

# Music 4-6

*Streamlined Curriculum*

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### Music 4-6 Streamlined Curriculum

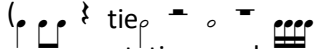


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Prepared by the Department of Education and Early Childhood Development

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# Music 4–6 Streamlined Curriculum

Music 4	Music 5	Music 6
<p><b>Learners will investigate how rhythm, meter, and tempo communicate feelings and ideas.</b></p> <p><b>Rationale:</b> For learners to investigate how the elements of rhythm, meter, and tempo communicate feelings and ideas it is essential for them to experience learning through listening, discovering, singing, moving, reading, and playing instruments. Independent and collaborative experiences assist learners in developing responsive skill sets that can be applied in a variety of settings. Learners will have opportunities to communicate their understanding through improvisation, performance, creation, and reflection and will gain experience in how the complexities of music are interwoven in a way that expresses feelings and ideas.</p>		
<p><b>Indicators</b></p> <ul style="list-style-type: none"> <li>Investigate how to move in space through simple and compound meter</li> <li>Apply tempi to convey feelings and ideas</li> <li>Perform rhythmic activities to convey feelings and ideas</li> <li>Question how rhythmic values relate to standard notation</li> </ul>		
<p><b>Suggestions for Learning Experiences</b></p> <ul style="list-style-type: none"> <li>Move to beat and rhythm in simple and compound meter with varying tempi (using a variety of terms such as <i>adagio</i>, <i>andante</i>, <i>allegro</i>, <i>double time</i>, <i>laid back</i>, <i>largo</i>, <i>lento</i>, <i>moderato</i>, <i>presto</i>, <i>prestissimo</i>, <i>spirited</i>, <i>steady rock</i>, <i>swinging</i>, <i>up-tempo</i>)</li> <li>Move in space(s) in response to rhythmic durations (e.g., walk to quarter notes, eighth notes) and musical styles—free, circle, double circle, lines, partner, double partner—with increasing difficulty</li> <li>Perform rhythmic activities using voice, body percussion (e.g., clap, patsch, tap, step, snap), beatboxing, and non-pitched percussion in simple and compound time</li> <li>Name and use rhythmic values by their standard notational names (e.g., quarter note, half note) and using <i>ta</i>, <i>ti-ti</i>, <i>ta-rest</i>, <i>tie</i>, <i>too-oo</i>, <i>too-oo-rest</i>, <i>toe</i>, <i>toe-rest</i>, <i>tika-tika</i>, <i>tay</i>, <i>tam-ti</i>, <i>ti-tam</i> (dotted quarter note/eighth note, <i>ti-tika</i>, <i>tika-ti</i> (eighth note/2 sixteenths) ) or other representations such as <i>takadimi</i></li> </ul> <p>(continue to next page)</p>	<p><b>Suggestions for Learning Experiences</b></p> <ul style="list-style-type: none"> <li>Move to beat and rhythm in simple and compound meter with varying tempi (using a variety of terms such as <i>adagio</i>, <i>andante</i>, <i>allegro</i>, <i>double time</i>, <i>laid back</i>, <i>largo</i>, <i>lento</i>, <i>moderato</i>, <i>presto</i>, <i>prestissimo</i>, <i>spirited</i>, <i>steady rock</i>, <i>swinging</i>, <i>up-tempo</i>)</li> <li>Move in space(s) in response to rhythmic durations (e.g., walk to quarter notes, eighth notes) and musical styles—free, circle, double circle, lines, partner, double partner—with increasing difficulty</li> <li>Perform rhythmic activities using voice, body percussion (e.g., clap, patsch, tap, step, snap), beatboxing, and non-pitched percussion in simple and compound time</li> <li>Name and use rhythmic values by their standard notational names (e.g., quarter note, half note) and using <i>ta</i>, <i>ti-ti</i>, <i>ta-rest</i>, <i>tie</i>, <i>too-oo</i>, <i>too-oo-rest</i>, <i>toe</i>, <i>toe-rest</i>, <i>tika-tika</i>, <i>tay</i>, <i>tam-ti</i>, <i>ti-tam</i>, <i>ti-tika</i>, <i>tika-ti</i>, <i>tim-ka</i>, <i>ka-tim</i> (dotted eighth/sixteenth), <i>syn-co-pa</i> (eighth/quarter/eighth), as well as subdividing beats numerically (1 + 2 + ...)</li> </ul> <p> or other representations such as <i>takadimi</i></p>	<p><b>Suggestions for Learning Experiences</b></p> <ul style="list-style-type: none"> <li>Move to beat and rhythm in simple and compound meter with varying tempi (using a variety of terms such as <i>adagio</i>, <i>andante</i>, <i>allegro</i>, <i>double time</i>, <i>laid back</i>, <i>largo</i>, <i>lento</i>, <i>moderato</i>, <i>presto</i>, <i>prestissimo</i>, <i>spirited</i>, <i>steady rock</i>, <i>swinging</i>, <i>up-tempo</i>)</li> <li>Move in space(s) in response to rhythmic durations (e.g., walk to quarter notes, eighth notes) and musical styles—free, circle, double circle, lines, partner, double partner—with increasing difficulty</li> <li>Perform rhythmic activities using voice, body percussion (e.g., clap, patsch, tap, step, snap), beatboxing, and non-pitched percussion in simple and compound time</li> <li>Name and use rhythmic values by their standard notational names (e.g., quarter note, half note) and using <i>ta</i>, <i>ti-ti</i>, <i>ta-rest</i>, <i>tie</i>, <i>too-oo</i>, <i>too-oo-rest</i>, <i>toe</i>, <i>toe-rest</i>, <i>tika-tika</i>, <i>tay</i>, <i>tam-ti</i>, <i>ti-tam</i>, <i>ti-tika</i>, <i>tika-ti</i>, <i>tim-ka</i>, <i>ka-tim</i>, <i>syn-co-pa</i>, as well as subdividing beats numerically (1 + 2 + ...)</li> </ul> <p> or other representations such as <i>takadimi</i></p>

Citizenship (CZ) Communication (COM) Creativity and Innovation (CI) Critical Thinking (CT) Personal Career Development (PCD) Technological Fluency (TF)

Music 4	Music 5	Music 6
<p><b>Learners will investigate how rhythm, meter, and tempo communicate feelings and ideas.</b></p> <p><b>Rationale:</b> For learners to investigate how the elements of rhythm, meter, and tempo communicate feelings and ideas it is essential for them to experience learning through listening, discovering, singing, moving, reading, and playing instruments. Independent and collaborative experiences assist learners in developing responsive skill sets that can be applied in a variety of settings. Learners will have opportunities to communicate their understanding through improvisation, performance, creation, and reflection and will gain experience in how the complexities of music are interwoven in a way that expresses feelings and ideas.</p>		
<p><b>Indicators</b></p> <ul style="list-style-type: none"> <li>Investigate how to move in space through simple and compound meter</li> <li>Apply tempi to convey feelings and ideas</li> <li>Perform rhythmic activities to convey feelings and ideas</li> <li>Question how rhythmic values relate to standard notation</li> </ul>		
<ul style="list-style-type: none"> <li>Respond to and identify music with time signatures of <math>\frac{2}{4}</math>, <math>\frac{3}{4}</math>, <math>\frac{4}{4}</math>, including conducting patterns</li> <li>Improvise and perform using all known rhythmic concepts with body percussion, non-pitched percussion, and found sounds, individually, and with others Improvise and create freely, individually, and with others.</li> <li>Create and notate all known rhythmic and metric concepts using multiple forms of notation</li> <li>Record dictated rhythm patterns using all known rhythmic concepts</li> <li>Express how rhythm, meter, and tempo can communicate feelings and ideas</li> </ul>	<ul style="list-style-type: none"> <li>Respond to and identify music with time signatures of <math>\frac{2}{4}</math>, <math>\frac{3}{4}</math>, <math>\frac{4}{4}</math>, <math>\frac{6}{4}</math>, including conducting patterns</li> <li>Improvise and perform using all known rhythmic concepts with body percussion, non-pitched percussion, and found sounds, individually, and with others</li> <li>Improvise and create freely, individually, and with others.</li> <li>Create and notate all known rhythmic and metric concepts using multiple forms of notation</li> <li>Record dictated rhythm patterns using all known rhythmic concepts</li> <li>Express how rhythm, meter, and tempo can communicate feelings and ideas</li> </ul>	<ul style="list-style-type: none"> <li>Name rhythmic values in compound time (e.g., three eighth notes, dotted quarter note)</li> <li>Respond to and identify music with time signatures of <math>\frac{2}{4}</math>, <math>\frac{3}{4}</math>, <math>\frac{4}{4}</math>, <math>\frac{6}{4}</math>, and <math>\frac{8}{8}</math> including conducting patterns</li> <li>Improvise and perform using all known rhythmic concepts with body percussion, non-pitched percussion, and found sounds, individually, and with others</li> <li>Improvise and create freely, individually, and with others.</li> <li>Create and notate all known rhythmic and metric concepts using multiple forms of notation</li> <li>Record dictated rhythm patterns using all known rhythmic concepts</li> <li>Express how rhythm, meter, and tempo can communicate feelings and ideas</li> </ul>

Music 4	Music 5	Music 6
<p><b>Learners will analyse the role of melody and harmony in the communication of feelings and ideas.</b></p> <p><b>Rationale:</b> Through listening, discovering, singing, moving, reading, and playing instruments, learners will analyse the elements of melody and harmony as a means to convey feelings and ideas. Applying developmentally appropriate ranges and tone sets will provide opportunities for learners to gradually extend their tessitura and range. Harmony will be explored through identifying and layering pitches to add depth and to create interest in musical compositions. Independent and collaborative experiences assist learners in developing responsive skill sets that can be applied in a variety of settings. Learners will have opportunities to communicate their understanding through improvisation, performance, creation, and reflection and will gain experience in how the complexities of music are interwoven in a way that expresses feelings and ideas.</p>		
<p><b>Indicators</b></p> <ul style="list-style-type: none"> <li>• Investigate strategies used for singing in-tune</li> <li>• Analyse how pitches combine in the creation of melody and harmony</li> <li>• Question the use of melody and harmony to convey feelings and ideas</li> <li>• Investigate how scale patterns are used to convey feelings and ideas</li> </ul>		
<p><b>Suggestions for Learning Experiences</b></p> <ul style="list-style-type: none"> <li>• Identify by sound and sight, sing, and hand-sign <i>d<sup>l</sup> l s f m r d l<sub>1</sub> s<sub>1</sub></i></li> <li>• Identify by sound and sight, sing, and hand-sign <i>fa</i>, pentachord (<i>d r m f s</i> / whole, whole, half, whole step pattern)</li> <li>• Read known <i>d<sup>l</sup> l s f m r d l<sub>1</sub> s<sub>1</sub></i> songs from staff notation in the keys of F, G, and C major along with relative minors using solfege and absolute note names</li> <li>• Recognize and identify flat and sharp symbols and their purpose</li> <li>• Sing a variety of songs with emphasis on the diatonic tone sets (major and minor) with an appropriate range (B<sup>b</sup><sub>1</sub> to F<sup>l</sup>) in simple and compound meter</li> <li>• Sing in tune and play instruments, individually and with others</li> <li>• Improvise and create using voice and pitched instruments.</li> <li>• Echo sing/play, use inner hearing, sing/play, individually or with a group, melodic patterns</li> <li>• Perform and create two-part and three-part melodic phrases</li> <li>• Sing two-part songs, rounds, and partner songs</li> </ul> <p><i>(continue to next page)</i></p>	<p><b>Suggestions for Learning Experiences</b></p> <ul style="list-style-type: none"> <li>• Identify by sound and sight, sing, and hand-sign <i>d<sup>l</sup> t l s f m r d l<sub>1</sub> s<sub>1</sub></i></li> <li>• Identify by sound and sight, sing, and hand-sign <i>fa &amp; ti</i>, diatonic/major scale (<i>d r m f s l t d</i> / whole, whole, half, whole, whole, whole, half step pattern)</li> <li>• Read known <i>d<sup>l</sup> t l s f m r d l<sub>1</sub> s<sub>1</sub></i> songs from staff notation in the keys of F, G, and C major along with relative minors using solfege and absolute note names</li> <li>• Recognize and identify flat and sharp symbols and their purpose</li> <li>• Sing a variety of songs with emphasis on the diatonic tone sets (major and minor) with an appropriate range (B<sup>b</sup><sub>1</sub> to F<sup>l</sup>) in simple and compound meter</li> <li>• Sing in tune and play instruments, individually and with others</li> <li>• Improvise and create using voice and pitched instruments.</li> <li>• Echo sing/play, use inner hearing, sing/play, individually or with a group, melodic patterns</li> <li>• Perform and create two-part and three-part melodic phrases</li> <li>• Sing two-part songs, rounds, and partner songs</li> </ul>	<p><b>Suggestions for Learning Experiences</b></p> <ul style="list-style-type: none"> <li>• Identify by sound and sight, sing, and hand-sign <i>d<sup>l</sup> t l s f m r d l<sub>1</sub> s<sub>1</sub></i></li> <li>• Identify by sound and sight, sing, and hand-sign <i>fa &amp; ti</i>, diatonic/major scale (<i>d r m f s l t d</i> whole, whole, half, whole, whole, whole, half step pattern), natural minor scale (<i>l i t d r m f s l<sup>l</sup></i>) and chromatic scale</li> <li>• Read known <i>d<sup>l</sup> t l s f m r d l<sub>1</sub> s<sub>1</sub></i> songs from staff notation in the keys of F, G, and C major along with relative minors using solfege and absolute note names</li> <li>• Recognize a variety of clefs and their purpose</li> <li>• Sing a variety of songs with emphasis on the diatonic tone set diatonic tone sets (major and minor) with an appropriate range (B<sup>b</sup><sub>1</sub> to F<sup>l</sup>) in simple and compound meter</li> <li>• Sing in tune and play instruments, individually and with others</li> <li>• Improvise and create using voice and pitched instruments.</li> <li>• Echo sing/play, use inner hearing, sing/play, individually or with a group, melodic patterns</li> <li>• Perform and create two-part and three-part melodic phrases</li> <li>• Sing two-part songs, rounds, and partner songs</li> </ul>

Music 4	Music 5	Music 6
<p><b>Learners will analyse the role of melody and harmony in the communication of feelings and ideas.</b></p> <p><b>Rationale:</b> Through listening, discovering, singing, moving, reading, and playing instruments, learners will analyse the elements of melody and harmony as a means to convey feelings and ideas. Applying developmentally appropriate ranges and tone sets will provide opportunities for learners to gradually extend their tessitura and range. Harmony will be explored through identifying and layering pitches to add depth and to create interest in musical compositions. Independent and collaborative experiences assist learners in developing responsive skill sets that can be applied in a variety of settings. Learners will have opportunities to communicate their understanding through improvisation, performance, creation, and reflection and will gain experience in how the complexities of music are interwoven in a way that expresses feelings and ideas.</p>		
<p><b>Indicators</b></p> <ul style="list-style-type: none"> <li>• Investigate strategies used for singing in-tune</li> <li>• Analyse how pitches combine in the creation of melody and harmony</li> <li>• Question the use of melody and harmony to convey feelings and ideas</li> <li>• Investigate how scale patterns are used to convey feelings and ideas</li> </ul>		
<ul style="list-style-type: none"> <li>• Sing and play songs using tonic and dominant chord roots (I, V)</li> <li>• Perform songs in both major (<i>doh</i>-centred) and minor (<i>lah</i>-centred) keys with tonal root accompaniment</li> <li>• Express how melody and harmony can communicate feelings and ideas</li> </ul>	<ul style="list-style-type: none"> <li>• Sing and play songs using tonic, subdominant, and dominant chord roots (I, IV, V)</li> <li>• Perform songs in both major (<i>doh</i>-centred) and minor (<i>lah</i>-centred) keys with tonal root accompaniment</li> <li>• Express how melody and harmony can communicate feelings and ideas</li> </ul>	<ul style="list-style-type: none"> <li>• Sing, play, and identify tonic, subdominant, and dominant chord roots (I, IV, V) in song repertoire</li> <li>• Perform songs in both major (<i>doh</i>-centred) and minor (<i>lah</i>-centred) keys with tonal root accompaniment</li> <li>• Express how melody and harmony can communicate feelings and ideas</li> </ul>

Music 4	Music 5	Music 6
<p><b>Learners will evaluate the role of texture and form in communicating feelings and ideas.</b></p> <p><b>Rationale:</b> Learners will evaluate how the element of texture can be created through the layering of expressive sounds - combining melodic, rhythmic, and harmonic materials to convey feelings and ideas. Through investigation of a variety of musical structures (form), learners will evaluate the element of form in conveying feelings and ideas. It is essential for them to experience learning alone and with others through listening, discovering, singing, moving, reading, and playing instruments. Learners will have opportunities to communicate their understanding through improvisation, performance, creation, and reflection and will gain experience in how the complexities of music are interwoven in a way that expresses feelings and ideas.</p>		
<p><b>Indicators</b></p> <ul style="list-style-type: none"> <li>Analyse how musical sounds are layered to evoke feelings and ideas</li> <li>Compare texture in a variety of musical compositions</li> <li>Investigate how phrases are organized in musical compositions to create form</li> <li>Analyse how phrases are used to communicate feelings and ideas</li> </ul>		
<p><b>Suggestions for Learning Experiences</b></p> <ul style="list-style-type: none"> <li>Use multiple forms of notation and expressive sounds to represent words and ideas within songs, poems, and stories</li> <li>Sing, play, improvise, and create melodic ostinati (e.g., complementary colour parts, descant)</li> <li>Identify the difference between bordun and bass line (I, V chord change)</li> <li>Perform rhythmic ostinati while singing (e.g., hand jive, body percussion)</li> <li>Perform and create two-part and three-part rhythmic phrases</li> <li>Draw a line in the air to show phrases while singing and listening</li> <li>Perform, listen to, and create contrasting and repeating phrases and sections</li> <li>Identify, perform, listen to, and create a variety of AB patterns and simple rondo using voice, movement, dance, and instruments</li> <li>Express how texture and form can communicate feelings and ideas</li> </ul>	<p><b>Suggestions for Learning Experiences</b></p> <ul style="list-style-type: none"> <li>Use multiple forms of notation and expressive sounds to represent words and ideas within songs, poems, and stories</li> <li>Sing, play, improvise, and create melodic ostinati (e.g., complementary colour parts, descant)</li> <li>Identify the difference between bordun and bass line (I, IV, V chord change)</li> <li>Perform rhythmic ostinati while singing (e.g., hand jive, body percussion)</li> <li>Perform and create two-part and three-part rhythmic phrases</li> <li>Perform increasingly difficult arrangements (multi-part pieces)</li> <li>Show phrases while singing, playing, and listening in a variety of ways</li> <li>Identify, perform, listen to, and create a variety of AB patterns and simple rondo using voice, movement, dance, and instruments, with increasing length and complexity</li> <li>Identify <i>D.S. al Coda</i>, 1st and 2nd endings, and other representations such as “<i>head to the tail</i>”</li> <li>Express how texture and harmony can communicate feelings and ideas</li> </ul>	<p><b>Suggestions for Learning Experiences</b></p> <ul style="list-style-type: none"> <li>Use multiple forms of notation and expressive sounds to represent words and ideas within songs, poems, and stories</li> <li>Sing, play, improvise, and create melodic ostinati (e.g., complementary colour parts, descant)</li> <li>Identify the difference between bordun and bass line (I, IV, V chord change)</li> <li>Perform rhythmic ostinati while singing (e.g., hand jive, body percussion)</li> <li>Perform and create two-part and three-part rhythmic phrases</li> <li>Perform increasingly difficult arrangements (multi-part pieces)</li> <li>Show phrases while singing, playing and listening in a variety of ways</li> <li>Identify, perform, listen to, and create a variety of AB patterns and simple rondo using voice, movement, dance, and instruments, with increasing length and complexity</li> <li>Identify theme and variations and other representations</li> <li>Express how texture and form can communicate feelings and ideas</li> </ul>

Music 4	Music 5	Music 6
<p><b>Learners will analyse how composers and performers synthesize the elements of music to communicate feelings and ideas.</b></p>		
<p><b>Rationale:</b> Learners will investigate the elements of timbre and volume as a means to convey feelings and ideas. Additionally, they will analyze how multiple elements of music combine in a coherent manner to communicate emotion in compositions and performances. It is essential for them to experience learning alone and with others through listening, discovering, singing, moving, reading, and playing instruments. Learners will have opportunities to communicate their understanding through improvisation, performance, creation, and reflection and will gain experience in how the complexities of music are interwoven in a way that expresses feelings and ideas.</p>		
<p><b>Indicators</b></p> <ul style="list-style-type: none"> <li>Investigate how timbre and volume are used in musical expression</li> <li>Investigate the use of the elements of music to express feelings and ideas</li> <li>Analyse the effect of different combinations of the elements of music to convey feelings and ideas</li> </ul>		
<p><b>Suggestions for Learning Experiences</b></p> <ul style="list-style-type: none"> <li>Investigate expressive terms including dynamics and timbre (e.g., <i>bouncy, choppy, crescendo/decrescendo, legato/staccato, quiet/loud/quiet, smooth</i>)</li> <li>Distinguish increasingly complex timbres, including voice, body percussion, classroom instruments, found sounds, electronic sounds and instruments, acoustic and amplified sounds, instrument families, the four orchestral families, and world instruments</li> <li>Identify reasons for creating music</li> <li>Move in space(s) expressively (e.g., Laban movement concepts such as sudden/sustained, direct/indirect, strong/light)</li> <li>Apply the expressive use of all elements of music</li> <li>Express how the elements of music can communicate feelings and ideas</li> </ul>	<p><b>Suggestions for Learning Experiences</b></p> <ul style="list-style-type: none"> <li>Investigate expressive terms including dynamics and timbre (e.g., <i>bouncy, choppy, crescendo/decrescendo, legato/staccato, quiet/loud/quiet, smooth</i>)</li> <li>Distinguish increasingly complex timbres, including voice, body percussion, classroom instruments, found sounds, electronic sounds and instruments, acoustic and amplified sounds, instrument families, the four orchestral families, and world instruments</li> <li>Identify reasons for creating music</li> <li>Move in space(s) expressively (e.g., Laban movement concepts such as sudden/sustained, direct/indirect, strong/light)</li> <li>Apply the expressive use of all elements of music</li> <li>Express how the elements of music can communicate feelings and ideas</li> </ul>	<p><b>Suggestions for Learning Experiences</b></p> <ul style="list-style-type: none"> <li>Investigate expressive terms including dynamics and timbre (e.g., <i>bouncy, choppy, crescendo/decrescendo, legato/staccato, quiet/loud/quiet, smooth</i>)</li> <li>Distinguish increasingly complex timbres, including voice, body percussion, classroom instruments, found sounds, electronic sounds and instruments, acoustic and amplified sounds, instrument families, the four orchestral families, and world instruments</li> <li>Identify reasons for creating music</li> <li>Move in space(s) expressively (e.g., Laban movement concepts such as sudden/sustained, direct/indirect, strong/light)</li> <li>Apply the expressive use of all elements of music</li> <li>Express how the elements of music can communicate feelings and ideas</li> </ul>



Music 4	Music 5	Music 6
<p><b>Outcome 5: Learners will analyse how the culture of the Mi'kmaq, Acadians, African Nova Scotians, Gaels, and other communities is expressed through music.</b></p> <p><b>Rationale:</b> Music informs, influences, and sustains culture and identity. Through comparison, analysis, and performance of music from various cultures, learners will develop a deeper understanding of what makes cultures and people unique. It is essential that every opportunity be taken to promote the exposure of musical experiences derived from a variety of cultures in real time (and over time), as our learners' ways of knowing and experiencing the world are many. Singing classic, grade appropriate, song material with the focus on text is a critical consideration. The music classroom is a place where deliberate, thoughtful selection of repertoire, activities, and involvement of mentors should reflect the learners and all voices of our ever-changing school landscape - a place where past and future can intersect in the most creative and respectful atmospheres. Culture is not an event; it permeates the environment to be actively and consistently fostered by all within it. Whether working on their own music or that of others, learners must see themselves. This will enable all students to feel valued and engaged.</p>		
<p><b>Indicators</b></p> <ul style="list-style-type: none"> <li>• Perform music of various cultures and communities</li> <li>• Compare music from various cultures and communities</li> <li>• Analyse how music informs and sustains culture</li> <li>• Investigate the development of musical devices across cultures and over time</li> <li>• Analyse the purpose and context of music in various cultures and communities</li> </ul>		
<p><b>Suggestions for Learning Experiences</b></p> <ul style="list-style-type: none"> <li>• Listen to, perform, and reflect upon songs, stories, singing games, rhymes, drumming, and chants from various local and global cultures and genres (e.g., composers, Indigenous peoples, jigs, "Mi'kmaq Honour Song," pop music, songwriters, spirituals)</li> <li>• Describe, share, and value music of various cultures and genres encountered at home and in the broadening community</li> <li>• Compare the similarities and differences of music from various cultures</li> <li>• Compare how culture is expressed in music and other arts forms</li> <li>• Examine how context can inform and sustain culture (i.e. historical, cultural, functional, ceremonial, for enjoyment [nonsense songs])</li> <li>• Reflect upon understandings gained from exploring various cultures and communities</li> </ul>	<p><b>Suggestions for Learning Experiences</b></p> <ul style="list-style-type: none"> <li>• Listen to, perform, and reflect upon songs, stories, singing games, rhymes, drumming, and chants from various local and global cultures and genres (e.g., Africa, Asia, composers, jigs, "Mi'kmaq Honour Song," pop music, songwriters, spirituals)</li> <li>• Describe, share, and value music of various cultures and genres encountered at home and in the broadening community</li> <li>• Investigate how pop music has influenced the music of various cultures</li> <li>• Compare how culture is expressed in music and other arts forms</li> <li>• Analyse how musical context informs and sustains culture (e.g., historical, cultural, functional, and for enjoyment)</li> <li>• Reflect upon understandings gained from exploring various cultures and communities</li> </ul>	<p><b>Suggestions for Learning Experiences</b></p> <ul style="list-style-type: none"> <li>• Listen to, perform, and reflect upon songs, stories, singing games, rhymes, drumming, and chants from various local and global cultures and genres (e.g., composers, Europe, jigs, Latin America, "Mi'kmaq Honour Song," pop music, songwriters, spirituals)</li> <li>• Describe, share, and value music of various cultures and genres encountered at home and in the broadening community</li> <li>• Investigate how pop music has influenced the music of various cultures</li> <li>• Investigate how culture is expressed in music and other arts forms</li> <li>• Analyse how musical context informs and sustains culture (e.g., historical, cultural, functional, and for enjoyment)</li> <li>• Reflect upon understandings gained from exploring various cultures and communities</li> </ul>