



# **Primary Years Programme**

## **Music scope and sequence**

*Primary Years Programme  
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# The arts in the Primary Years Programme

The arts provide:

- a means of communication
- opportunities for becoming skillful
- a means of expression of both emotional and intellectual perspectives
- exposure to other cultures and other times
- a means of accessing other disciplines
- a vehicle for wondering, reflecting and consolidating.

The arts are important areas of learning in the Primary Years Programme (PYP). Students will learn the disciplines of visual arts, music and drama, as well as learning about the arts (the skills and processes involved) and through the arts (artists, perspectives, themes and ideas using the arts). In all areas of learning, the PYP teacher values imagination, creativity and original thinking. This may be especially evident through the arts. The creative disciplines of visual arts, music and drama are closely connected to each other, as well as having strong links to other disciplines. The creative process is seen as a driving force in learning through inquiry.

The arts are built into the curriculum as essential areas of learning, not added on as optional extras. Students are required to be exposed to all three arts (visual arts, music, drama) in the PYP. Specialist teachers are not necessarily required, although some teachers may have specific responsibilities in the arts. School organization needs to take into account the value that the school places on the arts in the PYP. Visual arts, music and drama are significant disciplines in their own right and are also important sign systems for interpreting and understanding the world. Students are encouraged to consider the arts as a means of communication and as an expressive language.

Effective implementation of the arts in the PYP involves full participation of all teachers in the collaborative planning of units of inquiry. In practice, teachers will develop a programme of inquiry with authentic connections while maintaining the integrity and essential character of the disciplines. There is a natural connection between the arts and the organizing theme: *How we express ourselves*. However, students' understanding of the central ideas of many units of inquiry within other organizing themes can be developed through investigation in the arts, and the arts should be integrated where possible into other areas of the curriculum.

Creativity is at the heart of the arts. It allows for innovation, interpretation, research, analysis and transfer. Learning through the arts has a positive influence on self-esteem and creative development, which needs to carry over to all aspects of learning. Valuing imagination and celebrating original thinking promotes initiative and a lifelong love of learning.

Learning through the arts provides strong links to the student profile. From an early age, students have the opportunity to develop genuine interest, to give careful consideration to their work, to become self-critical and reflective. They are provided with opportunities to communicate about their creative work and to share their understanding with teachers, peers and families. Students are encouraged to develop responsible attitudes and find appropriate ways to take action through the arts, in order to make a difference in and to the world. Appropriate action could involve presenting, exhibiting, celebrating, communicating and sharing in a variety of ways.

“The arts are not mere diversions from the important business of education; they are **essential** resources.”

Elliot W Eisner, “The Role of the Arts in Cognition and Curriculum”, in Arthur L Costa (ed). 2001. *Developing Minds: A Resource Book for Teaching Thinking* (3<sup>rd</sup> edn). Association for Supervision and Curriculum Development (ASCD).

# Music inquiry

To plan music inquiry, teachers must consider the following questions.

- **What do we want students to learn?**
- **What do teachers need to learn about this topic?**
- **How best will students learn?**
- **How will we know what students have learned?**

## What do we want students to learn?

The music scope and sequence framework identifies the major expectations considered essential in the PYP. These expectations are arranged into four strands: **performing, creating and composing, notation** and **listening and appreciation**. The performing strand is organized into sub-strands of **singing** and **playing instruments**. Each of the strands is addressed separately, although in practice they are interactive and interrelated elements.

In **performing: singing**, students sing a repertoire of songs to display confidence, *expression* and an awareness of musical *elements* such as *pitch* and *rhythm*. Singing lies at the heart of the music curriculum as the voice is the most immediately available instrument for all students regardless of their age or ability. In **performing: playing instruments**, students play musical pieces using a range of instruments to demonstrate *style, expression*, and an understanding of *melodic direction, tempo* and *dynamics*. They perform *solo* and as part of an *ensemble* for an audience, and follow directions from a conductor. In **creating and composing**, students use their imagination and musical experience to organize sounds into various *forms* that communicate specific ideas or moods. In **notation**, students use *non-traditional* and *traditional notation* to record their *compositions*. In **listening and appreciation**, students are given the opportunity to identify and describe various musical *elements* such as *rhythmic patterns, melodic patterns* and *form*. They distinguish between a range of instrumental sounds and respond to different *styles* of music, as well as to music from different times and cultures. As humans, we tend to like what we are familiar with and so an important aim of the music curriculum is to expose students to a wide and varied repertoire of musical *styles*.

Music as a discipline includes the development of creative skills, non-verbal expression and aesthetic appreciation. Music enables students, including *EAL* students, to communicate in powerful ways that go beyond their spoken language ability. Through music, students can begin to construct an understanding of their environment, recognize patterns and structure and develop their cultural awareness.

“Music is a fundamental form of both personal and cultural expression.”

Ministry of Education. 2000. *The Arts in the New Zealand Curriculum*.  
Learning Media Limited.

## What do teachers need to learn about this topic?

The music scope and sequence document should be seen as a framework to demonstrate how a balanced music programme could be put into practice in a school. We are aware that resources, staff numbers and expertise, facilities and scheduling issues vary from school to school and all have an impact on the implementation of a music curriculum. For this reason, the specific expectations in the document are very general. This allows teachers, both generalist and single-subject, to develop, adapt or change the activities and assessments to suit their individual circumstances.

Music is a part of everyday life. It is a form of non-verbal communication that allows us to convey our ideas, feelings and emotions. Music contributes to personal, social and physical development. Physical coordination is developed through large movements to music and fine motor control is developed in the playing of instruments. Listening to and performing music can be a social activity. The development

of listening skills, an important aspect of all learning, is constantly reinforced. Teachers should be aware that music plays an important part in the language learning process. Through songs and rhymes, students can hear patterns and develop a sense of the *rhythm* that applies to language. This can be especially apparent when learning a new language as the meaning of the words is not necessarily understood and so students concentrate on the *rhythms* and patterns they hear. Wherever possible, teachers should try to include rhymes and songs in their teaching activities, not just in designated music sessions.

Teachers can use the eight key concepts and related questions (Figs 5 and 6 *Making the PYP happen*) to guide their own inquiry. Sample questions have been provided to show how this can be done. The teacher may link each of the questions to one or more concepts. Some of the sample questions have been linked to an appropriate concept as examples. By engaging in inquiry themselves, teachers will not only achieve a deeper understanding of music but will also be a model for their students by assuming the role of “teacher as learner”.

The sample questions provided here should not be seen as definitive—they are guidelines for teachers to use. When teaching young students, a lot of work has to be done on the “how to” aspects of music. While it is acceptable to ask “closed” questions, they should contribute to the stages of understanding and help students to construct their own meaning.

Personal knowledge of the subject matter is of key importance. What teachers understand themselves will shape how well they select from activities, resources and texts available, and how effectively they teach. The teacher’s personal interest in, and development of, the discipline should be maintained through regular professional development, reading professional journals and regular contact with colleagues who share their commitment to teaching music through inquiry.

## How best will students learn?

Music is both an active and reflective process when making or listening to music. Students should be given opportunities to reflect upon their work and the work of others as well as being actively involved in creating and performing. Collaborative activities with students (in their own class and other classes) are encouraged. Working with students (older or younger) is a two-way learning process. The older student is offered an opportunity to explain and verbalize his or her own learning to a younger student, and the younger student has a new experience.

Music teaching and learning requires a formalized structure that does not hold back students’ music development. Music skills and processes should be introduced in a systematic way without reducing the opportunity for students to inquire into music as a creative process.

Students should draw on a wide range of stimuli in their music education: music composed by themselves and other students, music composed by professional musicians (contemporary and historical), literature, paintings, dance, their own imagination, real-life experiences, feelings, values and beliefs. They should be exposed to live performances as well as recordings. They should participate in live performances—informal as well as formal. Awareness of the audience is a skill that can be developed only through practical application.

A PYP music classroom provides an environment that stimulates and challenges students. It is well-resourced with an extensive range of music recordings, videos and instruments. These resources should reflect the work of male and female musicians. Students have the opportunity to explore home-made as well as manufactured instruments, from a variety of countries and cultures. The use of appropriate technology influences and enhances student learning. They have the opportunity to use available technology to create, compose and record their work: CDs for listening to and observing music in practice; internet connections for research and downloading music scores or for uploading their own work onto school web sites; professional software for composing and notation.

Wherever possible and appropriate, links should be made with the school’s programme of inquiry. Examples of how the scope and sequence can link with the *Sample programme of inquiry 2003* have been included. The direct teaching of music in a unit of inquiry may not always be feasible, but prior learning or follow-up activities may be useful to help students make connections between the different

aspects of the curriculum. This makes the learning experience a more authentic one for the students. Collaborative planning with the homeroom teacher is especially important when single-subject teachers have responsibility for teaching music in a school.

## How will we know what students have learned?

Assessment is an integral part of effective teaching and learning of music. Assessment provides insights into students' understanding, knowledge, skills and attitudes. These insights are necessary to plan further activities that address areas of concern to the teacher and the students. There should be ongoing formative assessments as well as summative assessments. Assessment activities should be carefully planned, and opportunities for students to self-assess using different methods should be included. Examples of assessments appropriate to the specific expectations are included in this document along with sample activities and key questions.

Music learning is easiest to assess when the students are participating in musical activities and so the main strategy of assessment will be teacher observation of student performance. Every time a student is involved in performing, composing or is able to share their ideas after listening to a piece of music, they are participating in an activity that may be assessed. Student self-assessment will also give teachers an indication of how students feel about music and their own performances, strengths and weaknesses.

Record keeping should be simple and readily accessible to the teacher and the student. Teacher observations, rubrics and self-evaluations can be used as examples of significant development and could be included in the student's portfolio.

\* See glossary for explanation of italicized terms.

# Glossary of PYP music terms

<b>articulation</b>	The textural quality of a note with respect to duration, ie legato = smooth; staccato = short and detached (choppy).
<b>attack</b>	The beginning of the sound produced. In ensemble performance, a good attack implies a good balance in the group with all instruments beginning at the same time, following directions on articulation as well as conductor's gestures.
<b>beat</b>	Rhythmic pulse or the physical action corresponding to this.
<b>binary</b>	When a piece of music is made up of two contrasting sections: A and B, or verse and chorus. See <i>form</i> .
<b>call and response</b>	First person provides a call of melodic and/or rhythmic material of a given length. Second person improvises with a response of consistent length and appropriate melodic and/or rhythmic content.
<b>canon</b>	A piece in which the same melody is begun in different parts successively, so that the parts overlap.
<b>chorus</b>	A group of singers performing a part of a song, as opposed to the soloist; the refrain of a song.
<b>composition</b>	A piece of original work.
<b>compound metre</b>	The beat is divided into three.
<b>contrast</b>	Musical opposites (fast/slow, loud/soft etc).
<b>countermelodies</b>	Secondary melodies that accompany the principal one in a piece of music.
<b>crescendo</b>	The music increases in loudness.
<b>diatonic</b>	Music that is related to a given major or minor scale, for example, C major or A minor in western classical music.
<b>diminuendo</b>	The music becomes gradually softer.
<b>dotted rhythm</b>	A note (or rest) that has a dot placed after it extending its duration by half of its value.
<b>duration</b>	The length of different sounds.
<b>dynamics</b>	The loudness or quietness of a piece of music.
<b>EAL</b>	English as an additional language.
<b>elements</b>	The fundamental building blocks of music: pitch, duration, dynamics, tempo, timbre, texture and structure (form).

<b>ensemble</b>	A group of musicians who perform together.
<b>expression</b>	The way a piece of music is interpreted.
<b>folk song</b>	A song that has been transmitted orally from one generation to the next. The composer is usually unknown, but not in every case. Folk songs can change over time.
<b>form</b>	The way a piece of music is constructed; structure of a composition. Basic music forms include strophic (verse), binary (AB), ternary (ABA) and rondo (ABACA).
<b>harmony</b>	A note or notes that are added under a melody to make it more interesting or pleasant.
<b>improvisation</b>	Creation, on the spot, as it is being performed.
<b>interval</b>	The distance between two consecutive notes that move by step (C–D) or by leap (C–E).
<b>leap</b>	Two pitches that are more than one step apart from each other (C–E).
<b>legato</b>	Smooth movement between notes in music. See <i>articulation</i> .
<b>locomotor</b>	Activities used to move the body from one place to another or to project the body upward, for example, jumping, hopping, walking, running, skipping, leaping, sliding and galloping.
<b>melodic content</b>	The number of different pitches, and the direction and contour of a piece of music (appropriate to the student’s vocal range and prior knowledge).
<b>melodic direction</b>	The basic motion of successive pitches rising or falling.
<b>melodic pattern</b>	A short melodic idea that is repeated throughout a piece.
<b>melody</b>	A succession of notes varying in pitch and having a recognizable musical shape.
<b>metre</b>	The grouping of accented (strong) and unaccented (weak) beats. It can be simple or compound.
<b>motif (plural motives)</b>	A short melodic or rhythmic pattern that recurs throughout a piece of music and helps to give it unity, for example, the “shark” motif in the <i>Jaws</i> films.
<b>motion</b>	The movement or progress of the notes in one or more melodic parts or voices.
<b>non-locomotor</b>	Activities that involve movement without travelling, for example, bending, stretching, twisting, moving body parts or balancing.
<b>non-traditional (graphic, iconic, pictorial) notation</b>	A communicating device in which sound events are represented by means of symbols, drawings, shapes, lines, patterns etc.



<b>note</b>	<ul style="list-style-type: none"> <li>i) A single sound of a given pitch and duration.</li> <li>ii) The written sign to represent a given sound.</li> </ul>
<b>Orff pitched percussion</b>	A set of instruments such as xylophones, chime bars, metalophones or glockenspiels, used in the Orff method of learning music.
<b>ostinato (plural ostinati)</b>	A pattern of notes, either rhythmic or melodic, which are repeated over and over again (can be vocal or instrumental).
<b>part singing</b>	A song that is performed in several voice parts simultaneously (part songs, partner songs, vocal ostinati).
<b>partner songs</b>	Two songs that harmonize well when sung simultaneously.
<b>pedagogy songs</b>	Simple pentatonic songs that are read.
<b>pentatonic scale</b>	A five-note scale best represented as the black notes on the keyboard C#, D#, F#, G#, A# or the white notes C, D, F, G, A.
<b>pentatonic songs</b>	A song made up of the notes in a pentatonic scale. These notes are often used in folk music.
<b>phrase</b>	A group of notes forming a distinct unit or segment of a melody; a musical idea.
<b>pitch</b>	The highness or lowness of a note.
<b>pitch range</b>	The pitches of a song from the lowest to the highest. The range increases with age.
<b>pulse</b>	The steady beat throughout a piece of music.
<b>repertoire songs</b>	Non-reading songs.
<b>rest</b>	Absence of sound on a beat or beats. Rests have definite time values in the same way as notes; for every note there is an equivalent rest.
<b>rhythm</b>	The way in which musical sounds are grouped together in relation to duration.
<b>rhythm values (note values)</b>	The representation of beat duration and division of beat: quarter note, eighth note and sixteenth note. Multiple beats combined in one sound are half note and whole note.
<b>rhythmic patterns</b>	A short rhythmic idea that is repeated throughout a piece.
<b>rondo</b>	A piece of music where the main tune alternates with other tunes, usually constructed as A B A C A. See <i>form</i> .
<b>round</b>	A simple type of song in which the melody comes “round” again and again, where voices enter in turn, for example, “Three Blind Mice”, “London’s Burning”, “Frère Jacques”.

<b>scale</b>	A progression of single notes upwards or downwards in steps.
<b>sequence</b>	Repetition of a musical phrase at a higher or lower pitch.
<b>simple metre</b>	Each beat is evenly divided into two. Simple metres can be two, three or four beats.
<b>solfatic</b>	A method intended as an aid to sight-singing in which the steps of a scale are called by the syllables do, re, mi, fa, so, la, ti, do.
<b>solfège notation</b>	A method of recording music using the solfatic system.
<b>solo</b>	A composition for, or performance by, a single performer; passage in a piece that is to be performed by a soloist, as opposed to the chorus or everyone ( <i>tutti</i> ).
<b>staccato</b>	Short, choppy movement between notes in music. See <i>articulation</i> .
<b>staff</b>	The five lines and four spaces between them on which musical notes and rests are written.
<b>step</b>	Two pitches that are next to each other (C–D).
<b>strophic</b>	A piece of music in which the music is repeated in each verse. See <i>form</i> .
<b>style</b>	The recognized manner in which one or more composers organize the elements of music according to specific conventions. Style determines how a work is performed or interpreted. Style often relates to an historical period or composer.
<b>tempo</b>	The speed of music.
<b>ternary</b>	A piece of music constructed in three sections where the third section is the same as, or a variation on, the first, constructed as A B A. See <i>form</i> .
<b>texture</b>	The way sounds are woven together in a piece of music. Texture can be thin and light, or dense and weighty.
<b>timbre</b>	The tone of a sound, for example, mellow or thin or resonant.
<b>traditional notation</b>	A method of recording sounds for a future performance that uses the conventional system of a five-line staff, clef, bar lines, notes and rests.
<b>verse-refrain song</b>	A song made up of two sections: the verse and the chorus (refrain).
<b>voice part</b>	An individual part or line of music written for a solo voice or a section of a choir. A choral piece will often be written in four voice parts.

# Recommended resources

Teachers involved in developing the music scope and sequence have suggested the following resources:

Clark V. 2002. *High Low Dolly Pepper: Developing Music Skills with Young Children* (songbook and CD). A & C Black (Publishers) Ltd.

Feldberg E and Atkinson E. 1997. *Music Key Stage One (Curriculum Bank)*. Scholastic.

Feldberg E and Atkinson E. 1997. *Music Key Stage Two (Curriculum Bank)*. Scholastic.

Gilbert J. 1981. *Musical Starting Points with Young Children*. Ward Lock Educational.

Lougheed J. 1997. *Signposts to Music*. Oxford University Press.

Mills J. 1993. *Music in the Primary School* (2<sup>nd</sup> edn). Cambridge University Press.

## Music schemes include:

Bond J *et al.* 1995–2000. *Share the Music*. Macmillan McGraw-Hill.

Leask J and Thomas L. 1987–1990. *Upbeat: Music Education in the Classroom* (Preparatory Level–Level 6). Ashton Scholastic.

Silver Burdett. 2002. *Making Music* (Grades 1–6). Pearson Scott Foresman.

## Music dictionaries include:

Bennett R. 1995. *Music Dictionary*. Cambridge University Press.

Jacobs A. 1998. *The Penguin Dictionary of Music* (6<sup>th</sup> Edition). Penguin.

## Web sites

[www.artsalive.ca](http://www.artsalive.ca)

[www.datadragon.com/education](http://www.datadragon.com/education)

[www.playmusic.org](http://www.playmusic.org)

[www.sfskids.org](http://www.sfskids.org)

## Music scope and sequence overview

In addition to the following strands, students will have the opportunity to identify and reflect upon “big ideas” by making connections between the questions asked and the concepts that drive the inquiry. They will become aware of the relevance these concepts have to all of their learning.

Strand	By the end of this age range, children aged 3–5 will:	By the end of this age range, students aged 5–7 will:	By the end of this age range, students aged 7–9 will:	By the end of this age range, students aged 9–12 will:
<b>Performing: singing</b>	<ul style="list-style-type: none"> <li>explore vocal sounds, use the voice to imitate sounds and communicate feelings, develop language and speech through new vocabulary</li> <li>sing in unison simple songs of an appropriate pitch range in their entirety and from memory.</li> </ul>	<ul style="list-style-type: none"> <li>display vocal control in singing through participation in a variety of rounds, folk songs and pentatonic songs (to include songs of five pitches or fewer) of appropriate pitch range</li> <li>use singing to explore concepts such as pitch, rhythm, tempo, duration, timbre and dynamic contrasts</li> <li>experience an expanding repertoire of songs and share these songs and their own compositions with others</li> <li>sing from signs and non-traditional notation</li> <li>sing songs from a variety of times and cultures.</li> </ul>	<ul style="list-style-type: none"> <li>sing with accuracy and control, focusing awareness on the musical elements of pitch, rhythm, tempo, duration and dynamics</li> <li>sing from signs and traditional notation</li> <li>increase their song repertoire to include simple partner songs and continue to develop the ability to sing in harmony</li> <li>sing with others, developing ensemble skills and an awareness of audience</li> <li>sing songs from a variety of times and cultures.</li> </ul>	<ul style="list-style-type: none"> <li>sing songs or voice parts with increasing control, confidence and expression in a wider pitch range</li> <li>sing more complex songs with increasing accuracy, including: singing notes of increased intervals; singing accurate note lengths; being aware of dynamics and tempo; using appropriate singing style</li> <li>sing from traditional notation</li> <li>sing songs from a variety of times and cultures</li> <li>sing with others, using ensemble skills and develop an awareness of audience.</li> </ul>
<b>Performing: playing instruments</b>	<ul style="list-style-type: none"> <li>explore body sounds and a variety of untuned and tuned percussion instruments in order to develop fine motor control</li> <li>develop an ability to maintain a steady beat through non-locomotor and locomotor activities, using body sounds and playing instruments</li> <li>develop an ability to start and stop together</li> <li>use classroom instruments with developing care and control.</li> </ul>	<ul style="list-style-type: none"> <li>use a variety of instruments with care and control</li> <li>have a good understanding of melodic direction (motion)</li> <li>perform rhythmic and melodic patterns, by rote and from non-traditional notation, while maintaining a steady beat</li> <li>play in metres of two, three and four</li> <li>respond to directions from a conductor.</li> </ul>	<ul style="list-style-type: none"> <li>develop control of sounds on a widening range of instruments</li> <li>continue to perform rhythmic and melodic patterns of increasing length on a variety of classroom instruments, and in different metres of two, three and four, by rote and/or traditional notation</li> <li>play melodic patterns of increasing difficulty (from pentatonic to diatonic)</li> <li>perform with others and develop an awareness of ensemble and audience</li> <li>respond to directions from a conductor.</li> </ul>	<ul style="list-style-type: none"> <li>play a wide range of instruments with increasing accuracy in solo and ensemble performances</li> <li>perform complex rhythmic and melodic patterns in different simple and compound metres</li> <li>perform expressively to show tempo, dynamics, texture, style and articulation</li> <li>play music using non-traditional or traditional notation</li> <li>respond to directions from a conductor.</li> </ul>
<b>Creating and Composing</b>	<ul style="list-style-type: none"> <li>explore and make choices about sound</li> <li>create sound effects to complement a story, rhyme, picture or song</li> <li>make use of music as another language for expression and communication of ideas.</li> </ul>	<ul style="list-style-type: none"> <li>make choices about sounds and organize them in a way that uses basic indications of expression such as tempo, mood, dynamics, texture and timbre</li> <li>organize sounds into simple musical phrases using the devices of repetition and contrast</li> <li>use call and response for vocal, instrumental and movement improvisation</li> <li>use experience and imagination to create personal compositions using the pentatonic scale as a guide</li> <li>interpret and use visual symbols to represent sounds.</li> </ul>	<ul style="list-style-type: none"> <li>choose and arrange sounds to create a specific mood or feeling</li> <li>explore, create, select, combine and organize sounds</li> <li>explore and organize sounds into simple musical forms such as strophic, binary or ternary</li> <li>perform compositions using classroom instruments and other sound sources</li> <li>use musical notation to record and communicate ideas.</li> </ul>	<ul style="list-style-type: none"> <li>create music in response to a range of stimuli</li> <li>continue to explore, create, select and organize sounds in simple musical forms</li> <li>purposefully organize sounds in simple musical forms including rondo</li> <li>use devices of motif and sequence in composition</li> <li>perform compositions using classroom instruments and other sound sources</li> <li>use a variety of textures in compositions</li> <li>use detailed notation to record and communicate ideas.</li> </ul>
<b>Notation</b>	<ul style="list-style-type: none"> <li>work as a group and follow directions given by hand signals, signs and/or non-traditional notation</li> <li>recognize that sound can be recorded using notation or signs.</li> </ul>	<ul style="list-style-type: none"> <li>identify and use non-traditional notation to represent and record sound events</li> <li>become familiar with the basics of traditional, melodic and rhythmic notation</li> <li>begin to recognize that the position of a note on the staff is related to its pitch by using simple tunes</li> <li>be introduced to the concept of duration of notes in traditional notation</li> <li>begin to read and notate using basic rhythm values of quarter note, eighth note and quarter rest.</li> </ul>	<ul style="list-style-type: none"> <li>identify and use non-traditional and traditional notation to represent and record sound events and simple songs</li> <li>use traditional and/or folk song material to learn appropriate melodic content</li> <li>use notation to practise and perform a piece of music</li> <li>read and notate using basic rhythm values of quarter note, eighth note and quarter rest</li> <li>begin to read and notate using rhythm values of whole note and half note, whole and half rests</li> <li>begin to read and notate using dotted rhythms in simple metres.</li> </ul>	<ul style="list-style-type: none"> <li>use non-traditional and traditional notation to represent and record sound events and songs</li> <li>use traditional and/or folk song material to learn appropriate melodic content</li> <li>use notation to practise and perform a piece of music</li> <li>read and notate using basic rhythm values of quarter note, eighth note, half note and whole note; quarter, half and whole rests</li> <li>begin to read and notate using rhythm values of sixteenth note</li> <li>begin to read and notate using dotted rhythms in compound metres.</li> </ul>
<b>Listening and appreciation</b>	<ul style="list-style-type: none"> <li>respond to contrasts in musical elements</li> <li>listen with growing attention</li> <li>begin to develop an awareness and appreciation of music from other cultures.</li> </ul>	<ul style="list-style-type: none"> <li>respond to contrasts in musical elements</li> <li>begin to use appropriate vocabulary to distinguish and describe musical elements</li> <li>identify motion in simple songs</li> <li>distinguish and describe how musical elements affect mood in a piece</li> <li>identify the sound sources of a number of classroom instruments and familiar orchestra instruments by name and by their orchestral families</li> <li>begin to distinguish and describe form</li> <li>develop an awareness and appreciation of music from different sources and cultures and be aware of some of its uses and associations, for example, in celebrations, entertainment</li> <li>respond to different music, giving reasons for preferences.</li> </ul>	<ul style="list-style-type: none"> <li>develop an understanding of musical elements such as the difference between steady beat and rhythm, and awareness of metre</li> <li>develop an understanding of form in music</li> <li>continue to describe musical elements using appropriate musical vocabulary, giving reasons for preferences</li> <li>identify the sounds and names of an increasing number of instruments: orchestral, non-orchestral, non-western and multi-ethnic</li> <li>develop an awareness and appreciation of music from different sources and cultures; its uses and associations.</li> </ul>	<ul style="list-style-type: none"> <li>continue to distinguish and describe musical elements such as rhythmic patterns, melodic patterns and form</li> <li>continue to distinguish a range of instrumental sounds, including orchestral, non-orchestral, non-western and multi-ethnic</li> <li>describe music using appropriate vocabulary, giving reasons for preferences</li> <li>continue to develop an awareness and appreciation of music from different sources and cultures; its uses and associations.</li> </ul>

## Overall expectations

Music is the study and exploration of sound and the expressive use of musical *elements* through the singing of songs and the playing of instruments. Children will join together in musical activities, using their voices and simple instruments to develop concepts about sound and musical awareness. They will participate both individually and in groups in games, songs, and creative movement activities. Children will develop musical ideas in *composition* using musical notation. They will begin to develop an awareness and appreciation of music from different cultures.

Children will have the opportunity to identify and reflect upon “big ideas” by making connections between the questions asked and the concepts that drive the inquiry. They will become aware of the relevance these concepts have to all of their learning.

For the purpose of this scope and sequence, the strands have been grouped as follows (adapted from Fig 12 *Making the PYP happen*): **performing: singing, performing: playing instruments, creating and composing, notation and listening and appreciation.**

\*See glossary for explanation of italicized terms.

Content	What do we want children to learn?		How best will children learn?	How will we know what children have learned?	Notes for teachers
	Specific expectations	Sample questions	Sample activities	Sample assessments	Resources and comments
<p><b>Performing: singing</b> Children sing a repertoire of songs to display confidence, <i>expression</i> and an awareness of musical <i>elements</i> such as <i>pitch</i> and <i>rhythm</i>. Singing lies at the heart of the music curriculum as the voice is the most immediately available instrument for all children regardless of their age or ability.</p>	<p>The specific expectations may be addressed in any order or combination.</p> <p>Children will:</p> <ul style="list-style-type: none"> <li>explore vocal sounds, use the voice to imitate sounds and communicate feelings, develop language and speech through new vocabulary</li> </ul>	<p>Questions that address the key concepts (Fig 5 <i>Making the PYP happen</i>) challenge learners and promote genuine understanding. Sample questions can be linked to a key concept. Some examples are noted below in bold.</p> <p>How does this song make you feel? <b>perspective</b></p> <p>How many different ways can you use your voice?</p> <p>Can you make the same sound as ...?</p> <p>How would you describe the sound?</p> <p>What noises would you hear in this picture? <b>form</b></p>	<p>All activities encompass some, or many, of the specific expectations and transdisciplinary skills (Fig 14 <i>Making the PYP happen</i>).</p> <p><b>Movement exploration</b> Children demonstrate different <i>pitch</i> levels with their body, through stationary and <i>locomotor</i> activities.</p> <p><b>Vocal exploration</b> Children echo the teacher’s voice and imitate environmental and familiar sounds.</p> <p>Children begin to use their voice to portray moods or feelings.</p> <p>Children use their voices to imitate movement of sound following a visual or manipulative representation. Children use a range of props such as puppets, pictures, scarves, balls and beanie babies, to imitate the noises they could make.</p>	<p>Assessments should be directly related to the specific expectations. Children should be given the opportunity to demonstrate their understanding in a variety of ways.</p> <p>Children can demonstrate the <i>pitch</i> levels of vocal sounds they hear, with their hands or through their body movement.</p> <p>Children can explore voice sounds, for example, singing, whispering, chanting and humming.</p> <p>Children echo the teacher’s voice and are able to imitate the high and low sounds they hear in the environment.</p> <p>Children are able to express a mood or feeling through their voice: a sad character in a book; how they feel on their birthday; the way a spooky story makes them feel.</p> <p>Children produce <i>pitch</i> variations with their voices as they follow a raised hand (high sound) or a low hand (low sound).</p>	<p>Teachers should find ways to ensure <i>EAL</i> learners understand tasks and expectations.</p> <p>Encourage the use of language through singing and songs. Having children perform for one another will encourage them to memorize songs and will increase confidence in language.</p> <p>See also <i>Physical Education scope and sequence</i> (movement to music).</p> <p>Children often confuse loudness with <i>pitch</i> levels.</p>
	<ul style="list-style-type: none"> <li>sing in unison simple songs of an appropriate <i>pitch range</i> in their entirety and from memory.</li> </ul>	<p>What kinds of things can we do to help us sing? <b>reflection</b></p>	<p>The teacher encourages the children to focus on singing by participating in warm-up, breathing, relaxation and posture exercises.</p> <p><b>Singing games</b> Children participate in action songs, nursery rhymes and unison singing with movement and props. Children may also use puppets to sing. The singing games develop to include unison singing with short <i>solo</i> singing excerpts.</p> <p><b>Song books</b> Children sing songs from picture and singing books.</p>	<p>Children can participate in exercises to develop their singing techniques. They are able to discuss why they need to warm up or relax when singing.</p> <p>Children can join in the singing and the movement, and can use props, including puppets, at appropriate times in the songs. They begin to sing <i>solo</i> in short excerpts, developing their confidence.</p> <p>Children can control the <i>pitch</i> and <i>tempo</i> of their own singing.</p> <p>Children sing songs by following the pictures and simple text in songbooks.</p>	<p>Teachers should sing in the children’s <i>pitch range</i>. Appropriate <i>pitch</i> for children tends to be a small, low range and may feel uncomfortable for the teacher.</p> <p>Some children find the use of puppets builds their confidence as the attention is on the puppet rather than the child who is singing. The same happens in singing games, where the children have an opportunity to sing <i>solo</i> excerpts.</p>

Content	What do we want children to learn?		How best will children learn?	How will we know what children have learned?	Notes for teachers
	Specific expectations	Sample questions	Sample activities	Sample assessments	Resources and comments
<p><b>Performing: playing instruments</b></p> <p>Children play musical pieces using a range of instruments to demonstrate <i>style, expression</i>, and an understanding of <i>melodic direction, tempo</i> and <i>dynamics</i>. They perform <i>solo</i> and as part of an <i>ensemble</i> for an audience, and follow directions from a conductor.</p>	<p>The specific expectations may be addressed in any order or combination.</p> <p>Children will:</p> <ul style="list-style-type: none"> <li>explore body sounds and a variety of untuned and tuned percussion instruments in order to develop fine motor control</li> </ul>	<p>Questions that address the key concepts (Fig 5 <i>Making the PYP happen</i>) challenge learners and promote genuine understanding. Sample questions can be linked to a key concept. Some examples are noted below in bold.</p> <p>How many different sounds can we make with our hands and bodies?</p> <p>What sounds can you make with this instrument? <b>function</b></p> <p>Can you make a long sound, a short sound, a loud sound, a soft sound, a high sound, a low sound etc?</p> <p>How do we play this instrument properly? <b>responsibility</b></p> <p>How do we hold the beater correctly?</p> <p>What is this instrument made of? <b>form</b></p> <p>What makes instruments sound different?</p>	<p>All activities encompass some, or many, of the specific expectations and transdisciplinary skills (Fig 14 <i>Making the PYP happen</i>).</p> <p><b>Movement exploration</b> Children explore different ways of making sounds with their hands and other body parts.</p> <p>Children explore the difference in sound production through <i>locomotor</i> activities. They move to the temporal or textural quality of the music (<i>legato</i> = smooth movements; <i>staccato</i> = jerky or quick movements; slow <i>tempo</i> = slow movements).</p> <p>Children use a variety of everyday objects (yogurt containers, string, elastic bands, cereal boxes, drinking straws etc) to experiment with, creating instruments that can be blown, beaten or shaken.</p> <p><b>Sound exploration</b> Children explore different ways to produce sound in a variety of percussion instruments. They may choose to bang a drum with their hands, their fingers or a drumstick. They may choose to bang, shake or slide a tambourine to create a variety of sounds.</p>	<p>Assessments should be directly related to the specific expectations. Children should be given the opportunity to demonstrate their understanding in a variety of ways.</p> <p>Children can produce a range of different sounds using body parts including hands, fingers, feet, mouth etc.</p> <p>Children observe the correct method of playing and using the instruments. They can copy the model the teacher has demonstrated. Children can hold and control instruments or beaters. They can concentrate when playing.</p>	<p>Teachers should find ways to ensure <i>EAL</i> learners understand tasks and expectations.</p> <p>The unit of inquiry “What can I use this for?” in the <i>Sample programme of inquiry 2003</i> and the PYP planners in <i>The PYP in the Early Childhood Years (3–5 years)</i> have many opportunities to include music.</p> <p>The teacher should direct children’s attention to the different sounds and tonal qualities of the materials.</p> <p>The teacher should model the correct ways to play and use an instrument, after the children have had an opportunity to explore its sounds.</p>
	<ul style="list-style-type: none"> <li>develop an ability to maintain a steady <i>beat</i> through <i>non-locomotor</i> and <i>locomotor</i> activities, using body sounds and playing instruments</li> </ul>	<p>How can you show the <i>beat</i> with a part of your body?</p> <p>What ways can you move around showing the <i>beat</i>?</p> <p>How else can you move to the <i>beat</i> of the music? <b>change</b></p>	<p><b>Locomotor and non-locomotor movements</b> Children practise different ways to play the <i>beat</i> using body sounds such as clapping, stamping feet or slapping thighs. They follow the <i>beat</i> by marching, hopping, skipping, walking and jumping around the room in time to the music.</p> <p>Children practise playing the <i>beat</i> on different instruments. Children copy <i>rhythmic patterns</i>.</p>	<p>Children can maintain a steady <i>beat</i> through their body movements—both by travelling and by making sounds.</p>	<p>See also <i>Physical Education scope and sequence</i> (movement to music).</p>
	<ul style="list-style-type: none"> <li>develop an ability to start and stop together</li> </ul>		<p>Children learn when to start and stop playing by following hand gestures, oral commands, signs and musical prompts such as an introduction, chord, cymbal clash etc.</p>	<p>Children can start and stop playing in response to a conductor. They can act as conductors in musical activities.</p>	
	<ul style="list-style-type: none"> <li>use classroom instruments with developing care and control.</li> </ul>	<p>How do we play this instrument? <b>function</b></p> <p>How can we hold the instrument to use it?</p>	<p>Individually or in small groups, children practise using classroom instruments (with adult guidance initially).</p>		<p>Establish rules and routines for the use of musical instruments by discussing how to use them correctly and how to store them.</p>

Content	What do we want children to learn?		How best will children learn?	How will we know what children have learned?	Notes for teachers
<b>Creating and composing</b> Children use their imagination and musical experience to organize sounds into various <i>forms</i> that communicate specific ideas or moods.	<b>Specific expectations</b> The specific expectations may be addressed in any order or combination.	<b>Sample questions</b> Questions that address the key concepts (Fig 5 <i>Making the PYP happen</i> ) challenge learners and promote genuine understanding. Sample questions can be linked to a key concept. Some examples are noted below in bold.	<b>Sample activities</b> All activities encompass some, or many, of the specific expectations and transdisciplinary skills (Fig 14 <i>Making the PYP happen</i> ).	<b>Sample assessments</b> Assessments should be directly related to the specific expectations. Children should be given the opportunity to demonstrate their understanding in a variety of ways.	<b>Resources and comments</b> Teachers should find ways to ensure <i>EAL</i> learners understand tasks and expectations.
	Children will: <ul style="list-style-type: none"> <li>explore and make choices about sound</li> </ul>	Which of these instruments could you use to make the sound of a storm? <b>connection</b>  How can you calm a storm?	<b>Soundscapes</b> Children use sounds to describe events such as a storm.	Children control instruments and give meaning to the sound they create.	
	<ul style="list-style-type: none"> <li>create sound effects to complement a story, rhyme, picture or song</li> </ul>	How can you make the sound of ... (the wind, a police siren, a bird, the sea)?	<b>Sound stories</b> Children use sound effects in stories, rhymes, pictures and songs. As they become more confident, they begin to select sounds to recreate stories, without relying on the text.	Children can take a story or rhyme they are familiar with and introduce sound effects (voice/body/instrumental sound) at appropriate times. As they develop the skill of selecting sound effects, they rely less and less upon the text.	Build up a selection of picture books for children to illustrate the story with sound.  A classic use of music to tell a story is <i>Peter and the Wolf</i> by Prokofiev.
<ul style="list-style-type: none"> <li>make use of music as another language for expression and communication of ideas.</li> </ul>	Can you play a happy day?  Can you make the sound of a stormy sea?  If you were feeling sad, what would it sound like? <b>connection</b>			The unit of inquiry “Everyone has a story to tell” in the <i>Sample programme of inquiry 2003</i> and the PYP planners in <i>The PYP in the Early Childhood Years (3–5 years)</i> have many opportunities to include music.	
<b>Notation</b> Children use <i>non-traditional</i> and <i>traditional notation</i> to record their <i>compositions</i> .	Children will: <ul style="list-style-type: none"> <li>work as a group and follow directions given by hand signals, signs and/or <i>non-traditional notation</i></li> </ul>	What does my hand show you? <b>function</b>	<b>Visual prompts</b> Children follow simple visual prompts, for example, making a ticking sound on a woodblock when the teacher holds up a picture of a clock.  The teacher holds up a picture of an instrument and different groups in the class play their instrument when “their” picture is held up. These pictures can later be replaced with symbols.  Children follow <i>pitch</i> direction from a variety of cues, such as hand signals.	On a given signal, such as a hand movement or picture being held up, children can sing (or play) a higher or lower <i>note</i> .	Visual prompts may include puppets, manipulatives, pictures, signs, etc.
	<ul style="list-style-type: none"> <li>recognize that sound can be recorded using notation or signs.</li> </ul>	What does this ... mean to you (symbol, icon, body level and gesture)?  How can we write down the sound to play another time? <b>function</b>	<b>Recording sounds</b> Children collaborate on a variety of suitable methods to record sounds. They practise using these meaningful representations by following the teacher’s pictorial representation.  Children then go on to create and perform their individual representations.	Children can work as a group, sharing their ideas of how to record sounds. They follow the teacher’s representations and understand there are a variety of methods of recording.  Children record sounds using the method they feel most comfortable with and use their representation to perform a short <i>composition</i> .	

Content	What do we want children to learn?		How best will children learn?	How will we know what children have learned?	Notes for teachers
	Specific expectations	Sample questions	Sample activities	Sample assessments	Resources and comments
<p><b>Listening and appreciation</b> Children are given the opportunity to identify and describe various musical <i>elements</i> such as <i>rhythmic patterns</i>, <i>melodic patterns</i> and <i>form</i>. They distinguish between a range of instrumental sounds and respond to different <i>styles</i> of music, as well as to music from different times and cultures.</p>	<p>The specific expectations may be addressed in any order or combination.</p>	<p>Questions that address the key concepts (Fig 5 <i>Making the PYP happen</i>) challenge learners and promote genuine understanding. Sample questions can be linked to a key concept. Some examples are noted below in bold.</p>	<p>All activities encompass some, or many, of the specific expectations and transdisciplinary skills (Fig 14 <i>Making the PYP happen</i>).</p>	<p>Assessments should be directly related to the specific expectations. Children should be given the opportunity to demonstrate their understanding in a variety of ways.</p>	<p>Teachers should find ways to ensure <i>EAL</i> learners understand tasks and expectations.</p>
	<p>Children will:</p> <ul style="list-style-type: none"> <li>respond to <i>contrasts</i> in musical <i>elements</i></li> </ul>	<p>What is this song about?</p> <p>How does this song make you feel? <b>causation</b></p> <p>When does the music get louder (or softer)?</p>	<p>Children discover what the song is about by discussing the feelings and moods the song evokes.</p> <p>Children use their body to show <i>contrast</i> in the song, either by travelling (running and walking) or by moving body parts (waving arms and stamping feet).</p>	<p>Children can explain how a song makes them feel.</p> <p>Children can show the <i>contrasts</i> (high–low, loud–quiet, quick–slow, harsh–gentle, long–short sounds) they are able to hear in the songs through their movements. Children can move in time with the music.</p>	
	<ul style="list-style-type: none"> <li>listen with growing attention</li> </ul>	<p>What must you do to be a good listener? <b>responsibility</b></p>	<p>The class discusses what it means to be a good listener and why it is important to listen carefully. The teacher demonstrates good listening techniques and poor listening techniques and the children comment on the differences they can observe.</p>	<p>Children can contribute to the discussion about what makes a good listener. They are able to spot the characteristics of a good listener in the teacher’s demonstrations. They concentrate and are attentive when listening.</p>	
<ul style="list-style-type: none"> <li>begin to develop an awareness and appreciation of music from other cultures.</li> </ul>	<p>Where do you think this music comes from?</p> <p>Where would you listen to this music? <b>connection</b></p> <p>What kinds of things do you hear in this music? <b>form</b></p> <p>Who do you think is performing this music?</p>	<p>Children are introduced to a wide range of musical <i>styles</i> that originate from different countries and cultures. They discuss the common sounds they can hear within the music and any differences they notice.</p>	<p>Children participate in group discussions about the sounds and <i>styles</i> of music they hear, and about their likes and dislikes.</p> <p>Children may begin to identify similarities and differences between pieces of music that originate in Europe and Asia (comparing and contrasting the two continents and the countries within them).</p>	<p>The unit of inquiry “Who am I?” in the <i>Sample programme of inquiry 2003</i> and the PYP planners in <i>The PYP in the Early Childhood Years (3–5 years)</i> have many opportunities to include music.</p> <p>A wide range of listening material introduced from an early age helps children to understand that there is a huge diversity of musical <i>styles</i>.</p>	



## Overall expectations

Music is the study and exploration of sound and the expressive use of musical *elements* through the singing of songs and the playing of instruments. Students will gain an awareness and appreciation of music in all its forms from a range of times, places and cultures. Students will sing and play a variety of songs and pieces with an awareness of *beat*. Students will have the opportunity to experiment with sounds in *composition* tasks and to make expressive use of musical *elements* such as *pitch* and *rhythm*. They will use notation to develop musical ideas. They will develop an awareness and appreciation of music from different cultures and be able to describe and compare sounds using simple appropriate musical vocabulary.

Students will have the opportunity to identify and reflect upon “big ideas” by making connections between the questions asked and the concepts that drive the inquiry. They will become aware of the relevance these concepts have to all of their learning.

For the purpose of this scope and sequence, the strands have been grouped as follows (adapted from Fig 12 *Making the PYP happen*): **performing: singing, performing: playing instruments, creating and composing, notation and listening and appreciation.**

\*See glossary for explanation of italicized terms.

Content	What do we want students to learn?		How best will students learn?	How will we know what students have learned?	Notes for teachers
	Specific expectations	Sample questions	Sample activities	Sample assessments	Resources and comments
<b>Performing: singing</b> Students sing a repertoire of songs to display confidence, <i>expression</i> and an awareness of musical <i>elements</i> such as <i>pitch</i> and <i>rhythm</i> . Singing lies at the heart of the music curriculum as the voice is the most immediately available instrument for all students regardless of their age or ability.	The specific expectations may be addressed in any order or combination.	Questions that address the key concepts (Fig 5 <i>Making the PYP happen</i> ) challenge learners and promote genuine understanding. Sample questions can be linked to a key concept. Some examples are noted below in bold.	All activities encompass some, or many, of the specific expectations and transdisciplinary skills (Fig 14 <i>Making the PYP happen</i> ).	Assessments should be directly related to the specific expectations. Students should be given the opportunity to demonstrate their understanding in a variety of ways.	Teachers should find ways to ensure <i>EAL</i> learners understand tasks and expectations.
	Students will: <ul style="list-style-type: none"> <li>display vocal control in singing through participation in a variety of <i>rounds</i>, <i>folk songs</i> and <i>pentatonic songs</i> (to include songs of five <i>pitches</i> or fewer) of appropriate <i>pitch range</i></li> </ul>	What should we do to be ready to sing this song?  What makes a song a <i>folk song</i> ? <b>form</b>  Why do <i>folk songs</i> usually change over time? <b>causation, change</b>  Can this song be sung as a <i>round</i> ?	The teacher guides students through exercises to practise techniques including stretching, relaxation, posture, enunciation, pitching, breathing, listening and vocal warm-ups.  Students discuss how a <i>round</i> works and recognize how <i>texture</i> is affected.  <b>Singing games</b> The teacher introduces singing games such as “Doggie, doggie”. The students sit in a circle. “Doggie” has a bone and sits in the centre with eyes closed. All the students sing a song while one student from the circle quietly takes the bone and returns to their space. “Doggie” sings <i>solo</i> asking who has the bone. The student with the bone sings back <i>solo</i> . “Doggie” must try to guess who is singing.	Students can follow the instructions from the teacher regarding posture and breathing etc. They recognize the value of participating in warm-up and relaxation exercises to improve the quality of their singing.  Students sing with enthusiasm and confidence. They can control the <i>pitch</i> of their voices, the <i>tempo</i> of their singing and are aware of <i>texture</i> .  Students participate in a variety of singing games such as singing in a circle, <i>solo</i> singing, songs from literature, songs with manipulatives, <i>solo</i> singing guessing games.	Encourage the use of language through singing and songs. Having students perform for one another will encourage them to memorize songs and will increase confidence in language.  Every time students perform, <i>solo</i> or as an <i>ensemble</i> , in the classroom or in a formal concert for parents and the community, that activity can be used as an assessment tool to determine how well the students have learned.  Appropriate <i>pitch</i> for students tends to be a small, low range and may feel uncomfortable for the teacher.  The unit of inquiry “Let’s play” in the <i>Sample programme of inquiry 2003</i> has many opportunities to include music.  Provide a range of props, including bean bags, balls, puppets, stick puppets, finger puppets, small manipulatives such as keys, wands, hats etc.  Many <i>solo</i> singing experiences can be found in different games and by using song books.
	<ul style="list-style-type: none"> <li>use singing to explore concepts such as <i>pitch</i>, <i>rhythm</i>, <i>tempo</i>, <i>duration</i>, <i>timbre</i> and <i>dynamic contrasts</i></li> </ul>	How does the song change when you sing: in a high-pitched voice, in a low-pitched voice, loud, soft, fast and slow? <b>change</b>  How can you tell who is singing this song if your eyes are closed?  Which way sounds best and why? <b>perspective</b>	<b>Vocal exploration</b> Students imitate environmental and familiar sounds. They create voice sounds and <i>rhythms</i> , creating effects and mood in songs.  Students echo <i>melodic patterns</i> and song <i>phrases</i> .  Students develop an awareness and control of long–short, high–low sounds and are able to control the volume of their voices.	Students can imitate sounds they hear in their environment. They use these sounds to create effects and moods in songs.  Students control their voices and use their imagination to recreate and imitate environmental and familiar sounds. They echo <i>melodic patterns</i> and song <i>phrases</i> that the teacher models.  Students can control the length, the <i>pitch</i> and the volume of the <i>notes</i> they are singing. They become aware of long and short, high and low, and the volume of sounds in their own and their classmates’ singing.	

Content	What do we want students to learn?		How best will students learn?	How will we know what students have learned?	Notes for teachers
	Specific expectations	Sample questions	Sample activities	Sample assessments	Resources and comments
Performing: singing (cont.)	The specific expectations may be addressed in any order or combination.	Questions that address the key concepts (Fig 5 <i>Making the PYP happen</i> ) challenge learners and promote genuine understanding. Sample questions can be linked to a key concept. Some examples are noted below in bold.	All activities encompass some, or many, of the specific expectations and transdisciplinary skills (Fig 14 <i>Making the PYP happen</i> ).	Assessments should be directly related to the specific expectations. Students should be given the opportunity to demonstrate their understanding in a variety of ways.	Teachers should find ways to ensure <i>EAL</i> learners understand tasks and expectations.
	Students will: <ul style="list-style-type: none"> <li>experience an expanding repertoire of songs and share these songs and their own <i>compositions</i> with others</li> </ul>	Who would sing this kind of song?  Where do you think this song came from?	<b>Class singing</b> Students participate in unison singing as part of a group; singing as a <i>round</i> ; <i>solo-chorus</i> singing.  Students use <i>dynamic contrasts</i> to portray feeling and mood, <i>style</i> and appropriate voice <i>timbre</i> .  Students work as a group and prepare to sing a song from their own <i>composition</i> or a song from their repertoire.	Students join in unison singing. They recognize and sing <i>rounds</i> ; they sing short <i>solo</i> pieces.  Students sing expressively.  Students can perform their chosen piece to a familiar audience.	Students should be given opportunities to sing songs from a variety of categories, for example, alphabetical, counting and cumulative songs; nursery rhymes and <i>folk songs</i> ; singing games; spiritual or religious songs; modern, pop or funny songs.
	<ul style="list-style-type: none"> <li>sing from signs and <i>non-traditional notation</i></li> </ul>	Are there any <i>phrases</i> that are the same? <b>connection</b>  What does this sign/symbol tell us to sing? <b>function</b>  How do we know if we should sing in a fast or slow (high or low, loud or soft) voice? <b>reflection</b>	<b>Using non-traditional notation</b> Students begin reading songs using graphics, signs and <i>non-traditional notation</i> leading to rhythmic or <i>solfège notation</i> .  The teacher gives the students a range of different art materials to notate the songs they know and hear.  Students write <i>rhythms</i> using Popsicle sticks.  Students reproduce sounds following a visual or manipulative representation. The teacher records these songs using a tape recorder and the students listen to the recordings and follow the representations.	Students can sing simple songs using symbols, signs and graphic notation to guide them.  Students use a variety of art media to depict and notate songs. They depict the parts of the songs that they feel require notation.  Students can follow a visual or manipulative representation and can reproduce the associated sounds. They can listen to a recording of their own sounds and begin to match them to the representations.	In reading and writing notation, students will progress from graphic, pictorial systems ( <i>non-traditional notation</i> ) through <i>sofatonic</i> (using solfège syllables written above stick notation) then melodic/rhythmic (absolute <i>pitch</i> names written above rhythmic stick notation) to <i>traditional notation</i> on a <i>staff</i> .  Ta or stick notation for a quarter <i>note</i> (one sound on one <i>beat</i> ) is one vertical Popsicle stick. Ti-ti or two-beamed eighth <i>notes</i> (two sounds on one <i>beat</i> ) are two vertical Popsicle sticks with one horizontal stick across the top. A <i>rest</i> or one <i>beat</i> of silence is three Popsicle sticks configured in the shape of a Z.  The British terminology may be more familiar to some teachers: <ul style="list-style-type: none"> <li>quarter <i>note</i> = crotchet</li> <li>eighth <i>note</i> = quaver.</li> </ul> Students may use various art media: art paper, paints, crayons, markers and Popsicle sticks.
<ul style="list-style-type: none"> <li>sing songs from a variety of times and cultures.</li> </ul>	Why do you think people sang this song? <b>causation</b>  From what time in history do you think this song came? Why?	Students sing from a variety of ethnic, multicultural and historical songbooks. They also use associated literature and storybooks.	Students sing a variety of songs from different historical and cultural sources. They can research associated history and literature in the library.	The unit of inquiry “Just imagine” in the <i>Sample programme of inquiry 2003</i> has many opportunities to include music.  Useful resources for this age range include CD recordings; a variety of illustrated song books; story books.	

Content	What do we want students to learn?		How best will students learn?	How will we know what students have learned?	Notes for teachers
	Specific expectations	Sample questions	Sample activities	Sample assessments	Resources and comments
<p><b>Performing: playing instruments</b></p> <p>Students play musical pieces using a range of instruments to demonstrate <i>style</i>, <i>expression</i>, and an understanding of <i>melodic direction</i>, <i>tempo</i> and <i>dynamics</i>. They perform <i>solo</i> and as part of an <i>ensemble</i> for an audience, and follow directions from a conductor.</p>	<p>The specific expectations may be addressed in any order or combination.</p>	<p>Questions that address the key concepts (Fig 5 <i>Making the PYP happen</i>) challenge learners and promote genuine understanding. Sample questions can be linked to a key concept. Some examples are noted below in bold.</p>	<p>All activities encompass some, or many, of the specific expectations and transdisciplinary skills (Fig 14 <i>Making the PYP happen</i>).</p>	<p>Assessments should be directly related to the specific expectations. Students should be given the opportunity to demonstrate their understanding in a variety of ways.</p>	<p>Teachers should find ways to ensure <i>EAL</i> learners understand tasks and expectations.</p>
	<p>Students will:</p> <ul style="list-style-type: none"> <li>use a variety of instruments with care and control</li> </ul>	<p>How can you play different instruments in a similar way?</p> <p>How does the size of the instrument relate to the <i>pitch</i> of the instrument? <b>connection</b></p> <p>How many different ways are you able to play this instrument?</p> <p>How many different sounds can you create with your hands? Feet? Tongue?</p>	<p>Students are given a range of instruments to explore. They consider the materials they are made from, their size, shape and the sound possibilities they have. The teacher focuses the students' attention on the element that produces the sound: the vibration of string, skin, the instrument itself. Students start to identify tonal and <i>pitch</i> qualities in those instruments.</p> <p>Students explore unusual ways to produce sounds with an instrument or with body parts. Students sit in a circle. The teacher passes instruments around and asks each student to produce a different sound.</p> <p>Using everyday objects, students create their own instruments that can be blown, beaten or shaken.</p> <p>The teacher discusses and demonstrates the correct way to play and use instruments.</p> <p>Students play "Start!" and "Stop!" games by following the teacher's hand signals.</p>	<p>Students can recognize the material an instrument is made from, talk about its size, its shape, and explore the variety of sounds produced by blowing, beating, shaking, plucking and so on.</p> <p>Students can identify the sounds the instruments make by their <i>timbre</i> and <i>pitch</i> to begin to classify them.</p> <p>Students explore sound possibilities in instruments and body percussion.</p> <p>Students can explain how their instrument works.</p> <p>Students observe how to hold and play a variety of instruments as the teacher demonstrates how they are played. They attempt to play the instruments in the same way.</p> <p>Students can keep an instrument silent as a skill for class performance.</p>	<p>Establish good working habits for handling instruments and adopt routines for setting out and putting instruments away.</p> <p>Supply yogurt containers, string, elastic bands, cereal boxes, drinking straws etc for students to experiment with.</p>
	<ul style="list-style-type: none"> <li>have a good understanding of <i>melodic direction</i> (<i>motion</i>)</li> </ul>	<p>What kinds of words would you use to describe how this <i>melody</i> moves? <b>form</b></p> <p>Can you show, with an instrument, how these <i>pitch</i>s move?</p>	<p>Following a visual representation, students demonstrate the direction of <i>pitch</i>s using an instrument.</p>		
<ul style="list-style-type: none"> <li>perform <i>rhythmic</i> and <i>melodic patterns</i>, by rote and from <i>non-traditional notation</i>, while maintaining a steady <i>beat</i></li> </ul>	<p>What can you tell me about the <i>rhythm</i> of this pattern?</p> <p>What can you tell me about the <i>melody</i> of this pattern?</p> <p>How do you know when sounds move upwards or downwards? <b>reflection</b></p>	<p>Students echo <i>rhythmic patterns</i>.</p> <p>Students echo <i>melodic patterns</i>. They practise simple <i>melodic patterns</i>.</p> <p>Using tuned percussion instruments, students play sliding sounds, rising and falling successive <i>pitch</i>s (using a 3–5 <i>note scale</i>).</p> <p>Students read high and low sounds and <i>rhythm patterns</i> from <i>non-traditional notation</i>.</p>	<p>Students can echo <i>rhythmic patterns</i> modelled by the teacher or classmates.</p> <p>Students can echo <i>melodic patterns</i> modelled by the teacher. They practise simple <i>melodic patterns</i>.</p> <p>Students can play rising and falling <i>pitch</i>s using tuned percussion instruments. They can introduce them into songs and instrumental pieces.</p> <p>Students can show with their bodies rising and falling <i>scales</i> and different <i>pitch</i>s.</p> <p>Students can read <i>non-traditional notation</i> to recognize high and low <i>notes</i> and simple <i>rhythm patterns</i>.</p>	<p>For this age range, use keyboards, slide whistles and tuned percussion instruments (glockenspiels, xylophones, metalophones, chime bars).</p>	

Content	What do we want students to learn?		How best will students learn?	How will we know what students have learned?	Notes for teacher
Performing: playing instruments (cont.)	<p><b>Specific expectations</b></p> <p>The specific expectations may be addressed in any order or combination.</p>	<p><b>Sample questions</b></p> <p>Questions that address the key concepts (Fig 5 <i>Making the PYP happen</i>) challenge learners and promote genuine understanding. Sample questions can be linked to a key concept. Some examples are noted below in bold.</p>	<p><b>Sample activities</b></p> <p>All activities encompass some, or many, of the specific expectations and transdisciplinary skills (Fig 14 <i>Making the PYP happen</i>).</p>	<p><b>Sample assessments</b></p> <p>Assessments should be directly related to the specific expectations. Students should be given the opportunity to demonstrate their understanding in a variety of ways.</p>	<p><b>Resources and comments</b></p> <p>Teachers should find ways to ensure <i>EAL</i> learners understand tasks and expectations.</p>
	<p>Students will:</p> <ul style="list-style-type: none"> <li>play in <i>metres</i> of two, three and four</li> </ul>	<p>How can you show, with your body, the difference between a strong <i>beat</i> and a weak <i>beat</i>?</p> <p>How can you show the difference with an instrument?</p> <p>How many different ways can you show <i>beats</i> in twos, threes and fours with your body or an instrument?</p>	<p>Students use body sounds to produce strong and weak <i>beats</i> through <i>non-locomotor</i> and <i>locomotor</i> activities. For example, to demonstrate a <i>metre</i> of three, students may create a pattern of “step, clap, clap” or “clap, step, step”. This understanding could then be transferred to unpitched percussion instruments such as a hand drum. For example, <i>beat</i> one on the membrane then <i>beat</i> two and three on the rim.</p> <p>Students identify and play the strong <i>beats</i> in rhymes and nursery rhymes.</p> <p>Students create sound patterns to show <i>beats</i> in twos, threes and fours.</p>	<p>Students can use body sounds (stamping feet, clapping hands) to play strong and weak <i>beats</i>.</p> <p>Students can identify the <i>beat</i> in well-known nursery rhymes and songs. They can also identify the strong <i>beats</i>.</p> <p>Students can demonstrate sound patterns that contain two, three and four <i>beats</i>.</p>	<p>At this age range, students would normally demonstrate <i>metres</i> on unpitched percussion instruments.</p>
	<ul style="list-style-type: none"> <li>respond to directions from a conductor.</li> </ul>	<p>What is the conductor telling us?</p>	<p>Students respond to gestures, signs and symbols as part of organized music making.</p>	<p>Students can respond to gestures from a conductor, the teacher or other students.</p>	
<p><b>Creating and composing</b></p> <p>Students use their imagination and musical experience to organize sounds into various <i>forms</i> that communicate specific ideas or moods.</p>	<p>Students will:</p> <ul style="list-style-type: none"> <li>make choices about sounds and organize them in a way that uses basic indications of <i>expression</i> such as <i>tempo</i>, <i>mood</i>, <i>dynamics</i>, <i>texture</i> and <i>timbre</i></li> </ul>	<p>Which instruments would you use to describe this ... (soundscape, picture, feeling, situation)?</p> <p>Which instrument sounds warm? Which instrument sounds cold?</p> <p>How have you expressed this in your music?</p>	<p><b>Sound exploration</b></p> <p>Students experiment with vocal sounds and/or instruments to create pieces with different moods, <i>dynamics</i> or <i>texture</i>. They then create atmosphere, journeys or descriptions through sound.</p> <p>Individually, and in groups, students select sounds, organize them and compose a piece to represent a picture. They make decisions on the best instruments to perform the <i>composition</i> and the best ways to play the instruments.</p> <p>Students recreate stories through sound and produce sounds to accompany different events in a song.</p> <p><b>Creative movement</b></p> <p>Students create movements with different body parts to demonstrate basic musical <i>expressions</i> in a piece of music.</p> <p>Students use <i>elements</i> such as <i>tempo</i>, <i>dynamics</i> and <i>texture</i> to illustrate different characters in a song, a <i>rhythm</i>, and a <i>chorus</i> of a song.</p>	<p>Students choose and organize a variety of sounds to create and illustrate stories. They suggest characters, tensions, and events in the story through the use of a variety of musical <i>elements</i>.</p> <p>Students can create soundscapes and sound stories, organizing sound material effectively.</p>	<p>Student <i>compositions</i> and written work in the content area of composing could be added to the individual student portfolio.</p> <p>For this age range, use unpitched classroom percussion instruments; <i>Orff pitched percussion</i> instruments; classroom wind instruments such as soprano recorder (block flute).</p>

Content	What do we want students to learn?		How best will students learn?	How will we know what students have learned?	Notes for teachers
	Specific expectations	Sample questions	Sample activities	Sample assessments	Resources and comments
Creating and composing (cont.)	<p>The specific expectations may be addressed in any order or combination.</p> <p>Students will:</p> <ul style="list-style-type: none"> <li>organize sounds into simple musical <i>phrases</i> using the devices of repetition and <i>contrast</i></li> </ul>	<p>Questions that address the key concepts (Fig 5 <i>Making the PYP happen</i>) challenge learners and promote genuine understanding. Sample questions can be linked to a key concept. Some examples are noted below in bold.</p> <p>Where does the <i>phrase</i> begin and end?</p> <p>What parts of the <i>phrases</i> are the same/different? <b>connection</b></p>	<p>All activities encompass some, or many, of the specific expectations and transdisciplinary skills (Fig 14 <i>Making the PYP happen</i>).</p> <p><b>Organizing sound</b> Students create short pieces showing the effective use of basic musical <i>elements</i>: a two-<i>note</i> piece; a piece that grows quieter towards the end; a four-<i>beat rhythmic pattern</i> etc.</p> <p>Students write simple <i>compositions of ternary form</i> (ABA), using repetition and <i>contrast</i> in phrasing.</p> <p>Students write <i>compositions</i>, using <i>non-traditional</i> and <i>traditional notation</i> in a variety of media to represent sounds.</p> <p>Teacher and students improvise the <i>call and response</i> device by clapping matching <i>rhythmic patterns</i>.</p> <p>Students make up their own words to fit the <i>rhythmic patterns</i> of a traditional song. They recreate the structure of a familiar song using body sounds or instruments.</p> <p>Through discussion, students focus their attention on how a <i>phrase</i> expresses a musical idea.</p>	<p>Assessments should be directly related to the specific expectations. Students should be given the opportunity to demonstrate their understanding in a variety of ways.</p> <p>Students can create a short piece of music following parameters proposed by the teacher.</p> <p>Students are aware of structural organization in their <i>compositions</i>.</p> <p>Students can compose simple lyrics to fit the <i>rhythmic patterns</i> of a traditional song they are familiar with. They add body sounds or instruments to the song.</p> <p>Students can organize sounds within a given structure.</p> <p>Students contribute to a discussion on how musical ideas can be expressed.</p>	<p>Teachers should find ways to ensure <i>EAL</i> learners understand tasks and expectations.</p>
	<ul style="list-style-type: none"> <li>use <i>call and response</i> for vocal, instrumental and movement <i>improvisation</i></li> </ul>	<p>How would you describe my call?</p> <p>How does it start and how does it end?</p> <p>How can you tell how long my call is?</p> <p>Do you think the length of your answer was right?</p>	<p>Teacher and students improvise the <i>call and response</i> device by singing greetings, instructions and dialogues.</p> <p>Students improvise movement to a variety of sound sources. They improvise vocally with individuals and groups.</p> <p>The teacher helps the students discover length through body percussion, movement and discussion.</p> <p>The teacher defines an eight-<i>beat</i> pattern length and the students make a visual representation of eight <i>beats</i> for reference.</p>	<p>Students are able to respond to the teacher's call by singing a greeting or instruction. As they become more confident with the technique, they start to make the call as well as the response.</p> <p>Students can use vocal sounds or unpitched instruments to improvise patterns of defined length.</p>	<p>The teacher should specify the rhythmic content to be used in <i>improvisation</i> (ta, ti-ti, rest).</p>

Content	What do we want students to learn?		How best will students learn?	How will we know what students have learned?	Notes for teachers
	Specific expectations	Sample questions	Sample activities	Sample assessments	Resources and comments
Creating and composing (cont.)	<p>The specific expectations may be addressed in any order or combination.</p> <p>Students will:</p> <ul style="list-style-type: none"> <li>use experience and imagination to create personal <i>compositions</i> using the <i>pentatonic scale</i> as a guide</li> </ul>	<p>Questions that address the key concepts (Fig 5 <i>Making the PYP happen</i>) challenge learners and promote genuine understanding. Sample questions can be linked to a key concept. Some examples are noted below in bold.</p> <p>How did you use the <i>pitches</i> differently in your <i>composition</i> compared with your classmates?</p>	<p>All activities encompass some, or many, of the specific expectations and transdisciplinary skills (Fig 14 <i>Making the PYP happen</i>).</p> <p>Students use barred <i>Orff pitched percussion</i> for improvising melodic <i>phrases</i> given a defined rhythmic <i>phrase</i> length.</p> <p>Students use barred percussion to create personal <i>compositions</i>.</p>	<p>Assessments should be directly related to the specific expectations. Students should be given the opportunity to demonstrate their understanding in a variety of ways.</p> <p>Students compare the outcomes and evaluate their own <i>compositions</i>.</p>	<p>Teachers should find ways to ensure <i>EAL</i> learners understand tasks and expectations.</p> <p>Students use barred percussion instruments, for example, xylophones and chime bars, with bars removed to create the <i>pentatonic scale</i>. The <i>pentatonic scale</i> ensures that any <i>note</i> the student chooses to start or end on will sound correct. However, there may be some music that students know and want to introduce into their <i>compositions</i> that cannot be reproduced using a <i>pentatonic scale</i>, for example, “Twinkle Twinkle Little Star”. As a result, some students may find this task frustrating and the teacher should ensure other composing tasks include non-western <i>scales</i> and the <i>notes</i> between semi-tones as well.</p> <p>The teacher will lead the students through the process by determining the parameters for the <i>composition</i>, helping students to establish the <i>phrase</i> length, the number of <i>phrases</i>, the use of repetition and <i>contrast</i>, and musical <i>expression</i>.</p>
	<ul style="list-style-type: none"> <li>interpret and use visual symbols to represent sounds.</li> </ul>	<p>What do these symbols tell you about the sound?</p> <p>Can you draw this sound?</p> <p>Are there any sounds you can't draw?</p> <p>How do you think this abstract pictorial representation would sound?</p>	<p>Teacher and students explore graphic notation. Students design symbols and grids to represent their <i>compositions</i>. They exchange their sound representations and perform from them.</p> <p>Students create a <i>composition</i> in groups or make their own sound interpretation of an abstract visual pattern.</p> <p>Students use <i>non-traditional</i> and <i>traditional notation</i> to write down their individual <i>compositions</i>.</p> <p>Students produce pictorial responses to the music they hear.</p>	<p>Students can design symbols and grids to record the sounds they wish to include in their <i>compositions</i>. They use the symbols to perform their <i>compositions</i> to the group.</p> <p>Students organize sound events associated with visual representations. They are able to explain the structure of their piece. They discuss and compare the different outcomes.</p> <p>Students draw or paint in response to a piece of music they listen to. They include <i>elements</i> such as <i>pitch</i>, <i>dynamics</i> and <i>duration</i> in their artwork.</p>	<p>Provide a variety of art and physical media for students to write <i>non-traditional</i> and <i>traditional notation</i> of <i>melodic</i> and/or <i>rhythmic patterns</i>.</p> <p>See also <i>Visual arts scope and sequence</i>.</p>
<p><b>Notation</b> Students use <i>non-traditional</i> and <i>traditional notation</i> to record their <i>compositions</i>.</p>	<p>Students will:</p> <ul style="list-style-type: none"> <li>identify and use <i>non-traditional notation</i> to represent and record sound events</li> </ul>	<p>What kind of symbols can we use to represent these sounds? <b>form, function</b></p>	<p>Students notate a short sound event such as a song fragment, or a phrase from a rhyme or poem, using <i>non-traditional notation</i>. Students collaborate on methods to record sound events.</p>	<p>Students can work cooperatively to share their ideas and methods for recording sounds.</p> <p>Students can use meaningful abstract symbols to represent sounds.</p>	<p>Notation work does not need to be introduced as an activity in its own right but as a means to store <i>composition</i> ideas and consolidate understanding of musical features such as <i>pitch</i> and <i>rhythm</i>.</p> <p>Examples of students' individual work in notating and depicting songs, sound experiences, artwork etc could be included in their music portfolios.</p> <p>Provide students with a wide variety of art materials for the notation of songs, poems etc.</p>

Content	What do we want students to learn?		How best will students learn?	How will we know what students have learned?	Notes for teachers
Notation (cont.)	Specific expectations	Sample questions	Sample activities	Sample assessments	Resources and comments
	The specific expectations may be addressed in any order or combination.	Questions that address the key concepts (Fig 5 <i>Making the PYP happen</i> ) challenge learners and promote genuine understanding. Sample questions can be linked to a key concept. Some examples are noted below in bold.	All activities encompass some, or many, of the specific expectations and transdisciplinary skills (Fig 14 <i>Making the PYP happen</i> ).	Assessments should be directly related to the specific expectations. Students should be given the opportunity to demonstrate their understanding in a variety of ways.	Teachers should find ways to ensure <i>EAL</i> learners understand tasks and expectations.
	Students will: <ul style="list-style-type: none"> <li>become familiar with the basics of <i>traditional</i>, melodic and rhythmic notation</li> </ul>	How do we relate our music symbols to musical <i>notes</i> ?  How do we relate our <i>rhythm</i> symbols to <i>note</i> values? <b>connection</b>	Students listen to a familiar song or rhyme and create a method of recording what they hear. They then compare their own meaningful representation with the song's <i>traditional notation</i> .  Students use felt notations to show <i>note</i> values.  Students take a musical pattern in <i>non-traditional notation</i> and rewrite it using <i>traditional notation</i> .	Students listen carefully to a familiar song or nursery rhyme and make a simple representation of the sounds. They compare this with <i>traditional notation</i> and look for any similarities and differences.  Students show an awareness of <i>pitch</i> notation and rhythmic notation.  Examples of <i>non-traditional</i> and <i>traditional notation</i> can be included in student portfolios.	At this stage teachers are still encouraging students to develop their own symbols to notate <i>compositions</i> . They should also be exposed to simple <i>traditional notation</i> .  There is a parallel here with students' language and literacy development. Students do not learn to read and write until they have been speaking for some time. Consequently, students should not be taught to read and write <i>traditional notation</i> until after an extensive period of playing, experimenting with, composing and listening to music. Once they have been exposed to <i>traditional notation</i> , they should be aware that it is only one method of recording music, and musical activities that do not require any notation should be continued.  Felt <i>staff</i> boards and felt <i>notes</i> are appropriate for this age range.
	<ul style="list-style-type: none"> <li>begin to recognize that the position of a <i>note</i> on the <i>staff</i> is related to its <i>pitch</i> by using simple tunes</li> </ul>	Where will you put the <i>note</i> on the <i>staff</i> ? Why?	The teacher uses <i>staff</i> manipulatives to demonstrate <i>pitch</i> placement. Students use individual felt <i>staves</i> , with felt <i>note</i> heads to show <i>pitches</i> .  Students write simple <i>melodies</i> using <i>note</i> heads on felt <i>staves</i> .		Useful resources include white boards and dry markers, <i>staff</i> boards.
<ul style="list-style-type: none"> <li>be introduced to the concept of <i>duration</i> of <i>notes</i> in <i>traditional notation</i></li> </ul>	How do you know how long this sound will last?	Students make a visual or manipulative representation of <i>traditional note</i> values.  Students use Popsicle sticks to write <i>rhythmic patterns</i> of four <i>beats</i> in length. Students practise tracing and writing rhythmic notation.		See also <i>Mathematics scope and sequence</i> . Students might use a pie chart, pattern blocks, Cuisenaire rods or fraction pieces.  There are a variety of supplementary materials available from published music schemes, as well as teacher-generated materials for use in specific pedagogical programmes such as Kodaly and Orff.	
<ul style="list-style-type: none"> <li>begin to read and notate using basic <i>rhythm values</i> of quarter <i>note</i>, eighth <i>note</i> and quarter <i>rest</i>.</li> </ul>		Students read and practise notating existing songs.	Students complete exercises in notation in their journals.		

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	Specific expectations	Sample questions	Sample activities	Sample assessments	Resources and comments
<p><b>Listening and appreciation</b> Students are given the opportunity to identify and describe various musical <i>elements</i> such as <i>rhythmic patterns</i>, <i>melodic patterns</i> and <i>form</i>. They distinguish between a range of instrumental sounds and respond to different <i>styles</i> of music, as well as to music from different times and cultures.</p>	<p>The specific expectations may be addressed in any order or combination.</p>	<p>Questions that address the key concepts (Fig 5 <i>Making the PYP happen</i>) challenge learners and promote genuine understanding. Sample questions can be linked to a key concept. Some examples are noted below in bold.</p>	<p>All activities encompass some, or many, of the specific expectations and transdisciplinary skills (Fig 14 <i>Making the PYP happen</i>).</p>	<p>Assessments should be directly related to the specific expectations. Students should be given the opportunity to demonstrate their understanding in a variety of ways.</p>	<p>Teachers should find ways to ensure <i>EAL</i> learners understand tasks and expectations.</p>
	<p>Students will:</p> <ul style="list-style-type: none"> <li>respond to <i>contrasts</i> in musical <i>elements</i></li> </ul>	<p>How can you show how this music changes?</p> <p>What kinds of changes did you hear in this piece? <b>change</b></p>	<p>Students use their body movements to show <i>contrast</i> in musical <i>elements</i>. For example, they listen to a piece of music such as <i>The Little Train of the Caipira</i>. The teacher encourages students to join in the feeling of the train speeding up and slowing down. Students may form a moving train that responds to the directions of a conductor to keep a steady speed, accelerate or slow down.</p> <p>Students create graphic representations to demonstrate <i>contrasts</i>.</p> <p>Through discussion, students recognize the parts in a song such as <i>verse</i>, <i>chorus</i> or <i>phrases</i>.</p>	<p>Students move their whole body (or body parts) to respond to the <i>contrasts</i> they hear in the music. They can also respond to the commands of a conductor.</p> <p>Students can demonstrate <i>contrasts</i> in the music they hear using a graphic representation.</p> <p>Students can recognize different parts of the songs they hear and are able to contribute to the discussion using appropriate vocabulary.</p>	<p>Listening and appreciation skills should not necessarily be regarded as a separate activity. They should be used in all aspects of practical work.</p> <p>In <i>The Little Train of the Caipira</i> by Heitor Villa-Lobos, students may be able to identify some of the instruments they hear that have a typically Latin American sound (guiro, shaker, tambourine).</p>
	<ul style="list-style-type: none"> <li>begin to use appropriate vocabulary to distinguish and describe musical <i>elements</i></li> </ul>	<p>What kinds of things do you hear in the music?</p>	<p>Collectively, the class builds up a vocabulary list of musical terms to use in discussions.</p>	<p>Students use appropriate words to describe pieces of music.</p>	<p>Students should enter new vocabulary into their journals.</p>
	<ul style="list-style-type: none"> <li>identify <i>motion</i> in simple songs</li> </ul>	<p>What kinds of <i>motion</i> do you hear?</p> <p>What is the shape of the <i>melody</i> when we sing these words?</p>	<p><b>Magic finger</b> Students use their voices to produce <i>pitch</i> variations when the teacher traces melodic shapes in the air. Alternatively, students trace the contours of a song they listen to in the air. As an extension activity, students produce graphic scores.</p>	<p>Students show awareness of <i>motion</i>.</p>	
	<ul style="list-style-type: none"> <li>distinguish and describe how musical <i>elements</i> affect mood in a piece</li> </ul>	<p>What kinds of feelings do you get from this piece of music? <b>perspective</b></p> <p>What kinds of things did the composer use to make you feel this way?</p> <p>How do sounds affect the mood in this piece?</p> <p>Does the music fit the title?</p>	<p>The teacher shows students two contrasting pictures. The students relate different aspects of the music to them and explain why.</p>	<p>Students use appropriate vocabulary to describe the music and to record their ideas and discussions in their journals.</p>	
<ul style="list-style-type: none"> <li>identify the sound sources of a number of classroom instruments and familiar orchestra instruments by name and by their orchestral families</li> </ul>	<p>Can you identify the instrument(s) being played?</p> <p>How do you describe the instrumental sound?</p> <p>From which orchestral family would this sound come?</p> <p>How is the sound in this instrument produced?</p> <p>To which other instrumental sound would you relate this one?</p>	<p><b>“Simon says”</b> Using two percussion instruments, for example, maraca and drum, the teacher plays “Simon says”. On the sound of the maraca, the students follow the instruction. On the sound of the drum they do not.</p> <p>Students listen to recordings and mime the actions of the instruments they identify. Students listen to recordings of other students’ productions and identify the instruments used.</p>	<p>Students can distinguish between two percussion instruments and respond (or not) to the command accordingly.</p>	<p>The unit of inquiry “Where is air?” in the <i>Sample programme of inquiry 2003</i> has many opportunities to include music.</p> <p>Games and activities can be extended by using a variety of other instruments that become more similar in sound, to increase students’ skills in discriminating between them.</p>	



Content	What do we want students to learn?		How best will students learn?	How will we know what students have learned?	Notes for teacher
Listening and appreciation (cont.)	Specific expectations	Sample questions	Sample activities	Sample assessments	Resources and comments
	The specific expectations may be addressed in any order or combination.	Questions that address the key concepts (Fig 5 <i>Making the PYP happen</i> ) challenge learners and promote genuine understanding. Sample questions can be linked to a key concept. Some examples are noted below in bold.	All activities encompass some, or many, of the specific expectations and transdisciplinary skills (Fig 14 <i>Making the PYP happen</i> ).	Assessments should be directly related to the specific expectations. Students should be given the opportunity to demonstrate their understanding in a variety of ways.	Teachers should find ways to ensure <i>EAL</i> learners understand tasks and expectations.
	Students will:	Which instruments can play <i>rhythm</i> , and why? <b>causation</b>  Which instruments can play <i>melody</i> , and why? <b>causation</b>	Students classify instruments according to their differences and similarities.	Students can classify a variety of classroom instruments according to the sounds they produce.	Students should have the opportunity to hear instruments that do not belong to orchestral families. Include instruments from a variety of countries, for example, alpine horn, bagpipes, sitars or didgeridoos.  Recordings used should be clear and consist of few instruments.
	<ul style="list-style-type: none"> <li>begin to distinguish and describe <i>form</i></li> </ul>	<p>How can you discover the different <i>phrases</i> or parts in the <i>melody</i>?</p> <p>What kinds of pictures or symbols can we use to show the <i>form</i> of this <i>melody</i>?</p> <p>How many times did you hear the <i>melodic pattern</i>?</p> <p>Which part of the song is repeated?</p> <p>Which words are repeated?</p> <p>Which part of the piece is this: beginning, middle or end? How do you know?</p>	The teacher helps students focus their attention on specific melodic/rhythmic <i>elements</i> and <i>phrases</i> , lyrics etc.	Students show an awareness of structure.	
<ul style="list-style-type: none"> <li>develop an awareness and appreciation of music from different sources and cultures and be aware of some of its uses and associations, for example, in celebrations, entertainment</li> </ul>	<p>What do you think the purpose of this piece of music is?</p> <p>Where do you think this music comes from?</p> <p>Where would you listen to this music?</p> <p>What kinds of things do you hear in this music? <b>form</b></p> <p>Who do you think is performing this music?</p>	<p>Students listen attentively to class performances and are able to identify instrumentation, structure, melodic contours, use of <i>rhythm</i> etc. They compare or relate these musical features with the music of others.</p> <p>Students learn simple singing games and dances from a variety of cultures, for example, singing stone-passing games from Africa.</p> <p>In class discussions, students consider different reasons for singing and playing music, for example, celebration, worship, socializing and work.</p>	Students can recognize songs associated with different occasions.	<p>The units of inquiry “What was it like when you were young?” and “Celebrate!” in the <i>Sample programme of inquiry 2003</i> have many opportunities to include music.</p> <p>The school invites members of different cultures who can sing or play instruments to come and show them to the class.</p> <p>Teachers should draw upon ethnic, multicultural materials from published music schemes, as well as a variety of music and extra-curricular materials from a number of different sources.</p> <p>These kinds of activities and resources can be integrated into units from the school’s programme of inquiry.</p>	
<ul style="list-style-type: none"> <li>respond to different music, giving reasons for preferences.</li> </ul>	<p>Which piece of music did you like? Why? <b>perspective</b></p> <p>Which instruments do you enjoy hearing?</p>				

## Overall expectations

Music is the study and exploration of sound and the expressive use of musical *elements* through the singing of songs and the playing of instruments. Students will gain an awareness and appreciation of music in all its forms from a range of times, places and cultures. Through singing songs and playing instruments, students will develop the ability to perform accurately and confidently, making expressive use of musical *elements*. They will control and develop musical ideas in *composition* and will use notation as an aid to storing and refining ideas. They will listen with greater understanding to a range of music from different times and places.

Students will have the opportunity to identify and reflect upon “big ideas” by making connections between the questions asked and the concepts that drive the inquiry. They will become aware of the relevance these concepts have to all of their learning.

For the purpose of this scope and sequence, the strands have been grouped as follows (adapted from Fig 12 *Making the PYP happen*): **performing: singing, performing: playing instruments, creating and composing, notation and listening and appreciation.**

\*See glossary for explanation of italicized terms.

Content	What do we want students to learn?		How best will students learn?	How will we know what students have learned?	Notes for teachers
	Specific expectations	Sample questions	Sample activities	Sample assessments	Resources and comments
<b>Performing: singing</b> Students sing a repertoire of songs to display confidence, <i>expression</i> and an awareness of musical <i>elements</i> such as <i>pitch</i> and <i>rhythm</i> . Singing lies at the heart of the music curriculum as the voice is the most immediately available instrument for all students regardless of their age or ability.	The specific expectations may be addressed in any order or combination.	Questions that address the key concepts (Fig 5 <i>Making the PYP happen</i> ) challenge learners and promote genuine understanding. Sample questions can be linked to a key concept. Some examples are noted below in bold.	All activities encompass some, or many, of the specific expectations and transdisciplinary skills (Fig 14 <i>Making the PYP happen</i> ).	Assessments should be directly related to the specific expectations. Students should be given the opportunity to demonstrate their understanding in a variety of ways.	Teachers should find ways to ensure <i>EAL</i> learners understand tasks and expectations.
	Students will: <ul style="list-style-type: none"> <li>• sing with accuracy and control, focusing awareness on the musical <i>elements</i> of <i>pitch, rhythm, tempo, duration</i> and <i>dynamics</i></li> </ul>	What should we do to be ready to sing this song?  Where is the <i>melody</i> the highest in this song? <b>reflection</b>  Does the <i>melody</i> stay high?  Does the <i>melody</i> jump about?	The teacher guides students through a vocal warm-up. They practise stretching, relaxation, breathing, posture, enunciation, pitching and listening exercises.  Students use visuals to distinguish between <i>elements</i> of musical <i>expression</i> . They use them to apply appropriate <i>expressions</i> to singing performances.  Students sing <i>pedagogy songs</i> and <i>repertoire songs</i> , showing contour, musical <i>elements</i> and types of <i>expression</i> through their body movements.	Students evaluate their posture, breathing, diction and pitching through the use of rubrics developed in class.  Students can perform a <i>solo</i> piece and can sing in small groups using <i>solo</i> singing games.	A range of manipulatives can be introduced for vocal warm-ups.  Students should be actively involved in learning new songs. The teacher should initiate discussion about the song, the lyrics and the <i>style</i> of the piece.  See also <i>Physical education scope and sequence</i> (movement to music).
	<ul style="list-style-type: none"> <li>• sing from signs and <i>traditional notation</i></li> </ul>	How can you clap the <i>rhythm</i> of the words while you sing the song inside your head?	Students follow visual cues from a director, to demonstrate musical <i>elements</i> .  Students sing songs from <i>non-traditional notation</i> such as <i>graphic solfatic</i> ( <i>rhythms</i> and <i>solfege notation</i> ).	Students can follow notational signs while singing a simple song.  Students complete journal entries of their singing experiences to record their understanding.	A variety of media for representing songs for performance can be introduced, for example, paper visuals, graphic notation, a beach ball with <i>solfege notation</i> and <i>rhythmic patterns</i> .  Students' journal entries may be selected for inclusion in their portfolios.
<ul style="list-style-type: none"> <li>• increase their song repertoire to include simple <i>partner songs</i> and continue to develop the ability to sing in <i>harmony</i></li> </ul>	Do these two songs fit together to make satisfying <i>harmony</i> ? Why?  What must each singer do, while singing a different part, to make the song effective? <b>responsibility</b>	Students discuss the effect when new melodic material is played or sung simultaneously with the main tune, and how the <i>texture</i> changes.  Students sing simple <i>canons</i> and <i>partner songs</i> : group/teacher; group/group; individual/individual.	Students can <i>solo</i> sing a randomly selected simple song or song fragment.  Students can hold any of the parts of a <i>partner song</i> .	Performance opportunities encourage students to memorize their parts.  A variety of <i>canons</i> and <i>partner songs</i> can be introduced, with visuals and notation to accompany them.	

Content	What do we want students to learn?		How best will students learn?	How will we know what students have learned?	Notes for teachers
Performing: singing (cont.)	Specific expectations	Sample questions	Sample activities	Sample assessments	Resources and comments
	The specific expectations may be addressed in any order or combination.	Questions that address the key concepts (Fig 5 <i>Making the PYP happen</i> ) challenge learners and promote genuine understanding. Sample questions can be linked to a key concept. Some examples are noted below in bold.	All activities encompass some, or many, of the specific expectations and transdisciplinary skills (Fig 14 <i>Making the PYP happen</i> ).	Assessments should be directly related to the specific expectations. Students should be given the opportunity to demonstrate their understanding in a variety of ways.	Teachers should find ways to ensure <i>EAL</i> learners understand tasks and expectations.
	Students will: <ul style="list-style-type: none"> <li>• sing with others, developing <i>ensemble</i> skills and an awareness of audience</li> </ul>	How would you describe how group one is singing (loudly, softly)?  Did we use appropriate <i>tempo</i> and <i>dynamics</i> for the mood of this song?  What must each singer do, while singing the same song in a group?	The teacher leads a discussion about <i>ensemble</i> skills. Students develop their <i>ensemble</i> skills through modelling and practice.	Students can develop and improve their <i>ensemble</i> skills.  Students can apply and adapt their singing technique to suit the demands of a song.	<i>Ensemble</i> skills include: <ul style="list-style-type: none"> <li>• developing inner hearing</li> <li>• coordinating group breathing, <i>attack</i> and <i>articulation</i></li> <li>• focusing attention on auditory and visual cues</li> <li>• showing control of volume</li> <li>• keeping a balanced sound within the <i>ensemble</i></li> <li>• keeping in time</li> <li>• listening attentively to others while singing their own part</li> <li>• showing an awareness of how the parts work together</li> <li>• showing enthusiasm and confidence when controlling <i>pitch</i>, <i>dynamics</i> and phrasing.</li> </ul>
• sing songs from a variety of times and cultures.		Students produce a short play including costumes. They introduce songs to portray <i>styles</i> , times and cultures.	Students sing a variety of songs from different historical and cultural sources.	See also <i>Drama scope and sequence</i> and <i>Social studies scope and sequence</i> .	
Performing: playing instruments Students play musical pieces using a range of instruments to demonstrate <i>style</i> , <i>expression</i> , and an understanding of <i>melodic direction</i> , <i>tempo</i> and <i>dynamics</i> . They perform <i>solo</i> and as part of an <i>ensemble</i> for an audience, and follow directions from a conductor.	Students will: <ul style="list-style-type: none"> <li>• develop control of sounds on a widening range of instruments</li> </ul>	How can we produce a musical sound on this instrument? <b>function</b>  What are ways of controlling the sound on this instrument?	Students explore unusual ways of producing sounds.  Students show instrumental techniques in instruments they have created themselves with everyday objects.  Students develop an awareness of the techniques of a range of instruments.	Students can explore sound possibilities in a range of instruments.  Students can hold the instruments correctly and control the sound produced by the instruments. They handle the instruments with care.	For this age range, use recorders, tuned percussion instruments, guitars, keyboards.
	• continue to perform <i>rhythmic</i> and <i>melodic patterns</i> of increasing length on a variety of classroom instruments, and in different <i>metres</i> of two, three and four, by rote and/or <i>traditional notation</i>	How many things can you tell us about this pattern or song?  What do you think may be the hardest part of this pattern or song to play, and why?  Which instruments would you choose to play this pattern or song, and why? <b>perspective</b>	Students begin to control the <i>tempo</i> of a piece of music by performing steady <i>beats</i> . They keep in time with a changing <i>pulse</i> .  Students learn short, simple pieces by ear or using notation.  Students improvise rhythmic responses to fit a given <i>rhythm</i> .  Students perform for others in class and school presentations.	Students demonstrate control of <i>tempo</i> . They can play more complex <i>rhythms</i> , keeping in time.  Students can play <i>ostinati</i> rhythmic or melodic introductions, interludes and endings in class repertoire by ear or following notation.  Students can create <i>rhythmic patterns</i> .  Students perform with confidence.	For this age range, use untuned percussion instruments.
	• play <i>melodic patterns</i> of increasing difficulty (from <i>pentatonic</i> to <i>diatonic</i> )	How many things can you tell us about this <i>melody</i> ?  What can you identify in the <i>melody</i> ?  Where are the easiest and hardest parts, and why?	Students improvise <i>melodic patterns</i> using a given set of <i>notes</i> .  Students reproduce by ear the <i>melody</i> of a well-known tune.	Students create effective <i>melodic patterns</i> .  Students are able to organize and reproduce on an instrument, the <i>melody</i> of a well-known tune.	For this age range, use keyboards, tuned percussion instruments, recorders.

Content	What do we want students to learn?		How best will students learn?	How will we know what students have learned?	Notes for teachers
Performing: playing instruments (cont.)	<p>The specific expectations may be addressed in any order or combination.</p>	<p>Questions that address the key concepts (Fig 5 <i>Making the PYP happen</i>) challenge learners and promote genuine understanding. Sample questions can be linked to a key concept. Some examples are noted below in bold.</p>	<p>All activities encompass some, or many, of the specific expectations and transdisciplinary skills (Fig 14 <i>Making the PYP happen</i>).</p>	<p>Assessments should be directly related to the specific expectations. Students should be given the opportunity to demonstrate their understanding in a variety of ways.</p>	<p>Teachers should find ways to ensure <i>EAL</i> learners understand tasks and expectations.</p>
	<p>Students will:</p> <ul style="list-style-type: none"> <li>perform with others and develop an awareness of <i>ensemble</i> and audience</li> </ul>	<p>What kinds of things can each musician in the group do to make a good performance for all? <b>responsibility</b></p>	<p>Students work together to play in an <i>ensemble</i> and develop their skills through modelling and practice.</p>	<p>Students can develop and improve their <i>ensemble</i> skills. They start and stop with accuracy, hold a part independently, show awareness of other parts and keep a balanced sound within the <i>ensemble</i>.</p> <p>Students demonstrate a commitment in practice sessions before a performance.</p>	<p>See the <i>ensemble</i> skills in singing (listed above), which are equally important for instrumental performance.</p>
	<ul style="list-style-type: none"> <li>respond to directions from a conductor.</li> </ul>			<p>Students can use visual and auditory cues to follow directions from a conductor (teacher or other students).</p>	
Creating and composing Students use their imagination and musical experience to organize sounds into various <i>forms</i> that communicate specific ideas or moods.	<p>Students will:</p> <ul style="list-style-type: none"> <li>choose and arrange sounds to create a specific mood or feeling</li> </ul>	<p>What instruments should we use to create the mood or feeling of ...?</p> <p>How can we use these instruments to create the atmosphere? <b>connection</b></p>	<p>Students use stories and create distinctive musical material for characters in the story.</p> <p>Students create sounds to accompany a story or poem.</p>	<p>Students organize sound effectively to recreate mood, feeling, atmosphere and character in stories.</p>	<p>Students should use a variety of stimuli for <i>composition</i>: stories, paintings, their own imagination, field trips, other music etc.</p>
	<ul style="list-style-type: none"> <li>explore, create, select, combine and organize sounds</li> </ul>		<p>Students develop musical ideas through <i>improvisation</i>.</p> <p>Students create a piece using determined parameters. They perform their piece to others, and explain the different sections in their work. They compare their own work with other class <i>compositions</i> and evaluate them.</p> <p>Students use the <i>rhythm</i> of words to create <i>rhythmic patterns</i> in different <i>metres</i>.</p> <p>Students use the words and <i>rhythm</i> of a poem to create a performance piece.</p> <p>Students use different <i>textures</i> to compose a piece: the same material played using different instruments; two parts that combine well together; starting/ending together; starting/ending one part at a time.</p>	<p>Students can improvise using a variety of sounds. They then develop those explorations into a <i>composition</i>.</p> <p>Students are able to incorporate singing voice and speaking voice in <i>compositions</i>.</p>	<p>Students should have the opportunity to work in groups, pairs and individually.</p>

Content	What do we want students to learn?		How best will students learn?	How will we know what students have learned?	Notes for teachers
Creating and composing (cont.)	<p>The specific expectations may be addressed in any order or combination.</p>	<p>Questions that address the key concepts (Fig 5 <i>Making the PYP happen</i>) challenge learners and promote genuine understanding. Sample questions can be linked to a key concept. Some examples are noted below in bold.</p>	<p>All activities encompass some, or many, of the specific expectations and transdisciplinary skills (Fig 14 <i>Making the PYP happen</i>).</p>	<p>Assessments should be directly related to the specific expectations. Students should be given the opportunity to demonstrate their understanding in a variety of ways.</p>	<p>Teachers should find ways to ensure <i>EAL</i> learners understand tasks and expectations.</p>
	<p>Students will:</p> <ul style="list-style-type: none"> <li>explore and organize sounds into simple musical <i>forms</i> such as <i>strophic</i>, <i>binary</i> or <i>ternary</i></li> </ul>	<p>How many sections will your music have? <b>form</b></p> <p>What ideas are contrasting in the music?</p> <p>What <i>elements</i> would you change in your music? <b>change</b></p> <p>Where does one section end and the next one begin?</p> <p>How many times did you repeat the pattern? <b>form</b></p>	<p>Students create effective pieces, making decisions on the number of times the piece should be repeated, with changes in instrumentation (<i>strophic</i>).</p> <p>Students create a new version, sung or instrumental, of a <i>verse-refrain song</i>. They discuss differences and similarities in the sections of the original song and compare the new version with the structure of the original song.</p>	<p>Students apply their understanding of structure creating well-balanced, effective and contrasting sections of a piece.</p> <p>Students can recognize and use repetition and <i>contrast</i> in their musical <i>compositions</i>. They use appropriate musical vocabulary to describe their choices.</p>	<p>Some examples of musical <i>forms</i> are: “Mary Had a Little Lamb” (<i>strophic</i>); “Jingle Bells” (<i>binary</i>); “Old Macdonald Had a Farm” (<i>ternary</i>).</p>
	<ul style="list-style-type: none"> <li>perform <i>compositions</i> using classroom instruments and other sound sources</li> </ul>	<p>Did you make a good choice of instruments or sound sources for your piece? Why, or why not? <b>reflection</b></p>		<p>Students make choices of instruments or sound sources, and can express their musical ideas effectively.</p>	
	<ul style="list-style-type: none"> <li>use musical notation to record and communicate ideas.</li> </ul>	<p>What do these symbols tell you about your ideas?</p>	<p>Students record a piece of music and perform it with others.</p>	<p>Students use notation to record their <i>compositions</i>.</p>	<p>The unit of inquiry “Looking in the mirror” in the <i>Sample programme of inquiry 2003</i> has many opportunities to include music.</p>
<p><b>Notation</b> Students use <i>non-traditional</i> and <i>traditional notation</i> to record their <i>compositions</i>.</p>	<p>Students will:</p> <ul style="list-style-type: none"> <li>identify and use <i>non-traditional</i> and <i>traditional notation</i> to represent and record sound events and simple songs</li> </ul>	<p>What kinds of symbols have been used in this piece?</p> <p>How do we relate our music symbols to musical <i>notes</i>? <b>connection</b></p> <p>How can we notate the <i>pitch</i> and <i>duration</i> of the sounds with greater accuracy?</p> <p>How do we write this sound using <i>traditional notation</i>? <b>form</b></p> <p>How do we relate our <i>rhythm</i> symbols to <i>note</i> values? <b>function</b></p>	<p>Students represent sound events using symbols along a time line.</p> <p>Using felt notations for <i>note</i> values, students take a musical pattern in <i>non-traditional notation</i> and rewrite it using <i>traditional notation</i>. They discuss the similarities and differences as well as their ease of use.</p> <p>Students notate a short sound event such as a song fragment or a phrase from a rhyme or poem. They can use <i>non-traditional</i> or <i>traditional notation</i>.</p> <p>The teacher focuses students’ attention on how <i>rhythms</i> are used in a simple song: short-short-long, long-short-short, long-long. They use Morse code to notate <i>rhythm</i>.</p>	<p>Students record, describe and recreate sequential sound events using a time line.</p> <p>Students can participate in individual and group comparisons of <i>rhythm</i> patterns notated both in <i>non-traditional</i> and <i>traditional notation</i>.</p> <p>Students critique the notational devices used by the groups in the class.</p> <p>Students can identify different <i>note</i> values and represent them using notation.</p>	<p>The unit of inquiry “Signs and symbols” in the <i>Sample programme of inquiry 2003</i> has many opportunities to include music.</p> <p>Notation should be used as an aid in <i>composition</i> activities to store ideas. Students should be familiar with writing down their ideas in a variety of ways and be encouraged to devise their own notations.</p> <p>Use visual media such as white boards, chalk boards, felt boards and felt notations, Popsicle sticks, paper, pencils and crayons for representing sounds.</p>

Content	What do we want students to learn?		How best will students learn?	How will we know what students have learned?	Notes for teachers
Notation (cont.)	Specific expectations	Sample questions	Sample activities	Sample assessments	Resources and comments
	The specific expectations may be addressed in any order or combination.	Questions that address the key concepts (Fig 5 <i>Making the PYP happen</i> ) challenge learners and promote genuine understanding. Sample questions can be linked to a key concept. Some examples are noted below in bold.	All activities encompass some, or many, of the specific expectations and transdisciplinary skills (Fig 14 <i>Making the PYP happen</i> ).	Assessments should be directly related to the specific expectations. Students should be given the opportunity to demonstrate their understanding in a variety of ways.	Teachers should find ways to ensure <i>EAL</i> learners understand tasks and expectations.
	Students will:				
	<ul style="list-style-type: none"> <li>use traditional and/or <i>folk song</i> material to learn appropriate <i>melodic content</i></li> </ul>	What can you tell me about the <i>melody</i> from looking at this song?	<p>Students draw curved lines on paper to identify melodic contours in songs.</p> <p>Students identify general melodic movement in a <i>melody</i>: if <i>notes</i> move by repetition, <i>step</i> or <i>leap</i>.</p> <p>Students attempt to record simple songs, showing <i>pitch</i> levels and <i>note</i> values.</p>	<p>Students compare their own graphic notation of melodic contours in songs with <i>traditional notation</i>.</p> <p>Students can describe melodic movement between two <i>notes</i>.</p> <p>Students combine their understanding of <i>note</i> values and <i>pitch</i> levels in notating simple songs.</p>	Use the beginning of these songs: “Jingle Bells” (repetition); “London Bridge is Falling Down” ( <i>steps</i> ); “This Old Man” ( <i>leaps</i> ).
	<ul style="list-style-type: none"> <li>use notation to practise and perform a piece of music</li> </ul>		Students may learn to play a musical instrument such as a xylophone or recorder.	Students can apply the understanding of different melodic contours in sight-reading.	Because music reading using <i>traditional notation</i> should not be introduced until students are ready, any class will include students at different stages of music reading and readiness to learn an instrument.
	<ul style="list-style-type: none"> <li>read and notate using basic <i>rhythm values</i> of quarter <i>note</i>, eighth <i>note</i> and quarter <i>rest</i></li> </ul>	<p>How are these <i>notes</i> different?</p> <p>How would you move to these different <i>notes</i>? <b>causation</b></p>	<p>Students discuss basic <i>rhythm values</i>. They use <i>non-locomotor</i> and <i>locomotor</i> skills to demonstrate <i>note</i> values and <i>rests</i>. They then practise clapping <i>beats</i> in <i>four-beat metre</i>, <i>double-beat</i> values and <i>split-beat</i> values.</p> <p>Students write down <i>rhythmic patterns</i> in <i>metres</i> of threes and fours. They read and clap the patterns and write down <i>rhythmic patterns</i> identified aurally.</p>	<p>Working individually or in groups, students take down dictation of <i>rhythmic patterns</i>.</p>	<p>The British terminology may be more familiar to some teachers:</p> <ul style="list-style-type: none"> <li>whole <i>note</i> = semi-breve</li> <li>half <i>note</i> = minim</li> <li>quarter <i>note</i> = crotchet</li> <li>eighth <i>note</i> = quaver</li> <li>sixteenth <i>note</i> = semi-quaver.</li> </ul> <p>Provide manipulative devices such as carpet tiles, scarves, beanbags and streamers for students to make large movements to different <i>notes</i>.</p>
<ul style="list-style-type: none"> <li>begin to read and notate using <i>rhythm values</i> of whole <i>note</i> and half <i>note</i>, whole and half <i>rests</i></li> </ul>			Students can practise and identify longer <i>note</i> values in scores and songs.		
<ul style="list-style-type: none"> <li>begin to read and notate using <i>dotted rhythms</i> in <i>simple metres</i>.</li> </ul>	What does the dot do to the <i>note</i> or <i>rest</i> ? <b>function</b>	Students practise <i>rhythmic patterns</i> in <i>three-beat metre</i> . They discuss the use of a dotted half <i>note</i> to represent a <i>three-beat note</i> value.	Students practise and take down dictation in <i>three-beat metre</i> , introducing dotted half <i>notes</i> .	Students can use their individual portfolios to record notations.	

Content	What do we want students to learn?		How best will students learn?	How will we know what students have learned?	Notes for teachers
	Specific expectations	Sample questions	Sample activities	Sample assessments	Resources and comments
<p><b>Listening and appreciation</b> Students are given the opportunity to identify and describe various musical <i>elements</i> such as <i>rhythmic patterns</i>, <i>melodic patterns</i> and <i>form</i>. They distinguish between a range of instrumental sounds and respond to different <i>styles</i> of music, as well as to music from different times and cultures.</p>	<p>The specific expectations may be addressed in any order or combination.</p>	<p>Questions that address the key concepts (Fig 5 <i>Making the PYP happen</i>) challenge learners and promote genuine understanding. Sample questions can be linked to a key concept. Some examples are noted below in bold.</p>	<p>All activities encompass some, or many, of the specific expectations and transdisciplinary skills (Fig 14 <i>Making the PYP happen</i>).</p>	<p>Assessments should be directly related to the specific expectations. Students should be given the opportunity to demonstrate their understanding in a variety of ways.</p>	<p>Teachers should find ways to ensure <i>EAL</i> learners understand tasks and expectations.</p>
	<p>Students will:</p> <ul style="list-style-type: none"> <li>develop an understanding of musical <i>elements</i> such as the difference between steady <i>beat</i> and <i>rhythm</i>, and awareness of <i>metre</i></li> </ul>	<p>How can you describe the difference between steady <i>beat</i> and <i>rhythm</i>?</p> <p>What are some ways you can move to this <i>metre</i>?</p>	<p>Students chant a rhyme and clap <i>beats</i>; clap the <i>rhythm</i> of words; stamp <i>beat</i> and clap <i>rhythm</i>.</p> <p>Students make a visual representation of <i>beat</i> and <i>rhythm</i>.</p> <p>Students use <i>locomotor</i> skills to demonstrate differences in <i>metre</i> and <i>form</i> in a piece of music.</p>	<p>Students identify and perform <i>beats</i> and <i>rhythm</i> in musical examples. They create ways to move their body according to the <i>metre</i> of the music.</p>	<p>See also <i>Physical education scope and sequence</i>.</p>
	<ul style="list-style-type: none"> <li>develop an understanding of <i>form</i> in music</li> </ul>	<p>How would you represent the <i>form</i> of this piece, through movement or signs?</p>	<p>Students produce a graphic representation of <i>form</i> in a recorded piece of music.</p> <p>Through creative movement, individually or in groups, students represent different sections in a song or recorded piece of music.</p> <p>Students show tonal awareness and can predict the finishing <i>note</i> in a piece of music.</p>	<p>Students can describe and identify <i>form</i> with movement or signs.</p>	
	<ul style="list-style-type: none"> <li>continue to describe musical <i>elements</i> using appropriate musical vocabulary, giving reasons for preferences</li> </ul>	<p>What musical <i>elements</i> do you hear in this piece?</p> <p>How did the composer use these <i>elements</i>?</p> <p>Was there a section you enjoyed the most? <b>perspective</b></p> <p>Can you explain why? <b>reflection</b></p>	<p>Through discussion, students discover musical <i>elements</i> in a piece of music and the way the composer uses them.</p>	<p>Students use appropriate vocabulary to describe musical <i>elements</i>.</p>	
	<ul style="list-style-type: none"> <li>identify the sounds and names of an increasing number of instruments: orchestral, non-orchestral, non-western and multi-ethnic</li> </ul>	<p>What <i>timbre</i> do you hear?</p> <p>In what kind of performance group would you hear this instrument?</p>	<p>Students identify instrumental <i>timbres</i> in recorded pieces of music.</p> <p>Students classify instruments according to their differences and by their orchestral family.</p> <p>Students attend live performances.</p>	<p>Students can identify instruments, and relate them to the <i>style</i> of music in which they are generally used.</p> <p>Students make a pictorial representation of the instruments they can hear in a piece of music.</p>	<p>Use stimuli including pictures, live instrumental performances, recordings such as Britten's <i>The Young Person's Guide to the Orchestra</i>, and videos.</p>
<ul style="list-style-type: none"> <li>develop an awareness and appreciation of music from different sources and cultures; its uses and associations.</li> </ul>	<p>Where do you think this music comes from?</p> <p>Where would you listen to this music?</p> <p>What kinds of things do you hear in this music?</p> <p>Who do you think is performing this music?</p>	<p>Students use their previous knowledge to compare two short extracts of music of different <i>styles</i> mentioning instrumentation, <i>rhythm</i> and <i>melodic content</i>.</p> <p>Students design a poster to describe musical events along a time line. They explain how the <i>elements</i> in the design represent different features in the music they have heard.</p>	<p>Students use previous knowledge to describe music. They illustrate <i>style</i> through pictures, posters, and dramatization.</p> <p>Students can reflect upon their listening experiences in their journals.</p>	<p>Students can perform music belonging to the culture of the children newly arrived at the school. Songs or music could also be used in a school-wide performance.</p>	

### Overall expectations

Music is the study and exploration of sound and the expressive use of musical *elements* through the singing of songs and the playing of instruments. Students will develop musical ideas in *composition* using musical notation. They will gain an awareness and appreciation of music in all its forms from a range of times, places and cultures. Students will experience a wide range of songs in different languages and from different times, and will perform them with sensitivity and accuracy. They will create their own music and perform it to others using increasingly sophisticated instruments, and be able to interpret the music of others through the understanding of complex notation. They will continue to develop their understanding of music from different sources and cultures.

Students will have the opportunity to identify and reflect upon “big ideas” by making connections between the questions asked and the concepts that drive the inquiry. They will become aware of the relevance these concepts have to all of their learning.

For the purpose of this scope and sequence, the strands have been grouped as follows (adapted from Fig 12 *Making the PYP happen*): **performing: singing, performing: playing instruments, creating and composing, notation and listening and appreciation.**

\*See glossary for explanation of italicized terms.

Content	What do we want students to learn?		How best will students learn?	How will we know what students have learned?	Notes for teachers
	Specific expectations	Sample questions	Sample activities	Sample assessments	Resources and comments
<b>Performing: singing</b> Students sing a repertoire of songs to display confidence, <i>expression</i> and an awareness of musical <i>elements</i> such as <i>pitch</i> and <i>rhythm</i> . Singing lies at the heart of the music curriculum as the voice is the most immediately available instrument for all students regardless of their age or ability.	The specific expectations may be addressed in any order or combination.	Questions that address the key concepts (Fig 5 <i>Making the PYP happen</i> ) challenge learners and promote genuine understanding. Sample questions can be linked to a key concept. Some examples are noted below in bold.	All activities encompass some, or many, of the specific expectations and transdisciplinary skills (Fig 14 <i>Making the PYP happen</i> ).	Assessments should be directly related to the specific expectations. Students should be given the opportunity to demonstrate their understanding in a variety of ways.	Teachers should find ways to ensure <i>EAL</i> learners understand tasks and expectations.
	Students will: <ul style="list-style-type: none"> <li>• sing songs or <i>voice parts</i> with increasing control, confidence and <i>expression</i> in a wider <i>pitch range</i></li> </ul>	What should we do to be ready to sing this song?  Is this <i>phrase</i> ascending, descending or staying the same? <b>change</b>  Does the song get louder or softer, and how do you know?	Students run through a vocal warm-up. They practise stretching, relaxation, breathing, posture, enunciation, pitching and listening exercises.  Students sing songs from rote. They use body levels and movement to show a range of <i>pitch</i> and melodic contour.  Students sing <i>solo</i> and in an <i>ensemble</i> , in different types of performances: lessons, choir songs, school production etc.	Students evaluate their posture, breathing, diction and pitching through the use of rubrics developed in class.  The teacher assesses vocal performances in <i>solo</i> and small group situations.	Students should have the experience of singing <i>ostinati</i> , <i>partner songs</i> , <i>countermelodies</i> , <i>rounds</i> etc.  Use pictorial representations of <i>dynamic</i> markings to practise songs in different ways.
	<ul style="list-style-type: none"> <li>• sing more complex songs with increasing accuracy, including: singing <i>notes</i> of increased <i>intervals</i>; singing accurate <i>note</i> lengths; being aware of <i>dynamics</i> and <i>tempo</i>; using appropriate singing <i>style</i></li> </ul>	Does the next <i>note</i> move by <i>step</i> or by <i>leap</i> ? If by <i>leap</i> , by how much? <b>form</b>  How can you match your voice to the <i>style</i> of the music?	Students hold long <i>notes</i> following the conductor’s gestures in unison singing and <i>part singing</i> . They check the pitching of <i>intervals</i> between two voices.  Students focus their attention on the <i>melodic content</i> and the use of a correct singing technique.	Students control <i>pitch</i> , <i>dynamics</i> and <i>tempo</i> . Their singing <i>style</i> is appropriate to the demands of the song.  Students demonstrate confidence and enthusiasm and a sense of phrasing in their singing.	Performance need not be to a formal audience but can be to peers, another teacher or class.
	<ul style="list-style-type: none"> <li>• sing from <i>traditional notation</i></li> </ul>	Do we get louder or softer at this section and how do you know?  What is the value of this <i>note</i> ?  Is the <i>tempo</i> of this song appropriate for the mood and the words of the piece? <b>reflection</b>  How should we sing this song (lightly, brightly, harshly)?	Students sing from scores. They follow <i>dynamic</i> indications.  Students show control of <i>tempo</i> and keep in time with a changing <i>pulse</i> . They perform a piece in a different <i>tempo</i> and discuss the effects.  Students discuss the relevance of the lyrics in relation to the melodic components.	Students sing using notation as a guide. They understand and follow notational signs, scores and <i>dynamic</i> indications.  The student interpretation suits the demands of the song, reflecting the relationship between music and lyrics.	
	<ul style="list-style-type: none"> <li>• sing songs from a variety of times and cultures</li> </ul>	How can you match the <i>style</i> of music with your voice?	Through class discussions, students analyse songs for <i>style</i> characteristics that help to identify their time period and cultural origin.  Students practise appropriate ways of performing songs from a variety of times and cultures.	Students can recognize characteristics of songs that help identify their origin.  Students sing a variety of songs from different historical and cultural sources.	
<ul style="list-style-type: none"> <li>• sing with others, using <i>ensemble</i> skills and develop an awareness of audience.</li> </ul>					



Content	What do we want students to learn?		How best will students learn?	How will we know what students have learned?	Notes for teachers
	Specific expectations	Sample questions	Sample activities	Sample assessments	Resources and comments
<b>Performing: playing instruments</b> Students play musical pieces using a range of instruments to demonstrate <i>style, expression</i> , and an understanding of <i>melodic direction, tempo</i> and <i>dynamics</i> . They perform <i>solo</i> and as part of an <i>ensemble</i> for an audience, and follow directions from a conductor.	The specific expectations may be addressed in any order or combination.	Questions that address the key concepts (Fig 5 <i>Making the PYP happen</i> ) challenge learners and promote genuine understanding. Sample questions can be linked to a key concept. Some examples are noted below in bold.	All activities encompass some, or many, of the specific expectations and transdisciplinary skills (Fig 14 <i>Making the PYP happen</i> ).	Assessments should be directly related to the specific expectations. Students should be given the opportunity to demonstrate their understanding in a variety of ways.	Teachers should find ways to ensure <i>EAL</i> learners understand tasks and expectations.
	Students will: <ul style="list-style-type: none"> <li>play a wide range of instruments with increasing accuracy in <i>solo</i> and <i>ensemble</i> performances</li> </ul>	What differences do you find between playing an instrument <i>solo</i> and in an <i>ensemble</i> ? <b>connection</b>  How can you become more accurate as a soloist? <b>responsibility</b>  Why is a steady <i>beat</i> important in an <i>ensemble</i> performance? <b>causation</b>	Students develop an awareness of instrumental techniques such as the control of sound and holding the instrument correctly.  Students participate in mirroring activities as preparation for playing instruments.  Students explore sound qualities and begin to classify instruments by <i>timbre</i> .  Students play <i>solo</i> melodies and instrumental <i>ostinati</i> . They play and sing in <i>ensembles</i> .	Students can control sound in a wide range of instruments. They can perform individually and in <i>ensembles</i> , adopting different roles.  Students can perform <i>rhythmic</i> and <i>melodic patterns</i> in a small group or <i>solo</i> . They take part in an <i>ensemble</i> performance of Orff arrangements.	
	<ul style="list-style-type: none"> <li>perform complex <i>rhythmic</i> and <i>melodic patterns</i> in different <i>simple</i> and <i>compound metres</i></li> </ul>	Which musical <i>elements</i> can you see in this piece? <b>form</b>  How is a <i>compound metre</i> different from a <i>simple metre</i> ? <b>connection</b>	Students improvise rhythmic responses fitting the <i>metre</i> .  Students transform the <i>rhythm</i> of <i>simple metre</i> pieces into <i>compound metre</i> .  Students transform the <i>rhythm</i> of <i>compound metre</i> pieces into <i>simple metre</i> .  Students participate in <i>locomotor</i> and <i>non-locomotor</i> movements to different <i>metres</i> , including <i>compound metres</i> .	Students show fluency in rhythmic <i>improvisations</i> and in the performance of <i>rhythmic</i> and <i>melodic patterns</i> .  Students can discuss how they went about changing the <i>metre</i> from <i>simple</i> to <i>compound</i> and from <i>compound</i> to <i>simple</i> .	“Twinkle Twinkle Little Star” is an example of a song normally written in <i>simple metre</i> . “Humpty Dumpty Sat on a Wall” is an example of a song normally written in <i>compound metre</i> . Try transforming the <i>rhythm</i> of each song into the other type of <i>metre</i> .
	<ul style="list-style-type: none"> <li>perform expressively to show <i>tempo, dynamics, texture, style</i> and <i>articulation</i></li> </ul>	What <i>tempo</i> suits this music? Why?  Which <i>dynamic</i> changes would you perform to make the piece sound more interesting? <b>change</b>  What kind of expressive qualities do you think the composer calls for in this piece?	Students control the <i>tempo</i> of a piece of music and keep in time with a changing <i>pulse</i> .  Students play a piece of music focusing on <i>dynamics</i> (loud—quiet), and dynamic changes ( <i>crescendo</i> and <i>diminuendo</i> ).  Students are aware of <i>articulation</i> by playing <i>legato</i> and <i>staccato</i> .	Students explore <i>dynamics, articulation</i> and <i>tempo</i> changes in their study pieces and/or <i>compositions</i> . They are aware of the demands of the music in their performances.	
<ul style="list-style-type: none"> <li>play music using <i>non-traditional</i> or <i>traditional notation</i></li> </ul>	What does the notation tell you about the sound? <b>function</b>  Where do we play the highest and lowest <i>notes</i> ? <b>form</b>  What kind of <i>non-traditional notation</i> can you create to show the difference in <i>pitch</i> ? And the difference in <i>rhythm</i> ?  What aspects of <i>traditional notation</i> can you see in <i>non-traditional notation</i> ?	Students learn to play simple pieces through reading notation.  Students create a form of notation to describe the melodic or rhythmic events in a piece of music.  Students respond to visual cueing (markings for <i>tempo, dynamics</i> and <i>articulation</i> ) while playing instruments in class. Following visual cueing, students compare <i>elements</i> of <i>non-traditional</i> and <i>traditional notation</i> .	Students use notation devices to recall, share, exchange, recreate or record music. The teacher will look for evidence that students can interpret a score ( <i>non-traditional</i> or <i>traditional notation</i> ) to communicate musical intentions.	Music becomes a significant channel of communication.	

Content	What do we want students to learn?		How best will students learn?	How will we know what students have learned?	Notes for teachers
	Specific expectations	Sample questions	Sample activities	Sample assessments	Resources and comments
Performing: playing instruments (cont.)	The specific expectations may be addressed in any order or combination.	Questions that address the key concepts (Fig 5 <i>Making the PYP happen</i> ) challenge learners and promote genuine understanding. Sample questions can be linked to a key concept. Some examples are noted below in bold.	All activities encompass some, or many, of the specific expectations and transdisciplinary skills (Fig 14 <i>Making the PYP happen</i> ).	Assessments should be directly related to the specific expectations. Students should be given the opportunity to demonstrate their understanding in a variety of ways.	Teachers should find ways to ensure <i>EAL</i> learners understand tasks and expectations.
	Students will: <ul style="list-style-type: none"> <li>respond to directions from a conductor.</li> </ul>	<p>What is the conductor telling us?</p> <p>How can you make sure your signals as a conductor are clear? <b>responsibility</b></p>	<p>Students can follow visual and auditory cues to respond to directions from a conductor.</p> <p>Students practise basic conducting patterns. They take it in turns to conduct a group or the whole class.</p>	<p>Students respond to gestures and directions from a conductor/teacher or other students.</p> <p>Students are able to play different roles in <i>ensembles</i> (leader/follower).</p>	Taking it in turns to conduct requires students to make decisions about a piece of music and helps to reinforce their feeling for the <i>metre</i> in music.
Creating and composing Students use their imagination and musical experience to organize sounds into various <i>forms</i> that communicate specific ideas or moods.	Students will: <ul style="list-style-type: none"> <li>create music in response to a range of stimuli</li> </ul>	<p>What mood have you tried to create?</p> <p>How do the instruments you have chosen help to create the mood? <b>function</b></p>	<p>Students explore sound qualities and make choices about instruments to portray a mood or theme.</p> <p>Students improvise using sounds to describe the theme or events in a painting. The teacher extends this activity by discussing the stylistic qualities of the painting.</p> <p>Students create soundscapes for a cartoon strip or story.</p> <p>Students organize sound events, create movement and use puppets to recreate a piece of music presented in class. They listen and compare how <i>elements of style</i> have been used by the composer and in the classroom.</p>	<p>Students create descriptive music that reflects the main features in a painting. They are able to talk and explain up to what extent the theme or events in the painting have been achieved with music.</p> <p>Students explore different types of artistic language to recreate a piece of music presented in class. Their performance shows their ability to listen to music and their understanding of musical <i>elements</i>.</p>	<p>Stimuli could be verse, drama, special occasions, dance, paintings etc. Teachers have suggested the following to encourage students' imagination and response when listening to music, creating a plot for a performance, or using notation: <i>Dance</i>, by Henri Matisse. <i>Children's Corner</i>, by Claude Debussy. <i>Der Tanz um das Goldene Kalb</i>, by Emil Nolde. <i>The Rite of Spring (Auguries of Spring)</i>, by Igor Stravinsky. <i>Murnau – Aussicht mit Eisenbahn und Schloss</i>, by Wassily Kandinsky. <i>The Little Train of the Caipira</i>, by Heitor Villa-Lobos. <i>The Firebird</i>, by Igor Stravinsky. <i>Planets Suite</i>, by Gustav Holst. <i>Carnival of the Animals</i>, by Camille Saint-Saëns.</p>
	<ul style="list-style-type: none"> <li>continue to explore, create, select and organize sounds in simple musical <i>forms</i></li> </ul>	<p>Is there anything you would change in your <i>composition</i>?</p> <p>How would you change your <i>composition</i>, and why? <b>change</b></p>	<p>Students develop improvised themes into established <i>compositions</i> using known <i>forms</i> (<i>strophic, binary and ternary</i>).</p> <p>Students look closely at their <i>compositions</i>.</p> <p>Students introduce original sound organizations into creative projects linked to other subject areas.</p>	<p>The teacher gives a critique of individual and group <i>compositions</i>. Other students make suggestions about how the <i>composition</i> can be changed.</p> <p>Students can organize sounds purposefully. They make choices about the way their piece begins, develops and ends.</p>	<p>The unit of inquiry "Persuasion" in the <i>Sample programme of inquiry 2003</i> has many opportunities to include music.</p> <p>Links to other areas of the curriculum include:</p> <ul style="list-style-type: none"> <li>language: set music to a poem, story, TV or radio advertisement</li> <li>social studies: illustrate a journey; music for different cultures or time periods</li> <li>physical education: create music to emphasize different types of movement</li> <li>science and technology: use music to show how sounds are produced in different categories of instruments.</li> </ul>

Content	What do we want students to learn?		How best will students learn?	How will we know what students have learned?	Notes for teachers
Creating and composing (cont.)	Specific expectations	Sample questions	Sample activities	Sample assessments	Resources and comments
	The specific expectations may be addressed in any order or combination.	Questions that address the key concepts (Fig 5 <i>Making the PYP happen</i> ) challenge learners and promote genuine understanding. Sample questions can be linked to a key concept. Some examples are noted below in bold.	All activities encompass some, or many, of the specific expectations and transdisciplinary skills (Fig 14 <i>Making the PYP happen</i> ).	Assessments should be directly related to the specific expectations. Students should be given the opportunity to demonstrate their understanding in a variety of ways.	Teachers should find ways to ensure <i>EAL</i> learners understand tasks and expectations.
	Students will:				
	<ul style="list-style-type: none"> <li>purposefully organize sounds in simple musical forms including <i>rondo</i></li> </ul>	<p>How many sections will your music have? <b>form</b></p> <p>What ideas are contrasting in the music?</p> <p>Where does one section end and the next one begin? <b>connection</b></p> <p>How do you know the sections of your <i>rondo</i> are well balanced?</p>	Students write simple compositions using <i>rondo</i> form. They make choices in instrumentation and contrasting <i>timbres</i> to represent different sections of the <i>rondo</i> .	Students apply their understanding of structure in the creation of well-balanced, effective and contrasting sections of a piece. They consider overall length, phrasing, melodic contour, rhythmic <i>texture</i> and chosen instruments. They can explain the different sections in their work, compare their work with other class compositions, and evaluate them.	
	<ul style="list-style-type: none"> <li>use devices of <i>motif</i> and <i>sequence</i> in composition</li> </ul>	<p>In what ways are you using a <i>motif</i> in your composition?</p> <p>How would you arrange the <i>motif</i> to build sequences?</p>	<p>Students compose a piece of music based on a strong <i>melodic pattern</i>. They use <i>sequences</i> and <i>motives</i>.</p> <p>Students create a piece where the shape of the <i>melodic pattern</i> is repeated at different <i>pitch</i> levels.</p> <p>Students make visual representations of <i>motives</i> and <i>sequences</i>.</p>	<p>Students arrange a <i>motif</i> to create an effective <i>melody</i>. They make choices on the number of times a <i>motif</i> is repeated, the length of the <i>sequence</i>, and the way their piece begins and ends.</p> <p>Students listen to CD recordings and can recognize how different composers have used <i>motives</i> and <i>sequences</i>.</p>	Beethoven's opening theme in the first movement of the <i>Fifth Symphony</i> starts with a very strong <i>motif</i> that develops into a <i>sequence</i> . "Do, Re, Mi" from <i>The Sound of Music</i> is also built on <i>sequences</i> .
	<ul style="list-style-type: none"> <li>perform compositions using classroom instruments and other sound sources</li> </ul>		<p>Students use speaking voices and singing voices in their compositions.</p> <p>Students use unusual techniques for playing instruments in their compositions.</p> <p>Through individual choice or group consensus, students make choices of instrumentation for their compositions.</p>	<p>Students can compose an original piece and perform their composition to an audience.</p> <p>Students make an effective choice of sound sources or class instruments to perform their compositions.</p>	
<ul style="list-style-type: none"> <li>use a variety of <i>textures</i> in compositions</li> </ul>	<p>How would you describe the <i>texture</i> in your composition?</p> <p>Which voice or instrument is the most important part?</p>	A group of students create a composition, based on the organization of layers of sound. They use group analysis to determine and compare <i>textures</i> in compositions.	Students can differentiate the layers of sound in their compositions. Students make visual charts of textural differences and list their comparisons.		
<ul style="list-style-type: none"> <li>use detailed notations to record and communicate ideas.</li> </ul>	<p>Have you made a good choice for the notation of this piece? <b>reflection</b></p> <p>How can you be sure that another person will be able to understand your notation and play your piece?</p>	<p>Students use detailed notations to represent sound events in their own composition (contrasting shapes, colours).</p> <p>Students share and perform composition with others.</p>	Students can use notation to record and communicate musical ideas. They discuss and analyse each other's work.		

Content	What do we want students to learn?		How best will students learn?	How will we know what students have learned?	Notes for teachers
	Specific expectations	Sample questions	Sample activities	Sample assessments	Resources and comments
<p><b>Notation</b> Students use <i>non-traditional</i> and <i>traditional notation</i> to record their <i>compositions</i>.</p>	The specific expectations may be addressed in any order or combination.	Questions that address the key concepts (Fig 5 <i>Making the PYP happen</i> ) challenge learners and promote genuine understanding. Sample questions can be linked to a key concept. Some examples are noted below in bold.	All activities encompass some, or many, of the specific expectations and transdisciplinary skills (Fig 14 <i>Making the PYP happen</i> ).	Assessments should be directly related to the specific expectations. Students should be given the opportunity to demonstrate their understanding in a variety of ways.	Teachers should find ways to ensure <i>EAL</i> learners understand tasks and expectations.
	Students will:				
	<ul style="list-style-type: none"> <li>use <i>non-traditional</i> and <i>traditional notation</i> to represent and record sound events and songs</li> </ul>	What kinds of symbols have been used in this piece? <b>form</b>	<p>Students make a list of the symbols that are used to notate a given piece of music. They compare <i>non-traditional</i> and <i>traditional notation</i>.</p> <p>Students use manipulatives such as <i>note</i> value cards and <i>rhythm</i> manipulatives to write and compare various <i>rhythm values</i> in a song or sound event.</p>	<p>Students can chart the comparisons between <i>non-traditional</i> and <i>traditional notation</i>.</p> <p>Students are able to recreate and describe sound events and songs through notation.</p>	
	<ul style="list-style-type: none"> <li>use traditional and/or <i>folk song</i> material to learn appropriate <i>melodic content</i></li> </ul>	What can you tell me about the <i>melody</i> from looking at this song?	<p>Students analyse and discuss the <i>melodic content</i> of a <i>folk song</i>.</p> <p>Students describe melodic contour. They identify highest and lowest <i>notes</i>, patterns, repetitions, <i>notes</i> moving by <i>step</i> or by <i>leap</i>, and <i>rhythm</i> using appropriate vocabulary.</p>	Students can identify and describe specific <i>melodic content</i> in scores.	
	<ul style="list-style-type: none"> <li>use notation to practise and perform a piece of music</li> </ul>		Students sing and play <i>melodic</i> and <i>rhythmic patterns</i> of increasing difficulty by isolating and practising specific notations. They go on to perform the piece in its entirety.	Students perform by reading notation. They are able to apply their understanding of rhythmic combinations and melodic contours when sight-reading.	The unit of inquiry “Learn to live and live to learn” in the <i>Sample programme of inquiry 2003</i> has many opportunities to include music.
	<ul style="list-style-type: none"> <li>read and notate using basic <i>rhythm values</i> of quarter <i>note</i>, eighth <i>note</i>, half <i>note</i> and whole <i>note</i>; quarter, half and whole <i>rests</i></li> </ul>	<p>What is this <i>note</i>? <b>form</b></p> <p>What is its value and <i>pitch</i>?</p> <p>How can you tell? <b>reflection</b></p>	<p>Students write down <i>rhythmic patterns</i> identified aurally. They read and clap the patterns.</p> <p>Students double/split the <i>rhythm values</i> in the patterns written before and then read and clap the patterns.</p>	Students can read and accurately perform <i>rhythmic patterns</i> from notation. They understand the relation between the different <i>note</i> values. They take down dictation.	The British terminology may be more familiar to some teachers: <ul style="list-style-type: none"> <li>whole <i>note</i> = semi-breve</li> <li>half <i>note</i> = minim</li> <li>quarter <i>note</i> = crotchet</li> <li>eighth <i>note</i> = quaver</li> <li>sixteenth <i>note</i> = semi-quaver.</li> </ul>
	<ul style="list-style-type: none"> <li>begin to read and notate using <i>rhythm values</i> of sixteenth <i>note</i></li> </ul>		<p>Students identify <i>rhythm values</i> of sixteenth <i>note</i> in scores.</p> <p>Students introduce <i>rhythm values</i> of sixteenth <i>note</i> in rhythmic <i>improvisations</i>.</p>	Students improvise <i>rhythmic patterns</i> introducing the <i>note</i> values they have practised.	Teachers may choose to use individual <i>rhythm</i> dictations to assess whether students have understood rhythmic values.
<ul style="list-style-type: none"> <li>begin to read and notate using <i>dotted rhythms</i> in <i>compound metres</i>.</li> </ul>	What does the dot do to the value of the <i>note</i> or <i>rest</i> ? <b>function</b>	<p>Students identify, chart and compare <i>dotted rhythms</i> in scores used in class.</p> <p>Students copy a <i>rhythm</i> from a score and can read and clap the <i>rhythm</i>.</p>			

Content	What do we want students to learn?		How best will students learn?	How will we know what students have learned?	Notes for teachers
	Specific expectations	Sample questions	Sample activities	Sample assessments	Resources and comments
<p><b>Listening and appreciation</b> Students are given the opportunity to identify and describe various musical <i>elements</i> such as <i>rhythmic patterns</i>, <i>melodic patterns</i> and <i>form</i>. They distinguish between a range of instrumental sounds and respond to different <i>styles</i> of music, as well as to music from different times and cultures.</p>	<p>The specific expectations may be addressed in any order or combination.</p>	<p>Questions that address the key concepts (Fig 5 <i>Making the PYP happen</i>) challenge learners and promote genuine understanding. Sample questions can be linked to a key concept. Some examples are noted below in bold.</p>	<p>All activities encompass some, or many, of the specific expectations and transdisciplinary skills (Fig 14 <i>Making the PYP happen</i>).</p>	<p>Assessments should be directly related to the specific expectations. Students should be given the opportunity to demonstrate their understanding in a variety of ways.</p>	<p>Teachers should find ways to ensure <i>EAL</i> learners understand tasks and expectations.</p>
	<p>Students will:</p> <ul style="list-style-type: none"> <li>continue to distinguish and describe musical <i>elements w2</i>, <i>melodic patterns</i> and <i>form</i></li> </ul>	<p>What kinds of <i>elements</i> do you hear?</p> <p>How are the <i>elements</i> combined?</p> <p>Do the <i>elements</i> change through the course of the piece?</p> <p>Can you clap back the <i>ostinato rhythm</i>?</p>	<p>Students discuss and analyse a song or piece of music for musical <i>elements</i>.</p>	<p>Students are able to listen attentively and describe different musical <i>elements</i> in the music they hear.</p>	
	<ul style="list-style-type: none"> <li>continue to distinguish a range of instrumental sounds, including orchestral, non-orchestral, non-western and multi-ethnic</li> </ul>	<p>What kinds of instrumentation are used in this piece?</p> <p>How are the instruments used in this piece?</p> <p>How do you classify these instruments?</p>	<p>Students identify instrumental <i>timbres</i> in recorded pieces of music.</p> <p>Students identify the use of <i>texture</i> and <i>articulation</i>.</p> <p>Students identify differences and similarities in shape, material, <i>timbre</i> and sound production of a wide range of instruments.</p>	<p>Students are able to identify a wider range of instruments, relating them to the <i>style</i> of music in which they are generally used.</p>	<p>The traditional classification of western musical instruments is:</p> <ul style="list-style-type: none"> <li>string instruments</li> <li>wind instruments</li> <li>keyboard instruments</li> <li>percussion instruments.</li> </ul> <p>A more complete classification, including non-western musical instruments, would be:</p> <ul style="list-style-type: none"> <li>aerophones (based on the vibration of air)</li> <li>chordophones (stretched strings)</li> <li>idiophones (the instrument itself)</li> <li>membranophones (stretched skin or membrane)</li> <li>electrophones (electrically generated vibrations).</li> </ul>
	<ul style="list-style-type: none"> <li>describe music using appropriate vocabulary, giving reasons for preferences</li> </ul>	<p>What is the composer trying to convey?</p>		<p>Students use appropriate vocabulary in descriptions.</p>	
<ul style="list-style-type: none"> <li>continue to develop an awareness and appreciation of music from different sources and cultures; its uses and associations.</li> </ul>	<p>Where do you think this music comes from?</p> <p>Where would you listen to this music?</p> <p>What kinds of things/ instruments do you hear in this music?</p> <p>Is what you hear unique to this kind of music? <b>perspective</b></p> <p>Who do you think is performing this music?</p> <p>Is this music historical or contemporary?</p> <p>Which <i>elements</i> in the music tell you this? <b>reflection</b></p>	<p>Students link the <i>elements</i> of a piece of music to two different paintings/pictures. They give their reasons.</p> <p>Students use their previous knowledge to compare two pieces of music and describe instrumentation, <i>rhythm</i>, <i>melodic content</i> and time period.</p>	<p>Students use their knowledge to describe music. They illustrate <i>style</i> through pictures, posters, graphs and dramatization.</p>	<p>The unit of inquiry “I believe” in the <i>Sample programme of inquiry 2003</i> has many opportunities to include music.</p>	