YOUR MUSIC “TOOLBOX”

Students develop understanding of and facility with elements, concepts, and techniques for making music.

GENERAL LEARNING OUTCOMES

M–L1

Students develop skills for making music individually and as part of an ensemble.

M–L2

Students develop skills for making music through aural, written, and visual music systems.

M–L3

Students demonstrate understanding of and facility with rhythm, melody, texture, and harmony in a variety of musical contexts.

M–L4

Students demonstrate understanding of expression, timbre, and form in a variety of musical contexts.

Music Language and Performance Skills (M–L1)

Students develop skills for making music individually and as part of an ensemble.

Students who have achieved expectations for this grade are 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–L1.1	match pitch with some accuracy (e.g., <i>so, mi, la</i>) and sing, alone and with others, a varied repertoire of grade-appropriate music 1 M–L1.1	match pitch with increasing accuracy and sing expressively, using simple textures (e.g., canon, ostinato) 2 M–L1.1	match pitch and sing with accurate rhythm and expressive qualities, using increasingly complex textures (e.g., partner songs, two-part singing) 3 M–L1.1	sing expressively, matching pitch and using proper breath support, vowel sounds, consonants, and tone production 4 M–L1.1
explore and experiment with sounds from body percussion, instruments, and other sound sources K M–L1.2	select and use sounds to accompany self with simple pitched and non-pitched instruments and body percussion 1 M–L1.2	play a variety of instruments alone and in an ensemble, following the directions of a conductor 2 M–L1.2	play a variety of instruments with increasing expressiveness and accuracy, demonstrating proper technique 3–4 M–L1.2	
			perform parts accurately within the beat in an ensemble 3–4 M–L1.3	
improvise answers to given rhythmic and melodic fragments or phrases K–2 M–L1.6			improvise simple rhythmic and melodic questions, answers, and variations 3–4 M–L1.6	
improvise simple rhythmic and melodic patterns and ostinatos K–2 M–L1.7				
use movement to explore music concepts, enhance music making, and express ideas (e.g., use movement to show high and low, steady beat)				K–4 M–L1.8
demonstrate appropriate interpersonal skills for making music collectively				K–8 M–L1.9

Music Language and Performance Skills (M–L1)

Students develop skills for making music individually and as part of an ensemble.

Students who have achieved expectations for this grade are 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–L1.1
demonstrate understanding of balance and blend in an ensemble			
			5–8 M–L1.3
			7–8 M–L1.4
demonstrate correct posture, playing position, breath control, articulation, diction, intonation, and appropriate technique and control of instrument or voice			
demonstrate understanding of and facility with a variety of tools for improvising simple melodies and instrumental pieces			5–8 M–L1.5
demonstrate appropriate interpersonal skills for making music collectively			
			5–8 M–L1.6
			K–8 M–L1.9

Music Language and Performance Skills (M–L2)

Students develop skills for making music through aural, written, and visual music systems.

Students who have achieved expectations for this grade are 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–L2.1
discover ways to record and interpret patterns using invented music notation K M–L2.2	read, write, and identify grade-appropriate rhythmic and melodic patterns using invented and standard music notation			1–4 M–L2.2
	use invented music notation to represent sounds and/or sound stories			1–4 M–L2.3
respond appropriately to non-verbal cues and gestures when making music				K–8 M–L2.4

Music Language and Performance Skills (M–L2)

Students develop skills for making music through aural, written, and visual music systems.

Students who have achieved expectations for this grade are 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			5–8 M–L2.1
read, write, and perform from music notation, as required for playing and/or singing a variety of repertoire			5–8 M–L2.2
use standard and invented rhythmic and melodic notation and expressive symbols and terms to record own and others' musical ideas			5–8 M–L2.3
respond appropriately to non-verbal cues and gestures when making music			K–8 M–L2.4

Music Language and Performance Skills (M–L3)

Students demonstrate awareness and understanding of rhythm, melody, texture, and harmony in a variety of musical contexts.

Students who have achieved expectations for this grade are able to

Kindergarten	Grade 1	Grade 2	Grade 3	Grade 4
Rhythm				
respond to and, with guidance, perform a steady beat and grade-appropriate rhythmic patterns in a variety of metres K M–L3.1	recognize, identify, and perform with others a steady beat and a variety of grade-appropriate rhythmic and accent patterns in a variety of metres 1 M–L3.1	perform a steady beat and a variety of grade-appropriate rhythmic and accent patterns with increasing independence, and demonstrate awareness of metre 2 M–L3.1	perform and respond to a steady beat and grade-appropriate rhythmic patterns independently, and identify and respond to simple, duple, and triple metres 3 M–L3.1	perform and demonstrate understanding of increasingly complex rhythmic and metric concepts (e.g., syncopation, compound metres) 4 M–L3.1
Appendix A: Rhythm, Melody, and Harmony				

continued

Music Language and Performance Skills (M–L3)

Students demonstrate awareness and understanding of rhythm, melody, texture, and harmony in a variety of musical contexts.

Students who have achieved expectations for this grade are able to

Grade 5	Grade 6	Grade 7	Grade 8
Rhythm			
perform and demonstrate understanding of a variety of metric concepts (e.g., simple, compound, duple, triple, quadruple, irregular, and mixed metres)			
5–8 M–L3.1			
perform rhythmic patterns accurately, based on combinations of known durations			
5–8 M–L3.2			
Appendix A: Rhythm, Melody, and Harmony			

continued

Music Language and Performance Skills (M–L3) (continued)

Students demonstrate awareness and understanding of rhythm, melody, texture, and harmony in a variety of musical contexts.

Students who have achieved expectations for this grade are able to

Kindergarten	Grade 1	Grade 2	Grade 3	Grade 4
Melody				
respond to, describe, and reproduce simple changes in pitch and melodic direction K M–L3.3	describe and reproduce changes in pitch, melodic contour, and simple melodies 1–2 M–L3.3		describe and reproduce increasingly complex melodies 3–4 M–L3.3	
		demonstrate understanding of melodic design (e.g., home tone, step-wise motion, melodic contour) 2–4 M–L3.4		
		demonstrate understanding that melodies are created from a particular set of tones (modes) 3–8 M–L3.5		
		demonstrate understanding that melodic relationships can be transposed to different tonal centres 3–8 M–L3.6		
		identify the difference between major and minor modes 3–4 M–L3.7		
Appendix A: Rhythm, Melody, and Harmony				

continued

Music Language and Performance Skills (M–L3) (continued)

Students demonstrate awareness and understanding of rhythm, melody, texture, and harmony in a variety of musical contexts.

Students who have achieved expectations for this grade are able to

Grade 5	Grade 6	Grade 7	Grade 8
Melody			
describe and perform increasingly complex melodies			
			5–8 M–L3.3
demonstrate 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–L3.4
demonstrate understanding that melodies are created from a particular set of tones (modes)			
			3–8 M–L3.5
demonstrate understanding that melodic relationships can be transposed to different tonal centres			
			3–8 M–L3.6
distinguish between major and minor tonalities	5–6 M–L3.7	demonstrate understanding of distinguishing characteristics of a variety of scales and modes (e.g., diatonic major and minor, chromatic, whole-tone, blues)	7–8 M–L3.7
Appendix A: Rhythm, Melody, and Harmony			

continued

Music Language and Performance Skills (M–L3) (continued)

Students demonstrate awareness and understanding of rhythm, melody, texture, and harmony in a variety of musical contexts.

Students who have achieved expectations for this grade are able to

Kindergarten	Grade 1	Grade 2	Grade 3	Grade 4
Texture and Harmony				
differentiate between individual and combined sounds (one instrument versus two or more instruments) K M–L3.8	demonstrate understanding that the layering of sounds creates texture and/or harmony			1–4 M–L3.8
	demonstrate and identify various ways of creating texture and harmony in music			1–4 M–L3.9
	create simple rhythmic and harmonic texture in music 1 M–L3.10	use two or more layers of sound to create simple texture and harmony, demonstrating understanding of complementary rhythms 2 M–L3.10	use several layers of sound and increasingly complex patterns to create texture and harmony 3 M–L3.10	identify and use chord changes in two-chord songs 4 M–L3.10
Appendix A: Rhythm, Melody, and Harmony				

Music Language and Performance Skills (M–L3) (continued)

Students demonstrate awareness and understanding of rhythm, melody, texture, and harmony in a variety of musical contexts.

Students who have achieved expectations for this grade are able to

Grade 5	Grade 6	Grade 7	Grade 8
Texture and Harmony			
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)			
5–8 M–L3.8			
Appendix A: Rhythm, Melody, and Harmony			

Music Language and Performance Skills (M–L4)

Students demonstrate understanding of expression, timbre, and form in a variety of musical contexts.

Students who have achieved expectations for this grade are able to

Kindergarten	Grade 1	Grade 2	Grade 3	Grade 4
Expression				
explore and experiment with grade-appropriate elements of musical expression K M–L4.1	use and identify grade-appropriate elements of musical expression			1–4 M–L4.1
Appendix B: Expression				
Timbre				
demonstrate awareness of sounds in the natural world and explore and experiment with a variety of timbres in voice and instruments K M–L4.2	describe characteristics of a wide variety of sounds (include: sounds from the natural world and musical instruments) 1–2 M–L4.2	identify, describe, and classify a wide variety of sounds from the natural and constructed environment (e.g., instruments used by various cultures in Manitoba and countries around the world, orchestral instruments, electronic instruments and sound sources) 3–8 M–L4.2		
Appendix C: Timbre				
Form				
recognize, reproduce, and create musical patterns (e.g., same, different, repeated) K M–L4.5	use, identify, and describe grade-appropriate musical forms			1–6 M–L4.5
Appendix D: Form				

Music Language and Performance Skills (M–L4)

Students demonstrate understanding of expression, timbre, and form in a variety of musical contexts.

Students who have achieved expectations for this grade are able to

Grade 5	Grade 6	Grade 7	Grade 8
Expression			
use and identify grade-appropriate elements of musical expression			
5–8 M–L4.1			
Appendix B: Expression			
Timbre			
identify, describe, and classify a wide variety of sounds from the natural and constructed environment (e.g., instruments used by various cultures in Manitoba and countries around the world, orchestral instruments, electronic instruments and sound sources)			
3–8 M–L4.2			
		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–L4.3	
demonstrate understanding of appropriate use of the changing male and female voices in music			
5–8 M–L4.4			
Appendix C: Timbre			
Form			
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–L4.5		7–8 M–L4.5	
Appendix D: Form			



Creative Expression in Music

IMAGINE, PERFORM, COMPOSE

Students collaboratively and individually generate, develop, and communicate ideas in creating original and interpretive music for a variety of purposes and audiences.

GENERAL LEARNING OUTCOMES

M-C1

Students generate and use ideas from a variety of sources for creating music.

M-C2

Students develop ideas in music, creatively integrating music elements, techniques, and compositional tools.

M-C3

Students interpret, perform, and share their own and others' music.

Creative Expression in Music (M–C1)

Students generate and use ideas from a variety of sources for creating music.

Students who have achieved expectations for this grade are able to

Kindergarten	Grade 1	Grade 2	Grade 3	Grade 4
		experiment constructively with grade-appropriate music elements, concepts, and techniques to create musical patterns, themes, and/or motifs K–2 M–C1.1	search for and discover ideas, themes, and/or motifs for music making through experimentation, improvisation, and/or play with music elements, concepts, and techniques 3–4 M–C1.1	
		experiment with music to communicate ideas derived from a variety of stimuli (e.g., visual stimuli such as artworks or an aquarium; a remembered or an imaginary experience; a poem or a story; music-listening experiences; themes or concepts from other subject areas) K–2 M–C1.3	identify, explore, and select ideas from a variety of sources as a starting point for music creation 3–4 M–C1.3	

Creative Expression in Music (M–C1)

Students generate and use ideas from a variety of sources for creating music.

Students who have achieved expectations for this grade are able to

Grade 5	Grade 6	Grade 7	Grade 8
generate multiple ideas for music making through constructive experimentation with music and sound			5–8 M–C1.1
demonstrate understanding of experimentation and improvisation as a valuable component of the music-making process			5–8 M–C1.2
generate multiple ideas, themes, and/or motifs for music making from personally meaningful and relevant sources (e.g., feelings, memories, imagination, observations, associations; learning in other subject areas; cultural traditions; personal responses to current events, social and environmental issues, media and technology)			5–8 M–C1.3
generate and extend ideas for music making in response to own analyses of music			5–8 M–C1.4
collect and explore a wide range of resources (e.g., sound recordings, visuals, stories, poems) for stimulating and developing own musical ideas			5–8 M–C1.5

Creative Expression in Music (M–C2)

Students develop ideas in music, creatively integrating music elements, techniques, and compositional tools.

Students who have achieved expectations for this grade are able to

Kindergarten	Grade 1	Grade 2	Grade 3	Grade 4
		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)
		K–2 M–C2.1		3–4 M–C2.1
		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
		K–2 M–C2.2		3–4 M–C2.2
		demonstrate a valuing of risk taking as a component of the creative process (e.g., take risks, support the risk taking of others)		
				K–8 M–C2.3
		incorporate serendipitous discoveries into own music-making process, as appropriate		
				K–4 M–C2.4
		collaborate with others to develop and extend musical ideas		
				K–8 M–C2.5

Creative Expression in Music (M–C2)

Students develop ideas in music, creatively integrating music elements, techniques, and compositional tools.

Students who have achieved expectations for this grade are able to

Grade 5	Grade 6	Grade 7	Grade 8
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)			5–8 M–C2.1
use a variety of compositional tools (e.g., variety, repetition, tension and release, transition) in own music compositions			5–8 M–C2.2
demonstrate a valuing of risk taking as a component of the creative process (e.g., take risks, support the risk taking of others)			K–8 M–C2.3
recognize serendipitous discoveries and incorporate them into own music-making process, as appropriate			5–8 M–C2.4
collaborate with others to develop and extend musical ideas			K–8 M–C2.5

Creative Expression in Music (M–C3)

Students interpret, perform, and share their own and others' music.

Students who have achieved expectations for this grade are able to

Kindergarten	Grade 1	Grade 2	Grade 3	Grade 4
make interpretive musical decisions, using variations of expressive devices (e.g., tempo, dynamics, articulation, tone colour)		K–2 M–C3.1	make interpretive musical decisions, demonstrating understanding of a variety of ways in which expressive devices can be used	3–4 M–C3.1
rehearse music to perform for others, with teacher guidance		K–2 M–C3.3	rehearse, revise, and refine music to perform for others, with increasing independence, keeping in mind the composer's intent and the audience	3–4 M–C3.3
			make appropriate decisions as to whether own work is "finished"	3–8 M–C3.4
share own musical ideas, compositions, and interpretations with others through performances, composition portfolios, and/or sound/video recordings				K–4 M–C3.5

Creative Expression in Music (M–C3)

Students interpret, perform, and share their own and others' music.

Students who have achieved expectations for this grade are able to

Grade 5	Grade 6	Grade 7	Grade 8
make interpretive musical decisions, demonstrating an integrated understanding of expressive devices and music elements			5–8 M–C3.1
sing or play responsively, demonstrating an awareness of the musical intent of the ensemble			5–8 M–C3.2
rehearse, revise, refine, and share own and others' music			5–8 M–C3.3
make appropriate decisions as to whether own work is “finished”			3–8 M–C3.4
collaborate with others to select, present, and share own and others' individual and group works of music through performances, composition portfolios, and/or recordings			5–8 M–C3.5



Understanding Music in Context

WHO, WHERE, WHEN, AND WHY MUSIC?

Students connect music to contexts of time, place, and community, and develop understanding of how music reflects and influences culture and identity.

GENERAL LEARNING OUTCOMES

M-U1

Students experience and develop awareness of music from various times, places, social groups, and cultures.

M-U2

Students experience and develop awareness of a variety of music genres, styles, and traditions.

M-U3

Students demonstrate understanding of the roles, purposes, and meanings of music in the lives of individuals and in communities.

Understanding Music in Context (M–U1)

Students experience and develop awareness of music from various times, places, social groups, and cultures.

Students who have achieved expectations for this grade are able to

Kindergarten	Grade 1	Grade 2	Grade 3	Grade 4
perform, listen to, and demonstrate 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)		K–2 M–U1.1	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)	
identify, share, and talk about examples of music experienced at home, at school, and in the community				K–4 M–U1.2
demonstrate awareness of musicians in and from own community		K–2 M–U1.3	demonstrate awareness of musicians from own community, Manitoba, Canada, and various global contexts	
			3–4 M–U1.3	

Understanding Music in Context (M–U1)

Students experience and develop awareness of music from various times, places, social groups, and cultures.

Students who have achieved expectations for this grade are 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)			5–8 M–U1.1
identify, share, and discuss examples of music experienced through live performances and through various media			5–8 M–U1.2
demonstrate awareness of the contributions of a variety of composers and musicians from own community, Manitoba, Canada, and various global contexts			5–8 M–U1.3

Understanding Music in Context (M–U2)

Students experience and develop awareness of a variety of music genres, styles, and traditions.

Students who have achieved expectations for this grade are able to

Kindergarten	Grade 1	Grade 2	Grade 3	Grade 4
demonstrate awareness that there are many different kinds of music				K–4 M–U2.1
demonstrate understanding that musical works can be categorized according to common characteristics				K–4 M–U2.2
recognize that music is an art form, along with dance, drama, literary arts, and visual arts				K–4 M–U2.3

Understanding Music in Context (M–U2)

Students experience and develop awareness of a variety of music genres, styles, and traditions.

Students who have achieved expectations for this grade are able to

Grade 5	Grade 6	Grade 7	Grade 8
identify and characterize a variety of music genres and styles			5–8 M–U2.1
demonstrate awareness of general characteristics of music within groups (e.g., cultural, social, historical contexts)			5–8 M–U2.2
describe and compare qualities of different art forms (e.g., dance, drama, literary arts, music, visual arts) within similar social, cultural, or historical groups			5–8 M–U2.3

Understanding Music in Context (M–U3)

Students demonstrate understanding of the roles, purposes, and meanings of music in the lives of individuals and in communities.

Students who have achieved expectations for this grade are able to

Kindergarten	Grade 1	Grade 2	Grade 3	Grade 4
identify when and why people use music in daily life		K–2 M–U3.1	describe a variety of purposes and roles for music in daily life, in own community and in other places and times	3–4 M–U3.1
demonstrate 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–U3.3
demonstrate appreciation of music as a means of experiencing and exploring own and others' lives (e.g., feelings, beliefs, stories, events, cultures)				K–4 M–U3.4
demonstrate awareness that different groups of people have their own characteristic music (ideally, this awareness extends to the music of own cultural or social groups)				K–4 M–U3.5
engage and/or interact appropriately as participants, audience members, and performers				K–4 M–U3.7

Understanding Music in Context (M–U3)

Students demonstrate understanding of the roles, purposes, and meanings of music in the lives of individuals and in communities.

Students who have achieved expectations for this grade are able to

Grade 5	Grade 6	Grade 7	Grade 8
demonstrate 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–U3.1
examine and explain own purposes for making music			5–8 M–U3.2
demonstrate awareness of the intended meanings and/or purposes of music encountered in own performance and listening experiences			5–8 M–U3.3
demonstrate appreciation of music as a means of experiencing the world and understanding the perspectives of others			5–8 M–U3.4
demonstrate understanding of ways in which music reflects and influences the identity of individuals and groups			5–8 M–U3.5
demonstrate awareness of the impact of context on musicians and their music (e.g., consider personal, social, cultural, geographical/environmental, historical contexts)			5–8 M–U3.6
demonstrate behaviours and attitudes appropriate for performers and audience members in a variety of music settings and contexts			5–8 M–U3.7
describe a variety of music-related careers			5–8 M–U3.8



Valuing Musical Experience

LISTEN, REFLECT, RESPOND

Students analyze, reflect on, and construct meaning in response to their own and others' music.

GENERAL LEARNING OUTCOMES

M–V1

Students demonstrate interest, curiosity, and engagement while making and experiencing music in a variety of contexts.

M–V2

Students analyze their own and others' musical excerpts, works, and performances.

M–V3

Students form personal responses to and construct meaning from their own and others' music.

M–V4

Students assess their learning in performing, creating, and experiencing music.

Valuing Musical Experience (M–V1)

Students demonstrate interest, curiosity, and engagement while making and experiencing music in a variety of contexts.

Students who have achieved expectations for this grade are able to

Kindergarten	Grade 1	Grade 2	Grade 3	Grade 4
participate actively in music learning experiences				K–4 M–V1.1
ask relevant questions and contribute to discussions in music learning experiences				K–4 M–V1.2

Valuing Musical Experience (M–V1)

Students demonstrate interest, curiosity, and engagement while making and experiencing music in a variety of contexts.

Students who have achieved expectations for this grade are able to

Grade 5	Grade 6	Grade 7	Grade 8
engage consistently and constructively in music learning experiences			5–8 M–V1.1
generate relevant questions and contribute thoughtfully to discussions in music learning experiences			5–8 M–V1.2

Valuing Musical Experience (M–V2)

Students analyze their own and others’ musical excerpts, works, and performances.

Students who have achieved expectations for this grade are able to

Kindergarten	Grade 1	Grade 2	Grade 3	Grade 4
describe, with teacher guidance, own and others’ musical excerpts and/or works in terms of grade-appropriate concepts (e.g., identify fast and slow parts, high and low sounds, a steady beat)			describe and analyze own and others’ musical excerpts, works, and/or performances in terms of grade-appropriate music concepts (e.g., tempo, dynamics, pitch, timbre), using appropriate music vocabulary	
demonstrate understanding that noticing details enhances own thinking about music, as well as appreciation, performance, and creation of music				

K–2 M–V2.1

3–4 M–V2.1

K–4 M–V2.2

Valuing Musical Experience (M–V2)

Students analyze their own and others’ musical excerpts, works, and performances.

Students who have achieved expectations for this grade are able to

Grade 5	Grade 6	Grade 7	Grade 8
<p>describe and analyze own and others’ musical excerpts and/or works in terms of relevant concepts, using appropriate music vocabulary (e.g., How are individual elements—tempo, dynamics, pitch, and/or timbre—used in the music?)</p>	<p>5–6 M–V2.1</p>	<p>analyze and demonstrate an integrated understanding of own and others’ musical excerpts and/or works in terms of relevant concepts (e.g., How do the different elements—tempo, dynamics, pitch, timbre, form, style, rhythmic elements, and/or texture—contribute to the meaning of the music? How do they contribute to musical decision making?)</p>	<p>7–8 M–V2.1</p>
<p>demonstrate understanding that detailed observation, listening, and reflection inform musical thinking, appreciation, performance, and creation</p>			<p>5–8 M–V2.2</p>
<p>participate in identifying and using appropriate criteria to discuss the quality and effectiveness of own and others’ music (e.g., considering intent, style, genre, historical and/or cultural contexts)</p>			<p>5–8 M–V2.3</p>

Valuing Musical Experience (M–V3)

Students form personal responses to and construct meaning from their own and others' music.

Students who have achieved expectations for this grade are able to

Kindergarten	Grade 1	Grade 2	Grade 3	Grade 4
	reflect on and share personal responses (e.g., feelings, thoughts, images) evoked by various pieces of music and music-making experiences K–1 M–V3.1	reflect on, share, and explain personal responses (e.g., feelings, thoughts, images) evoked by various pieces of music and music-making experiences		2–4 M–V3.1
describe and give reasons for own preferences regarding music experienced through performance and listening				K–4 M–V3.2
	respect and acknowledge that individuals may have different interpretations and preferences regarding musical works and experiences			1–8 M–V3.3
demonstrate appreciation for a variety of music and music-making experiences				K–4 M–V3.4

Valuing Musical Experience (M–V3)

Students form personal responses to and construct meaning from their own and others' music.

Students who have achieved expectations for this grade are able to

Grade 5	Grade 6	Grade 7	Grade 8
share and justify interpretations of own and others' music (e.g., share personal responses, analyze music, explain what and how the music is communicating, using evidence to support opinions)			5–8 M–V3.1
share and justify own preferences for music experienced through performance and listening, using appropriate music vocabulary			5–8 M–V3.2
respect and acknowledge that individuals may have different interpretations and preferences regarding musical works and experiences			1–8 M–V3.3
respect and value a wide range of music and music-making experiences			5–8 M–V3.4

Valuing Musical Experience (M–V4)

Students assess their learning in performing, creating, and experiencing music.

Students who have achieved expectations for this grade are able to

Kindergarten	Grade 1	Grade 2	Grade 3	Grade 4
participate in discussing and establishing criteria for successful participation in music learning experiences (e.g., criteria for an effective audience, a grade-appropriate quality performance with a particular instrument, a quality singer's actions and sound)				
K–4 M–V4.2				
reflect on and describe own processes in performing and creating music		reflect on and describe own processes in performing and creating music, and use music vocabulary appropriately to describe what worked well, problems encountered, and solutions found		
K–1 M–V4.3		2–4 M–V4.3		
compare own learning in music to identified learning goals and criteria				
K–4 M–V4.4				

Valuing Musical Experience (M–V4)

Students assess their learning in performing, creating, and experiencing music.

Students who have achieved expectations for this grade are able to

Grade 5	Grade 6	Grade 7	Grade 8
demonstrate understanding of learning goals for music-making experiences (e.g., We are working on . . . , I am trying to . . .)			5–8 M–V4.1
collaborate in establishing appropriate criteria for assessing and guiding own learning in music (process and product)			5–8 M–V4.2
provide and respond to constructive feedback based on appropriate criteria for assessing musical experiences			5–8 M–V4.3
assess own music-making process and product using appropriate assessment criteria and tools			5–8 M–V4.4
establish, reflect on, and reassess personal and group goals for extending learning in music			5–8 M–V4.5



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Appendices



Appendices

INTRODUCTION

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

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

* Reference

Choksy, L., and Z. Kodály. *The Kodály Context: Creating an Environment for Musical Learning*. Englewood Cliffs, NJ: Prentice-Hall, 1981. 9.

Appendix A: Rhythm, Melody, and Harmony

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

Appendix B: Expression

	Kindergarten to Grade 8
Tempo	<ul style="list-style-type: none">▪ 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	<ul style="list-style-type: none">▪ 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	<ul style="list-style-type: none">▪ 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 student 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	Grades 3 to 8
Form	<ul style="list-style-type: none"> ■ same vs. different ■ phrase ■ long and short phrases ■ AB ■ ABA ■ rondo form (ABACA . . .) ■ introduction ■ interlude ■ coda ■ canon 	<ul style="list-style-type: none"> ■ 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)



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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 (A₁A₂A₃A₄ . . .)

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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