





Music Education Curriculum

Grade Six

New Concepts/Skills

- 
- 
- minor scale
- theme and variation
- sub-dominant
- sub-mediant

Acknowledgements

The Department of Education wishes to acknowledge the thoughtful contribution of the following Members of the Middle Level Music Curriculum Development and Advisory Committee in the development of the *Music Education Curriculum: Grade 6* document.

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Gervais Warren, retired, Department of Education
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In addition, the New Brunswick Department of Education appreciates the generous sharing of curriculum content at the grade 6 level by the Nova Scotia Department of Education.

Background

Music Education Curriculum: Grade 6 represents the beginning of the next stage in the evolution of New Brunswick's middle level music education curriculum. It arises from the philosophy and outcomes expressed in *Foundation for the Atlantic Canada Arts Education Curriculum*. It is written with the assumption that students have been engaged in a meaningful music program in grades K-5, and that music education will be an on-going component in each grade until the end of grade 10. The content and processes contained in *Music Education Curriculum: Grade 6* will lead logically into the grades 7 and 8 music programs.

Rationale

(As expressed in *Foundation for the Atlantic Canada Arts Education Curriculum*)

Education in the arts is fundamental to the aesthetic, physical, emotional, intellectual, and social growth of the individual. It provides students with unique ways of knowing, doing, living, and belonging in the global community. It also has a key role in the development of creativity and imagination.

Through arts education, students come to understand the values and attitudes held by individuals and communities. Learning in the arts contributes to an empathetic worldview and an appreciation and understanding of the relationship among peoples and their environments.

Education in the arts and learning in other subject areas through the arts develop the Atlantic Canada essential graduation learnings: aesthetic expression, citizenship, communication, personal development, problem solving, and technological competence.

Curriculum Organization

In 1993, New Brunswick, working with the other Atlantic Provinces under the auspices of the Atlantic Provinces Education Foundation (APEF), began developing regionally common curricula for mathematics, science, English language arts, social studies, arts education, and technology education. In 2001, the *Foundation for the Atlantic Canada Arts Education Curriculum* was published.

Within the curricula there are various organizational strata. At the broadest level are six Essential Graduation Learnings (EGL's). Essential Graduation Learnings are statements describing the knowledge, skills, and attitudes expected of all students who graduate from high school. They are not unique to one specific subject or discipline. Rather, Essential Graduation Learnings are relevant to all subject areas. They function as the overarching framework into which all curricula fits.

One of the Essential Graduation Learnings states, "Graduates will be able to respond with critical awareness to various forms of the arts and be able to express themselves through the arts." This EGL is divided into eight General Curriculum Outcomes (GCO's), which are common to Visual Art, Music, Drama, and Dance. The eight General Curriculum Outcomes are then grouped into three strands.

STRAND 1	STRAND 2	STRAND 3
CREATING, MAKING, AND PRESENTING	UNDERSTANDING AND CONNECTING CONTEXTS OF TIME, PLACE AND COMMUNITY	PERCEIVING, REFLECTING, AND RESPONDING
GCO 1: Students will be expected to explore, challenge, develop, and express ideas, using the skills, language, techniques, and processes of the arts.	GCO 3: Students will be expected to demonstrate critical awareness of and value for the role of the arts in creating and reflecting culture.	GCO 6: Students will be expected to apply critical thinking and problem-solving strategies to reflect on and respond to their own and others' expressive work.
GCO 2: Students will be expected to create and/or present, collaboratively and independently, expressive products in the arts for a range of audiences and purposes.	GCO 4: Students will be expected to respect the contributions to the arts of individuals and cultural groups in local and global contexts, and value the arts as a record of human experience and expression.	GCO 7: Students will be expected to understand the role of technologies in creating and responding to expressive works.
	GCO 5: Students will be expected to examine the relationship among the arts, societies, and environments.	GCO 8: Students will be expected to analyze the relationship between artistic intent and the expressive work.

Key-Stage Outcomes further define expected student achievement for each General Curriculum Outcome. In the arts, New Brunswick defines its Key-Stage Outcomes at grades 2, 5, and 8.

Specific Curriculum Outcomes are used to articulate expected student achievement within a single grade level. Specific Curriculum Outcomes correlate to Key-Stage Outcomes. Within the main text of the *Music Education Curriculum: Grade 6* document the outcomes listed in the far-left column are Specific Curriculum Outcomes.

Curriculum Organization

6 Essential Graduation Learnings (EGL's)

Developed by New Brunswick in collaboration with APEF

Applied Regionally

Common across the entire curriculum for all subject areas at all grade levels

8 General Curriculum Outcomes (GCO's)

Developed by New Brunswick in collaboration with APEF

Applied Regionally

Common only to the Arts (Visual Art, Music, Drama, and Dance)

The 8 General Curriculum Outcomes are grouped into 3 strands

Key Stage Arts Outcomes (KSO's)

Developed by New Brunswick and Applied Provincially

Applied to the Arts at grades 2, 5, and 8

Specific Music Curriculum Outcomes (SCO's)

Developed by New Brunswick and Applied Provincially

Specific to a subject area and grade level (*Music 6*)

The Specific Curriculum Outcomes of the *Music Education Curriculum: Grade 6* program were developed assuming that students:

- have regularly participated in music learning in each of the preceding grades,
- have realized the grade 5 Key-Stage Outcomes, and
- will continue to participate in curricular music programs every year until the end of grade 10.

The *Music Education Curriculum: Grade 6* is designed to guide all grade 6 students through meaningful, developmentally appropriate, and comprehensive music education experiences.

Specific Curriculum Outcomes of the *Music Education Curriculum: Grade 6* document are aligned with the Key Stage Arts Outcomes contained in the Foundation for the Atlantic Canada Arts Education Curriculum (document 843280)

Program Characteristics

The *Music Education Curriculum: Grade 6* program contributes to a multi-disciplinary, interrelated school curriculum. While being engaged in music activities, students learn more than music content and skills. As with any creative endeavour, many thought processes, learning strategies, and ways of expression are refined and transferred to other aspects of life. Like other art forms, music offers unique experiences from which a better understanding of the world can emerge. Students who are engaged in such a program have the opportunity to develop a comprehensive awareness, appreciation, and understanding of personal life experiences and events.

The *Music 6* curriculum guide provides students with a means to acquire a developmentally appropriate comprehensive music education through both performance and non-performance activities. The first strand is Creating/Making and Presenting. The second strand is Understanding and Connecting Contexts of Time, Place, and Community. The third strand is Perceiving, Reflecting, and Responding.

The performance of music is an integral part of any comprehensive music program. Teachers must continually work at balancing the delivery of the music program between performance and non-performance learning activities.

Schools may deliver music courses in grades 6, 7 and 8 using a variety of performing idioms. Depending on local school and district resources, the outcomes found within the first strand may be realized using choral, and/or keyboard (piano), and/or guitar, and/or orchestral string, and/or band instrumental activities. A carefully constructed school music program will connect curricular content and processes to the activities associated with co-curricular performance ensembles. Students who participate in co-curricular ensemble(s) will benefit from a synergistic relationship between curricular and co-curricular activities.

Assessment

Teachers make decisions about program delivery based on the results of ongoing formal and informal assessment processes. With timely applications of assessment strategies, teachers can determine what outcomes and experiences need increased emphasis. In this way, the assessment process shapes the learning activities of the future.

When determining how well a student has learned a concept, process, or skill, teachers must consider the vast array of learning styles that might be present in any classroom. Teachers are advised to remember that some people prefer background noise while others prefer quiet while they work. Some students are better at demonstrating their learning through a type of exhibit while others find it easier to respond on a written test. Some students respond well to group activities while others prefer to work alone. These are only a few examples of the many personal attributes teachers need to know about their students when designing fair assessment strategies.

Evaluation

Teachers are to assess student achievement using the three strands: Creating, Making and Presenting; Understanding and Connecting Contexts of Time, Place, and Community, and; Perceiving, Reflecting, and Responding. For each strand, the following Achievement Standards are to be applied:

Outstanding Performance	A+ (95-100%)	Outcomes are consistently demonstrated with independence to an outstanding level.
Very Good Performance	A (84-94%)	Outcomes are consistently demonstrated with independence to a high level.
Good Performance	B (72-83%)	Outcomes are demonstrated with occasional help to a high level.
Acceptable Performance	C (60-71%)	Outcomes are demonstrated to a basic level, with occasional help.
Marginal Performance	D (50-59%)	Outcomes are demonstrated to a basic level some of the time. Frequent help is required.
Weak Performance	E (below 50%)	Outcomes are rarely demonstrated, even with teacher support.

Currently, there are many models of program delivery for middle level music, across the province. The quality of instruction and the amount of time on task have a direct effect on student achievement. It is recommended that teachers delivering this curriculum have significant course work in music and that 75 minutes per week for the entire school year, be allocated for music learning within the school schedule.

Grade 6 Music Achievement Standards

	STRAND 1 Creating, Making, and Presenting GCO 1 & GCO 2	STRAND 2 Understanding and Connecting Contexts of Time, Place, and Community GCO 3, GCO 4 & GCO 5	STRAND 3 Perceiving, Reflecting, and Responding GCO 6, GCO 7 & GCO 8
<p>OUTSTANDING PERFORMANCE – A+ (95-100%)</p> <p>Outcomes are consistently demonstrated with independence to an <i>outstanding</i> level.</p>	<p>The student sings/plays on pitch, using correct rhythm, clear diction (when singing), effective dynamic contrasts, appropriate articulation and a resonant tone, throughout the expected range.</p> <p>The student creates accurate and clear written and aural rhythms and melodies. The music is appropriately expressive.</p>	<p>The student identifies and clearly describes connections between music and a variety of curricular areas. The student identifies, analyses, and articulates the role of music within the context of different cultures.</p>	<p>The student uses extensive musical terminology to accurately analyse and justify detailed responses to musical stimuli.</p>
<p>VERY GOOD PERFORMANCE – A (84-94%)</p> <p>Outcomes are consistently demonstrated with independence to a <i>high</i> level.</p>	<p>The student sings/plays on pitch, using correct rhythm, clear diction (when singing), effective dynamic contrasts, appropriate articulation, and a resonant tone, throughout the expected range. Only a few errors are present.</p> <p>The student creates accurate and clear written and aural rhythms and melodies. The music is appropriately expressive. Only a few errors are present.</p>	<p>The student identifies and describes connections between music and a variety of curricular areas. The student identifies and articulates the role of music within the context of different cultures.</p>	<p>The student uses musical terminology to accurately analyse and justify detailed responses to musical stimuli.</p>

Grade 6 Music Achievement Standards

	STRAND 1	STRAND 2	STRAND 3
<p>GOOD PERFORMANCE – B (72-83%)</p> <p>Outcomes are demonstrated with occasional help to a <i>high</i> level.</p>	<p>The student sings/plays on pitch, using correct rhythm, clear diction (when singing), effective dynamic contrasts, appropriate articulation, and a resonant tone, throughout the expected range. A few errors are present. Occasional teacher support is needed.</p> <p>The student creates accurate and clear written and aural rhythms and melodies, with a few errors. The music is appropriately expressive. Occasional teacher support is needed.</p>	<p>The student identifies and describes connections between music and a variety of curricular areas. The student identifies and articulates the role of music within the context of different cultures.</p> <p>Occasional teacher support is needed.</p>	<p>The student uses musical terminology to analyse and justify responses to musical stimuli, with occasional teacher support.</p>
<p>ACCEPTABLE PERFORMANCE – C (60-71%)</p> <p>Outcomes are demonstrated with occasional help, to a <i>basic</i> level.</p>	<p>The student sings/plays on pitch, with correct rhythm and diction (when singing), with occasional errors. The dynamic range is narrow, the tone quality may be inconsistent, and the pitch range may be limited.</p> <p>The student creates written and aural rhythms and melodies, which contain occasional errors. Musical expression is limited. Occasional teacher support is needed.</p>	<p>The student identifies connections between music and other curricular areas. The student identifies and articulates musical differences between cultures. Occasional teacher support is needed.</p>	<p>The student uses limited musical terminology to analyze and justify some responses to musical stimuli. Occasional teacher support is needed.</p>

Grade 6 Music Achievement Standards

	STRAND 1	STRAND 2	STRAND 3
<p>MARGINAL PERFORMANCE – D (50-59%)</p> <p>Outcomes are demonstrated to a <i>basic</i> level some of the time. Frequent help is required.</p>	<p>The student sings/plays on pitch, with correct rhythm and diction (when singing), with occasional errors. The dynamic range is narrow, the tone quality is inconsistent, and the pitch range is limited.</p> <p>The student creates written and aural rhythms and melodies, but these contain frequent errors. Musical expression is frequently inappropriate.</p> <p>Frequent teacher support is needed.</p>	<p>The student identifies only a few connections between music and other curricular areas. The student identifies music from other cultures. Frequent support is required.</p>	<p>The student uses limited musical terminology to analyze and justify only a few responses to musical stimuli. Frequent support is required.</p>
<p>WEAK PERFORMANCE – E (below 50%)</p> <p>Outcomes are rarely demonstrated, even with teacher support.</p>	<p>The student rarely sings/plays in pitch with correct rhythm and diction (when singing). The dynamic range is narrow, the tone quality is inconsistent, and the pitch range is limited.</p> <p>The student rarely creates accurate written and aural rhythms and melodies. Musical expression is frequently inappropriate.</p>	<p>The student rarely identifies connections between music and other curricular areas. The student rarely identifies music from other cultures.</p>	<p>The student rarely uses musical terminology to articulate responses to musical stimuli.</p>

Creating, Making, and Presenting

GCO 1: Students will explore, challenge, develop, and express ideas, using the skills, language, techniques, and processes of the arts.

Outcomes

By the end of grade 6, students will be expected to

6.1.1 sing and/ or play with others, with emphasis on expressive part singing, phrasing, range, more complex textures, including counter melodies and descants

6.1.2 create music that communicates thoughts, experiences, and feelings

6.1.3 demonstrate an awareness of rhythmic and melodic concepts, form, and texture through language, movement and performance

6.1.4 sight read simple melodies from traditional notation

6.1.5 create and notate short musical works to express and communicate personal feelings with an emphasis on theme and variations

Suggestions for Learning and Teaching

- Provide opportunities for students to read, improvise, and notate short rhythmic pieces using rhythmic patterns from known repertoire. Invite them to share their rhythmic compositions with a partner and to play each other's rhythms
- Develop the students' repertoire of rhythms found in 6/8, including such patterns as two eighth notes followed by two sixteenth notes, and a dotted eighth note followed by a sixteenth note and an eighth note.
- Provide on-going opportunities for students to perform rhythms in a variety of ways such as clapping, using rhythm syllables, playing on percussion instruments, or in canon with a partner.
- Build a repertoire of minor key songs and derive the structure of the minor scale.
- Compare major scales and their relative minors in a variety of visual ways (e.g., keyboard, human piano, solfa disks) to write the scale vertically and horizontally.
- Experience the flavour of major and minor by singing a minor song in a major tonality.
- Have students read known songs from traditional notation. Prepare this activity by echo singing, singing from hand signs and from the staff using the tone set of the song to be sight-read.
- Provide an opportunity for the students to experiment with invented notation. Have students choose a song from a list of classroom repertoire and notate the song using graphing, symbols, pictures, or other means of their own choosing. Have students share their work with the class members who then try to identify the song from the notation. Discuss the advantages and disadvantages of a common musical notation system.
- Create variations on a rhythmic or melodic theme. With the teacher, experiment with varying elements such as tonality, rhythm, articulation, and tempo. Have students listen to examples of theme and variation to explore ideas from other composers (e.g., Mozart's *Twinkle Little Star*, *Ah, vous dirais-je maman*). A teacher or invited guest could perform his composition.
- Sing or play, accompanied and unaccompanied, folk and composed songs in two parts, including partner songs, rounds, and songs with a descant or ostinato. Challenge students to sing or play these in pairs or small groups.
- Have students explore their vocal ranges and record the results. They may wish to use this format:
 - The highest note I can sing above middle C is _____.
 - The lowest note I can sing below middle C is _____.
- The students should notate their range on the staff and determine the voice range (e.g., alto) with which it corresponds. Students could do this at various points in the year and note any changes. See *MUSICANADA 6 Teacher's Guide*, p. 177, for extension and elaboration.

Creating, Making, and Presenting

GCO 1: Students will explore, challenge, develop, and express ideas, using the skills, language, techniques, and processes of the arts.

Suggestions for Assessment

- Use rhythm names or rhythmic dictation, to have students identify a rhythm pattern as clapped or played by the teacher or a classmate. Students then select a sound source and reproduce the rhythm. Listen for rhythmic accuracy and steady beat.
- Confer with students and discuss their evolving compositions.
- Assess the students' use of known rhythmic and melodic concepts in their compositions. Do they demonstrate an understanding of meter, note values, and note placement on the staff?
- Have students exchange compositions and perform each other's work. Is the notation clear and legible?
- Observe the students' ability to incorporate tempo and dynamic markings, and how accurately the students reflect these markings as they perform their compositions.
- Have students identify and define standard notation symbols for pitch, rhythm, dynamics, articulation, and expression.

Notes and Resources

- *Kodaly Method*, Choksy
- *Kodaly Context*, Choksy
- *Discovering Orff*, Frazee
- *Music and You- Grade Six*
- *MUSICANADA 6 Teacher's Guide* (p. 16, pp. 20–26, also p. 177)
- repertoire of minor key songs
- examples of theme and variation including Mozart's *Ah, vous dirais-je maman*
- two-part song repertoire
- solfa note disks
- *Musical Gymnastics*, Ki Adams
- A safe and understanding atmosphere is required in order for musical criticism and praise to be given and received.

Creating, Making, and Presenting

GCO 2: Students will create and/or present, collaboratively and independently, expressive products in the arts for a range of audiences and purposes.

Outcomes

By the end of grade 6, students will be expected to

6.2.1 improvise and compose using voice, instruments and movement

6.2.2 select from a variety of materials, techniques, and forms to create, make, and present music

6.2.3 participate in small and large ensemble music-making, performing a varied repertoire of music.

Suggestions for Learning and Teaching

- Have students perform the rhythm of a known song as a rhythm round, using a variety of timbres while other students perform the beat and/or a rhythmic ostinato. Small groups can perform for each other in class or work toward a public presentation.
- After listening to a number of examples, have students compose jingles, raps, or accompaniments for suggested products. The music used to sell a hammer, for example, might be quite different from music selling moisturizing cream.
- Have students perform a number of songs from known repertoire while the teacher sings or plays the roots of accompanying chords. Start with songs that use only the tonic and dominant chords and later add the sub-dominant. As the class sings the song, the teacher continues to play the tonic chord until the students decide there is a change of harmony, and then the teacher moves to the dominant chord. Students may use ukulele, autoharp, guitar, pitched percussion, or other available resources to add simple harmonic accompaniments.
- Invite students to sing alone. Students might sing a verse of a known song or part of their own composition.
- Accompany classroom repertoire using available instruments or sound sources. Have students consider and choose the instruments they feel best suit the song, and at what point(s) in the song the instrument(s) should play. Have students decide if the accompaniment should be a soundscape reflecting expressive words in the text or a more traditional accompaniment.
- Students should decide if a song should include an introduction, bridge, or coda. Students can then create a simple accompaniment and present the song with accompaniment.
- Have students present two-part and three-part rounds with movement patterns that they have created.
- In groups, have students create a two-part instrumental accompaniment for a known song. Brainstorm and demonstrate possibilities before students work in small groups. Students may wish to consider extracting rhythms/melodies from the song material, using a two-part ostinato, or creating a canonic two-part accompaniment.
- Divide the class into three groups. Two groups sing a round while the third group sings or plays an ostinato accompaniment derived from the song.

Creating, Making, and Presenting

GCO 2: Students will create and/or present, collaboratively and independently, expressive products in the arts for a range of audiences and purposes.

Suggestions for Assessment

- Rehearse a well-known song that has a basic harmonic progression using only tonic and dominant chords, or tonic, dominant and sub-dominant chords and play. Observe the students' ability to determine when a chord change is needed. Identify the appropriate chords from I, IV, V. Play the roots of the chords in an accompaniment on pitched instruments. Play the accompaniment on a variety of pitched instruments. Play the complete chords as part of the accompaniments on pitched instruments.
- Have students complete a self-assessment to evaluate their two-part instrumental accompaniments for a known song. Sample components of a self-assessment might include:
 - What did you do to contribute to the whole group result?
 - Describe one effective part of the accompaniment.
 - Identify one part that needed improvement. Explain how it could be improved.
 - Describe one unique or interesting feature of the accompaniment.
 - Are you satisfied with your ability to play the accompaniment? Explain.
 - Represent the accompaniment using traditional or invented notation.

Notes and Resources

- *Orff Day by Day* - Alice Brass
- *EMC Notes* - Teachers' Choice 6 A, B, C
- *Complete Recorder Resource Kit* - Denise Gagne, Pub. Theme and Variations
- *Songwriting Kit* - C. Lavender-Jensen
- *Sounds of Music 6* - Teacher's Book, Pub. Stanley Thornes Bacon & Hughes

Creating, Making, and Presenting

GCO 2: Students will create and/or present, collaboratively and independently, expressive products in the arts for a range of audiences and purposes.

Outcomes

By the end of grade 6, students will be expected to

6.2.1 improvise and compose using voice, instruments and movement

6.2.2 select from a variety of materials, techniques, and forms to create, make, and present music

6.2.3 participate in small and large ensemble music-making, performing a varied repertoire of music.

Suggestions for Learning and Teaching

- Students can use barred instruments to create an accompaniment. Students may wish to accompany pentatonic songs by removing Fa and Ti bars from the instrument so that they may improvise freely.
- Encourage students to participate in school and community musical ensembles. As a class, attend a performance of a student ensemble.
- Have students play or sing music from standard notation using available classroom instruments, band instruments or instruments studied privately.
- Using song sheets which indicate chord changes, students can accompany themselves by chording the I, IV, V (and VI*) chords on autoharp, guitar, piano or ukelele
- Have students read and play, or create and play, Orff orchestrations for classroom repertoire.

(* assessed in Grade 7)

Creating, Making, and Presenting

GCO 2: Students will create and/or present, collaboratively and independently, expressive products in the arts for a range of audiences and purposes.

Suggestions for Assessment

Notes and Resources

Understanding and Connecting Contexts of Time, Place, and Community

GCO 3: Students will demonstrate critical awareness of and value for the role of the arts in creating and reflecting culture.

Outcomes

By the end of grade 6, students will be expected to

6.3.1 participate in, describe, and compare music experiences in their school and community

6.3.2 experiment with styles, techniques and instruments from a variety of cultural and historical contexts in creating, making, and presenting music

6.3.3 explore a variety of musical forms to give meaning to Canadian cultural and historical events and issues

6.3.4 investigate the roles of musicians in their community and potential careers available to those trained in music

Suggestions for Learning and Teaching

- Invite community members to the class to discuss and share their musical traditions.
- Discuss as a class, cultural events and the role of the contribution of music in each context. (e.g., focus on Canadian examples and examples related to the Grade 6 Social Studies curriculum.)
- As a class, perform works from various cultures that are built around melodic or rhythmic ostinati (e.g., “Zum Gali Gali”). Create new ostinati that the class can perform to accompany the existing ostinati, or use the new ostinati as an introduction, bridge, or coda.
- Have students find a poem from a culture other than their own. Create a melodic composition to accompany a line, or stanza, of the poetry.
- Have students investigate instruments found in music of various cultures throughout Canada.
- Invite students to study the music, dance, or art of various cultures to share their learnings with the class.
- Have students generate a list of music opportunities available in the school and community. Compare the types of experiences available and identify situations where the school or community may offer much of one type of experience but little of another. Which musical experiences attract the most participants? Create a class poster or web page promoting the types of musical experiences in which the students are involved. Students may include such items as photos, conservatory brochures, or concert programs in the display. Students may also investigate musical careers.
- Invite successful local popular musicians to visit the class. In addition to sharing their music, ask the artists to address topics such as performing, recording, travelling, practicing, and promotion.
- Prior to a visit by a local musician, help students prepare questions to ask of the visiting musician(s). Videotape the interview for future viewing, reflection, and discussion. Questions might include:
 - Why did you choose to become a musician?
 - What do you enjoy most about being a musician?
 - What challenges have you faced in your career?
 - What influences have affected your music?
- Encourage students to become involved in music making experiences such as bands or choirs in the school, church, or community.
- Have students make a web diagram of careers related to music.
- Invite local people with music related careers to speak to the class.
- Invite students who take private lessons on an instrument (e.g., guitar, fiddle) to perform for the class and accompany classroom singing.

Understanding and Connecting Contexts of Time, Place, and Community

GCO 3: Students will demonstrate critical awareness of and value for the role of the arts in creating and reflecting culture.

Suggestions for Assessment

- Observe students' contributions and commitment to individual and group experiences.
- After students have attended a local concert, assess the quality of their awareness in answers to the following questions:
 - What styles of music were played in the concert?
 - When was the music written and by whom?
 - Who were the performers?
 - What instruments were used in the performance?
 - Where was the concert held? Was this an appropriate venue?
 - What, if anything, was special about the music?
 - How did the audience respond to the performance?
 - What did you enjoy most/least about the performance?
 - How did the music reflect the culture?

Notes and Resources

- ECMA
- Multicultural Folk Dance Treasure Chest
- *Oh Canada* - Orff Resource, Northwest Publishers
- *Roots and Branches: A Legacy of Multicultural Music for Children* - by Campbell, McCullough-Brabson & Tucker
- Celtic Cultural Ceilidh (NBTA Elementary Council)
- Music Department University of Moncton - Arts Council
- NB Arts Council
- A & E, PBS Series (Legally taped)
- *Marco Polo*, Opera New Brunswick

Understanding and Connecting Contexts of Time, Place, and Community

GCO 4: Students will respect the contribution to the arts of individuals and cultural groups in local and global contexts, and value the arts as a record of human experience and expression.

Outcomes

By the end of grade 6, students will be expected to

6.4.1 use their knowledge and experience to perform and respect music of diverse cultural groups

6.4.2 explore the role music plays in diverse cultures

6.4.3 demonstrate an understanding of the influence of music, past and present, to express and communicate ideas and feelings

Suggestions for Learning and Teaching

- Build a repertoire of folk songs/pieces from many cultures. Use the elements of music to compare and contrast the distinctive musical styles of various cultures. Where possible, listen to authentic recordings of songs learned in class. On a world map, students can locate the countries where these songs originated.
- Invite guest artists from various cultures to perform and give workshops for students. Ask the artist to explain the purpose and context of the music they share with the class. (e.g., Aboriginal, Acadian, etc.)
- Students find examples of popular musical groups who incorporate instruments of various cultures into their music.
- Have students consider and discuss the role of music in maintaining the identity of cultural groups in Canada, including local cultural groups.
- Have students imagine and discuss what life would be like in Canada if everyone had the same cultural background. Consider the impact on such things as language, music, dance, clothing, art, food, tourism, education, and cultural festivals.
- Work together to bring to school examples of music from a variety of cultures. List performers and listen to recordings of their music. On a map, indicate where the performers and their music originate.
- Form groups and invite each group to investigate the arts in a selected country, focusing on what is distinctive about the country's music, dance, visual arts, drama and/ or literature. Ask each group to give a presentation on their chosen country.
- Invite students to talk about their visits or vacations and any music they may have experienced while there.

Understanding and Connecting Contexts of Time, Place, and Community

GCO 4: Students will respect the contribution to the arts of individuals and cultural groups in local and global contexts, and value the arts as a record of human experience and expression.

Suggestions for Assessment

- Assess students' responses to the text and instruments heard in music of different cultures, using appropriate vocabulary. Have students compare the music to music of their own culture. For example, students might compare the instruments to instruments with which they are familiar, or identify familiar songs having the same theme or topic.
- After visits by guest artists, assess the students' ability to ask informed and pertinent questions that indicate respect for the performers and their culture.
- As a class, listen to recorded examples of music of various cultures. Assess students' answers to the following questions:
 - Are all the elements of music treated equally in each culture's music?
 - Which instruments are the focus? How do they reflect the culture?
 - Which musical elements are de-emphasized? Why?
 - What purpose does the music serve (e.g., entertainment, dance, accompaniment, celebration) and how do cultures differ?

Notes and Resources

- NB Multicultural Association
- Department of Education Aboriginal Education Consultant
- a repertoire of folk songs from many cultures
- guest artists from various cultures
- *Making Music* and *Making More Music*
- *World Music*, Haddad
- Resources on dance
- Aboriginal Education Consultant, French Second Language Consultant
- "Carnival in the Carribean"
MUSICANADA 6

Understanding and Connecting Contexts of Time, Place, and Community

GCO 5: Students will examine the relationship among the arts, societies, and environments.

Outcomes

By the end of grade 6, students will be expected to

6.5.1 examine the role that music plays in popular culture and the media

6.5.2 identify and describe connections between music and other disciplines, including arts disciplines

6.5.3 express and communicate personal feelings through music and written and spoken language

Suggestions for Learning and Teaching

- Promote a style of music through a presentation.
- Play an unfamiliar composition and have the students create a title for it. Discuss the created titles and their reasons for this choice.
- After students have listened to a short excerpt of a program work such as *Grand Canyon Suite* by Ferde Grofé have them write and narrate a short story to accompany the work as it plays. Longer sections can be divided among several storytellers. Have the authors describe how the music influenced their story line.
- Read a short, dramatic story and have students discuss how and why a composer might illustrate the characters, scenes, and actions of the story through music.
- In small groups, have students select a topic of current interest (e.g., a topic being studied in another curricular area) and create a two-minute literary representation (e.g., poem, short story, haiku) of this topic. Students might then choose musical elements such as sound sources, melody, and accompaniment to reflect their literary creations. They may choose to create a melody for the entire text, a soundscape, or other musical representation. Have students notate their work in traditional or invented notation.
- Have students collect and compare a range of advertising jingles. Ask them to analyse the use of the elements of expression in each example. Have students work in small groups to create an advertising jingle promoting a local or national event.
- Ask students to identify several examples of music from television programs. Have them work in groups to identify similarities and differences and to categorize the examples according to the type of television program (e.g., drama, sitcom, news broadcast). Groups then report their findings to the class. Ask the class to draw conclusions about the styles of music chosen for certain types of programs.
- In a group, have students tell a story through sound, using available technologies (e.g., classroom instruments, student-made instruments, electronic devices, body sounds, chant, environmental sounds). They may choose to include narration and movement, or may use sounds exclusively.
- Combine music, art, drama and dance to create a class group music video.
- Discuss the relationship between math and music, particularly in the area of fractions, as well as science and music in the area of sound.
- Brainstorm similarities between music and drama such as use of language, form, storytelling, and characterization. Make connections between music and other arts disciplines as well.
- In groups, choreograph a short piece of music to present to the class.
- With the class, brainstorm lists of words used to describe feelings as opposites (e.g., happy/depressed, bored/excited, hopeful/hopeless, joyous/angry). Also, brainstorm lists of words to describe the character of the music (e.g., delicate/rough, brilliant/dull, moving/still, energetic/relaxed). Display the lists so that students can use them as resources.

Understanding and Connecting Contexts of Time, Place, and Community

GCO 5: Students will examine the relationship among the arts, societies, and environments.

Suggestions for Assessment

- Provide opportunities for the students to write a reflection after a seasonal concert. They might include something they learned in preparing to perform for the public, their feelings about performing for a large group, and comments on the audience's response to the performance.
- After the students have created musical representation of their literary work, the teacher and the class might review their compositions with an evaluation checklist, looking for evidence of
 - originality
 - variety in timbre, pitch, rhythm, and phrasing
 - effective use of dynamics
 - accurate use of standard notation (e.g., bar lines, key signature, note placement) or logical use of invented notation
 - form (e.g., unity, repetition)
 - contrast to create interest
 - a relationship between the music and literary work
 - ability to perform the composition
- As students create their advertising jingles, work with them to develop assessment criteria. To focus their attention on key features or criteria, ask questions such as the following:
 - Choose two jingles that are particularly appealing to you. What features of the music grab your attention?
 - Would a jingle that is appealing for one product work equally well for another? Why or why not?
 - List some things a musician or producer needs to consider when selecting or creating music for advertising. Which of these things seem most important to you?
 - How will you know that you've done a successful job of creating your jingle?
 - Create a class choreography for 2 contrasting pieces. (Example: *Peer Gynt Suite* - In The Hall of the Mountain King and Morning)
- As students analyse music from television programs, ask them to examine the purpose of the music and its effect on the listener. Select a specific piece of music and ask questions such as:
 - What feelings does this music create in you?
 - Does this music remind you of specific memories, ideas or images?
 - What is the purpose of the music chosen for this television show?
 - What does the producer want you to think, feel, or do when you hear this music?
 - Is this typical of the music that you would find in similar programs?
 - Do you feel that this is an effective choice of music for this television program? Why or why not?
- After students complete their sound stories, ask them to explain how sound sources were applied in the story (e.g., stick tapped on floor used to represent walking).

Notes and Resources

- *MUSICANADA 6*
- *MUSICANADA 6: Encore Listening and Appreciation*
- *Music and You, Grade Six*
- *Bowmar's Adventures in Music Listening*
- music from television programs
- recorded or videotaped advertising jingles
- *Song of the Logger* - Peter Emberly
- *Un Canadien Errant*

Perceiving, Reflecting and Responding

GCO 6: Students will apply critical thinking and problem-solving strategies to reflect on and respond to their own and others' expressive works.

Outcomes

By the end of grade 6, students will be expected to

6.6.1 identify problems related to creating and performing music and explore possible solutions

6.6.2 analyse and make decisions about various interpretations of a work

6.6.3 identify form and design in classroom repertoire and in their own compositions

6.6.4 compare subjective and objective responses to music, and examine the relationship between them

6.6.5 express and communicate personal feelings through music and written and spoken language

Suggestions for Learning and Teaching

- Examine and discuss a musical score by a composer who incorporates visual images into his notational scores (e.g. Murray Schafer). Have students create an iconographic listening map for their own compositions. This map could include symbolic, pictorial, or traditional representations of form, dynamics, and tempo.
- Have students consider different performances of the same work, discriminating between the two using appropriate musical terminology. Consider using an original version of a pop song and a cover version of the same piece in addition to performances of a classical work under the direction of different conductors.
- Have students listen to and compare various musical styles, discovering how the elements of music are used differently in each. (e.g., march, polka, rap, lullaby)
- Participate in music festivals, concerts, or workshops, where students are given the opportunity to hear other choirs and ensembles. Discuss the performances of other groups and identify two things that could be learned from each group. Students reflect upon the feelings they experienced before, during, and after their own performance.
- Have students create and analyse compositions they have composed in terms of form, tonality, texture, and other applicable musical elements. Students could find examples from classroom repertoire with the same form as their own compositions.
- Have students identify simple structural patterns in music that they sing, play, or hear (e.g., the pattern AABA in a simple four phrase folk song).
- Together, conduct a survey on emotions and music to see whether or not there is consensus on the feelings suggested by a selection of four contrasting works. Have the students design a checklist of four–six descriptive words for each work. Tally, graph, and discuss the results of the survey.
- Add a record of students' best works, critiques of performances, works in progress, list of repertoire, self/group assessments and responses to music to student portfolios.

Perceiving, Reflecting and Responding

GCO 6: Students will apply critical thinking and problem-solving strategies to reflect on and respond to their own and others' expressive works.

Suggestions for Assessment

- After deciding upon performance criteria, have students present their creative work for peer assessment. Students could explain their musical choices and receive feedback from the class.
Consider the following:
 - Does the music reflect the intent of the composer?
 - Were the thoughts, experiences, and feelings conveyed through the music?
 - Was the student able to perform his/her composition fluently?
- Have the students perform a two- or three-part round in a small group. Evaluate breath control, diction, tone quality, and the ability to hold a part independently.
- Note students' use of appropriate musical terminology to demonstrate understanding of the music.
- Have students keep a portfolio containing a record of their best work, critiques of performances, works in progress, list of repertoire, self/group assessments, responses to music.
- When students are adjudicators, always have them work according to an agreed upon rubric.
- Have students sing and make musical decisions about classroom repertoire. Students can
 - establish the mood of the song based on the music and text
 - decide upon phrasing and mark breathing points
 - choose an appropriate tempo
 - choose dynamics and articulation to enhance the mood and meaning of the song
 - make stylistic decisions based on the genre and cultural background of the song (e.g., blues versus Celtic folk style)

Notes and Resources

- two and three part rounds
- Web sites of contemporary artists
- *MUSICANADA 6* and *MUSICANADA 6 Encore*
- *Lifeline for Children's Choir Directors*, Ashworth-Bartle
- "Bist du bei mir", Schubert
- *Amazing Grace* (archival and Contemporary performances of the same song)
- Hillsborough Choir
- Marshview Minstrels
- Young Acadian Singers

Perceiving, Reflecting and Responding

GCO 7: Students will understand the role of technologies in creating and responding to expressive works.

Outcomes

By the end of grade 6, students will be expected to

6.7.1 recognize by sight and sound and categorize by family, orchestral, band, and keyboard instruments of various cultures

6.7.2 select from a variety of technologies to create and present music, using sound qualities for expressive effect

6.7.3 understand that changing technologies have produced new opportunities for expressive effect

6.7.4 demonstrate an awareness of ways in which technologies can be used to record and produce music (e.g., print, CDs, records, tapes, texts)

Suggestions for Learning and Teaching

- Have students explore a variety of technologies in recording accompanied original works.
- Have students present original group and individual compositions that use a variety of technologies for other classes and/or parents.
- Have students explore, describe and use sounds that are found in music, speech, and the environment. Have students categorize the sounds they hear and become aware of their distinctive properties. This may include orchestral, band, keyboard and instruments of various cultures.
- Have students experiment with sound modification. Initially this may be as simple as adjusting the volume, dampening a ringing object such as a triangle, or using a pick rather than a finger to pluck a guitar string. Have students bring a sound source to class and demonstrate at least two ways that they can modify the sound produced by that sound source. If resources are available, students may explore digital sound effects and sound processing techniques. If possible, invite a representative from a local music store to demonstrate these products.
- Discuss the acoustics of a variety of spaces. Experiment with playing the same sound in different places and the ways that the sound is reinforced, absorbed, or reflected. Examine pieces that have been created for particular spaces because of their unique acoustic properties. For example, explore music intended for outdoors or church.
- Have students visit teacher-approved websites that allow the user to manipulate sounds, or websites related to composition and report their findings to the class.
- Have students compare available software programs designed to create and record music. Compare ease of editing and recording, notational possibilities, and available sound sources. One context for this activity is to have students record their own musical presentations.
- Have students listen to a wide variety of music from various countries that include different instruments (both acoustic and electronic).
- Have students create a piece of music using more traditional types of instruments. Have them rearrange this for other technologies and compare the effect of both performances.

Perceiving, Reflecting and Responding

GCO 7: Students will understand the role of technologies in creating and responding to expressive works.

Suggestions for Assessment

- Using an agreed-upon rubric, the students and/or teacher can assess presentations of original compositions. Discuss the assessments in full class discussion.
- During discussions of evolving compositions, look for evidence that students
 - take pride in their work
 - extend their thinking about music and talk about their compositions with increased elaboration
 - can comment constructively on their own and the work of others
 - show interest in, and respect for, the work of their peers
- Have students experiment with the acoustics of different places and the ways in which acoustics may be changed. For example, a student could play a drum in an empty closet and then play the same drum again in a closet full of clothing. Students could play the same sound in different rooms of the school and determine which one has the best acoustics. Students should consider the effect of such things as high ceilings, carpet, windows, curtains, and air circulation systems. Have students record the results of their experimentation and report their findings to the class.
- Assess the quantity and accuracy of a glossary related to sound production, processing and recording developed by the students.
- Use a variety of listening and viewing games and activities for instrument/family identification.

Notes and Resources

- *Music Ace 2*
- *Canada's Story in Song*, Edith Fowke, Alan Mills, and Richard Johnston
- Orff orchestrations
- Software such as *Music Ace 2*, *Band in a Box*
- Web sites
- Search engine "Allegro"
- *MUSICANADA 6 Encore - Popcorn* – Kingsley
- *Canada is...Music 7/8* (Teacher Edition out of print)
- Young Person's Guide to the Orchestra and similar recordings

Perceiving, Reflecting and Responding

GCO 8: Students will analyse the relationship between artistic intent and the expressive work.

Outcomes

By the end of grade 6, students will be expected to

6.8.1 discover the reasons that specific musical works have been created

6.8.2 communicate the source of ideas and reasons for their own musical decisions

6.8.3 compare interpretations of their own and others' music, using appropriate terminology and considering the musical intent

6.8.4 reflect on their music making in light of what was intended through the use of available recording technologies

Suggestions for Learning and Teaching

- Listen to a composition written for a specific purpose (e.g., opening anthem for the Olympics). Decide on the purpose of the music and then discuss the degree to which the music achieved the intended purpose.
- Discuss student compositions in light of what was intended. Give students an opportunity to explain their musical intentions in relation to their compositional choices
- Have students sing familiar songs with changes to a musical element, discussing how the overall effect of the piece is changed. (e.g., dynamics, time signature, key signature, harmony)
- Invite a local composer/performer to the class to discuss and share how he/she makes decisions when composing, performing, or recording.
- Listen to a recording of a piece performed on the instrument for which it was originally written, and then another recording of the same piece as transcribed for and performed on another instrument. Ask students to guess for which instrument they think the composition was originally written, and to choose the instrumentation they prefer, giving reasons.
- The teacher can perform student-created or other melodies on a keyboard equipped with many accompaniment styles. Students can discuss the impact that various styles have on the melody's overall quality.
- Have students listen to several different interpretations of "Oh Canada" or another well-known selection. Have them complete a rubric to describe/compare them in the context of style, instrumentation, vocal timbre, tempo or other elements.
- In groups, have students develop a rubric for use in responding to their own and others' works. As a class, develop one rubric for evaluation purposes.

Perceiving, Reflecting and Responding

GCO 8: Students will analyse the relationship between artistic intent and the expressive work.

Suggestions for Assessment

- Observe the degree to which students
 - participate in creating musical presentations
 - discuss their own work in musical terms
 - offer criticism, praise and encouragement to others
- Engage students in conversations about their own and others' music. Pose questions that will encourage them to expand their musical vocabulary by talking about music. For example:
 - What do you think the composer is trying to convey in this piece?
 - What elements of the music help the composer convey a message?
 - How is this composer's work unique (or different from another work studied recently)?
 - What do you like best about this composition? Why?
- Have students evaluate and explain their choice of compositional techniques, using the rubric developed by the class.

Notes and Resources

- Bowmar's *Adventures in Music Listening* - Teacher's Guide
- *MUSICANADA 6: Encore*