

MUSIC: Ontario Arts Curriculum Scope & Sequence Grades 1-8

Throughout planning and assessment, reflect on the following guiding questions to consider the Learner, Learning, and Environment; which are situated within an anti-oppressive framework.

Who am I?

- I understand how my social identities and lived experiences inform my programming, planning and assessment practices.
- I use an [anti-oppressive lens](#) to decentre dominant perspectives in the curriculum and in the classroom.

Who are my learners?

- I hold a positive and affirming view of all students, acknowledging families, elders and community relationships.
- I centre, respect and understand all learner's differences and complexities.
- I integrate and respond to my [knowledge of student's](#) gifts, interests and social identities.

Who are we together?

- Our classroom learning conditions benefit everyone so that contributions from multiple backgrounds can be better understood and integrated into our learning.
- Our classroom is responsive and activates student agency through connection, collaboration, choice, and engagement of the diverse identities, needs, and interests of everyone.
- We engage in co-learning to elevate student's voice, identities, abilities and lived experiences, to shape and guide school improvement processes and ensure equitable outcomes

4 Big Ideas of The Arts Curriculum

1. Developing Creativity
2. Communicating
3. Understanding Culture
4. Making Connections

Overview of Grades 1, 2 &3	Overview of Grades 4, 5 &6	Overview of Grades 7 & 8
<p>In the primary grades, students experience and explore the elements of music through singing, listening to, and moving to a variety of songs, rhymes, and chants. Their experiences should include a wide variety of recorded and live music. In Grade 1, they make connections with the role of music in their lives, sing and play in unison, create simple accompaniments, and experiment with found sounds and instruments. In Grade 2, they continue to sing in unison, and learn to use patterns of sound found in speech to create simple accompaniments and explore simple and invented notation. In Grade 3, they perform simple rounds, create and perform soundscapes and melodies based upon the pentatonic scale, and begin to identify and appreciate the role of music in their lives. During the primary grades, students also learn how to use and care for musical instruments properly, become familiar with acceptable audience behaviour, and develop the ability to work with others.</p>	<p>Students in Grades 4 to 6 focus on developing the ability to read music notation and on applying their knowledge of the elements of music through performing (singing, moving, playing instruments), creating, and listening. In Grade 4, students begin to read standard notation in the treble clef and sing or play music in two parts. They continue to create simple rhythms and melodies as accompaniments and to discover how music is organized. In Grade 5, students sing and/or play from standard music notation and other forms of notation, learn to use key signatures, and create compositions in a variety of forms using notational software. They explore the key influences affecting music in our past and present cultures. In Grade 6, students explore further aspects of standard notation, create and perform a variety of compositions, and continue to think critically about the music that they hear and perform. Students in Grades 4 to 6 are also expected to develop individual goals and to work in both large and small groups to solve musical problems. By the end of Grade 6 they should be able to provide constructive feedback regarding their own and others' efforts.</p>	<p>The acquisition of musical knowledge and skills is cumulative and sequential, based on the learning from earlier grades. In Grades 7 and 8, students consolidate their prior music learning through a variety of opportunities for listening, performing, and creating. In Grade 7, students apply their knowledge of music, reflect on their strengths, and determine next steps when creating and interpreting music. They analyse the role of music in their lives and the ways in which music has changed in response to a variety of historical, cultural, and other influences. In Grade 8, students perform in a variety of ensembles and use musical knowledge, musicianship, and creative abilities to create musical works for specific purposes. They develop their own learning profile and apply this knowledge to their work in the music classroom. Students in both grades should have opportunities to solve musical problems in groups and individually, and should demonstrate the ability to use logical arguments to support analyses and judgements of their own and others' musical efforts, while showing respect for the opinions and efforts of others.</p>

Overall Expectation C1.: Creating and Performing

Apply the creative process to create and perform music for a variety of purposes, using the elements and techniques of music

Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8
C1.1 sing songs in unison and play simple accompaniments for music from a wide variety of diverse cultures, styles, and historical periods	C1.1 sing unison songs in tune and/or play simple melodies and accompaniments for music from a wide variety of cultures, styles, and historical periods	C1.1 sing unison songs in tune and/or play simple melodies and accompaniments for music from a wide variety of cultures, styles, and historical periods	C1.1 sing and/or play , in tune, from musical notation, unison and two-part music with simple accompaniments from a wide variety of cultures, styles, and historical periods	C1.1 sing and/or play , in tune, from musical notation, unison and two-part music with accompaniments, from a wide variety of cultures, styles, and historical periods	C1.1 sing and/or play , in tune, from musical notation, unison and two-part music with accompaniments, from a wide variety of cultures, styles, and historical periods	C1.1 sing and/or play , in tune, from musical notation, unison and two-part music with accompaniments, from a wide variety of cultures, styles, and historical periods	C1.1 sing and/or play , in tune, music in unison and in two or more parts from a variety of cultures, styles, and historical periods
C1.2 apply the elements of music when singing, playing, and moving	C1.2 apply the elements of music when singing, playing an instrument, and moving	C1.2 apply the elements of music when singing, playing an instrument, and moving	C1.2 apply the elements of music when singing and/or playing, composing, and arranging music to create a specific effect	C1.2 apply the elements of music when singing and/or playing, composing, and arranging music to create a specific effect	C1.2 apply the elements of music when singing and/or playing, composing, and arranging music to create a specific effect	C1.2 apply the elements of music when singing and/or playing, composing, and arranging music, using them for specific effects and clear purposes	C1.2 apply the elements of music through performing, composing, and arranging music for a specific effect or clear purpose
C1.3 create compositions for a specific purpose and a familiar audience	C1.3 create compositions for a specific purpose and a familiar audience	C1.3 create compositions for a specific purpose and a familiar audience	C1.3 create musical compositions for specific purposes and audiences	C1.3 create musical compositions for specific purposes and audiences	C1.3 create musical compositions for specific purposes and audiences	C1.3 create musical compositions in a variety of forms for specific purposes and audiences	C1.3 create musical compositions in a variety of forms for specific purposes and audiences
C1.4 use the tools and techniques of musicianship in musical performances	C1.4 use the tools and techniques of musicianship in musical performances	C1.4 use the tools and techniques of musicianship in musical performances	C1.4 use the tools and techniques of musicianship in musical performances	C1.4 use the tools and techniques of musicianship in musical performances	C1.4 use the tools and techniques of musicianship in musical performances	C1.4 use the tools and techniques of musicianship in musical performances	C1.4 use the tools and techniques of musicianship in musical performances
C1.5 demonstrate understanding that sounds can be represented by symbols	C1.5 use symbols to represent sounds and sounds to represent musical symbols	C1.5 demonstrate an understanding of standard and non-traditional musical notation	C1.5 demonstrate an understanding of musical signs and standard notation on the five-line staff, and use devised notation to record the sequence of sounds in a composition of their own	C1.5 demonstrate an understanding of standard and other types of musical notation through performance and composition	C1.5 demonstrate an understanding of standard and other types of musical notation through performance and composition	C1.5 demonstrate an understanding of standard and other types of musical notation through performance and composition	C1.5 demonstrate an understanding of standard and other types of musical notation through performance and composition

Overall Expectation C2.: Reflecting, Responding and Analysing

Apply the critical analysis process to communicate their feelings, ideas, and understandings in response to a variety of music and musical experiences.

Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8
C2.1 express personal responses to musical performances in a variety of ways	C2.1 express personal responses to musical performances in a variety of ways	C2.1 express personal responses to musical performances in a variety of ways	C2.1 express detailed personal responses to musical performances in a variety of ways	C2.1 express detailed personal responses to musical performances in a variety of ways	C2.1 express detailed personal responses to musical performances in a variety of ways	C2.1 express analytical, personal responses to musical performances in a variety of ways	C2.1 express detailed personal responses to musical performances in a variety of ways
C2.2 describe ways in which the elements of music are	C2.2 describe ways in which the elements of music are	C2.2 describe ways in which the elements of music are	C2.2 identify the elements used in the music they	C2.2 identify the elements used in the music they	C2.2 identify the elements of music in the repertoire	C2.2 analyse , using musical terminology, ways in which	C2.2 analyse , using musical terminology, ways in which

used for different purposes in the music they perform, listen to, and create	used for different purposes in the music they perform, listen to, and create	used for different purposes in the music they perform, listen to, and create	perform, listen to, and create, and describe how they are used	perform, listen to, and create, and describe how they are used	they perform, listen to, and create, and describe how they are used	the elements are used in the music that they perform, listen to, and create	the elements are used in the music that they perform, listen to, and create
C2.3 identify and give examples of their strengths and areas for growth as musical performers, creators, interpreters, and audience members	C2.3 identify and give examples of their strengths and areas for growth as musical performers, creators, interpreters, and audience members	C2.3 identify and give examples of their strengths and areas for growth as musical performers, creators, interpreters, and audience members	C2.3 identify and give examples of their strengths and areas for growth as musical performers, creators, interpreters, and audience members	C2.3 identify and give examples of their strengths and areas for growth as musical performers, creators, interpreters, and audience members	C2.3 identify and give examples of their strengths and areas for improvement as composers, musical performers, interpreters, and audience members	C2.3 identify and give examples of their strengths and areas for improvement as composers, musical performers, interpreters, and audience members	C2.3 identify and give examples of their strengths and areas for improvement as composers, musical performers, interpreters, and audience members
<p>Overall Expectation C3.: Exploring Forms and Cultural Contexts</p> <p>Demonstrate an understanding of a variety of musical genres and styles from the past and present, and their sociocultural and historical contexts.</p>							
Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8
C3.1 identify reasons why people make music in their daily lives	C3.1 identify reasons why people make music in their daily lives	C3.1 identify and describe musical experiences in their own lives	C3.1 identify the role of music in a community today and compare it to its role in a community of the past	C3.1 identify and describe some of the key influences of music within contemporary culture	C3.1 identify and describe ways in which awareness or appreciation of music is affected by culture and the media	C3.1 analyse the influences of music and the media on the development of personal and cultural identity	C3.1 analyse some of the social, political, and economic factors that affect the creation of music
C3.2 identify , through performing and/or listening, a variety of musical forms or pieces from different communities, times, and places	C3.2 identify , through performing and/or listening, a variety of musical forms or pieces from different communities, times, and places	C3.2 identify a variety of musical pieces from different cultures through performing and/or listening to them	C3.2 demonstrate an awareness , through listening, of the characteristics of musical forms and traditions of diverse times, places, and communities	C3.2 demonstrate an awareness of the use of music and musical instruments in various traditions, from early times to today	C3.2 compare some aspects of the music of one culture and/or historical period with aspects of the music of another culture and/or historical period	C3.2 analyse some historical, cultural, and technological influences on style, genre, and innovation in music	C3.2 compare and contrast music from the past and present

Music: Fundamental Concepts and Elements

Fundamental Concepts	<p>In Grade 1 students will be introduced to the elements of music and related musical concepts that are appropriate for Grade 1. They will develop understanding of these concepts through participation in various musical experiences (e.g., listening, singing, moving, playing musical instruments). These experiences will include reading simple rhythmic or stick notation while listening to the sounds it represents, interpreting simple visual prompts (e.g., solfège hand signs*), and representing elements with manipulatives (e.g., Popsicle sticks, math cubes).</p>	<p>In Grade 2 students will build on their knowledge of the elements of music and related musical concepts that were introduced in Grade 1. Students will develop understanding of musical concepts through participation in various musical experiences (e.g., listening, singing, moving, playing musical instruments and using manipulatives). These experiences will include reading simple rhythmic notation and interpreting simple visual representations (e.g., long and short lines, contour patterns on a one-line staff or a two-line staff, various icon symbols such as pictures or invented symbols).</p>	<p>In Grade 3 students will build on their knowledge of the elements of music and related musical concepts that were introduced in Grades 1 and 2. Students will develop understanding of musical concepts through participation in various musical experiences (e.g., listening, singing, moving, simple instrumental playing, playing with musical manipulatives). They will also continue to use non-traditional forms of notation (e.g., simple rhythmic notation symbols, simple visual prompts).</p>	<p>In Grade 4 students will build on their knowledge of the elements of music and related musical concepts that were introduced in Grades 1 to 3. Students will develop understanding of musical concepts through participation in musical experiences that involve listening, creating, and performing (e.g., singing, moving, playing instruments).</p>	<p>In Grade 5 students will build on their knowledge of the elements of music and related musical concepts that were introduced in Grades 1 to 4. Students will develop understanding of musical concepts through participation in musical experiences that involve listening, creating, and performing (e.g., singing, moving, playing instruments).</p>	<p>In Grade 6 students will build on their knowledge of the elements of music and related musical concepts that were introduced in Grades 1 to 5. Students will develop understanding of musical concepts through participation in musical experiences that involve listening, moving, creating, and performing (vocal and/or instrumental music).</p>	<p>In Grade 7 students will build on their knowledge of the elements of music and related musical concepts that were introduced in Grades 1 to 6. Students will develop understanding of musical concepts through participation in musical experiences that involve listening, moving, creating, and performing (vocal and/or instrumental music).</p>	<p>In Grade 8 students will build on their knowledge of the elements of music and related musical concepts that were introduced in Grades 1 to 7. Students will develop understanding of musical concepts through participation in musical experiences that involve listening, moving, creating, and performing (vocal and/or instrumental music).</p>
----------------------	--	--	---	--	--	---	---	---

Elements of Music

	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8
duration	<p>fast and slow tempi</p> <p>rhythm versus beat</p> <p>two and four beats per bar</p> <p>quarter note (oral prompt: “ta”), eighth note(s) (oral prompt: “ti-ti”), quarter rest</p> <p>simple rhythmic ostinato (e.g., “ta, ta, ti-ti, ta”)</p>	<p>half note (oral prompt: “ta-ah”), half rest, whole note (oral prompt: “ta-ah-ah-ah”)</p> <p>whole rest</p>	<p>very fast (presto), very slow (largo)</p> <p>three beats per bar (metre), dotted half note, sixteenth-note patterns, sixteenth rest</p>	<p>syncopation using an eighth note followed by a quarter note and an eighth note (oral prompts: “ti-ta-ti” or “syn-co-pa”)</p> <p>sustaining a note or rest for longer than its value (pause or fermata)</p>	<p>dotted quarter note followed by an eighth note (oral prompt: “tam-ti”)</p> <p>dotted eighth note and sixteenth note (oral prompt: “tim-ka”)</p> <p>rhythms, including those with eighth notes (“ti-ti”) and sixteenth notes (“tika-tika”), in various combinations (e.g., “tika-ti, ti-tika, ti-ti, ta”)</p> <p>metre (oral count, with primary emphasis on “one” and secondary emphasis on “two”:</p>	<p>metre (oral count, with primary emphasis on “one” and secondary emphasis on “two” and “three”</p> <p>“One-and-a-two- and-a-three-and-a”) and other compound metres</p> <p>Metre</p> <p>pick-up note(s) (anacrusis)</p> <p>Triplets</p> <p>common Italian tempo marks (e.g., allegro, adagio) and others encountered in the repertoire performed</p>	<p>tempo markings (e.g., allegro, vivace, largo), rhythms in the repertoire they play and/or sing</p>	<p>tempo markings and rhythms encountered in the repertoire</p>

					one-and-a-two-and-a			
pitch	high and low sounds Unison melodic contour simple melodic patterns using the notes “mi”, “so”, and “la” (e.g., the “so–mi–la–so–mi” pitch pattern in some children’s songs)	high “do” simple melodic ostinato, melodic patterns, melodic patterns using notes of a pentatonic scale (e.g., “do–re–mi–so–la”)	low “so”, low “la”, higher and lower pitch, pitch contour	melody maps, five-line staff, absolute pitch names in treble clef (A, B, C, D, E, F, G), major and minor tonality, major scale (written with notes or numbers), intervals (unison, step, skip, leap) key signatures in the music they perform (e.g., no sharps or flats, one sharp, one flat) Accidentals (sharp, flat, natural, # b ♯)	key signatures in the music they perform (e.g., D major, G minor), clefs used for any instruments they play	ledger lines above or below the staff major, minor, and perfect intervals (e.g. major third, perfect fifth)	blues scale, grand staff, keys encountered in the repertoire they perform	major and minor tonality keys encountered in the repertoire
Dynamics & other expressive controls	loud, soft; a strong sound for a note or beat (accent) smooth and detached articulation	gradations in volume encountered in music listened to, sung, and played (e.g., getting louder [crescendo], getting softer [decrescendo/diminuendo]) articulation (e.g., smooth [legato], detached [staccato])	standard symbols for soft (e.g., piano – p) and loud (e.g., forte – f) invented symbols for soft and loud articulation and expression marks encountered in music listened to, sung, and played (e.g., staccato, legato, signs for crescendo and decrescendo)	changes in volume encountered in music listened to, sung, and played (e.g., sforzando [sfz]); articulation (e.g., phrase markings)	dynamics and articulation encountered in music listened to, sung, and played, and their signs	those encountered in repertoire (e.g., very soft [pianissimo – pp], very loud [fortissimo – ff], slurs)	articulation and expression marks encountered in the repertoire they perform (e.g., marcato, maestoso)	all intensity levels; changes in levels
timbre	vocal quality (e.g., speaking voice, singing voice), body percussion, sound quality of instruments (e.g., non-pitched, pitched percussion), environmental and found sounds	classification of instruments by listening to their sound stringed, electronic, membrane, pitched percussion instruments)	classification of instruments by means of sound production (e.g., sounds produced by strumming, striking, shaking, blowing)	homogeneous sound of ensemble instruments (e.g., individual instruments of the orchestra or other performing ensemble)	tone colour for particular purposes (e.g., use of trumpets for a fanfare, flutes for depicting birds, various instruments for creating specific moods)	electronic sounds Orff ensemble (xylophone, recorder, pitched, non-pitched percussion); other ensemble sonorities (drum line, choir, guitar)	tone colour of complex ensembles (e.g., jazz, gamelan, choral, orchestral)	tone colours of world music ensembles and instruments (e.g., gamelan, shakuhachi, doumbek, sitar, djembe, ocarina)
Texture & harmony	single melodic line in unison (monophony)	single melodic line in unison song with simple accompaniment (homophony), bordun patterns on “do” & “so”	simple two-part rounds, partner songs, canons	canon, simple two-part piece (simple polyphony)	part singing (homophonic or polyphonic), chord progressions using I and V	layering of electronic sounds chord progressions using I, IV, and V	major and minor triads	monophonic, homophonic, and polyphonic music
form	phrase, call and response	phrase, binary (AB) form simple verse and chorus	section, ternary (ABA) form	verse and chorus; piece with an introduction and/or a coda; simple repeats	compositions in 4 or more sections (e.g. AABA, ABAC alternation between a chorus, A, improvisations, B and C, rondo [ABACADA])	theme and variations repeats (e.g., first and second endings)	12-bar blues	forms encountered in performance repertoire (e.g., minuet)