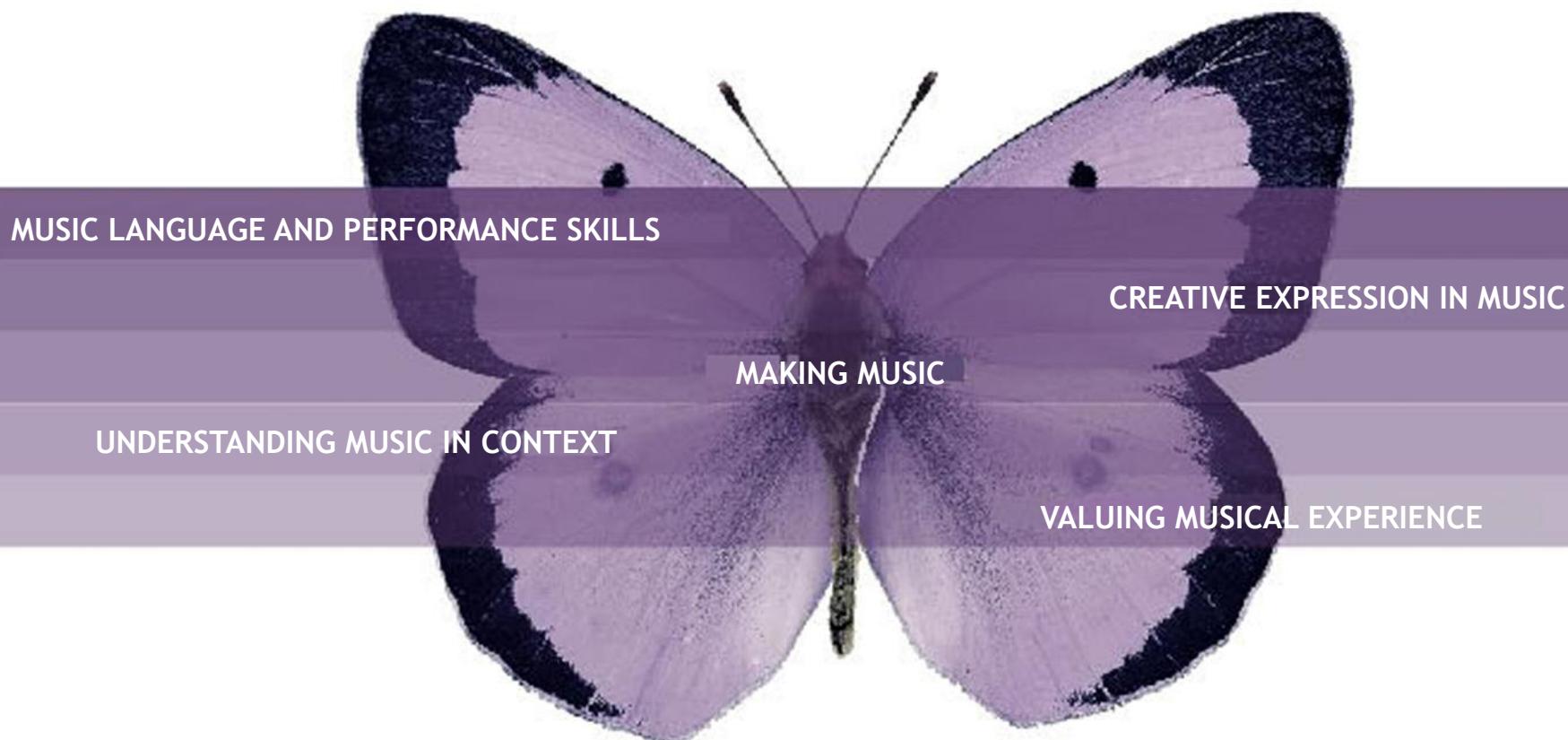


Kindergarten to Grade 8 Music

Manitoba Curriculum Framework of Outcomes



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.

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.

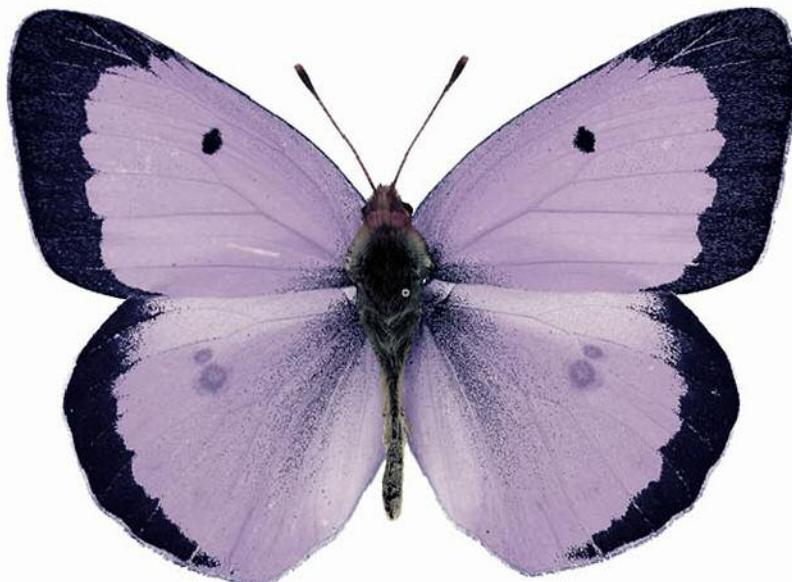
“Curricula for today’s world use ecological metaphors” (WNCP 6) to convey the notion that knowledge is dynamic and always in the process of being constructed. Curriculum frameworks are conceived as complex, organic networks organized into living fields or landscapes, rather than as fragmented pieces 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).

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.

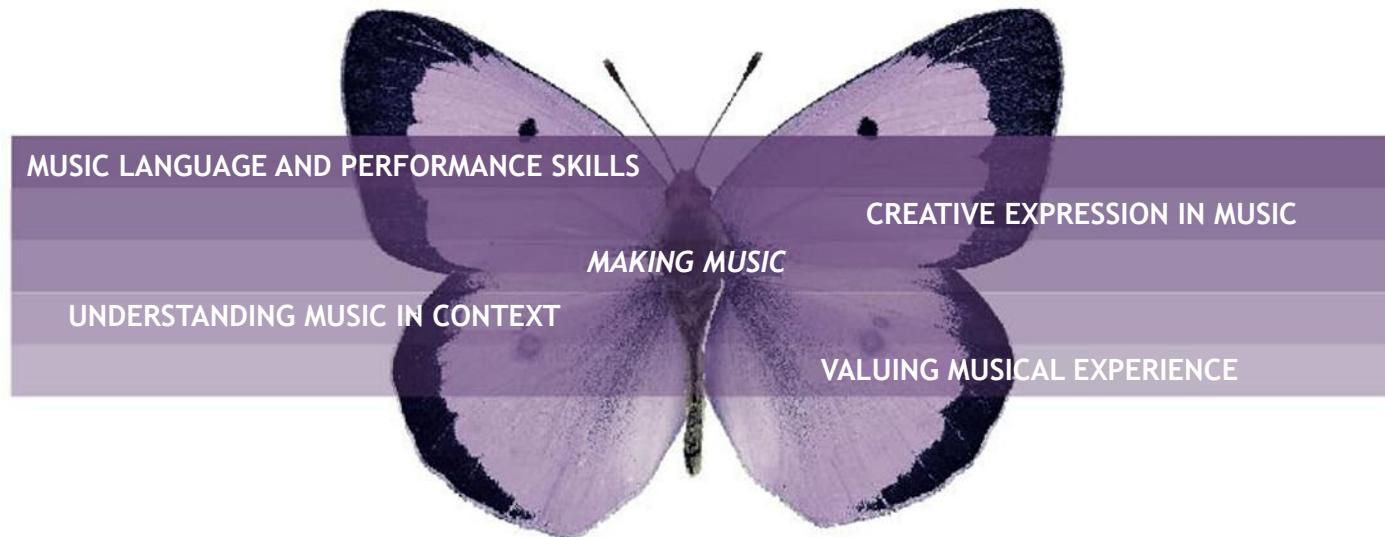
The butterfly image promotes the belief, integral to the Music Framework, that every student’s growth as a musician and a music-literate person can be realized through ongoing learning experiences that connect creative music activities, technical knowledge and skill development, the building and broadening 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.

MUSIC FRAMEWORK COMPONENTS AND ORGANIZATION

Essential Learning Areas and General Learning Outcomes

The Music Framework identifies the following four essential learning areas, along with a statement summarizing the overall learning intent of each area. The general learning outcomes that relate to the four essential learning areas (L, C, U, and V) in the Music (M) Framework, are identified within each essential learning area below.



MUSIC FRAMEWORK COMPONENTS AND ORGANIZATION

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

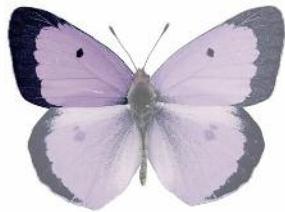
Students demonstrate understanding of expression, timbre, and form in a variety of musical contexts.

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.B		
		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

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.

SPECIFIC LEARNING OUTCOMES

M–L1

[Kindergarten to Grade 4](#)
[Grades 5 to 8](#)

M–L2

[Kindergarten to Grade 4](#)
[Grades 5 to 8](#)

M–L3

[Kindergarten to Grade 4](#)
[Grades 5 to 8](#)

M–L4

[Kindergarten to Grade 4](#)
[Grades 5 to 8](#)

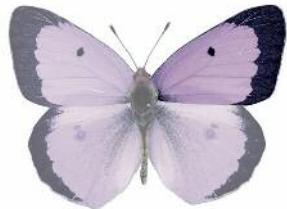
SPECIFIC LEARNING OUTCOMES			
M–L1	M–L2	M–L3	M–L4
<u>Kindergarten to Grade 4</u>			
<u>Grades 5 to 8</u>			

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



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.

SPECIFIC LEARNING OUTCOMES

M–C1

[Kindergarten to Grade 4](#)
[Grades 5 to 8](#)

M–C2

[Kindergarten to Grade 4](#)
[Grades 5 to 8](#)

M–C3

[Kindergarten to Grade 4](#)
[Grades 5 to 8](#)

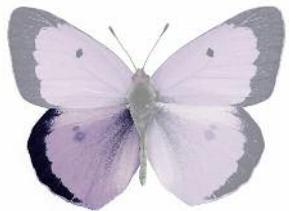
SPECIFIC LEARNING OUTCOMES		
M–C1	M–C2	M–C3
Kindergarten to Grade 4	Kindergarten to Grade 4	Kindergarten to Grade 4
Grades 5 to 8	Grades 5 to 8	Grades 5 to 8

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	



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.

SPECIFIC LEARNING OUTCOMES

M–U1

[Kindergarten to Grade 4](#)
[Grades 5 to 8](#)

M–U2

[Kindergarten to Grade 4](#)
[Grades 5 to 8](#)

M–U3

[Kindergarten to Grade 4](#)
[Grades 5 to 8](#)

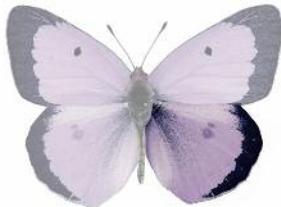
SPECIFIC LEARNING OUTCOMES		
M–U1	M–U2	M–U3
Kindergarten to Grade 4	Kindergarten to Grade 4	Kindergarten to Grade 4
Grades 5 to 8	Grades 5 to 8	Grades 5 to 8

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)	3–4 M–U1.1
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



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.

SPECIFIC LEARNING OUTCOMES

M–V1

[Kindergarten to Grade 4](#)
[Grades 5 to 8](#)

M–V2

[Kindergarten to Grade 4](#)
[Grades 5 to 8](#)

M–V3

[Kindergarten to Grade 4](#)
[Grades 5 to 8](#)

M–V4

[Kindergarten to Grade 4](#)
[Grades 5 to 8](#)

SPECIFIC LEARNING OUTCOMES			
M–V1	M–V2	M–V3	M–V4
Kindergarten to Grade 4			
Grades 5 to 8			

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



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.

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.

BIBLIOGRAPHY

The bibliography can be found in the print version of this PDF file.