

# Music 6

*Curriculum Guide 2021*





## ***Department of Education Vision Statement***

***Building an educational community in Newfoundland and Labrador that fosters safe, inclusive, and healthy learning environments for all educators and students in the early learning, K-12 and post-secondary education systems***

---

# Table of Contents

Acknowledgements .....	v
<b>Section One: Newfoundland and Labrador Curriculum</b>	
Outcomes Based Education.....	1
Context for Teaching and Learning .....	4
Inclusive Education.....	4
Literacy .....	10
Learning Skills for Generation Next.....	12
Assessment and Evaluation.....	15
<b>Section Two: Curriculum Design</b>	
Rationale.....	19
Curriculum Outcomes Framework .....	19
Outcome Engagement .....	22
Course Overview.....	22
Suggested Delivery Plan.....	23
How to use a Four Column Layout.....	24
How to use a Strand Overview.....	26
<b>Section Three: Specific Curriculum Outcomes</b>	
Rhythm/Metre.....	32
Melody/Pitch.....	40
Harmony .....	48
Form .....	56
Expression .....	62
Contexts .....	66
<b>References .....</b>	<b>73</b>



# Acknowledgments

The Department of Education for Newfoundland and Labrador gratefully acknowledges the input, insight and feedback from the 2015-2016 survey/focus groups, field test teachers, working group members and validation team in the completion of this work.

Catherine Taylor  
Fogo Island Central Academy

Christy Barter  
École Sainte-Anne

Karen Dalton  
Goulds Elementary

Katherine Dundas-Gough  
St. Teresa's Elementary

Krista Conway  
St. James All Grade (Lark Harbour)

Mary Dinn  
Department of Education

Robyn Rumboldt  
Queen of Peace Middle School

Rose Suter  
Holy Family Elementary (Paradise)

Susan Lee  
Larkhall Academy

Susanne O'Keefe  
St. Edward's Elementary



---

# Section One:

## Newfoundland and Labrador Curriculum

### Introduction

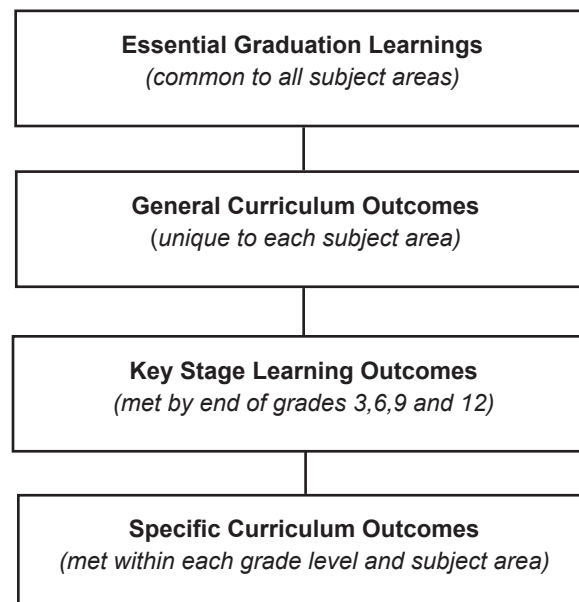
There are multiple factors that impact education including: technological developments, increased emphasis on accountability, and globalization. These factors point to the need to consider carefully the education our children receive.

The Newfoundland and Labrador Department of Education believes that curriculum design with the following characteristics will help teachers address the needs of students served by the provincially prescribed curriculum:

- Curriculum guides must clearly articulate what students are expected to know and be able to do by the time they graduate from high school.
- There must be purposeful assessment of students' performance in relation to the curriculum outcomes.

### Outcomes Based Education

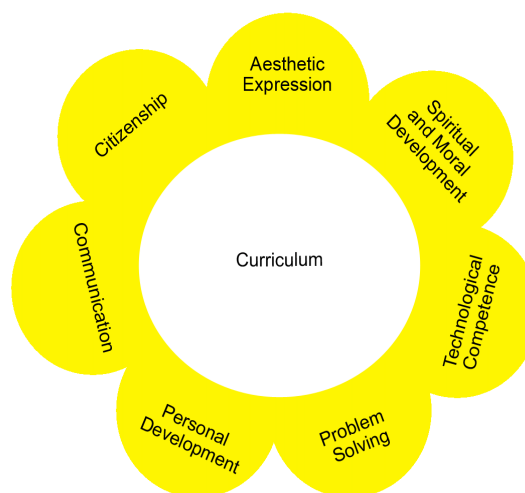
The K-12 curriculum in Newfoundland and Labrador is organized by outcomes and is based on *The Atlantic Canada Framework for Essential Graduation Learning in Schools* (1997). This framework consists of Essential Graduation Learnings (EGLs), General Curriculum Outcomes (GCOs), Key Stage Curriculum Outcomes (KSCOs) and Specific Curriculum Outcomes (SCOs).



### *Essential Graduation Learnings*

EGLs provide vision for the development of a coherent and relevant curriculum. They are statements that offer students clear goals and a powerful rationale for education. The EGLs are delineated by general, key stage, and specific curriculum outcomes.

EGLs describe the knowledge, skills, and attitudes expected of all students who graduate from high school. Achievement of the EGLs will prepare students to continue to learn throughout their lives. EGLs describe expectations, not in terms of individual subject areas, but in terms of knowledge, skills, and attitudes developed throughout the curriculum. They confirm that students need to make connections and develop abilities across subject areas if they are to be ready to meet the shifting and ongoing demands of life, work, and study.



***Aesthetic Expression*** - Graduates will be able to respond with critical awareness to various forms of the arts and be able to express themselves through the arts.

***Citizenship*** - Graduates will be able to assess social, cultural, economic, and environmental interdependence in a local and global context.

***Communication*** - Graduates will be able to think, learn, and communicate effectively by using listening, viewing, speaking, reading, and writing modes of language(s), and mathematical and scientific concepts and symbols.

***Problem Solving*** - Graduates will be able to use the strategies and processes needed to solve a wide variety of problems, including those requiring language, and mathematical and scientific concepts.

***Personal Development*** - Graduates will be able to continue to learn and to pursue an active, healthy lifestyle.

***Spiritual and Moral Development*** - Graduates will demonstrate understanding and appreciation for the place of belief systems in shaping the development of moral values and ethical conduct.

***Technological Competence*** - Graduates will be able to use a variety of technologies, demonstrate an understanding of technological applications, and apply appropriate technologies for solving problems.

## Curriculum Outcomes

Curriculum outcomes are statements that articulate what students are expected to know and be able to do in each program area in terms of knowledge, skills, and attitudes.

Curriculum outcomes may be subdivided into General Curriculum Outcomes, Key Stage Curriculum Outcomes, and Specific Curriculum Outcomes.

### **General Curriculum Outcomes (GCOs)**

Each program has a set of GCOs which describe what knowledge, skills, and attitudes students are expected to demonstrate as a result of their cumulative learning experiences within a subject area. GCOs serve as conceptual organizers or frameworks which guide study within a program area. Often, GCOs are further delineated into KSCOs.

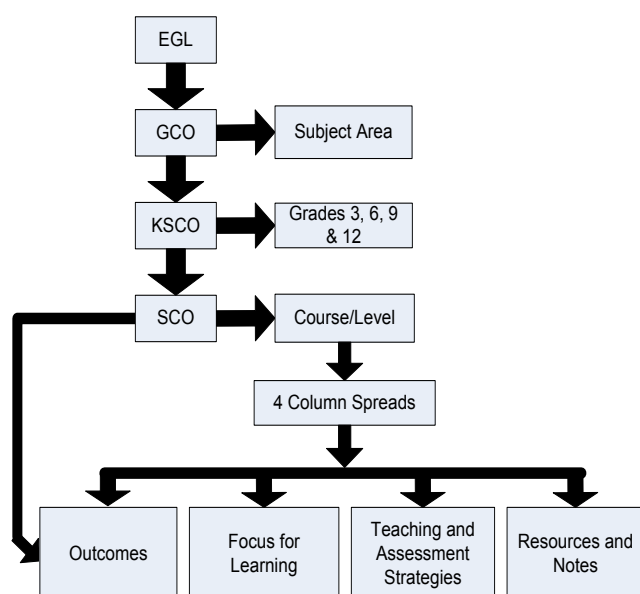
### **Key Stage Curriculum Outcomes (KSCOs)**

Key Stage Curriculum Outcomes (KSCOs) summarize what is expected of students at each of the four key stages of grades three, six, nine, and twelve.

### **Specific Curriculum Outcomes (SCOs)**

SCOs set out what students are expected to know and be able to do as a result of their learning experiences in a course, at a specific grade level. In some program areas, SCOs are further articulated into delineations. *It is expected that all SCOs will be addressed during the course of study covered by the curriculum guide.*

## EGLs to Curriculum Guides



## Context for Teaching and Learning

Teachers are responsible to help students achieve outcomes. This responsibility is a constant in a changing world. As programs change over time so does educational context. Several factors make up the educational context in Newfoundland and Labrador today: inclusive education, support for gradual release of responsibility teaching model, focus on literacy and learning skills in all programs, and support for education for sustainable development.

### Inclusive Education

#### *Valuing Equity and Diversity*

*Effective inclusive schools have the following characteristics: supportive environment, positive relationships, feelings of competence, and opportunities to participate* (The Centre for Inclusive Education, 2009).

All students need to see their lives and experiences reflected in their school community. It is important that the curriculum reflect the experiences and values of all genders and that learning resources include and reflect the interests, achievements, and perspectives of all students. An inclusive classroom values the varied experiences and abilities as well as social and ethno-cultural backgrounds of all students while creating opportunities for community building. Inclusive policies and practices promote mutual respect, positive interdependencies, and diverse perspectives. Learning resources should include a range of materials that allow students to consider many viewpoints and to celebrate the diverse aspects of the school community.



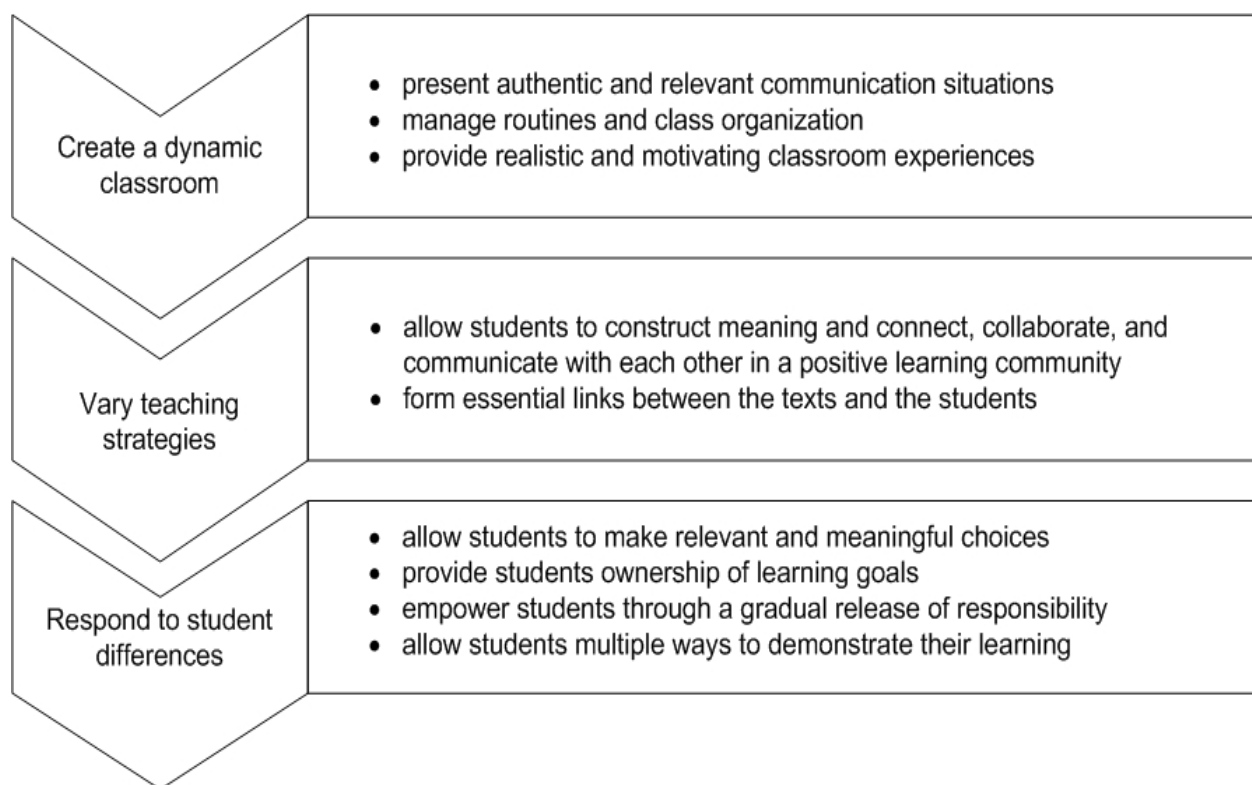
## Differentiated Instruction

*Differentiated instruction is a teaching philosophy based on the premise that teachers should adapt instruction to student differences. Rather than marching students through the curriculum lockstep, teachers should modify their instruction to meet students' varying readiness levels, learning preferences, and interests. Therefore, the teacher proactively plans a variety of ways to 'get it' and express learning (Carol Ann Tomlinson).*

Curriculum is designed and implemented to provide learning opportunities for all according to student abilities, needs, and interests. Teachers must be aware of and responsive to the diverse range of learners in their classes. Differentiated instruction is a useful tool in addressing this diversity.

Differentiated instruction responds to different readiness levels, abilities, and learning profiles of students. It involves actively planning so that: the process by which content is delivered, the way the resource is used, and the products students create are in response to the teacher's knowledge of whom he or she is interacting with. Learning environments should be flexible to accommodate various learning preferences of the students. Teachers continually make decisions about selecting teaching strategies and structuring learning activities to provide all students with a safe and supportive place to learn and succeed.

Teachers should...



## Differentiating the Content

Differentiating content requires teachers to pre-assess students to identify those who require prerequisite instruction, as well as those who have already mastered the concept and may therefore apply strategies learned to new situations. Another way to differentiate content is to permit students to adjust the pace at which they progress through the material. Some students may require additional time while others will move through at an increased pace and thus create opportunities for enrichment or more in-depth consideration of a topic of particular interest.

Teachers should consider the following examples of differentiating content:

- Meet with small groups to reteach an idea or skill or to extend the thinking or skills.
- Present ideas through auditory, visual, and tactile means.
- Use reading materials such as novels, websites, and other reference materials at varying reading levels.

### *Differentiating the Process*

Differentiating the process involves varying learning activities or strategies to provide appropriate methods for students to explore and make sense of concepts. A teacher might assign all students the same product (e.g., giving a presentation) but the process students use to create the presentation may differ. Some students could work in groups while others meet with the teacher alone. The same assessment criteria can be used for all students.

Teachers should consider flexible groupings of students such as whole class, small group, or individual instruction. Students can be grouped according to their learning styles, readiness levels, interest areas, and the requirements of the content or activity presented. Groups should be formed for specific purposes and be flexible in composition and short-term in duration.

Teachers should consider the following examples of differentiating the process:

- Offer hands-on activities for students.
- Provide activities and resources that encourage students to further explore a topic of particular interest.
- Use activities in which all learners work with the same learning outcomes but proceed with different levels of support, challenge, or complexity.

### *Differentiating the Product*

Differentiating the product involves varying the complexity and type of product that students create to demonstrate learning outcomes. Teachers provide a variety of opportunities for students to demonstrate and show evidence of what they have learned.

Teachers should give students options to demonstrate their learning (e.g., create an online presentation, write a letter, or develop a mural). This will lead to an increase in student engagement.

## *Differentiating the Learning Environment*

The learning environment includes the physical and the affective tone or atmosphere in which teaching and learning take place, and can include the noise level in the room, whether student activities are static or mobile, or how the room is furnished and arranged. Classrooms may include tables of different shapes and sizes, space for quiet individual work, and areas for collaboration.

Teachers can divide the classroom into sections, create learning centres, or have students work both independently and in groups. The structure should allow students to move from whole group, to small group, pairs, and individual learning experiences and support a variety of ways to engage in learning. Teachers should be sensitive and alert to ways in which the classroom environment supports their ability to interact with students.

Teachers should consider the following examples of differentiating the learning environment:

- Develop routines that allow students to seek help when teachers are with other students and cannot provide immediate attention.
- Ensure there are places in the room for students to work quietly and without distraction, as well as places that invite student collaboration.
- Establish clear guidelines for independent work that match individual needs.
- Provide materials that reflect diversity of student background, interests, and abilities.

The physical learning environment must be structured in such a way that all students can gain access to information and develop confidence and competence.

## *Meeting the Needs of Students with Exceptionalities*

All students have individual learning needs. Some students, however, have exceptionalities (defined by the Department of Education and Early Childhood Development) which impact their learning. The majority of students with exceptionalities access the prescribed curriculum. For details of these exceptionalities see [www.gov.nl.ca/edu/k12/studentsupportservices/exceptionalities.html](http://www.gov.nl.ca/edu/k12/studentsupportservices/exceptionalities.html)

Supports for these students may include

1. Accommodations
2. Modified Prescribed Courses
3. Alternate Courses
4. Alternate Programs
5. Alternate Curriculum

For further information, see Service Delivery Model for Students with Exceptionalities at [www.cdli.ca/sdm/](http://www.cdli.ca/sdm/)

Classroom teachers should collaborate with instructional resource teachers to select and develop strategies which target specific learning needs.

Classroom teachers should collaborate with instructional resource teachers to select and develop strategies which target specific

### *Meeting the Needs of Students who are Highly Able*

*\* includes gifted and  
talented*

Some students begin a course or topic with a vast amount of prior experience and knowledge. They may know a large portion of the material before it is presented to the class or be capable of processing it at a rate much faster than their classmates. All students are expected to move forward from their starting point. Many elements of differentiated instruction are useful in addressing the needs of students who are highly able.

Teachers may

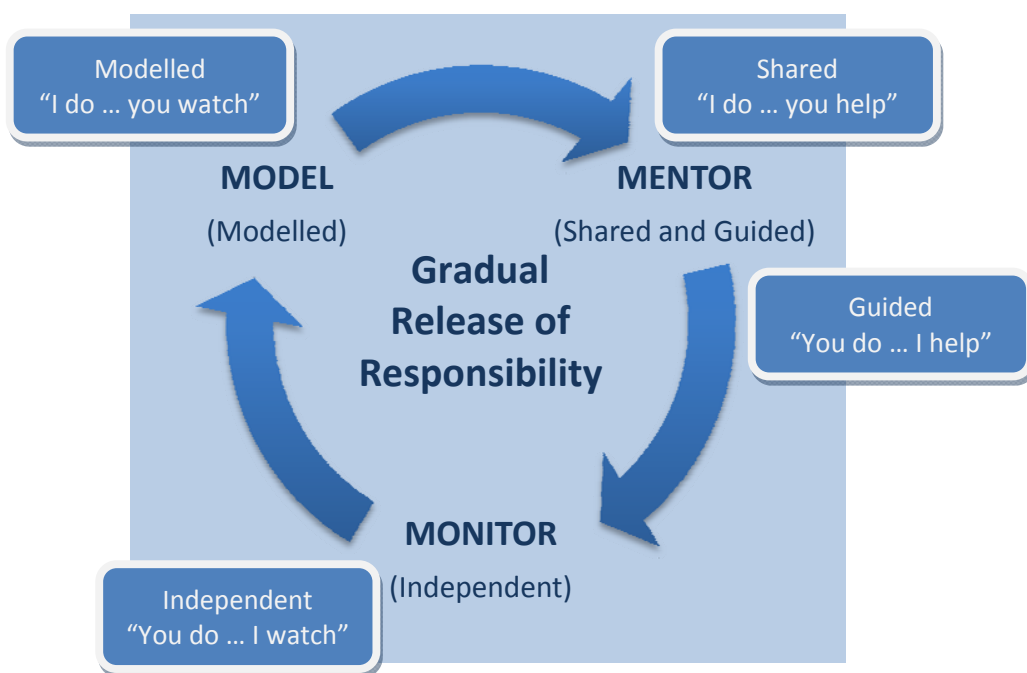
- assign independent study to increase depth of exploration in an area of particular interest;
- compact curriculum to allow for an increased rate of content coverage commensurate with a student's ability or degree of prior knowledge;
- group students with similar abilities to provide the opportunity for students to work with their intellectual peers and elevate discussion and thinking, or delve deeper into a particular topic; and
- tier instruction to pursue a topic to a greater depth or to make connections between various spheres of knowledge.

Highly able students require the opportunity for authentic investigation to become familiar with the tools and practices of the field of study. Authentic audiences and tasks are vital for these learners. Some highly able learners may be identified as gifted and talented in a particular domain. These students may also require supports through the Service Delivery Model for Students with Exceptionalities.

## *Gradual Release of Responsibility*

Teachers must determine when students can work independently and when they require assistance. In an effective learning environment, teachers choose their instructional activities to model and scaffold composition, comprehension and metacognition that is just beyond the students' independence level. In the gradual release of responsibility approach, students move from a high level of teacher support to independent work. If necessary, the teacher increases the level of support when students need assistance. The goal is to empower students with their own learning strategies, and to know how, when, and why to apply them to support their individual growth. Guided practice supports student independence. As a student demonstrates success, the teacher should gradually decrease his or her support.

### *Gradual Release of Responsibility Model*



# Literacy

*UNESCO has proposed an operational definition which states, "Literacy is the ability to identify, understand, interpret, create, communicate and compute, using printed and written materials associated with varying contexts. Literacy involves a continuum of learning in enabling individuals to achieve their goals, to develop their knowledge and potential, and to participate fully in their community and wider society". To be successful, students require a set of interrelated skills, strategies and knowledge in multiple literacies that facilitate their ability to participate fully in a variety of roles and contexts in their lives, in order to explore and interpret the world and communicate meaning (The Plurality of Literacy and its Implications for Policies and Programmes, 2004, p.13).*

Literacy is

- a process of receiving information and making meaning from it; and
- the ability to identify, understand, interpret, communicate, compute, and create text, images, and sounds.

Literacy development is a lifelong learning enterprise beginning at birth that involves many complex concepts and understandings. It is not limited to the ability to read and write; no longer are we exposed only to printed text. It includes the capacity to learn to communicate, read, write, think, explore, and solve problems. Individuals use literacy skills in paper, digital, and live interactions to engage in a variety of activities:

- Analyze critically and solve problems.
- Comprehend and communicate meaning.
- Create a variety of texts.
- Make connections both personally and inter-textually.
- Participate in the socio-cultural world of the community.
- Read and view for enjoyment.
- Respond personally.

These expectations are identified in curriculum documents for specific subject areas as well as in supporting documents, such as *Cross-Curricular Reading Tools* (CAMET).

With modelling, support, and practice, students' thinking and understandings are deepened as they work with engaging content and participate in focused conversations.

## Reading in the Content Areas

The focus for reading in the content areas is on teaching strategies for understanding content. Teaching strategies for reading comprehension benefits all students as they develop transferable skills that apply across curriculum areas.

When interacting with different texts, students must read words, view and interpret text features, and navigate through information presented in a variety of ways including, but not limited to

Advertisements	Movies	Poems
Blogs	Music videos	Songs
Books	Online databases	Speeches
Documentaries	Plays	Video games
Magazine articles	Podcasts	Websites

Students should be able to interact with and comprehend different texts at different levels.

There are three levels of text comprehension:

- Independent level – Students are able to read, view, and understand texts without assistance.
- Instructional level – Students are able to read, view, and understand most texts but need assistance to fully comprehend some texts.
- Frustration level – Students are not able to read or view with understanding (i.e., texts may be beyond their current reading level).

Teachers will encounter students working at all reading levels in their classrooms and will need to differentiate instruction to meet their needs. For example, print texts may be presented in audio form, physical movement may be associated with synthesizing new information with prior knowledge, or graphic organizers may be created to present large amounts of print text in a visual manner.

When interacting with information that is unfamiliar to students, it is important for teachers to monitor how effectively students are using strategies to read and view texts:

- Analyze and think critically about information.
- Determine importance to prioritize information.
- Engage in questioning before, during, and after an activity related to a task, text, or problem.
- Make inferences about what is meant but not said.
- Make predictions.
- Synthesize information to create new meaning.
- Visualize ideas and concepts.

## Learning Skills for Generation Next

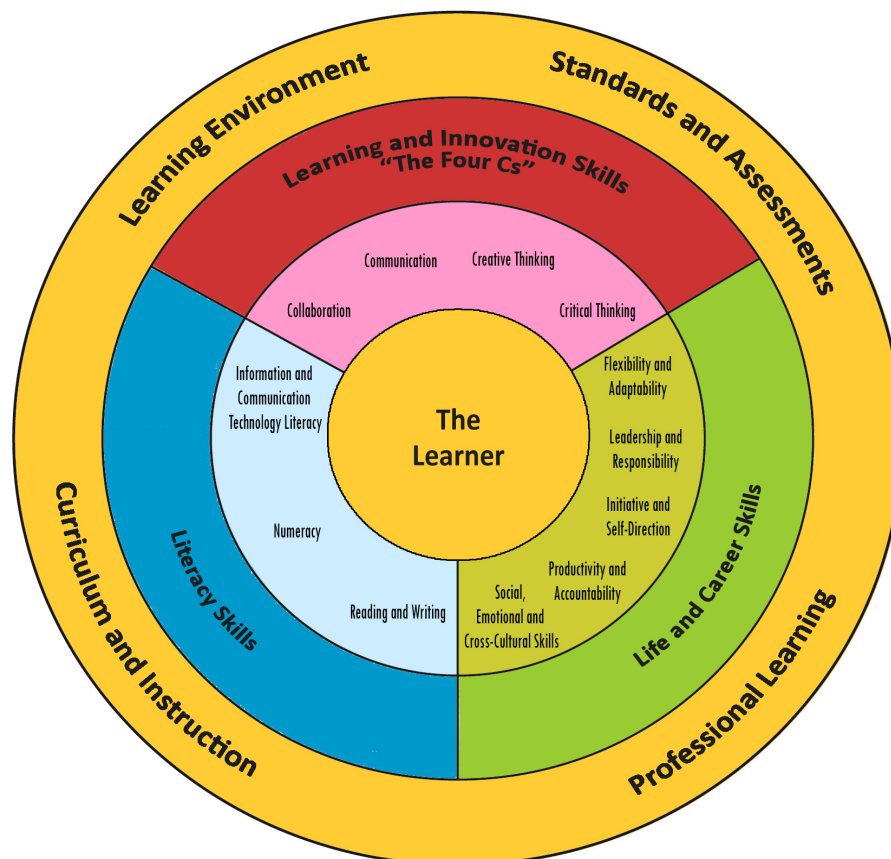
*Generation Next is the group of students who have not known a world without personal computers, cell phones and the Internet. They were born into this technology. They are digital natives.*

Students need content and skills to be successful. Education helps students learn content and develop skills needed to be successful in school and in all learning contexts and situations. Effective learning environments and curricula challenge learners to develop and apply key skills within the content areas and across interdisciplinary themes.

Learning Skills for Generation Next encompasses three broad areas:

- Learning and Innovation Skills enhance a person's ability to learn, create new ideas, problem solve, and collaborate.
- Life and Career Skills address leadership, and interpersonal and affective domains.
- Literacy Skills develop reading, writing, and numeracy, and enhance the use of information and communication technology.

The diagram below illustrates the relationship between these areas. A 21<sup>st</sup> century curriculum employs methods that integrate innovative and research-driven teaching strategies, modern learning technologies, and relevant resources and contexts.



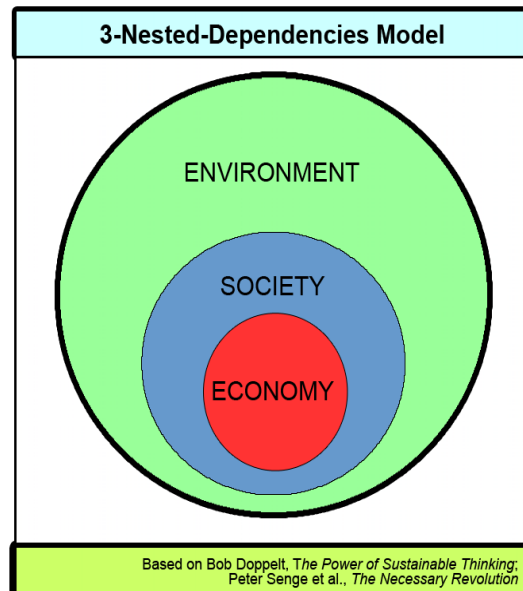
Support for students to develop these abilities and skills is important across curriculum areas and should be integrated into teaching, learning, and assessment strategies. Opportunities for integration of these skills and abilities should be planned with engaging and experiential activities that support the gradual release of responsibility model. For example, lessons in a variety of content areas can be infused with learning skills for Generation Next by using open-ended questioning, role plays, inquiry approaches, self-directed learning, student role rotation, and Internet-based technologies.

All programs have a shared responsibility in developing students' capabilities within all three skill areas.

## Education for Sustainable Development

*Sustainable development is defined as “development that meets the needs of the present without compromising the ability of future generations to meet their own needs” (Our Common Future, 43).*

Sustainable development is comprised of three integrally connected areas: economy, society, and environment.



As conceived by the United Nations Educational, Scientific, and Cultural Organization (UNESCO) the overall goal of Education for Sustainable Development (ESD) is to integrate the knowledge, skills, values, and perspectives of sustainable development into all aspects of education and learning. Changes in human behaviour should create a more sustainable future that supports environmental integrity and economic viability, resulting in a just society for all generations.

ESD involves teaching *for* rather than teaching *about* sustainable development. In this way students develop the skills, attitudes, and perspectives to meet their present needs without compromising the ability of future generations to meet their needs.

Within ESD, the knowledge component spans an understanding of the interconnectedness of our political, economic, environmental, and social worlds, to the role of science and technology in the development of societies and their impact on the environment. The skills necessary include being able to assess bias, analyze consequences of choices, ask questions, and solve problems. ESD values and perspectives include an appreciation for the interdependence of all life forms, the importance of individual responsibility and action, an understanding of global issues as well as local issues in a global context. Students need to be aware that every issue has a history, and that many global issues are linked.

# Assessment and Evaluation

## Assessment

Assessment is the process of gathering information on student learning.

How learning is assessed and evaluated and how results are communicated send clear messages to students and others about what is valued.

Assessment instruments are used to gather information for evaluation. Information gathered through assessment helps teachers determine students' strengths and needs, and guides future instruction.

Teachers are encouraged to be flexible in assessing student learning and to seek diverse ways students might demonstrate what they know and are able to do.

Evaluation involves the weighing of the assessment information against a standard in order to make a judgement about student achievement.

Assessment can be used for different purposes:

1. Assessment *for* learning guides and informs instruction.
2. Assessment *as* learning focuses on what students are doing well, what they are struggling with, where the areas of challenge are, and what to do next.
3. Assessment *of* learning makes judgements about student performance in relation to curriculum outcomes.

### *1. Assessment for Learning*

Assessment *for* learning involves frequent, interactive assessments designed to make student learning visible. This enables teachers to identify learning needs and adjust teaching accordingly.

Assessment *for* learning is not about a score or mark; it is an ongoing process of teaching and learning:

- Pre-assessments provide teachers with information about what students already know and can do.
- Self-assessments allow students to set goals for their own learning.
- Assessment *for* learning provides descriptive and specific feedback to students and parents regarding the next stage of learning.
- Data collected during the learning process from a range of tools enables teachers to learn as much as possible about what a student knows and is able to do.

## *2. Assessment as Learning*

Assessment as learning involves students' reflecting on their learning and monitoring their own progress. It focuses on the role of the student in developing metacognition and enhances engagement in their own learning. Students can

- analyze their learning in relation to learning outcomes,
- assess themselves and understand how to improve performance,
- consider how they can continue to improve their learning, and
- use information gathered to make adaptations to their learning processes and to develop new understandings.

## *3. Assessment of Learning*

Assessment of learning involves strategies designed to confirm what students know in terms of curriculum outcomes. It also assists teachers in determining student proficiency and future learning needs. Assessment of learning occurs at the end of a learning experience and contributes directly to reported results. Traditionally, teachers relied on this type of assessment to make judgements about student performance by measuring learning after the fact and then reporting it to others. Used in conjunction with the other assessment processes previously outlined, assessment of learning is strengthened. Teachers can

- confirm what students know and can do;
- report evidence to parents/guardians, and other stakeholders, of student achievement in relation to learning outcomes; and
- report on student learning accurately and fairly using evidence obtained from a variety of contexts and sources.

## *Involving Students in the Assessment Process*

Students should know what they are expected to learn as outlined in the specific curriculum outcomes of a course as well as the criteria that will be used to determine the quality of their achievement. This information allows students to make informed choices about the most effective ways to demonstrate what they know and are able to do.

It is important that students participate actively in assessment by co-creating criteria and standards which can be used to make judgements about their own learning. Students may benefit from examining various scoring criteria, rubrics, and student exemplars.

Students are more likely to perceive learning as its own reward when they have opportunities to assess their own progress. Rather than asking teachers, "What do you want?", students should be asking themselves questions:

- What have I learned?
- What can I do now that I couldn't do before?
- What do I need to learn next?

Assessment must provide opportunities for students to reflect on their own progress, evaluate their learning, and set goals for future learning.

## *Assessment Tools*

In planning assessment, teachers should use a broad range of tools to give students multiple opportunities to demonstrate their knowledge, skills, and attitudes. The different levels of achievement or performance may be expressed as written or oral comments, ratings, categorizations, letters, numbers, or as some combination of these forms.

The grade level and the activity being assessed will inform the types of assessment tools teachers will choose:

Anecdotal Records	Photographic Documentation
Audio/Video Clips	Podcasts
Case Studies	Portfolios
Checklists	Presentations
Conferences	Projects
Debates	Questions
Demonstrations	Quizzes
Exemplars	Role Plays
Graphic Organizers	Rubrics
Journals	Self-assessments
Literacy Profiles	Tests
Observations	Wikis

## *Assessment Guidelines*

Assessments should measure what they intend to measure. It is important that students know the purpose, type, and potential marking scheme of an assessment. The following guidelines should be considered:

- Collect evidence of student learning through a variety of methods; do not rely solely on tests and paper and pencil activities.
- Develop a rationale for using a particular assessment of learning at a specific point in time.
- Provide descriptive and individualized feedback to students.
- Provide students with the opportunity to demonstrate the extent and depth of their learning.
- Set clear targets for student success using learning outcomes and assessment criteria.
- Share assessment criteria with students so that they know the expectations.

## *Evaluation*

Evaluation is the process of analyzing, reflecting upon, and summarizing assessment information, and making judgements or decisions based on the information gathered. Evaluation is conducted within the context of the outcomes, which should be clearly understood by learners before teaching and evaluation take place. Students must understand the basis on which they will be evaluated and what teachers expect of them.

During evaluation, the teacher interprets the assessment information, makes judgements about student progress, and makes decisions about student learning programs.

---

## Section Two: Curriculum Design

### Rationale

Music is an important part of the human experience. Music education is fundamental to the aesthetic, physical, emotional, intellectual and social growth of the individual through musical experiences that engage both cognitive and affective domains. It is both a language and an art. It provides an outlet for creativity and self-expression by engaging our imaginations, enabling exploration of our own identities and fostering communication in many ways and at many levels.

Through the study of music, students think critically to solve a wide variety of challenges. Composition, performance, improvisation, and analysis present specific challenges for the creator to solve that demand the use of musical knowledge and musical imagination. Musical problem solving promotes an acceptance of diverse solutions, as solutions are in a constant state of change and evolution.

Music enriches life. It is a way to understand our cultural heritage and to participate in the making of both our present and future cultures. Music is an important tool through which young people become more culturally aware, develop a better understanding of differences and similarities of cultures, and as a result, become more appreciative, tolerant and respectful of all people. Through musical experiences, students develop an understanding of their own beliefs, the beliefs of others, and of how our value systems are shaped by these beliefs.

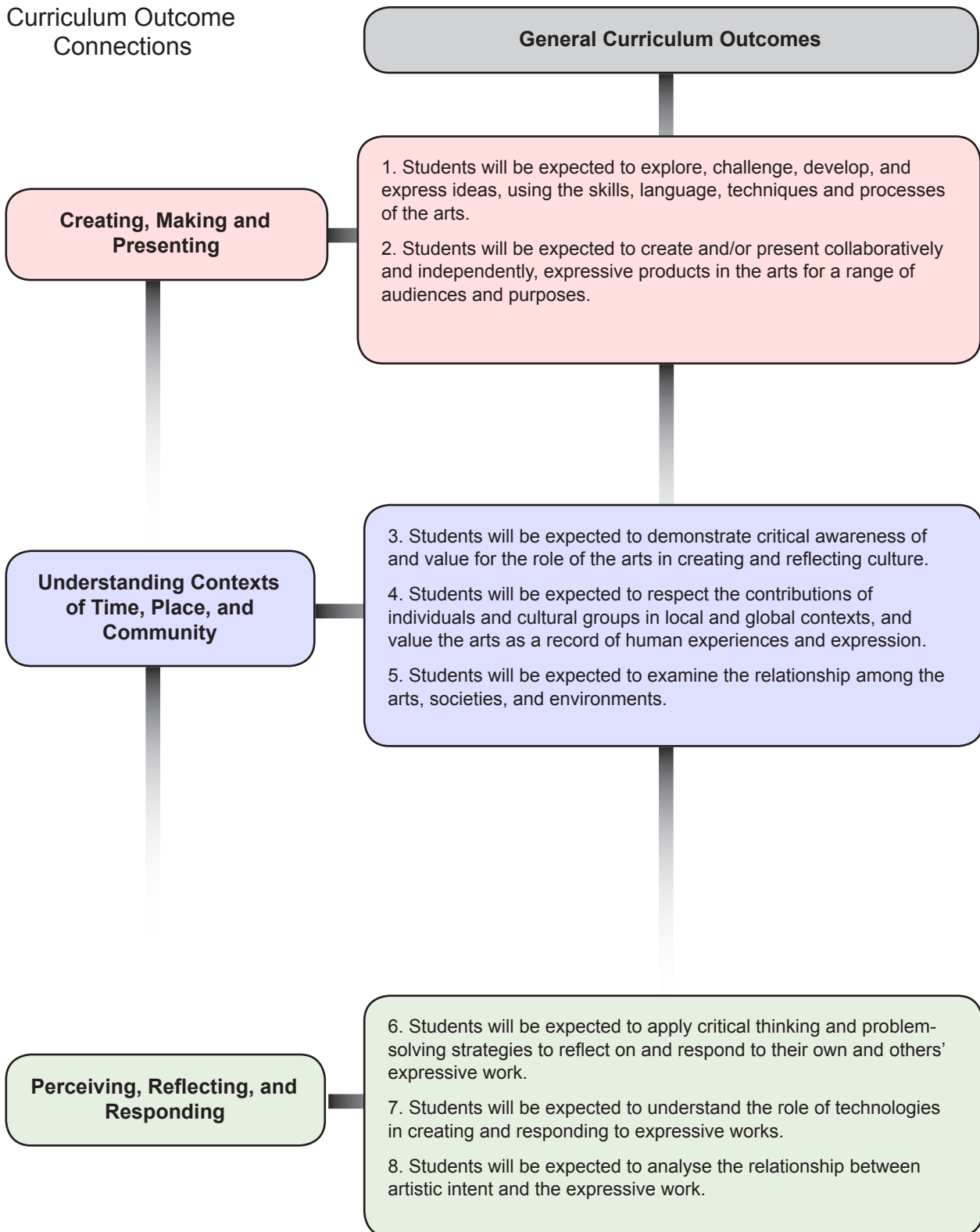
### Curriculum Outcomes Framework



The Kindergarten to Grade 12 music curriculum is articulated as understandings and processes that are interrelated and developed most effectively as interdependent concepts. Mirroring this, the foundation framework of outcomes is organized under the three interrelated strands of Creating, Making, and Presenting; Understanding and Connecting Contexts of Time, Place, and Community; and Perceiving, Reflecting, and Responding.

The general and keystone outcomes, noted in the Foundation for the Province of Newfoundland and Labrador Arts Education Curriculum, inform the scope and sequence of musical learnings from school entry to exit. General Curriculum Outcomes (GCO) are statements which identify what students are expected to know and be able to do upon completion of study in music. Key Stage Curriculum Outcomes (KSCOs) are statements that describe what students are expected to know and be able to do at the end of grades 3, 6, 9, and 12 as a result of their cumulative learning experiences in music education.

A snapshot of the framework's flow of outcomes from general to grade 6 key-stage curriculum outcomes, is captured in the graphic on the following spread.

Curriculum Outcome  
Connections

### Key Stage 6 Outcomes

- 1.201 sing or play, demonstrating an ability to maintain their part within simple textures
- 1.202 experiment with the elements of rhythm, melody, and expression to represent thoughts, images, and feelings in classroom repertoire
- 1.203 read simple musical scores
- 1.204 express musical thoughts and ideas with appropriate notation
- 2.201 improvise and compose, using the voice, instruments, and movement
- 2.202 present music, co-ordinating reading and singing/playing skills
- 2.203 perform a varied repertoire of music that reflects diverse images, thoughts, and feelings

- 3.201 demonstrate an awareness of how music is used in their school and community
- 3.202 describe their personal musical experiences in the community
- 3.203 explore music from a broad range of cultural and historical contexts
- 3.204 use a variety of musical forms to give meaning to Canadian cultural and historical events and issues
- 3.205 investigate the roles of musicians in their community and potential careers available to those trained in music
- 4.201 perform and demonstrate respect for music representative of diverse cultures
- 4.202 explore the role music plays in diverse cultures
- 4.203 examine the work of various composers and musicians and their contribution to society, past and present
- 5.201 identify a variety of purposes for creating music in a variety of environments
- 5.202 describe and make connections between music and other arts

- 6.201 identify problems related to creating and performing music and explore possible solutions
- 6.202 use appropriate terminology to describe, analyse, and interpret music, and discuss points of view, opinions, and interpretations
- 6.203 recognize that people respond to music in various ways
- 6.204 compare subjective and objective responses to music, and examine the relationship between them
- 7.201 recognize individual orchestral, band, and keyboard instruments and their families by sight and sound
- 7.202 describe the characteristic sound qualities of common sound sources, and demonstrate how they can be used for expressive effect
- 7.203 understand that changing technologies have produced new opportunities for musical expression
- 7.204 understand the role of sound reproduction technology in disseminating music
- 8.201 discover why specific musical works have been created
- 8.202 describe and communicate the source of ideas and reasons for musical decisions
- 8.203 compare and contrast, using appropriate terminology, interpretations of their own and others' music, examining the relationship of performance to musical intent
- 8.204 examine their own music making in light of what they intended, using available recording technologies

## Elementary Music

Elementary music provides students with musical experiences that further develop the musicality innate in each child and follows a pedagogical sequence of hearing, singing, playing, moving, deriving, writing, and creating to build upon skills and knowledge acquired in the primary grades. Cognitive and psychomotor skills are developed through musical literacy, movement, and the creation and performance of their own works and the works of others.

Students' critical thinking skills are developed as they analyze, interpret, reflect and respond to their own works and the work of others, and make connections in local and global contexts. The span of repertoire explored ranges from their own and other cultures, to recognized masters, to current/contemporary pieces. Students' active learning through singing is complemented by their engagement with classroom instruments, recorder, and music technologies.

An integral part of the elementary music program, choral experiences provides students with the opportunity to explore choral repertoire and further develop the technical and musicianship skills associated with singing in a choir. Choral experiences are to be offered in addition to, and not replace, the classroom program and its allocated time.

Similarly, instrumental programs provide for further development of students' musicianship through the reinforcement and application of the musical concepts students learned in the classroom music program. Should a district or school, as their prerogative, decide to offer instrumental programming, the instrumental experiences must not replace or impact the classroom program and its allocated time.

## Course Overview

Music 6 provides meaningful musical experiences directed at cultivating a child's greater love for, understanding of and sensitivity to music. Learner-based and flexible, its teaching process matches the child's natural learning development as the discovery of musical concepts and musical skills (rhythm and metre, melody and pitch, harmony, form and expressive devices) are explored within a spectrum of musical genres and contexts (cultures and time periods) through direct engagement and involvement in authentic musical experiences of performing, listening and creating.

Music 6 continues to build and expand upon the primary and elementary program and remains holistic with its emphases on singing, movement/dance, creativity, reflection and response, musical literacy and playing pitched and non-pitched classroom instruments. Instrumental experiences with the recorder are expanded to include the ukulele.

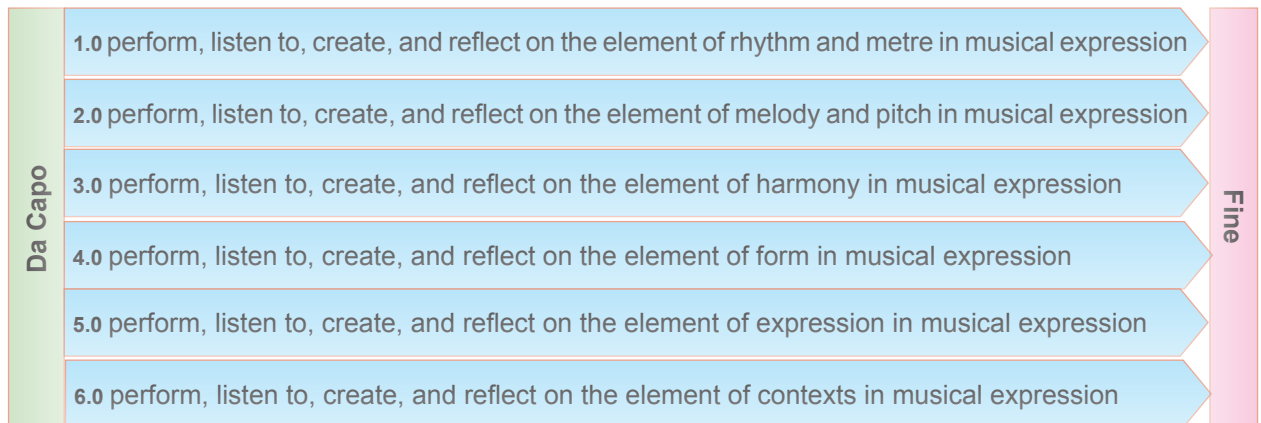
## Suggested Delivery Plan

There is no single way to organize a year of instruction for students. Many variables influence teachers' flow and choice of learning opportunities, including students' prior learning and interests and the interdependent nature of music SCOs, understandings and processes.

As with the foundation document's organizing strands of Creating, Making, and Presenting; Understanding and Connecting Contexts of Time, Place, and Community; and Perceiving, Reflecting, and Responding, the understandings and processes involved within the specific curriculum outcomes/organizers below are likewise interrelated and developed most effectively as interdependent concepts.

Musical concepts, skills and understandings introduced, are explored, revisited and applied multiple times within various contexts throughout the course of the year. In order for students to develop musical understandings, all outcomes/organizers must be linked together in an ongoing process of musical development, as represented in the graphic below. It is therefore important to recognize the interconnectedness of outcomes and employ an integrated approach when developing learning activities for students.

The appendices and media clips found on EDU's k12pl site offer additional insight into the nature of the course which teachers may find assistive in their instructional planning.



# How to Use the Four Column Curriculum Layout

## Outcomes

Column one contains specific curriculum outcomes (SCO) and accompanying delineations where appropriate. The delineations provide specificity in relation to key ideas.

Outcomes are numbered in ascending order.

Delineations are indented and numbered as a subset of the originating SCO.

All outcomes are related to general curriculum outcomes.

## Focus for Learning

Column two is intended to assist teachers with instructional planning. It also provides context and elaboration of the ideas identified in the first column.

This may include

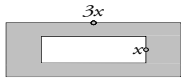
- cautionary notes
- clarity in terms of scope
- common misconceptions
- depth of treatment
- knowledge required to scaffold and challenge student's learning
- references to prior knowledge


## Sample Performance Indicator(s)

This provides a summative, higher order activity, where the response would serve as a data source to help teachers assess the degree to which the student has achieved the outcome.

Performance indicators are typically presented as a task, which may include an introduction to establish a context. They would be assigned at the end of the teaching period allocated for the outcome.

Performance indicators would be assigned when students have attained a level of competence, with suggestions for teaching and assessment identified in column three.

SPECIFIC CURRICULUM OUTCOMES		
<i>GCO 1: Represent algebraic expressions in multiple ways</i>		
Outcomes	Focus for Learning	
Students will be expected to		
1.0 model, record and explain the operations of multiplication and division of polynomial expressions (limited to polynomials of degree less than or equal to 2) by monomials, concretely, pictorially and symbolically. [GCO 1]	From previous work with number operations, students should be aware that division is the inverse of multiplication. This can be extended to divide polynomials by monomials. The study of division should begin with division of a monomial by a monomial, progress to a polynomial by a scalar, and then to division of a polynomial by any monomial.	
1.2 model division of a given polynomial expression by a given monomial concretely or pictorially and record the process symbolically.	Division of a polynomial by a monomial can be visualized using area models with algebra tiles. The most commonly used symbolic method of dividing a polynomial by a monomial at this level is to divide each term of the polynomial by the monomial, and then use the exponent laws to simplify. This method can also be easily modelled using tiles, where students use the sharing model for division.	
1.3 apply a personal strategy for multiplication and division of a given polynomial expression	Because there are a variety of methods available to multiply or divide a polynomial by a monomial, students should be given the opportunity to apply their own personal strategies. They should be encouraged to use algebra tiles, area models, rules of exponents, the distributive property and repeated addition, or a combination of any of these methods, to multiply or divide polynomials. Regardless of the method used, students should be encouraged to record their work symbolically. Understanding the different approaches helps students develop flexible thinking.	
	<b>Sample Performance Indicator</b> Write an expression for the missing dimensions of each rectangle and determine the area of the walkway in the following problem: <ul style="list-style-type: none"> <li>• The inside rectangle in the diagram below is a flower garden. The shaded area is a concrete walkway around it. The area of the flower garden is given by the expression <math>2x^2 + 4x</math> and the area of the large rectangle, including the walkway and the flower garden, is <math>3x^2 + 6x</math>.</li> </ul> 	

SPECIFIC CURRICULUM OUTCOMES	
<i>GCO 1: Represent algebraic expressions in multiple ways</i>	
Sample Teaching and Assessment Strategies	Resources and Notes
<p>Teachers may use the following activities and/or strategies aligned with the corresponding assessment tasks:</p> <p>Modeling division using the sharing model provides a good transition to the symbolic representation. For example, <math>\frac{3x+12}{3} = \frac{3x}{3} + \frac{12}{3}</math>. To model this, students start with a collection of three <math>x</math>-tiles and 12 unit tiles and divide them into three groups.</p>  <p>For this example, <math>x + 4</math> tiles will be a part of each group, so the quotient is <math>x + 4</math>.</p> <p><b>Activation</b></p> <p>Students may</p> <ul style="list-style-type: none"> <li>Model division of a polynomial by a monomial by creating a rectangle using four <math>x^2</math>-tiles and eight <math>x</math>-tiles, where <math>4x</math> is one of the dimensions.</li> </ul> <p>Teachers may</p> <ul style="list-style-type: none"> <li>Ask students what the other dimension is and connect this to the symbolic representation.</li> </ul> <p><b>Connection</b></p> <p>Students may</p> <ul style="list-style-type: none"> <li>Model division of polynomials and determine the quotient           <ol style="list-style-type: none"> <li><math>(6x^2 + 12x - 3) \div 3</math></li> <li><math>(4x^2 - 12x) \div 4x</math></li> </ol> </li> </ul> <p><b>Consolidation</b></p> <p>Students may</p> <ul style="list-style-type: none"> <li>Draw a rectangle with an area of <math>36a^2 + 12a</math> and determine as many different dimensions as possible.</li> </ul> <p>Teachers may</p> <ul style="list-style-type: none"> <li>Discuss why there are so many different possible dimensions.</li> </ul> <p><b>Extension</b></p> <p>Students may</p> <ul style="list-style-type: none"> <li>Determine the area of one face of a cube whose surface area is represented by the polynomial <math>24s^2</math>.</li> <li>Determine the length of an edge of the cube.</li> </ul>	<p><b>Authorized</b></p> <ul style="list-style-type: none"> <li><i>Math Makes Sense</i> 9</li> <li>Lesson 5.5: Multiplying and Dividing a Polynomial by a Constant</li> <li>Lesson 5.6: Multiplying and Dividing a Polynomial by a Monomial</li> <li>ProGuide: pp. 35-42, 43-51</li> <li>CD-ROM: Master 5.23, 5.24</li> <li>See It Videos and Animations:           <ul style="list-style-type: none"> <li>Multiplying and Dividing a Polynomial by a Constant, Dividing</li> <li>Multiplying and Dividing a Polynomial by a Monomial, Dividing</li> </ul> </li> <li>SB: pp. 241-248, 249-257</li> <li>PB: pp. 206-213, 214-219</li> </ul>

**Resources and Notes**

Column four references supplementary information and possible resources for use by teachers.

These references will provide details of resources suggested in column two and column three.

**Suggestions for Teaching and Assessment**

This column contains specific sample tasks, activities, and strategies that enable students to meet the goals of the SCOs and be successful with performance indicators. Instructional activities are recognized as possible sources of data for assessment purposes. Frequently, appropriate techniques and instruments for assessment purposes are recommended.

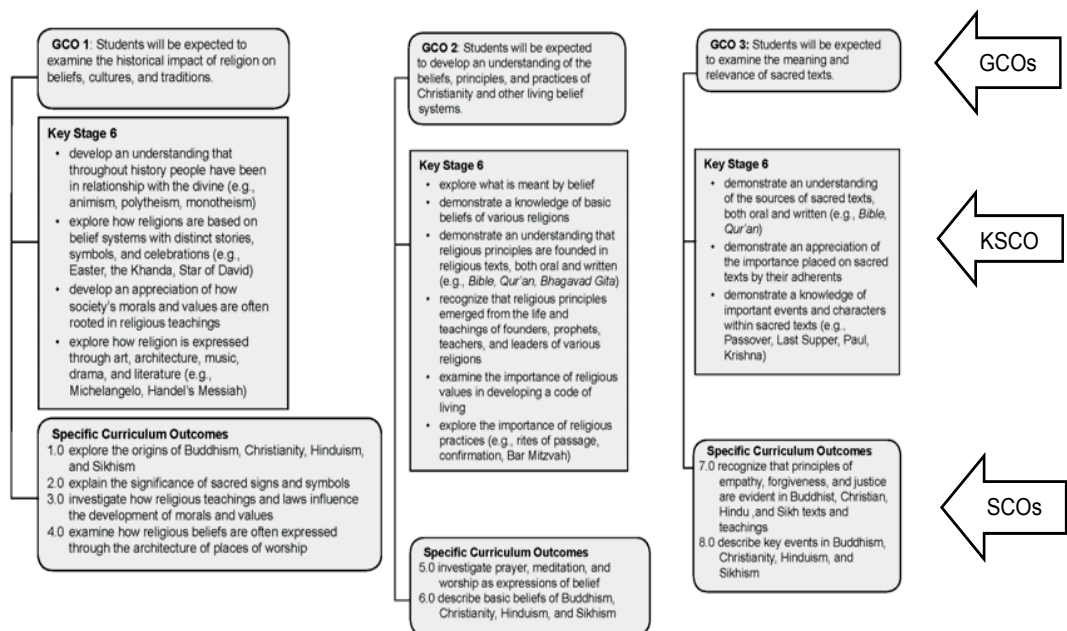
Suggestions for instruction and assessment are organized sequentially:

- **Activation** - suggestions that may be used to activate prior learning and establish a context for the instruction
- **Connection** - linking new information and experiences to existing knowledge inside or outside the curriculum area
- **Consolidation** - synthesizing and making new understandings
- **Extension** - suggestions that go beyond the scope of the outcome

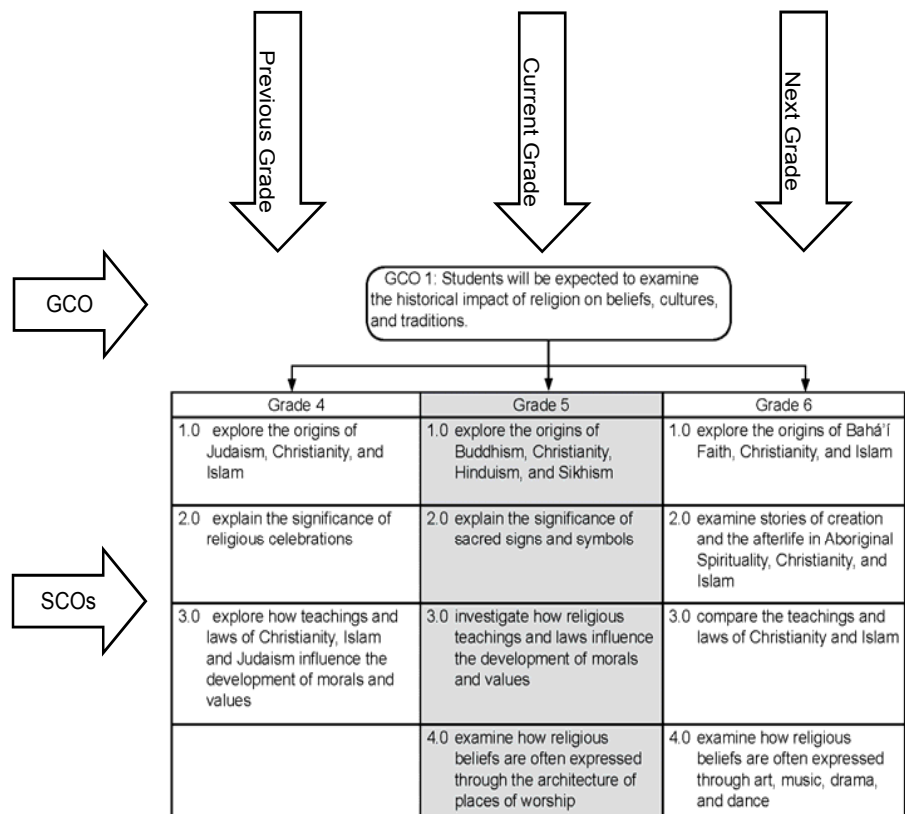
These suggestions provide opportunities for differentiated learning and assessment.

## How to use a Strand overview

At the beginning of each strand grouping there is explanation of the focus for the strand and a flow chart identifying the relevant GCOs, KSCOs and SCOs.



The SCOs Continuum follows the chart to provide context for teaching and assessment for the grade/course in question. The current grade is highlighted in the chart.

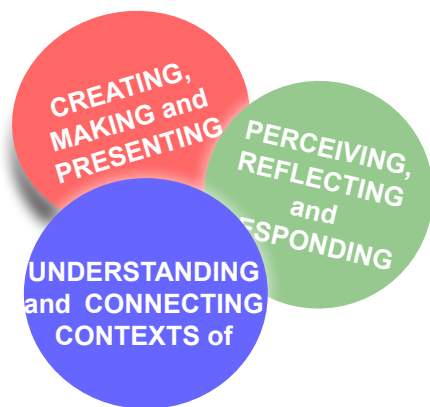


## Section Three: Specific Curriculum Outcomes

---

## Focus

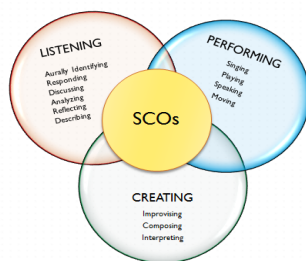
The specific curriculum outcomes in the four column spreads that follow, embody the understandings and processes associated with the organizing strands of the general curriculum outcomes.



- Creating, Making, and Presenting which involves students' creative and technical development; that is, their ability to use and manipulate media to create art forms that express and communicate their ideas and feelings. Through these artworks, students provide evidence of achievement, both as the work is being developed and in its final form.
- Connecting Contexts of Time, Place, and Community which focuses on the evidence, knowledge, understanding, and valuing of the arts in a variety of contexts.
- Perceiving, Reflecting, and Responding which is concerned with students' ability to respond critically to art works through increasing knowledge and understanding of, and appropriate responses to, the expressive qualities of art works

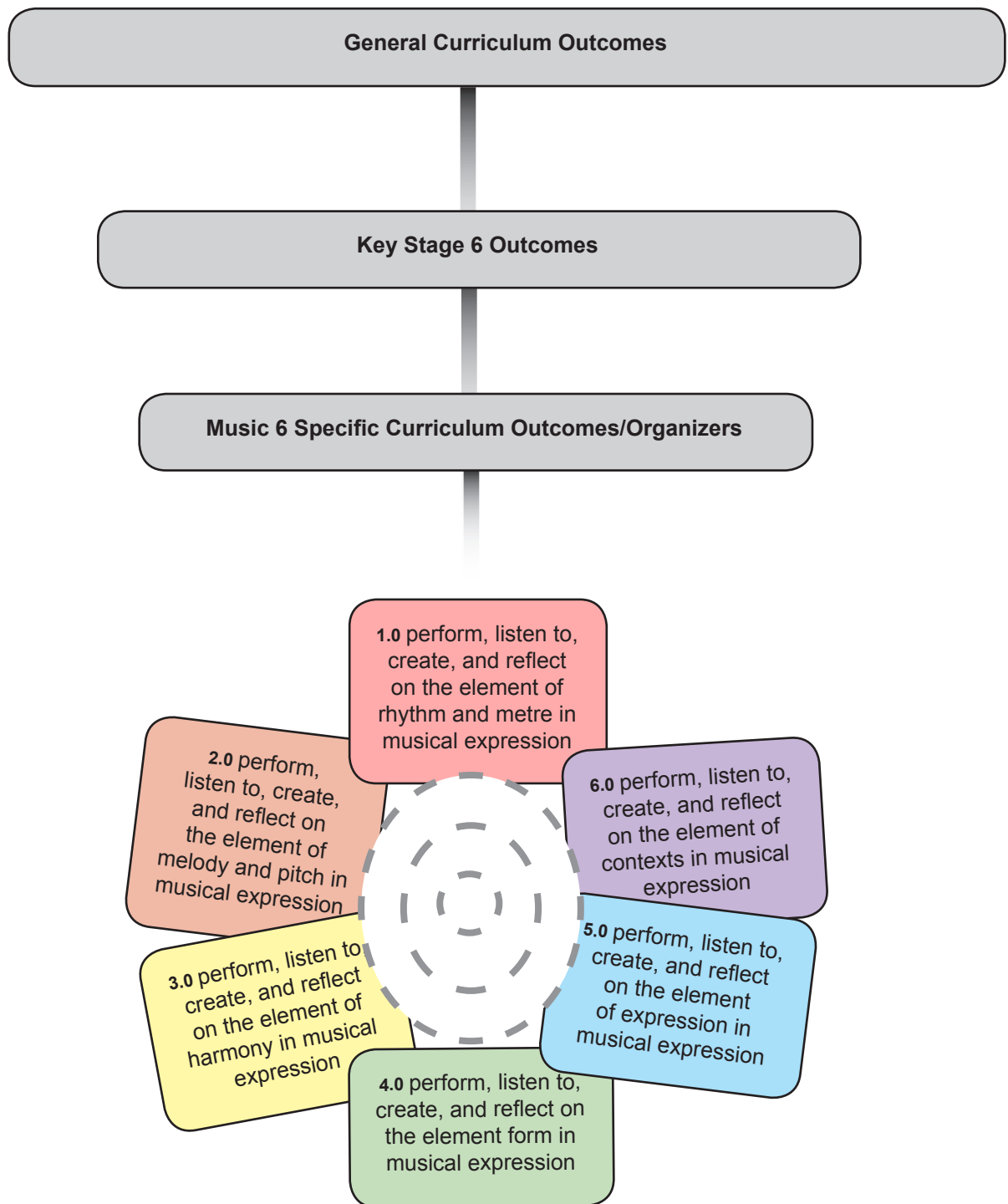
These understandings and processes are interrelated and are developed most effectively as interdependent concepts. When outcomes are grouped as such and curriculum offerings are based on all three organizing strands, arts activities become more relevant to real-life situations, and the learning becomes more meaningful.

The specific curriculum outcomes (SCOs) are a further delineation of the general curriculum outcomes (GCOs) and key stage outcomes (KSCOs) at a particular grade level and are grouped according to Rhythm and Metre, Melody/Pitch, Harmony, Form, Expression and Contexts. They contribute to the accomplishment of the Key Stage Curriculum Outcomes and develop the broader understandings of the General Curriculum Outcomes.



In keeping with the organizing strands of the general curriculum outcomes, the SCOs are likewise interdependent and linked. As such, the suggested strategies for an identified SCO often address multiple SCOs, both within and across organizers, as well as multiple modes of artistic engagement. To realize musical outcomes, students must be engaged in authentic musical experiences as performers, listeners and creators. Sometimes they may be engaged as all three simultaneously.

## Outcomes Framework



## RHYTHM/METRE

MUSIC K-5		MUSIC 6 FOCUS	
Students will be expected to perform, listen to, create	<ul style="list-style-type: none"> <li>beat</li> <li>metre/time signatures               <ul style="list-style-type: none"> <li><math>\frac{2}{4}</math> <math>\frac{3}{4}</math> <math>\frac{4}{4}</math></li> </ul> </li> <li>upbeat/anacrusis</li> <li>rhythmic values, patterns and terminology for notes/rests               <ul style="list-style-type: none"> <li></li> <li></li> <li></li> <li></li> <li></li> </ul> </li> </ul>	1.0 Students will be expected to perform, listen to, create, and reflect on the element of rhythm and metre in musical expression	<ul style="list-style-type: none"> <li></li> <li><math>\frac{6}{8}</math> time signature</li> <li>terminology, value, and comparative relationships for notes/rests</li> <li>basic rhythmic/strumming patterns on ukulele in               <ul style="list-style-type: none"> <li><math>\frac{2}{4}</math> <math>\frac{3}{4}</math> <math>\frac{4}{4}</math> (</li> <li><math>\frac{6}{8}</math> (</li> </ul> </li> </ul>

## MELODY/PITCH

MUSIC K-5		MUSIC 6 FOCUS	
Students will be expected to perform, listen to, create	<ul style="list-style-type: none"> <li>d   l s m r d   l s   (inclusive of placement on/singing from musical staff in keys of F, C, and G)</li> <li>keys of F, C, and G</li> <li>D<sup>1</sup> C<sup>1</sup> B A G F F# E D on the soprano recorder (inclusive of placement on/playing from musical staff)</li> <li>absolute note names of treble clef lines (5) and spaces (4)</li> <li>in-tune singing</li> <li>major/minor tonalities (aural awareness and construction);</li> <li>pentatonic</li> </ul>	2.0 Students will be expected to perform, listen to, create, and reflect on the element of melody and pitch in musical expression	<ul style="list-style-type: none"> <li>f t and t<sub>1</sub></li> <li>absolute note names of bass clef lines (5) spaces (4), grand staff, and ledger lines</li> <li>E<sup>1</sup> B<sup>b</sup> C soprano recorder</li> <li>singing while self-accompanied</li> <li>major scale (F, C, G)</li> <li>minor tonality/scale</li> </ul>

## HARMONY

MUSIC K-5		MUSIC 6	
Students will be expected to perform, listen to, create	<ul style="list-style-type: none"> <li>• ostinati</li> <li>• rounds/canons (voice/recorder)</li> <li>• part songs</li> <li>• 2 and 3-part exercises</li> <li>• tonic and dominant chord roots (<i>d</i> and <i>s</i><sub>1</sub>) (<i>I</i> and <i>m</i><sub>1</sub>)</li> </ul>	3.0 Students will be expected to perform, listen to, create, and reflect on the element of harmony in musical expression	<ul style="list-style-type: none"> <li>• multi-part selections</li> <li>• I, IV, V, chords and progressions on ukulele</li> <li>• I-V simple homophonic (chordal) accompaniment</li> <li>• I, IV, V chord roots and progressions</li> </ul>

## FORM

MUSIC K-5		MUSIC 6	
Students will be expected to perform, listen to, create	<ul style="list-style-type: none"> <li>• a b/ A B</li> <li>• ABA</li> <li>• rondo</li> <li>• first and second endings D.S. Coda</li> <li>• D.C. al fine</li> </ul>	4.0 Students will be expected to perform, listen to, create, and reflect on the element of form in musical expression	<ul style="list-style-type: none"> <li>• simple variations</li> </ul>

## EXPRESSION

MUSIC K-5		MUSIC 6	
Students will be expected to perform, listen to, create	<ul style="list-style-type: none"> <li>• expressive devices of tempi, dynamics, articulation,</li> <li>• timbre</li> <li>• instrumental voices</li> </ul>	5.0 Students will be expected to perform, listen to, create, and reflect on the element of expression in musical expression	<ul style="list-style-type: none"> <li>• expressive devices of tempi, dynamics, articulation, timbre</li> <li>• interpretation</li> <li>• choral voices</li> </ul>

## CONTEXTS

MUSIC K-5		MUSIC 6	
Students will be expected to perform, listen to, create	<ul style="list-style-type: none"> <li>• varied selections representing               <ul style="list-style-type: none"> <li>- cultures</li> <li>- time periods</li> <li>- composers and musicians</li> </ul> </li> </ul>	6.0 Students will be expected to perform, listen to, create, and reflect on the element of contexts in musical expression	<ul style="list-style-type: none"> <li>• music of Newfoundland and Labrador</li> <li>• music of Beethoven</li> </ul>

# Rhythm and Metre

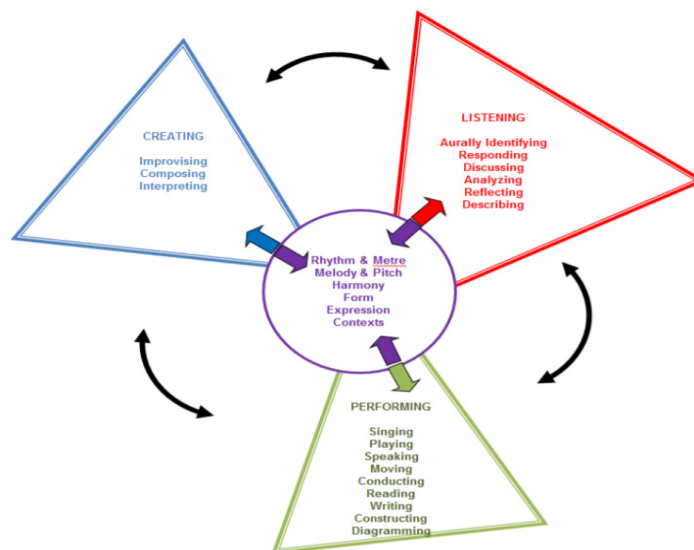
## Outcomes

*Students will be expected to*  
1.0 perform, listen to, create, and reflect on the element of rhythm and metre in musical expression

- ♩. ♩
- $\frac{6}{8}$  time signature
- ♩♩ ♩ ♩. ♩.
- terminology, value, and comparative relationships for notes/rests
- Basic rhythmic/strumming patterns on ukulele in
  - $\frac{2}{4}$   $\frac{3}{4}$   $\frac{4}{4}$  (♩/♩♩)
  - $\frac{6}{8}$  (♩. / ♩♩/ ♩ ♩)

## Focus for Learning

Music making means being actively engaged in direct learning experiences with music through performing, listening and creating. The graphic below captures the many ways in which students will be expected to engage in and demonstrate their musical learning. This nature of student engagement and learning experiences is an expectation for all musical outcomes/organizers.

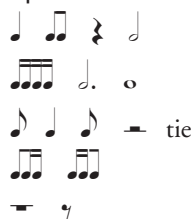


Adaptation from *Teaching Towards Musical Understanding* by Amanda P. Montgomery

Students will have prior understanding of and learning experiences (isolated and within varied musical contexts - metres and musical genres) with

- beat;
- metre/time signatures  $\frac{2}{4}$   $\frac{3}{4}$   $\frac{4}{4}$  ; and
- rhythmic values, patterns and terminology

upbeat/anacrusis



Student learning and musical experiences with the above beat and rhythmic elements will continue and be expanded upon in Grade 6, (i.e., independent demonstration within new to them or more complex pieces and/or engagement at higher level activity [e.g., creation]).

*Continued*

# Rhythm and Metre

## Sample Teaching and Assessment Strategies

### Activation

Teachers may

- Use rhythm play alongs, flash cards, and body percussion to review and reinforce previously learned rhythms.
- Lead students in an echo clapping game of *Poison Rhythm*. Write a familiar four beat rhythm pattern (aka poison rhythm) on the board that students should not echo clap. Randomly intersperse the clapping of the poison rhythm among other four beat rhythm patterns to be echo-clapped by the students. If students do not echo-clap the poison rhythm when clapped by the teacher, students get a point; teacher gets the point if they do. The first to five points wins the game. The teacher can aurally prepare students for the new ♩ ♪ rhythm by including it in some of the 'non-poisonous' rhythms students echo clap.
- Prepare the ♩ ♪ rhythm by including it (unlabelled) in drum circle activities such as Echo Rhythm in which the leader plays a four beat rhythm and the person on the left echoes, the next person echoes in turn passing the rhythm around the whole circle. Once the first rhythm is solidly being passed the leader can introduce a second rhythm.
- Demonstrate or use videos to introduce ukulele strumming patterns and connections to rhythm (♩ / ♪).

Students may

- Find and move to the strong beats of a piece in  $\frac{6}{8}$  metre. Discuss the nature of their movement (skip, gallop)
- Sing pieces in  $\frac{6}{8}$  metre (e.g., *I'se the By*, *The Ryans and the Pittmans*, *En Roulant Ma Boule*).
- Echo clap/play new rhythms.
- Express beat and rhythm through creative movement and folk dance (refer to *120 Songs and Dances*, *The Multicultural Treasure Chest* and *Folk Dances of Newfoundland and Labrador*).
- Explore rhythmic pieces and ostinati using drumming or speech patterns (e.g., *Name Games*, *Sound Ideas*, *World Beat Fun*).
- Perform body percussion when reading known rhythms from flashcards.
- Play the rhythm game BUSTED. Teacher will prepare a jar full of popsicle sticks with 4 beat rhythms written on the end of each stick and approximately 5 popsicle sticks with BUSTED written on the end. A group of 2-4 students take turns picking a stick from the jar and clapping the rhythm, collecting the sticks they clap. If a student picks a BUSTED stick, they must put all their sticks back in the jar. Once a BUSTED stick is picked it does not go back in the jar. Play until all the sticks are used. The student with the most sticks wins.

## Resources and Notes

### Authorized

Appendices : [www.k12pl.nl.ca/curr/k-6/music/music-6/resources/appendices.html](http://www.k12pl.nl.ca/curr/k-6/music/music-6/resources/appendices.html)

- Appendix A: Assessment
  - Checklists
- Appendix B: Teaching and Learning Strategies
  - Boomwhackers
  - Make Conscious Process
  - Reinforce/Practice of the New Rhythm
  - Assessment of the New Rhythm
  - Ukulele Sample lessons

Resources: <https://www.k12pl.nl.ca/curr/k-6/music/music-6/resources.html>

- *Uke Got This*
- Reproducibles
- Reading Collection

*The Kodály Method I, Third Edition*

- pp. 82-83 - new rhythmic learning ♩ ♪

*120 Singing Games and Dances*

- *Coffee Grows on White Oak Trees* (♩ ♪)
- *The Ryans and the Pittmans* ( $\frac{6}{8}$ )
- *Obwisana* - passing game (beat and ostinati)

*Let Your Voice Be Heard!*





- pp. 51-53 (♩ ♪ and ostinato)
- pp. 72-75 (beat, ostinato)
- pp. 76-79 (ostinato)
- pp. 127-133 - Percussion Technique

# Rhythm and Metre

## Outcomes

*Students will be expected to*

*1.0 perform, listen to, create, and reflect on the element of rhythm and metre in musical expression*

- 
- $\frac{6}{8}$  time signature
- 
- terminology, value, and comparative relationships for notes/rests
- Basic rhythmic/strumming patterns on ukulele in
  - $\frac{2}{4}$   $\frac{3}{4}$   $\frac{4}{4}$  ()
  - $\frac{6}{8}$  ()


## Focus for Learning

Rhythm and metre, as with other musical elements or organizers, commands ongoing development. Varied strategies and modes of engagement and experiences continue to provide opportunities for students to


- conduct and aurally identify simple metres using more complex musical examples. (Note: Aural and note performing activities can often be extended to a quick writing activity);
- practice and reinforce rhythms and time signatures through reading and writing activities/worksheets (notation/literacy development);
- practice and reinforce terminology through reading and writing activities/worksheets; and
- express beat and rhythm through creative movement/dance.

An internalized sense of beat is a foundational concept/skill that requires ongoing attention and practice. Maintenance of a steady beat is a critical first step towards understanding, and demonstrating rhythms and rhythmic patterns. Demonstrating a steady beat within different metres (e.g.,  $\frac{2}{4}$   $\frac{3}{4}$   $\frac{4}{4}$ ) leads to a kinesthetic understanding of accents, strong/weak beats, beat groupings (how beats are grouped within different metres) and beat subdivisions. A strong grasp of beat and beat subdivision will be of particular importance when approaching compound metres such as  $\frac{6}{8}$ . For more on how to introduce compound metre, teachers may refer pp. 107-108 of *The Kodály Method I*, Third Edition.

Students' aural and kinesthetic experience with  $\frac{6}{8}$  from rote learning pieces in prior grades will be made conscious in grade 6. They will be expected to demonstrate an understanding of

- beat/beat grouping/beat subdivision, and
- rhythmic patterns that encompass .

 will also be a new rhythmic element introduced in grade 6.

Teachers are reminded that students' musical literacy development is based on the 'sound before symbol' premise (Refer to *Teaching Towards Musical Understanding*, pp. 15-16) and students need to have experienced a (new) musical concept many times and in many ways prior to making conscious (Refer to pp. 171-172 of *The Kodály Method I*, Third Edition, and/or Appendix B: Teaching and Learning Strategies). If including  in a dictation activity, students should have practiced it aurally first through reading or echo clapping. They should be prepared aurally before taking dictation (refer to pp. 82-83, *New Rhythmic Learning*, *The Kodály Method I*, Third Edition).

*Continued*

# Rhythm and Metre

## Sample Teaching and Assessment Strategies

### Connection

Teachers may

- Introduce/make conscious  $\text{♩} = \text{♩}$  and the  $\frac{6}{8}$  time signature. (Refer to *Compound Metre, The Kodály Method I, Third Edition* pp. 107-108).
- Introduce  $\frac{6}{8}$  conducting pattern. Facilitate class comparison of pattern with that of  $\frac{2}{4}$  metre by conducting musical examples in both metres.
- Use a familiar known song (e.g., *Suo Gan, Coy Melindo, Sarasponda, L'il Liza Jane* [Refer to *Musicplay 6, 3, 4, 5 respectively*]) containing  $\text{♩}$ .  $\text{♩}$  Isolate phrase(s) containing  $\text{♩}$ .  $\text{♩}$  and make conscious.
- Present a recording/video of the song *We Will Rock You* and facilitate a class discussion about the sounds/instruments used, the song's time signature ( $\frac{4}{4}$ ) and the form or genre of the song (pop music: verse/chorus). Arrange students in small groups and engage the to create and perform a new body percussion to the song not using the pattern stomp stomp clap. Engage students to perform a play along of the full pieces as a class using the traditional stomp stomp clap on the chorus and rotating newly created body percussion patterns on the verses. Follow this with an audio recording and similar discussion questions of "We Are the Champions". Lead a discussion on why it sounds/feels different to introduce metre ( $\frac{6}{8}$ ).
- Correspond four corners/spaces in the music room (A B C D) with four rhythm patterns (A B C D) on the board. As rhythms are played, students identify rhythm heard by moving to correct or corresponding corner/space.

Students may

- Practice and reinforce  $\frac{6}{8}$  rhythms and  $\text{♩}$ .  $\text{♩}$  from rhythmic flashcards.
- Practice ukulele strumming patterns from stick notation of beat/subdivided beat patterns in  $\frac{2}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{6}{8}$  metres.
- Create an answer phrase to a teacher provided question using new  $\text{♩}$ .  $\text{♩}$
- Working in teams of two or three, use online resources/apps (e.g., *Rhythm Randomizer* or *Chrome Music Lab*) for reinforcement and practice of rhythms (aural identification, play along).
- Using worksheets, practice  $\text{♩}$ .  $\text{♩}$  be circling rhythm heard.

## Resources and Notes

### Authorized (cont.)

*An Orff Mosaic from Canada*

- pp. 16, 30, 32, 36, 99 ( $\frac{6}{8}$ )
- pp. 62-63 - *J'entends le moulin* ( $\text{♩}$ )
- pp. 66-67 - *Un Canadien Errant*
- p. 88 - *The Horsemen in the Cloud*
- pp. 208-902 - *Purim's Here*

*Teaching Towards Musical Understanding*

- pp. 126-130 (composition)
- pp. 172-177 (movement activities)
- pp. 228-231 (highlighting rhythmic patterns)
- p. 134 (Writing a complete composition including text and movement)
- pp. 246-247, 267-268, 280 ( $\frac{6}{8}$ )
- pp. 301-2 ( $\text{♩}$ .  $\text{♩}$ )

*Musicplay 6 Teacher's Guide and Student Books*

- #21 - *Above the Plain* (teaching process ( $\text{♩}$ .  $\text{♩}$ ))
- #28 - *Mozart Playalong* ( $\frac{3}{4}$ )
- #53 - *Eine Kleine Nacht Music* ( $\text{♩}$ .  $\text{♩}$ )
- #106 - *Siyahamba* (drum ostinati)
- #96- *Shanty Boys*( $\frac{6}{8}$ )

*French Folk Songs Children Love* ( $\frac{6}{8}$ )*Vive le compagne*

- Gens du pays
- Bonhomme, bonhomme
- En roulant

*Composing with Boomwhackers*

(Note: Other soundsources may be used instead of boomwhackers.)





*Continued*

# Rhythm and Metre

## Outcomes

*Students will be expected to*

*1.0 perform, listen to, create, and reflect on the element of rhythm and metre in musical expression*

- 
- $\frac{6}{8}$  time signature
- 
- terminology, value, and comparative relationships for notes/rests
- Basic rhythmic/strumming patterns on ukulele in
  - $\frac{2}{4}$   $\frac{3}{4}$   $\frac{4}{4}$  ()
  - $\frac{6}{8}$  ()

## Focus for Learning

In the planning of musical experiences to introduce and make conscious musical concepts, consider a pedagogical sequencing of

1. Guided listening
  - aural awareness through movement/kinaesthetic response, and
  - oral musical inquiry/analysis (discussion).
2. Performance
  - echo clapping/playing,
  - reading/performing from notation, and
  - interpreting/expression within musical context/piece.
3. Creation
  - improvising, and
  - composing/writing.

It is important to ensure students rhythmic learning experiences occur within the context of varied musical styles, genres, cultures, time periods, and including music relevant to them.

In demonstrating their understanding of rhythmic elements students will be expected to

- perform (e.g., read via clapping, body percussion, use of classroom percussion instruments; notate rhythms heard, complete rhythmic dictations);
- name and identify (e.g., use absolute names and discuss note values);
- aurally identify in familiar and new to them pieces from a variety of contexts, genres and different metres; and
- create (e.g., improvise and compose) rhythmic compositions
  - using a minimum of 8 measures/16 beats; and
  - simple 2 beat ostinati.

Ukulele is introduced in Music 6 as an additional sound source to explore and meet curriculum outcomes. Rhythmic elements and strumming patterns are intertwined. While technical prowess on ukulele is not the expectation, the basics of proper technical set up (e.g., strumming, hold position) as with barred instruments (e.g., mallet hold) and recorder (e.g., finger independence) are important. (Refer to the *Top Five Tips* series for technical and set up basics).

*Continued*

# Rhythm and Metre

## Sample Teaching and Assessment Strategies

Students may

- Practice ♩. ♩ with playalongs in *World Beat Fun*.
- Play/sing phrase or verse of known selections in  $\frac{6}{8}$  metre using their voice or melodic instrument (e.g. sing the chorus and play the verses of *Feller From Fortune*).
- Use appropriate terminology for rhythms.
- Use movement to demonstrate aural recognition of  $\frac{2}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{6}{8}$  metres in listening pieces.
- While viewing a you tube video, sing along with a pop song in  $\frac{6}{8}$  (e.g., *We are the Champions*, Queen).
- Conduct the strong beats of a musical selection in  $\frac{6}{8}$  metre.

## Consolidation

Students may

- Notate four measure rhythmic patterns heard that includes new rhythms.
- Perform Orff Arrangements in  $\frac{6}{8}$  such as *Bonavist Harbour*, *Auntie Mary*, and *The Banks of Newfoundland* (Refer to Riddle I Day).
- Create a simple ostinati that incorporates ♩ to accompany their chosen  $\frac{6}{8}$  song. Use classroom instruments (ukulele, recorder, boomwhackers and barred instruments) to perform both their piece and ostinati.
- Practice and reinforce ♩. ♩ through reading, writing, playing and aurally identifying it in the learning of new material/pieces.
- Compose their own R composition by completing composition activities in *Composing with Boomwhackers* or using web based apps such as *Chrome Music Lab*.
- Compose a 32-beat rhythm or 8 measure composition that incorporates ♩. ♩ among the rhythms used. Perform composition using created body percussion movements or NPP (non-pitched percussion).
- Perform a 3 part rhythmic canon in  $\frac{6}{8}$  (Refer to *Composing with Boomwhackers*).
- Compose and perform a 2 part rhythmic piece by arranging rhythmic flashcards that include ♩. ♩
- Compose 2-part, 3-part and 4-part rhythmic compositions (Refer to *Composing with Boomwhackers*, pp. 15 - 17).

## Resources and Notes

### Authorized (cont.)

#### Listening Kit 4

- Track 9: *Hallelujah Chorus* (♩. ♩, reading)
- Track 14: *Variation II* ( $\frac{6}{8}$  rhythms)
- Track 19: *Ode to Joy* (♩. ♩, recorder score)
- p. 70 - Rubrics/Assessment suggestion
- listening logs, response journals

#### Listening Kit 5

- p. 68 - Rubrics/Assessment suggestion
- CD Track: *Radetsky March* - cup game/create patterns
- listening logs, response journals

#### Recorder Resource Kit 1 and 2

- *Ode to Joy* and *O Canada* (♩. ♩)

#### The Body Rondo Book

- V. - *Las Vegas Rondo* ( $\frac{6}{8}$ )
- VIII. - *Cape Canaveral Rondo* (♩. ♩)

*World Beat Fun* (layering rhythmic ostinati, performing to an audio track)

- Desert Theme
- African Dance
- America Rocks
- Native American Song
- 3-2 Cuban Salsa





#### Sound Ideas

- #10 - Echo Rhythm
- #13 - Simultaneous Canon
- #22 - Four-level Canon
- #21 - Middle Eastern Drum
- #33 - Back Drumming
- #35 - Accompanying Dances

# Rhythm and Metre

## Outcomes

*Students will be expected to 1.0 perform, listen to, create, and reflect on the element of rhythm and metre in musical expression*

- 
- $\frac{6}{8}$  time signature
- 
- terminology, value, and comparative relationships for notes/rests
- Basic rhythmic/strumming patterns on ukulele in
  - $\frac{2}{4}$   $\frac{3}{4}$   $\frac{4}{4}$  ()
  - $\frac{6}{8}$  ()

## Focus for Learning

In assessing student learning and demonstration within the various musical experiences, consider

- performance/improvisation skills alone and in small groups as students
  - perform notated rhythms, read unknown song charts and flash cards, conduct metre, move to beat/rhythm, improvise rhythms, perform body percussion.
- musical literacy (theory) as students complete work/activity sheets to
  - identify notes/rests using appropriate terminology; identify terms and symbols;
  - complete music dictation; and
  - demonstrate appropriate use of barlines, double barlines, beat groupings and rhythmic combinations within various metre signatures.

Note, strategies or activities employed provide opportunity for both engagement and assessment simultaneously.

## Sample Performance Indicator


- Create a “fruit salad”. With a partner, pick a name of a fruit from a hat. In your pair, explore vocal sounds for your selected name and create a movement to match when it is spoken in rhythm. Perform for the rest of the class. As a class, create a palindromic chant/composition in  $\frac{4}{4}$  time. Starting with one pair, other pairs join after every four beats. When all are performing, pairs drop out in reverse after every four beats until only pair one is left, as at the beginning. A student conductor should be identified to cue/direct entries and communicate tempo and dynamics. Reflect on the process/product in a written reflection.

# Rhythm and Metre

## Sample Teaching and Assessment Strategies

### Extension

Students may

- In trios, create a two part, 12 measure rhythmic composition in  $\frac{6}{8}$  that incorporates the  rhythm. Determine the sound source for each part. Conduct and perform the composition for the class, rotating their role as conductor, part one player and part two player.

## Resources and Notes

### Authorized (cont.)

#### *Name Games*

- Games 8, 14, 15, 18

#### *Shenanigans Dance Music for Children*

#### *Music for Creative Dance*

- #8, #11, #12

#### *Rhythm Flashcards*


### Supplementary

Cultural Connections Resource Acquisition Program (RAP) [www.k12pl.nl.ca/curr/k-6/music/music-6/resources/cultural-connections-resource-acquisition-program-\(rap\).html](http://www.k12pl.nl.ca/curr/k-6/music/music-6/resources/cultural-connections-resource-acquisition-program-(rap).html)

#### *Multicultural Folk Dance Treasure Chest*

- Hakilau
- Les Saluts
- Tanko Bushi

#### *MUSICANADA Teacher's Guide 6*

- p. 41, 203 ()
- p. 183 - *Song Sung Blue* (compound metre)

### Suggested

Resource Links: [www.k12pl.nl.ca/curr/k-6/music/music-6/resources/resource-links.html](http://www.k12pl.nl.ca/curr/k-6/music/music-6/resources/resource-links.html)

- Digital Rhythmic Reading and Practice Tools
- Rhythm Play-Alongs and Games
- Non-pitched Percussion and Body Percussion Play-Alongs
- Song videos, lyrics, sing-alongs
- Ukulele Strum patterns

# Melody and Pitch

## Outcomes

*Students will be expected to*

2.0 perform, listen to, create, and reflect on the element of melody and pitch in musical expression

- *f t* and *t*
- absolute note names of bass clef lines (5) spaces (4), grand staff, and ledger lines
- E<sup>b</sup> B<sup>b</sup> C soprano recorder
- singing while self-accompanied
- major scale (F, C, G)
- minor tonality/scale

## Focus for Learning

Melody and pitch, as with other musical elements or organizers, commands ongoing development via varied strategies and direct modes of engagement and experiences of performance, aural awareness and creation. While isolated and targeted focus on musical elements and concepts, particularly new, is warranted, students must experience these within the context of a musical composition in order to fully grasp and internalize it.

Students will have prior understanding of and learning experiences (isolated and within varied musical contexts - keys and musical genres) with

- *d<sup>b</sup> l s m r d l s* (inclusive of placement on/singing from musical staff in keys of F, C, and G);
- keys of F, C, and G;
- D<sup>b</sup> C<sup>b</sup> B A G F F# E D on the soprano recorder (inclusive of placement on/playing from musical staff);
- absolute note names of treble clef lines (5) and spaces (4);
- in-tune singing;
- major/minor tonalities (aural awareness and construction); and
- pentatonic scale and tonality.

Student learning and musical experiences with the above key signature/tonalities and melodic elements will continue and be expanded upon in Grade 6 (i.e., independent demonstration within new to them or more complex pieces and/or engagement at higher level activity [e.g., creation]). Increased development and demonstration of students' skill set in vocal blend, in-tune singing, sight singing/reading and inner hearing is expected.

*Continued*

# Melody and Pitch

## Sample Teaching and Assessment Strategies

### Activation

Teachers may

- Review the pentatonic scale and its whole step construction on western musical staff, tone ladders, solfège and absolute names in keys of C, F, G (I s m r d ).
- Use flashcards or websites to reinforce known melodic patterns and tones.
- Introduce songs that contain the new melodic elements in stepwise patterns (e.g., *Fish and Chips* #16 (f), *A Great Big Sea* #55 (f t), *A Ram Sam Sam* #76 (f, t) from Musicplay 6 and *Tingalayo* p. 21 (f) from *Composing With Boomwhackers*).
- Use melodic flashcards or short songs to foster students' inner hearing and beat keeping. Establish a beat and starting pitch, and have students sing, using solfa or absolute note names, the notation, by alternating every other measure or section silently in solfa.
- Using flashcards or the white board, present three melodic phrases containing pitches known to the students. Hum or play one of the phrases and ask students to identify which of the three they heard. Then have the class sing the card in solfège. Alternatively, students may identify the phrase heard by echo singing it back in solfège.
- Introduce fingerings for new notes (E<sup>1</sup> B<sup>b</sup> C) on the recorder.
- Use a grand staff to show melodic phrases in relation to the treble staff. Discuss in relation to other clefs. Use videos (e.g., *I Knew You Were Treble* and *All About the Bass*) to support/reinforce.
- Introduce bass clef and note names.

Students may

- Sing while accompanying themselves on barred instruments.
- Improvise a short pentatonic piece on a barred instrument and connect to tonality.
- Use software, websites and apps, such as *Staff Wars* and *Flashnote Derby*, for reinforcement of absolute note names.
- Echo sing/play melodic elements presented by the teacher.
- Determine keys of pieces (major) by looking at the key signature and the last note.
- Listen to varied musical examples (recordings or performed on barred instruments/melody instruments, recorder, piano) and aurally identify (raising hand) the tonality as being major or minor.

### Connection

Teachers may

- Have students sing recorder melodies containing *f t* and *t* in solfa before playing on recorder.

*Continued*

## Resources and Notes

### Authorized

Appendices: [www.k12pl.nl.ca/curr/k-6/music/music-6/resources/appendices.html](http://www.k12pl.nl.ca/curr/k-6/music/music-6/resources/appendices.html)

- Appendix A: Assessment
  - Checklists
- Appendix B: Teaching and Learning Strategies
  - Boomwhackers
  - Make Conscious Process
  - Reinforce/Practice of the New Melodic Element
  - Assessment of the New Melodic Element

Resources: <https://www.k12pl.nl.ca/curr/k-6/music/music-6/resources.html>

- Reproducibles
- Reading Collection
- Top Five Tips - barred Instruments
- Top Five Tips - Singing
- Top Five Tips - Recorder

*The Kodály Method I, Third Edition*

- pp.120-122 and 157-160 - Improvising and Composing
- pp.136 - major and minor scale, pattern of whole steps and half steps
- Chapter 9 - The Songs

*Let Your Voice Be Heard!*

- pp. 51-53 - *Vamuroyi Woye* (call and response)
- pp. 68-71 - *Zangaiwa Chakatanga Pano* (call and response)

*An Orff Mosaic from Canada*

- pp. 161-163 - *The Elders are Watching* (minor tonality)
- p. 178 - *Lachen* (C major)
- p. 196 - *Count the Candles and Hanukkah Song* (minor mode, stepwise with *t*)

# Melody and Pitch

## Outcomes

*Students will be expected to 2.0 perform, listen to, create, and reflect on the element of melody and pitch in musical expression*

- *f t and t<sub>1</sub>*
- *absolute note names of bass clef lines (5) spaces (4), grand staff, and ledger lines*
- *E B<sup>b</sup> C soprano recorder*
- *singing while self-accompanied*
- *major scale (F, C, G)*
- *minor tonality/scale*

## Focus for Learning

In Music 6, students' aural experience with *f t* and *t<sub>1</sub>* and the half step from rote learned pieces in prior grades will be made conscious. (Refer to the strategies outlined on pp. 111-120) in *The Kodály Method I*, Third Edition). As a result, they will be expected to demonstrate an understanding of

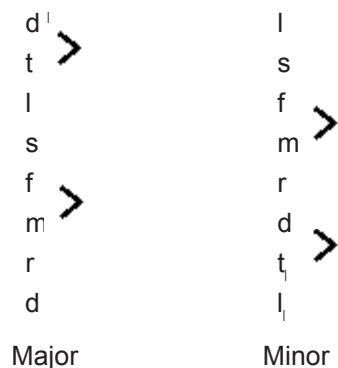
- whole/half step movement;
- scale construction in F, C, and G major, using tone ladders, solfège and absolute names and western musical staff (5 lines/4 spaces); and
- natural minor scale construction using tone ladders.

Teachers should also connect steps/degrees of the scale to Roman numerals (e.g., Scale of C: C/d = I; G/s = V) to prepare for ukulele work and chord/chord progressions in Harmony organizer.

Use opportunities as they arise in songbooks and recorder materials to reinforce the three major scales.

Ensure students have an understanding of whole steps and half steps within major tonalities before being introduced to the same within minor tonalities and deriving where the whole and half steps occur.

### Tone Ladders



*Continued*

# Melody and Pitch

## Sample Teaching and Assessment Strategies

Teachers may

- Make conscious the new melodic note *f* by isolating phrases in a known song such as *New River Train* (Refer to pp. 241 and 111 in *The Kodály Method I*, Third Edition for song and make conscious process, respectively).
- Make conscious the new note *t* by isolating phrases in a known song such as *Miss Mary Mack*. (Refer to pp. 118 and 116 in *The Kodály Method I*, Third Edition for song and make conscious process, respectively.)
- Review and reinforce whole steps and half steps using the child scale (Refer to p. 113 in *The Kodály Method I*, Third Edition) and or tone ladders.
- Write the letters of a major scale (F, C, or G) as a tone ladder, showing the half steps. Point as the students sing in absolute note names. Transfer that major scale to a musical staff with half steps marked and point again as students sing major scales in absolute note names. Connect steps/degrees of the scale to Roman numerals (e.g., Scale of C: C/d= I; G/s = V)
- Using a song based on a major tonality (F, C, and G), engage students in collecting and notating all the tones in the song on a staff. Discuss the tonal centre and rewrite the tones on the staff in a stepwise scale. Have students sing the scale in solfa and absolute note names and play on melodic instruments (recorder, barred instrument).
- Draw, outline with tape, or use a floor keyboard mat. Engage students to stand on the correct keys to build the major scale
- Using hand staff and tone ladder in lah pentatonic, lead students to discover *f* and *t* placement within the singing of a natural minor scale.

Students may

- Aurally and visually identify phrases from known songs that contain the new melodic elements in stepwise patterns.
- Practice singing major and minor scales in solfège.
- Use their handstaff (Refer to p.120 in *The Kodály Method I*, Third Edition) to demonstrate note placement (solfège and absolute).
- Sing patterns containing *f* *t* and *t* from hand signs or tone ladders which show the half steps.
- While chanting/singing scale degrees in either major or minor, move throughout the room changing the size of their steps to reflect half and whole steps.

2										
4	d	d	r	d	d	r	r	m	r	m
	d	to	r	whole	step	r	to	m	whole	step

Continued

## Resources and Notes

### Authorized (cont.)

#### Teaching Towards Musical Understanding

- pp. 95-112 - The Recorder and musical selections for the recorder
- pp. 130-131 - composition involving melodic construction
- p. 134 - writing a complete composition including text and movement
- p. 143 - classroom activities during a listening experience
- pp. 249-252 - fifteen activities to practice and reinforce pitch and how pitches are combined to make melodic patterns
- pp. 252-258 - absolute pitch and the treble clef, major and minor scales
- Chapter 12 - Pitch
- Chapter 17 - Assessment and Evaluation

#### Musicplay 6 Teacher's Guide and Student Books

- #6 - *Hymn to Freedom*
- #46 - *Coffee* (F<sup>doh</sup>, *f* and *t*)
- #99 - *Laugh Ha Ha Ha* (B<sup>b</sup>)
- #46 - *COFFEE* (B<sup>b</sup>)
- #6 - *Now We'll Make the Rafters Ring* (B<sup>b</sup>)
- #61 - *Hymn to Freedom* (E<sup>i</sup>)
- #92 - *Gerakina* (E<sup>i</sup>)

## Melody and Pitch

### Outcomes

*Students will be expected to 2.0 perform, listen to, create, and reflect on the element of melody and pitch in musical expression*

- *f t and t<sub>1</sub>*
- *absolute note names of bass clef lines (5) spaces (4), grand staff, and ledger lines*
- *E B<sup>b</sup> C soprano recorder*
- *singing while self-accompanied*
- *major scale (F, C, G)*
- *minor tonality/scale*

### Focus for Learning

As with new rhythmic elements, musical literacy development is based on the 'sound before symbol' pedagogy (*Teaching Towards Musical Understanding*, pp. 15-16) and students need to have experienced new melodic concepts many times and in many ways prior to it being made conscious (Refer to pp. 171-172 of *The Kodály Method* I, Third Edition, and/or Appendix B: Teaching and Learning Strategies). The nature or depth of student demonstration of their grasp of the new concept should be pedagogically sequenced (i.e., they should be aurally prepared for *f t and t<sub>1</sub>* via echo or flash card singing before doing melodic dictation).

Students will be expected to perform (read) pieces and create (compose/improvise) works using *f t and t<sub>1</sub>* in all three keys, (Composition - minimum of 8 measures in all 3 keys). While the appearance of E<sup>b</sup> B<sup>b</sup> is limited in the *Recorder Resource Kits 1 and 2*, their learning and use will come into play in scale and chord construction/progression in the key of F and in the playing of other instrumental/vocal melodies.

Student singing experiences should continue to occur within varied repertoire, expanded range and major and minor tonalities. Focus on breathing and the role of breath control in producing good tone should be addressed when singing and playing the recorder (Refer to Top Five Tips for Singing and Recorder playing). In Music 6, students will be expected to self-accompany their in-tune singing using the ukulele and barred instruments.

Students will be expected to demonstrate a theoretical understanding of

- bass clef staff/notation by identification (using absolute note names) and placing notes on the lines (5) and spaces (4);
- grand staff; and
- ledger lines.

Potential for practical/hands on connection with timbre in the expression organizer and harmony.

It is expected students will have had practical experience (performing, reading and writing) with ledger lines through recorder work and pieces in C major.

*Continued*

# Melody and Pitch

## Sample Teaching and Assessment Strategies

Students may

- Respond kinaesthetically to whole and half step patterns performed on a melodic instrument.
- Perform melodic phrases (include *f* and *t*) from notation that has all notes represented in solfa underneath the musical staff while only some notes are represented on the staff. Sing the whole phrase in solfège, filling in the missing notes as they perform. Write in the missing notes on the staff and sing again in absolutes.
- Practice in-tune singing of phrases in known songs in small groups.
- Practice phrasing, breathing, good tone when playing the recorder.
- Sing in tune while accompanying themselves on ukulele.
- Aurally identify an incorrect pitch in a major scale performed by the teacher or another student.
- Critique or discuss the expressiveness of singing in live or recorded performances or a class/school choir rehearsal. Use the Group Singing Reflection in Reproducibles to record your reflection on the performance of and elements related to expressive singing.
- Play pieces containing B<sup>b</sup> and E<sup>l</sup> using songs such as *Laugh Ha Ha*, *COFFEE*, *Now We'll Make the Rafters Ring*, *Hymn to Freedom* and *Gerakina* (*Musicplay* 6) on recorder to reinforce new notes.

## Consolidation

Teachers may

- Present a short phrase in the key of F on the musical staff. Engage students in the writing of corresponding solfa underneath each note and have them sing the phrase. Arrange notes used in a scale pattern and have students sing F scale in solfège and using absolute note names. Using an empty staff, review/write the notes of the G major scale and have students sing pattern in solfège and using absolute note names. Divide students into small groups. Provide them with a copy of the same phrase written in solfa under a blank musical staff, with the exception of the opening note. Have them write the phrase in the new key of G (G = doh).

Students may

- In pairs, engage in a call and response that includes the new melodic learning.
- Using a pitched instrument, improvise/compose a small piece using a tone bank that includes the new melodic learning.

*Continued*

## Resources and Notes

### Authorized (cont.)

*Composing with Boomwhackers*  
(Recorders and other classroom instruments may be substituted for boomwhackers.)

- p. 22 - *Whacky Music* (*t*)
- Activity #14 - *Create a Three Note Melody* - use recorders and add more notes, for example, D' BAGED

Activity #17 - *Play and Create a Diatonic Melody*

### Name Games

- Game 14 - *First and Last Name* (create pentatonic melody)

### Listening Kits 4 and 5

- examples of major and minor tonalities

### The Recorder Resource Kit 2

#### 150 Rounds for Singing

- p. 4 - *All Things Shall Perish* (*f* and *t*)
- p. 9 - *Coffee* (*f* and *t*)
- p. 46 - *The Swan* (C major, *f* and *t*)
- p. 27 - *If You Dance* (minor, *t*)
- pp. 56-57 - (Sing or play in F, C, or G)

### Songs of Peace

#### Advanced Melody Flash Cards

#### Note Name Flash Cards

# Melody and Pitch

## Outcomes

*Students will be expected to 2.0 perform, listen to, create, and reflect on the element of melody and pitch in musical expression*

- *f t and t<sub>1</sub>*
- *absolute note names of bass clef lines (5) spaces (4), grand staff, and ledger lines*
- *E B<sup>b</sup> C soprano recorder*
- *singing while self-accompanied*
- *major scale (F, C, G)*
- *minor tonality/scale*

## Focus for Learning

In assessing student learning and demonstration of musical concepts within the various musical experiences, consider assessment tools/strategies found in the appendices and reproducibles such as checklists by organizer and activity and rubrics.

Students' aural awareness and musical literacy may be demonstrated and assessed through their

- labelling of notated patterns using solfa;
- identification of melodic patterns/heard;
- dictations and fill in the blanks of missing pitches;
- performance of patterns from flashcards, song charts and hand signs;
- identification of tonalities; and
- construction of scales.

Teachers may assess students' in-tune singing and singing technique (breath support, phrasing) through their singing of scales, song charts and flashcards.

Student compositions and improvisations may be collated and assessed through the use of digital portfolios. In assessing student progress on the recorder, teachers may engage students to

- perform, alone or in a small group, assigned compositions that have been prepared in class;
- play back a melodic pattern performed by the teacher;
- identify in solfa the pattern heard;
- sight read melodic phrases of new to them pieces; and
- improvise answers to melodic questions.

## Sample Performance Indicator

- Working in teams of two or three and using an activity sheet (e.g., Activity #17: *Play and Create a Diatonic Melody, Composing with Boomwhackers*), compose and notate a diatonic melody, in a key of your choice, to perform using boomwhackers, recorders, and/or classroom instruments.

# Melody and Pitch

## Sample Teaching and Assessment Strategies

Students may

- Select and prepare a musical selection for the recorder or voice to perform.
- Following several listening exposures to a piece (e.g., CD Track 12: *Es Ist Ein' Ros'*, *Listening Kit 5*), sing along with recording using melody sheet with the solfa written in. Then play the melody along with the recording using the recorder and/or barred instruments.
- Learn a new song, such as *Au Claire de la Lune* (p 106, *Teaching Towards Musical Understanding*) to perform on the recorder by clapping the rhythm and singing in solfa/absolute note names before playing on the recorder, or create an accompaniment part by playing chord tones.
- Follow and perform a melody from a two/three part musical score.
- Sing the opening of *The Pianists* from *Carnival of the Animals* (*Listening Kit 5*) in solfège from notation. Then play on melody instruments such as recorder or barred Instruments. Perform as instrumental/vocal performance with some students solfège singing and others playing on barred instruments.
- Practice and reinforce new (*f* and *t*) and old melodic learnings by sight reading in solfège from a musical score (e.g., *Listening Kit 4* Track 1: *Jesu Joy of Man's Desiring* and Track 19: *Ode to Joy*, Track 9: *Hallelujah Chorus*).
- Use websites/apps to compose short melodic phrases.
- In small groups, set a poem or text to a diatonic tonality (major or minor).
- In small groups, interpret and perform a known or new song. Following each performance, engage in discussion, and/or peer/self assessment.

## Extension

Students may

- In groups, learn the song *I'se The B'y* (Key of G with *f* and *t*) on barred instruments. Determine whether to sing the melody or play the melody on recorder instead of barred instruments. Add a B and C section by creating an 8 measure melodic phrase using *fa* and *ti* (C and F#) for each section. Perform as a rondo (A B A C A).
- Derive where the whole and half steps occur in a song in a major key (F, C, G).
- Using a song based on the major scales of F, C, and G or the related minors, collect and notate all the tones in the song on a staff. Identify the tonal centre and rewrite the tones on the staff in a stepwise scale. Sing the scale in solfa and absolute note names.
- Sing a melodic pattern in absolute note names, from hand signs.

## Resources and Notes

### Supplementary

Cultural Connections Resource Acquisition Program (RAP)  
[www.k12pl.nl.ca/curr/k-6/music/music-6/resources/cultural-connections-resource-acquisition-program-\(rap\).html](http://www.k12pl.nl.ca/curr/k-6/music/music-6/resources/cultural-connections-resource-acquisition-program-(rap).html)

*Songs of Newfoundland and Labrador* – School Edition Eric West (CDROM/manuscript)

### Suggested

Resource Links: [www.k12pl.nl.ca/curr/k-6/music/music-6/resources/resource-links.html](http://www.k12pl.nl.ca/curr/k-6/music/music-6/resources/resource-links.html)

- Digital Composition Tools
- Melodic Play-Along
- Reinforcement of Absolute Note Names
- Composition Tools
- Ukulele tuner
- Treble/Bass Clefs

*The Orff Source*

- # 79 - Sing Sing Together p. 72 (♩ time and B<sup>b</sup>)

*Razzamajazz Recorder V. 2*

*Folk Songs North America Sings*

*MUSICANADA 5 Teacher's Guide*

- p. 51 - C major scale
- p. 72 - *Czech Walking Song* (*f*)
- p. 79 - *Halloween* (*f* and *t*)

*MUSICANADA Teacher's Guide 6*

- pp. 37-43 - lessons associated with pitch, major and minor scales
- p. 203 - *Pussy Willows, Cattails* (expressive singing)

# Harmony

## Outcomes

*Students will be expected to*

3.0 perform, listen to, create, and reflect on the element of harmony in musical expression

- multi-part selections
- I, IV, V chords and progressions on ukulele
- I-V simple homophonic (chordal) accompaniment
- I, IV, V chord roots/progressions

## Focus for Learning

Students harmonic experiences from prior grades will have encompassed the performance, aural identification/awareness and creation of

- ostinati,
- rounds/canons (voice/recorder),
- part songs,
- 2 and 3-part exercises, and
- tonic and dominant chord roots ( $d$  and  $s_1$ ) ( $I$  and  $m_1$ ).

Students will have also have been aurally prepared for the subdominant ( $f$ ) in major tonalities through songs and recorder pieces.

In Music 6, students' learning will expand to:

- Maintaining their vocal part within three-part melodic/ensemble selections in tonalities and time metres noted in Rhythm and Metre (R/M) and Melody and Pitch (M/P) organizers, respectively, in small groups or as a class
- Maintaining their part (vocal and/or instrumental) within three-part mixed ensemble selections in tonalities and time metres noted in R/M and M/P organizers, respectively, in small groups or as a class.
- Using melodic instruments (recorder, barred, boomwhackers, voice) to perform tonic, subdominant and dominant chord roots ( $d$   $f$  and  $s_1$ ) and ( $I$  and  $m_1$ ) in accordance with harmonic progressions of a musical piece
- Performing/providing simple homophonic accompaniment (e.g., simple chord structure such as triads) in accordance with harmonic progressions of a musical piece on
  - Ukulele: I, IV, V chords (diatonic triads) in C, G major,
  - Recorder: I, V chords (diatonic triads) in F, C, G major), and
  - Voice: I, V chords (diatonic triads) in F, C, G major),
- Self accompanying their performance of pentatonic or diatonic melodies/pieces using chord, broken, and arpeggiated/cross over borduns on barred instruments
- Singing while self-accompanying on ukulele; and
- Creating and performing ostinati drones complementary to pieces selected/performed.

While not an expectation, consider the introduction of minor chords on the ukulele to expand its use and repertoire.

Students will be expected to demonstrate their understanding of chords and harmonic progressions, through aural recognition and performance within the context of musical works.

*Continued*

# Harmony

## Sample Teaching and Assessment Strategies

### Activation

Teachers may

- Using flashcards, lead students in performing two and three part rhythmic and melodic canons.
- Rote-teach layered vocal ostinati (e.g., *Cod Liver Oil*, pp.30-31 in *An Orff Mosaic*) to introduce increased parts when part singing.
- Review I-V chord roots in minor tonality within a singing context. Students may replace lyrics of Voice 4 vocal ostinati in *Cod Liver Oil, An Orff Mosaic*, pp.30-31 with the singing of l and m or with l and m solfège.
- Introduce I, IV, and V chords on ukulele in C.
- Using a known song containing a l or d chord and d-m-s in sequence in the melodic line, introduce the terminology and construction of a triadic chord. Relate to scale construction and roman number scale degree covered in melody/pitch organizer.
- Engage students to sing the d-m-s pattern in succession and then, with class divided into three groups, sing a l triad. When ready, students can sing a l chordal accompaniment to a canon sung by the teacher. Student vocal chording can be supported by a student playing a bordun on a barred instrument or the teacher playing the triad on the keyboard (Refer to p. 140 *Kodály Method I*, Third Edition).
- Using a known song, make conscious the IV chord/chord root. Present notation with chord symbols I, IV and V written in the score. Divide the class into thirds. Assign each third a chord root to play on recorder and/or barred instrument while the teacher sings/plays the melody. Repeat with whole class playing all three chord tones on their instruments, as indicated by their score.
- Use double hand solfège to engage students in two part singing exercises.

Students may

- Sing chord roots (d - s<sub>1</sub> and l - m<sub>1</sub>) with known selections.
- Sing/play canons using sound sources of their choice.
- Aurally identify chord changes heard in a piece through movement (e.g., sitting for the tonic, standing for the dominant).
- Aurally identify tonic and dominant chord changes heard in major and minor pieces using appropriate solfège hand signs (do/soh and lah/mi).
- Aurally identify the number of voices/parts in a round or canon.
- Sing a known song. Replace vocal chord tones with ukulele accompaniment.

Continued

## Resources and Notes

### Authorized

Appendices: [www.k12pl.nl.ca/curr/k-6/music/music-6/resources/appendices.html](http://www.k12pl.nl.ca/curr/k-6/music/music-6/resources/appendices.html)

- Appendix A: Assessment
- Appendix B: Teaching and Learning Strategies
  - Ukulele Sample lessons

Resources: <https://www.k12pl.nl.ca/curr/k-6/music/music-6/resources.html>

- *Uke Got This*
- Top Five Tips - Ukulele

Teaching and Learning Strategies: [www.k12pl.nl.ca/curr/k-6/music/music-6/teaching-and-learning-strategies.html](http://www.k12pl.nl.ca/curr/k-6/music/music-6/teaching-and-learning-strategies.html)

- All Together Now
- Flexing Your Mussels...in the Corner
- Uke Too Can Compose and Improvise
- Four Corners of...Aural Awareness
- Aural You Aware?

*The Kodály Method I, Third Edition*

- pp. 160-163 - part singing
- pp. 165-166 - canons and songs that outline chord in the melody

*Roots and Branches*

- p. 13 - *Hashewie* (call and response)
- pp. 60-61 - *Qua Cau Gio Bay*
- pp. 66-67, 111 (two-chord songs)

*Let Your Voice Be Heard* (songs in parts)

- pp. 51-53, 68-71, 76-69, 133-138,

*Composing With Boomwhackers*  
*120 Singing Games*

- *Obwisana* - passing game with rhythmic ostinato

# Harmony

## Outcomes

*Students will be expected to 3.0 perform, listen to, create, and reflect on the element of harmony in musical expression*

- multi-part selections
- I, IV, V chords and progressions on ukulele
- I-V simple homophonic (chordal) accompaniment
- I, IV, V chord roots and progressions

## Focus for Learning

Students will have been performing, listening and creating with do and la tonal centres and their respective tonic/dominant chord roots and progressions (*d* and *s*<sub>1</sub>) (*I* and *m*<sub>1</sub>) through a myriad of varied experiences since grade 4. Building on this solid foundation, both the singing and concept of tonic - dominant tonal roots and progressions expands to encompass I -V chords and progressions in Music 6.

Singing chords (vocal chording) and in progression, provides an avenue towards the development of students' musicianship skills such as

- voice leading (vocal lines maintaining common tones or moving stepwise to notes in next chord);
- vocal tuning and blending;
- part maintenance/independence; and
- singing in three parts.

In Music 6, students, as a class, will be expected to

- sing tonic and dominant diatonic triads in root position from western musical staff using solfège and absolutes;
- sing tonic (root) and dominant (1st inversion) diatonic triads in progression;
- sing and maintain a simple homophonic (triad) accompaniment (vocal chording) to pieces with one chord (I) harmonization (e.g., canon); and
- sing and maintain a simple homophonic accompaniment (vocal chording) to pieces with one and two chord (I-V) harmonization.

Introduce singing of the I chord/triad (Refer to p.140 *Kodaly Method I*, Third Edition for the make conscious process). When ready, explore vocal chording of the V chord/triad. Once all students are comfortable singing both chords, the class may be divided and assigned their chord (I or V) to sing when cued. Support student vocal chording with chords on the instruments. When ready, all students may sing both chords/triads in I-V-I progression/movement. In keeping with the principle of voice leading and ease of singing, progressing from the root position of the I triad to the 1st inversion of the V chord is recommended (Refer to p. 141 *Kodaly Method I*, Third Edition).

Students should have experience singing all three tones of the I-V chords. Using pitched instruments to support student learning and/or performance of vocal chording to a piece is encouraged in the activation stage (e.g., performing bordun on a barred instrument while singing I chord). Using pitched instruments to introduce and perform chords prior to vocalization is also a viable pedagogical sequence.

*Continued*

# Harmony

## Sample Teaching and Assessment Strategies

Students may

- Play chords (I and V) on ukulele to accompany known vocal selections in C.
- Perform in a 3 part ensemble using 3 part melodic ostinati in songs such as *Bonavist Harbour* and *Jack Was Every Inch A Sailor* (*Riddle I Day*, pp.18,11).
- Sing 3 part canons.
- Sing chord roots (I-V) to partner songs (e.g., *Fish and Chips*, #16 *Musicplay*, and *Come Back Liza*, #1 *Grab Another Partner*).
- Replace singing of chord roots with a composed vocal ostinati.

## Connection

Teacher may

- Reinforce student vocal chording through practice of the I chord with the simple song *Frère Jacques*.
- Using a known song containing a V or s chord, introduce the construction of its triadic chord. Relate to scale construction and roman number scale degree covered in melody/pitch organizer. Have students sing the s-t-r pattern in succession and then, with class divided into three groups, sing as a homophonic triad. Students should have experience playing/singing all three chord tones.
- Use the scales of F, C and G to assist students in finding the I and V chords in each key.
- Lead students to build the triad for the I and V chords in the keys of F, C and G.
- Divide the class in three and assign each group a chord tone from both the I and V triads to sing/play (recorder or barred instrument). Students then perform these triads in a simple chord progression of I (root) - V (1st inversion) - I when played on the piano by the teacher (Refer to p.142, *The Kodály Method I*, Third Edition). When using barred instruments, students should be encouraged to simultaneously sing their assigned chord tone. Students should have experience playing/singing all three chord tones.

Continued

## Resources and Notes

### Authorized (contd.)

#### *Teaching Towards Musical Understanding*

- Chapter 15 - Harmony and Texture
- p. 53 (canon, ostinato and/or chord tones)
- p. 55 - 61, 302 (rounds/canons)
- p. 76 (tonic chord accompaniment)
- pp. 89-95 (I, IV and V chord tone accompaniments)
- pp. 109-111 (rounds for recorder)
- p. 143
- p. 175 (creation of movement to a round)
- pp. 303-308 (arrangements with chordal accompaniment)

#### *Musicplay 6 Teacher's Guide*

- #3, 43 (partner songs)
- #16, 102 (part songs)

#### *Listening Kit 5* (instrumental canons)

- Track 22, 25 *Canzona Prima* (brass)
- Track 22: *La Strangetta* (recorder)

#### *Shared Harmony Canons and Ostinato Songs for Part Singing*

- *Canon of Joy*
- *Simi Yadeh*
- *Water Come-a Me Eye*
- *Bwana Awabariki*

#### *The Recorder Resource Kit 2*

- Activity #14 - *Create a Three Note Melody*, use with recorders and use BAGED.
- Activity #16 - *Play and Create Pentatonic Melodies* (Can be played as rounds)
- p. 41 - *Tulip Round* and *Scale Round*

#### *Songs of Peace*

# Harmony

## Outcomes

*Students will be expected to 3.0 perform, listen to, create, and reflect on the element of harmony in musical expression*

- multi-part selections
- I, IV, V chords and progressions on ukulele
- I-V simple homophonic (chordal) accompaniment
- I, IV, V chord roots and progressions

## Focus for Learning

Performing selections in three parts may include but not be limited to,

- vocal canons/rounds;
- partner songs with ostinato accompaniment;
- vocal chording to pieces with one chord harmonization; and
- recorder trios.

Students notational literacy will be expanded through use of the ukulele as they learn to read and perform from chord or lead charts. They should be introduced to the Roman numeral system of indicating chords (e.g., d f<sub>1</sub> and s<sub>1</sub> = I-IV-V respectively).

As students' music making expands to works beyond unison singing, so too does their musicianship skills. Performing works with multiple vocal lines, instrumental parts and accompaniments, commands increased skills in maintaining one's own part while simultaneously listening to and blending with others' parts. In their music-making, students will develop musicianship skills within ensemble experiences such as

- maintaining beat, pitch and their own part;
- blend and intonation with other parts; and
- part entry in accordance with tempo.

Consider using checklists to record accuracy, steadiness, blend, and expression in individual and small group performances.

Ensure a safe environment has been cultivated when providing opportunities for individuals, pairs and/or small groups to perform.

*Continued*

# Harmony

## Sample Teaching and Assessment Strategies

Students may

- Sing/play the chord roots (*d - f*, *- s<sub>1</sub>* and *l - m*,) to known songs.
- Using different coloured hula hoops representing different chords, conduct classmates in the performance of chord changes on the ukulele (e.g., red hula hoop = I chord, blue hula hoop = V chord). As a student conductor steps from one hula hoop to the other, the class will strum a predetermined strumming pattern on the corresponding chord. Expand to a third hula hoop for the IV chord when ready.
- Practice building the I and V chords on melodic instruments (e.g., barred instruments, recorders).
- Gather as a quartet. Using a known piece with chord symbols I, IV and V written in the score, determine which member will play/sing the melody and which chord root each of the three remaining members will play (e.g., Player A - tonic, Player B - subdominant, Player C - dominant). Perform. Rotate and perform parts until all members have played all parts. Final performance should have instrumentalists playing all three chord tones in progression in which they appear on the score while the melody is performed by a designated singer.

## Consolidation

Students may

- On their ukulele, self accompany a piece that uses I, IV and V chords in C and G (Refer to ukulele resource, *Uke Got This*).
- In small groups, compose 2 - 3 Part Melodic Compositions and perform on melodic instruments.
- In pairs, create a melodic ostinato/ostinato drone for a 2 part canon. Perform.
- In small groups, create a chordal accompaniment to a known song using the ukulele. Determine a rhythmic strumming pattern. Perform.

## Resources and Notes

### Authorized (contd.)

#### *150 Rounds for Singing*

- p. 2, 13, 27, 41, 42
- p. 4 - *All Things Shall Perish* (*f* and *t*)
- p. 9 - *Christmas is Coming* (*f* and *t*)
- p. 9 - *Coffee* (*f* and *t*)

#### *Grab Another Partner! (partner songs)*

- #1, #8, #11

#### *Name Games*

- Games 7, 14, 15

#### *Sound Ideas*

- #22 - *Four-Level Canon*
- #13 - *Simultaneous Canons*
- #15 - *Full Name and Birthday* (layering, texture)
- #33 - *Back Drumming*

#### *Rhythmic and Melodic Flashcards*

#### *The Complete Recorder Resource 2*

- Selections in more than one part

# Harmony

---

## Outcomes

*Students will be expected to 3.0 perform, listen to, create, and reflect on the element of harmony in musical expression*

- *multi-part selections*
- *I, IV, V chords and progressions on ukulele*
- *I-V simple homophonic (chordal) accompaniment*
- *I, IV, V chord roots and progressions*

## Focus for Learning

### Sample Performance Indicators

- In small groups, create a short melodic canon (8 measures in length) that is based on a do or la centred pentatonic scale and incorporates simple rhythms. As a group, perform your canonic composition on recorders and/or melodic instrument for the class. Identify a conductor/leader and perform your composition again with other's played at the same time and tempo. Discuss. Perform again but with groups entering one measure after each other. Reflect on both performances in a reflection entry.
- Perform, self-accompanied on the ukulele, a song containing I, IV, V, chords.

# Harmony

## Sample Teaching and Assessment Strategies

### Extension

Students may

- Learn the B<sup>b</sup> chord on the ukulele to play a I-IV-V chordal accompaniment for pieces in F.

## Resources and Notes

### Authorized (contd.)

*An Orff Mosaic from Canada*

- pp. 54-57, 66-67 (singing and recorders in parts)
- pp. 16, 51, 110, 181, 319 (canons/rounds)
- pp. 66, 68, 291 (part songs - voices and/or recorders)
- pp. 32, 36, 54-57, 89, 99-100, 161-163, 200, 202 (chordal accompaniment - recorder, rhythmic ostinato, chord tones, bordun)

### Supplementary

*A Medieval Feast II: Children's Menu*

- Chordal accompaniment, singing, playing, movement

*MUSICANADA 6 Teacher's Guide*

- p. 309 (rounds, songs with descants more than one part, and chord roots)

### Suggested

Resource Links: [www.k12pl.nl.ca/curr/k-6/music/music-6/resources/resource-links.html](http://www.k12pl.nl.ca/curr/k-6/music/music-6/resources/resource-links.html)

- Ukulele Play Alongs
- Ukulele Songs and Tutorials
- Orff
- Music Theory

*Holiday Songs for Recorder*  
(Theme & Variations)

*World Partners: Multicultural Collection of Partner Songs and Canons*

# Form

## Outcomes

*Students will be expected to*

4.0 perform, listen to, create, and reflect on the element of form in musical expression

- simple variations

## Focus for Learning

Students will have experience with contrasting and recurring sections or phrases through a-b, A-B, ABA/ABACA (5 part rondo) forms within a varied repertoire of musical works. They will continue to explore and experience these forms and concepts within more complex and substantial pieces.

Theme and variations is a musical form in which an opening section or melody is presented and then repeated several times with alterations to create more interest and variety. Alterations may encompass changes in one or a combination of musical elements such as

- melody (e.g., tonality shift from major to minor, addition/removal of passing or neighbour tones or embellishments);
- rhythm/metre (e.g., note values are lengthened/shortened; metre change from 2 to 3 beats per measure, use of fermatas);
- harmony (e.g., full chords to root chord tones; chord progressions replaced with a tonic drone);
- texture/counterpoint (e.g., addition of a second melody/part or ostinato);
- timbre (e.g., vocal to instruments);
- orchestration (e.g., type and number of performing instruments may change from solo flute to clarinet with percussion; adding an instrumental accompaniment); and
- expression (e.g., articulation [legato to staccato], dynamics [forte to piano], addition/deletion/flipping of crescendo/decrescendo markings, tempo [Allegro to Adagio]).

As students engage with a simplified version of the larger theme and variation musical form, they will come to understand that

- the degree of contrast or departure/differentiation between sections/phrases (variations) is subtler and not as strikingly different as in the previously experienced forms (A/B),
- it is this subtlety that requires increased aural perception and makes variations a more advanced concept,
- the opening section (theme) in its original form does not return, and
- contrasting sections or variations maintain audible connections to the opening theme.

*Continued*

# Form

## Sample Teaching and Assessment Strategies

### Activation

Teachers may

- Review concept of contrasting phrases and sections using previously learned forms (aba, aabb, ABA, AAB, like and unlike, a and b phrases and A and B sectional form) and musical selections (e.g., recorder pieces or known songs).
- Present items/pictures (e.g., nesting dolls) to introduce theme and variation concept (e.g., similarity).
- Present and guide listening to theme and variations in musical examples representative of different musical styles, genres, eras and cultures and discuss ways in which the theme is varied (e.g., Theobald Boehm's *Introduction* and *Theme from Opus 4* [Listening Kit No. 5, pp. 27 -29] and its use or alterations of tempi, tonality and embellishments).
- Using a video, such as *Fun Song for Music Class*, facilitate class discussion on ways to vary a theme.
- Connect concepts of contrast, repetition and variation to art works (e.g., Mondrian's *Composition in Blue B*, [repeated squares of different sizes and colors] Magritte's *Golconda* [repeated figure in different sizes], Ben Jones's *Black Face and Arm Unit* [variation in colour and shape], Andy Warhol's *Coca-Cola Bottles* [variation in colour]).
- Teach students a dance with variations (e.g., *Cherkassia*, *Savila Se Bela Loza*, or *Le Torototelle* from *Shenanigans Dance Music for Children*). Guide students in their identification and discussion of the variations in the movements.

Students may

- In pairs, demonstrate like/unlike demonstrate a-b through recorder improvisation of question and answer phrases.
- In pairs compose a question and answer phrase in the keys of F, C, or G.
- Identify things in their everyday lives that illustrate theme and variation (pizza with different toppings, different flavoured cakes).

## Resources and Notes

### Authorized

Appendices: [www.k12pl.nl.ca/curr/k-6/music/music-6/resources/appendices.html](http://www.k12pl.nl.ca/curr/k-6/music/music-6/resources/appendices.html)

- Appendix A: Assessment
- Appendix C: Movement

*The Kodály Method I, Third Edition*

- pp. 157-160

*An Orff Mosaic from Canada*

- p. 20 - *Spirit of the Sun* (ABA)
- p. 27 - *Newfoundland Rondo*
- p. 57 - *Ah! Si Mon Moine* (AABA)
- p. 183 - *Hill and Gully Rider* (form/repeating phrases/movement)
- p. 315 - *In the Hall of the Mountain King*
- *Teaching Towards Musical Understanding*
- p. 133 - composition involving form (theme and variations)
- p. 134 - writing a complete composition including text and movement
- p. 291 - three examples of simple ways to create rondo forms, also short discussion of theme and variations
- Chapter 14 - Form

*150 Rounds*

- p. 27 - *If You Dance* (create movement to show form)

*Musicplay 6 Teacher's Guide*

- #40 - Haydn (listening, theme and variations)

---

## Form

---

### Outcomes

*Students will be expected to*  
4.0 *perform, listen to, create,*  
*and reflect on the element of*  
*form in musical expression*

- *simple variations*

### Focus for Learning

Students will be expected to

- perform (play/sing), create (compose/write), and aurally identify and articulate (describe) aspects of variations explored;
- aurally and visually identify form (i.e., phrase, sectional forms, rondo, and theme and variations) in more complex musical examples; and
- generate a minimum of 3 variations on a simple melody that incorporates new rhythmic and melodic elements.

Before creating melodic variations, students should have experience creating variations through movement and rhythmic compositions. Compositional techniques and further strategies and approaches for composing within the theme and variations form can be found in *Teaching Towards Musical Understanding* (pp. 133-134).

Exposing one's creative work to others involves risk taking. Ensure the cultivation of a safe environment.

*Continued*

## Form

**Sample Teaching and Assessment Strategies****Connection**

Students may

- Complete the visual art activity for theme and variations found in *Listening Kit 5*, CD Track 5.
- In small groups (3-4) create a variation on a known body percussion work/theme (e.g., *The Body Rondo Book*). Come together as a full group/class to perform a rhythmic theme and variations using the original body percussion and the newly composed variations. Reflect on the ordering and aspects of each variation in a journal entry.
- In their music journal, record the nature of variations heard in musical examples played.
- Learn a one chord song on ukulele such as *Row, Row, Row Your Boat* or *Frère Jacques* and perform as a two or three part round.

**Consolidation**

Teachers may

- Using a simple tune such as



lead the class through the creation of melodic variations. Have students first learn/perform melody through sight reading/clapping rhythm followed by sight-singing with hand signs in rhythm. Discuss and explore ways in which to vary it. Notate/record and perform the created variations.

**Resources and Notes****Authorized (contd.)***Composing with Boomwhackers*

- Activity # 18 - *Create a Melody*
- Activity #20 - *Write a Song*.

*Listening Kit 5*

- CD Track 3, 4, and 5 (theme and variations)
- CD Track 14: *Radetsky March*
- Cup game for ABA form

*Shenanigans Dance Music for Children*

- *Cherkassia* (variations)
- *Savila Se Bela Loza* (variations)
- *Le Torototelle* (variations)

*The Body Rondo Book*

- I. *Alpha Four*
- II. *Alpha Six*
- V. *Las Vegas Rondo*
- VI. *Red Hot Rondo* (§)

*Name Games*

- Game 11 - *Dramatic Alliteration*
- Game 12 - *Name and Gesture*
- Game 15 - *Full Name and Birthday*
- Grade 17 - *Personal Favourite* (cumulative form)

*Sound Ideas*

- #23 - *Poetic Structure*

*World Beat Fun* (layering of ostinati)

*Continued*

## Form

---

### Outcomes

*Students will be expected to  
4.0 perform, listen to, create,  
and reflect on the element of  
form in musical expression  
simple variations*

### Focus for Learning

#### Sample Performance Indicator

- In small groups, compose a simple melody. Your melody should be 8 measures long and in common time. Exchange your melody with another group and have the new group write a variation on your theme. Switch again with a different group to create a second variation. Perform the completed theme and variations on selected instruments such as recorders, xylophone, ukulele or non-pitched percussion (NPP). Reflect on your collaborative composition and performance in a journal entry.

## Form

**Sample Teaching and Assessment Strategies**

Students may

- Working in pairs, experiment with the creation of their own variations on a simple known tune (e.g., *Twinkle Twinkle Little Star*).
- Using p. 27 of *Listening Kit 5*, sing the theme *Twinkle Twinkle Little Star* in solfège. Discuss how musical elements can be used to provide contrast or vary the theme. Sing the two variations in solfa and compare with the recorded example found on CD Tracks 22-26 of *Listening Kit 3*.
- Using Activity #19 - *Write Variations on a Theme* from *Composing with Boomwhackers*, create a variation on the *Hot Cross Buns* theme to perform on a melodic instrument of their choice. Reflect on their variation in a journal entry.
- In groups of 2-3, use a theme, self-created or that of a known song like *Frère Jacques*, to create and notate three variations representative of different musical elements (e.g., melody, rhythm and timbre). Students may use their recorders or melodic instruments during their exploration. Perform. Reflect on the variations and performance through class discussion and/or peer evaluation.
- Learn the chords of the chorus to *Somewhere Over The Rainbow* on their ukuleles which will become the A section of a rondo. Sing and play. As a class, brainstorm about rainbows and in smaller groups, create a poem, instrumental section and/or movement (e.g., scarves, ribbons), based on their discussion. These will become the other sections of the rondo. Perform the whole piece as a rondo: A - Chorus/All, B - Group 1, A - C-Group 2 - A.

**Extension**

Students may

- In small groups, compose a sixteen measure melody (theme) in  $\frac{6}{8}$  time. Exchange the melody/theme with another group and have the new group write a variation on it. Switch again with a different group to create a second variation. Perform the completed theme and variations on selected instruments such as recorders, xylophone, ukulele or non-pitched percussion.

**Resources and Notes****Supplementary**

*Traditional Dances of Newfoundland and Labrador: A Guide for Teachers* (CDROM/manuscript) Vinland Music

*MUSICANADA Teacher's Guide* 6

- p. 103-105 - *Theme and Variations*

*A Medieval Feast II: Children's Menu*

*Multicultural Folk Dance Treasure Chest*

**Suggested**

Resource Links: [www.k12pl.nl.ca/curr/k-6/music/music-6/resources/resource-links.html](http://www.k12pl.nl.ca/curr/k-6/music/music-6/resources/resource-links.html)

- Form Charts
- Visual Art

# Expression

## Outcomes

### *Students will be expected to*

5.0 perform, listen to, create, and reflect on the element of expression in musical expression

- expressive devices of tempi, dynamics, articulation, timbre
- interpretation
- choral voices

## Focus for Learning

While expressive performance is the focus of this outcome, it should be emphasized throughout the other outcomes/organizers and students' musical experiences.

It is important that students' musical experiences extend beyond learning new notes and/or musical concepts in isolation. Experiencing and applying these new learnings within musical works is key to deep and authentic learning within context.

Discuss and guide student use of and experimentation with expressive devices when making interpretative decisions for a new piece (i.e., discuss how to interpret and perform expressive markings on a score or, if the score has no markings, discuss what would be appropriate expressive devices).

As with the melodic and rhythmic organizers, students' experiences with musical scores/pieces should encompass a variety of genres, time periods and cultures, inclusive of notations (e.g., traditional: [western 5 lines/4 spaces, rhythmic/non-pitched percussion], non-traditional: [graphic score]).

Building from their music making experiences in prior grades, Music 6 students will be expected to aurally identify, identify/define/describe (terms and symbols), and perform and create

- Tempi: (set) Largo, Adagio, Andante, Allegro and Presto ; (changing) accelerando and ritardando)
- Dynamics: (set) pp-ff (changing) crescendo/decrescendo (diminuendo)
- Articulations: accents, staccato, legato, glissando, fermata
- Timbres/tone colours: (solo and within an ensemble)
  - Choral: (soprano/alto/tenor/bass)
  - Instrumental: (string, woodwind, brass, keyboard, percussion)
  - Acoustic/electronic (e.g., guitar)
  - Environmental/industrial: (e.g., sounds created by human activity and/or means of transport [road traffic, rail traffic, air traffic])

*Continued*

# Expression

## Sample Teaching and Assessment Strategies

### Activation

Teachers may

- Present recordings/performances of same piece performed by different artists (e.g., cover songs). Through class discussion, compare/contrast interpretations and expressive devices used.
- Present a choral recording with all 4 vocal ranges represented. Help students to identify SATB.
- Present musical examples representative of the new/different tempi, dynamics, articulations and timbres.
- Introduce and connect timbre to aural musical examples. Include pieces that present non-traditional/different sounds and different sound combinations. Facilitate a class discussion around sound sources and their attributes.

Students may

- Create complementary movements to reflect music of contrasting mood and character.
- Listen to recordings of a variety of musical performances. Identify and describe sound sources heard.
- Orally compare/contrast new expressive devices with previously learned devices.
- Interpret/perform a piece of poetry.

### Connection

Teachers may

- Engage students in the interpretation/performance of a new piece by discussing how to perform and interpret expressive markings or determine appropriate expressive devices if none are indicated.
- Provide a graphic score with expressive markings to students in small groups to interpret.
- Provide a SATB score of a recording of a choral piece. Have students follow along a different vocal line each time of the four times recording is played.

Students may

- Aurally identify different tempi, dynamics, articulations, and timbre heard in recording/performances of different/unfamiliar works.
- Represent/interpret expressive devices (tempi, dynamics, articulation) through movement or images.
- Perform a known piece according to expressive devices noted.

*Continued*

## Resources and Notes

### Authorized

Appendices: [www.k12pl.nl.ca/curr/k-6/music/music-6/resources/appendices.html](http://www.k12pl.nl.ca/curr/k-6/music/music-6/resources/appendices.html)

- Appendix A: Assessment

*An Orff Mosaic from Canada*

- p. 106, 131, 161-162 (poem, creating sound effects, expressive devices)
- pp. 309 - 311 (sound exploration)
- Chapter 17 - *Stories, Fables, Music and Drama*

*Teaching Towards Musical Understanding*

- p. 125 (composition involving timbre construction)
- p. 171 (dance creation)
- pp. 267-269, 278-281 (songs involving expressive devices)
- Chapter 8 - Moving with Music

*Musicplay 6 Teacher's Guide*

- p. 67/ student worksheet 24 (mood)
- #18, #27, #61, #71

*Composing with Boomwhackers*

- Activity #18: *Create a Melody for a Poem*
- Activity #20: *Write a Song*

*Roots and Branches*

*Let Your Voice Be Heard!, Shenanigans Dance Music for Children*

*Songs of Newfoundland and Labrador*

*150 Rounds for Singing*

*World Beat Fun*

- *Trip to the Amazon and the Ocean* (sounds of the rain forest)

*Sound Ideas*

- #20 - *Percussive Poems*
- #29 - *Graphic Notation*
- #30 - *Kinaesthetic Graphic*

*Notation*

## Expression

---

### Outcomes

*Students will be expected to*  
**5.0 perform, listen to, create, and reflect on the element of expression in musical expression**

- *expressive devices of tempi, dynamics, articulation, timbre*
- *interpretation*
- *choral voices*

### Focus for Learning

Interpretation in music is the artistic communication by the performer of the music to the audience (i.e., how a performer will present or convey the material to the listeners and how emotions are communicated through the performance). In order to transmit or convey the emotions or message of the piece, the musician/performer has to make interpretative decisions and then adjust their sound and timing to communicate the feelings they want to project (*Musician's Way*).

Students will be expected to demonstrate their interpretation of works through their annotations of scores and performance of expressive markings, theirs and/or preexisting. Students will also be expected to explain their choice of expressive devices when determining how a musical piece, their own and/or others' might be performed.

### Sample Performance Indicator

- In small groups, compose a piece (e.g., soundscape, recorder melody, 4 part body percussion, ukulele piece) with expressive devices included in the notation (graphic scores, musical staff). Perform the piece for the class. Discuss the impact of the expressive devices.

# Expression

## Sample Teaching and Assessment Strategies

Students may

- Assess (compare/contrast) the expressive features/devices (performance) of musical works from various cultures, genres, and eras (e.g., timbre/sound sources).
- Experiment using/applying counter expressive devices to a piece (e.g., singing a lullaby forte). Discuss the impact on the intent or character of the piece.

### Consolidation

Students may

- In small groups, discuss and determine how they would perform/demonstrate the expressive devices noted in a musical score.
- Perform a known piece according to expressive devices noted. Change expressive devices and perform again. Discuss the impact/results.
- Interpret/perform works notated in non-traditional notation (graphic scores).
- In small groups, and using an accompanying audio track, learn and perform a new recorder piece. Reflect on their interpretation. What expressive devices would they change/maintain?
- In small groups, interpret/perform a new score with expressive markings.
- Assess and provide feedback on another group's use of expressive elements in their composition/performance.

### Extension

Students may

- Using a teacher provided digital file of sounds or digital program/app (e.g., *Garage Band*, *Chrome Music Lab*, *Blob Opera*) manipulate/arrange sounds to create an expressive piece (vocal, instrumental or combination). Reflect on the expressive devices used and their impact in conveying the piece's intent in a digital journal entry.

## Resources and Notes

### Authorized (contd.)

#### *Listening Kit 5*

- pp. 68-69 (assessment/rubrics)
- CD Tracks 12,13,15,19, 21, 22 (connections between musical elements, expressive devices and feelings or moods created)

#### *Name Games*

- Game 9 (voice exploration)
- Game 11(dramatic improvisation)
- Game 15 (voice, body percussion, movement, instruments)
- Game 20 (dramatic interpretation)

#### *Music for Creative Dance*

- #13-19 (instruments, movement)
- #20 (movement story)
- #21 (movement reflecting thoughts/feelings)

### Supplementary

#### *MUSICANADA 5 Teacher's Guide*

- pp. 245 -251 (voices and expression)
- pp 263 (focus on timbre)

#### *Multicultural Folk Dance Treasure Chest*

### Suggested

Resource Links: [www.k12pl.nl.ca/curr/k-6/music/music-6/resources/resource-links.html](http://www.k12pl.nl.ca/curr/k-6/music/music-6/resources/resource-links.html)

- Voicings
- Instruments of the Orchestra
- Interactive Websites

*Don Muro Recorder Publications*

## Contexts

### Outcomes

*Students will be expected to*

6.0 perform, listen to, create, and reflect on the element of contexts in musical expression

- music of Newfoundland and Labrador
- music of Beethoven

### Focus for Learning

Through prior learning in earlier grades, students will have had exposure to and experience with a variety of musical selections from different time periods and cultures. This will continue in Music 6.

Music with which students may not be familiar, as well as music that is current and relevant to the them should be considered. Inviting students to bring in their own selections should also be encouraged. Teachers should be aware of and sensitive to students' cultural backgrounds, predispositions and musical preferences and ensure a safe and inclusive environment as musics are explored. Teachers should also consider opportunities to connect with other curricula when/where applicable (e.g., exploring Holst's *The Planets* and making connections with Science).

In Music 6, students' in-depth exploration will focus on the music of

- Beethoven, and
- Newfoundland and Labrador (historical and contemporary).

As a result of their learning, students will be expected to aurally identify, present, and discuss the music studied. Teachers may consider connecting musical examples to works in other art forms of the same time or place as an alternate means of presenting the stylistic features (e.g., visual presentation in visual art) or communicating the time period (dance).

*Continued*

## Contexts

### Sample Teaching and Assessment Strategies

#### Activation

Teachers may

- Teach students the partner song *To Joy* based on Beethoven's *Ode to Joy* (p. 12 *Grab Another Partner*). After they perform the melodies as partner songs, play a recording of the original *Ode to Joy* to compare and contrast.
- Introduce Beethoven using videos and resources (e.g., *Beethoven's Wig*).
- Play a recording of *Rondo* by Beethoven (*Listening Kit 5 #18*). Engage students to learn the theme (first ten seconds) by humming it. Once internalized, play whole recording again and have students raise their hands whenever they hear the theme.
- Revisit the music of other cultures through song, movement, instruments and listening activities (Refer to resources *Roots and Branches*, *World Beat Fun*, *Let Your Voice Be Heard*).
- Introduce students to the origins and place of the ukulele in Hawaiian culture.
- Present a video of a composer to introduce the music and cultural time period of that composer. Facilitate a discussion that compares and contrasts this composer to the music and time period of Beethoven (Refer to *The Composers' Specials 6 DVD Collector's Set*).
- Facilitate a discussion on the music of Newfoundland and Labrador by presenting recordings of musical selections.
- Facilitate a discussion on storytelling through music using *Come and I Will Sing You*.
- Teach students *The Snake* from Conne River (p. 21 *Folk Dances of Newfoundland and Labrador*). Discuss Indigenous music.

Students may

- Learn *Ode to Joy* on recorder (#29 *The Complete Recorder Resource*) and/or as a boomwhacker play along.
- Perform singing games and folk dances from Newfoundland and Labrador and other cultures (Refer to *Folk Dances of Newfoundland and Labrador* and *120 Singing Games and Dances*).
- Listen to a selection of Newfoundland and Labrador music performed in the traditional manner and compare/contrast to a newer version in the pop/rock style. How are these selections the same and how do they differ? (e.g., compare/contrast *Lukey's Boat* by Figgy Duff and Great Big Sea).

### Resources and Notes

#### Authorized

Appendices: [www.k12pl.nl.ca/curr/k-6/music/music-6/resources/appendices.html](http://www.k12pl.nl.ca/curr/k-6/music/music-6/resources/appendices.html)

- Appendix A: Assessment
- Appendix C: Movement

Teaching and Learning Strategies: [www.k12pl.nl.ca/curr/k-6/music/music-6/teaching-and-learning-strategies.html](http://www.k12pl.nl.ca/curr/k-6/music/music-6/teaching-and-learning-strategies.html)

- Flexing Your Mussels...in the Corner

*World Beat Fun* (multicultural)

*Roots and Branches* (multicultural)

*Let Your Voice Be Heard!*

- pp. 42-45, 51-53, 68-79

*An Orff Mosaic from Canada*

- Chapter 17 - *Stories, Fables, Music and Drama*
- p. 24-27 - *She's Like the Swallow*
- p. 28 (  $\frac{6}{8}$  , cumulative song, fa and ti)

*Composer Special Videos* (instruments, voices, expressive performance)

*Shenanigans Dance Music for Children*

*Shared Harmony Canons and Ostinato Songs for Part Singing*

- *Simi Yadeh* (Israeli)
- *Water Come-a Me Eye* (American)
- *Bwana Awabariki* (Swahili)

*Listening Kit 5*

- Track 18 - Beethoven

*Listening Kit 3, 4 and 5*

*Music for Creative Dance*

- #8 , #11, #12, #13-19

## Contexts

### Outcomes

*Students will be expected to*  
*6.0 perform, listen to, create,*  
*and reflect on the element of*  
*contexts in musical expression*

- *music of Newfoundland and Labrador*
- *music of Beethoven*

### Focus for Learning

Students will also be expected to gain knowledge of and insight into the

- contributions of music makers (performers and composers);
- value and role of music in creating and reflecting culture; and
- context or environment (time, place, community) of the music.

In keeping with all other outcomes/organizers, student engagement with the music should encompass performing, listening and creating opportunities. When creating short compositions under this organizer and others, students should be encouraged to connect the composition within a musical context.

*Continued*

## Contexts

### Sample Teaching and Assessment Strategies

#### Connection

Teachers may

- Teach *Music and Friends* by Simani (Refer to *Songs of Newfoundland*). Discuss traditional Newfoundland and Labrador Kitchen Parties and the importance music plays in culture of our province.

Students may

- Listen to the Ullugiagâtsuk Choir from Nunatsiavut sing *Song of the River*. Discuss how nature is reflected in the song and how Indigenous people show great respect for nature and the world around them.
- Listen to *Moonlight Sonata* by Beethoven (*Listening Kit 3* #15 p. 44) as a STILL piece (Refer to p. 6 *Listening Kit 3*). Discuss what they hear and how it makes them feel. Using black paper and pastels, draw a picture to reflect what was discussed. Share their art work.
- Listen to and discuss three different performances of Beethoven's *5th Symphony*.
- Learn the piece *She Said She Couldn't Dance* (p. 21 *Riddle I Day*) on recorder, changing the *tim-ka* rhythm to *ti ti* if needed. Add the Orff Instrumental parts. Perform all four parts together. Extend by creating 8 beat question and answer patterns. Perform in A B A form with the question and answer rhythms as B section.
- Learn a traditional Hawaiian ukulele song such as *Aloha 'oe* and learn the dance *The Hukilau*.
- Using performances or recordings, present music of their chosen musician from Newfoundland and Labrador. Presentation should address contributions of both the artist(s) and their music, and how the culture/context is reflected in the music.

#### Consolidation

Students may

- Pretend they are Beethoven and have just moved to Vienna. Write a postcard to someone at home. In their postcard, include at least three facts they have learned about Beethoven and his music. Draw a cover for the postcard which reflects Beethoven or the city of Vienna.
- In groups, create their own dance to a Newfoundland and Labrador song in AB form such as *Mussels in the Corner* (*Riddle I Day* p. 6). Learn and perform the Orff arrangement to accompany their student-created dances.

*Continued*

### Resources and Notes

#### Authorized (contd.)

*Musicplay 6 Teacher's Guide* (*Songs from Canada and other countries*)

- #26, 52, 62
- #69 and #70 (create movement)
- #66 - *String Quartet, Beethoven*
- #93, 94, and 95 - Greek instruments
- #98 (contemporary)
- #103-107 - percussion instruments from other countries

#### Supplementary

Cultural Connections Resource Acquisition Program (RAP)  
[www.k12pl.nl.ca/curr/k-6/music/music-6/resources/cultural-connections-resource-acquisition-program-\(rap\).html](http://www.k12pl.nl.ca/curr/k-6/music/music-6/resources/cultural-connections-resource-acquisition-program-(rap).html)

*Traditional Dances of Newfoundland and Labrador: A Guide for Teachers* (CDROM/manuscript) Vinland Music

*Songs of Newfoundland and Labrador – School Edition* Eric West (CDROM/manuscript)

- *Mussels in the Corner*
- *Out from St. Leonard's*
- *Salt Water Joys*
- *Petty Harbour Bait Skiff*
- *Your Last Good Bye*
- *Tickle Cove Pond*

*Multicultural Folk Dance Treasure Chest*

- *Haikuli* (Hawaii)
- *Les Saluts* (Canada)
- *Tanko Bushi* (Japan)
- *Tinikiling* (Philippines)

## Contexts

---

### Outcomes

*Students will be expected to  
6.0 perform, listen to, create,  
and reflect on the element of  
harmony in musical expression  
through*

- *music of Newfoundland and Labrador*
- *music of Beethoven*

### Focus for Learning

#### Sample Performance Indicator

- In small groups, select a piece of music from Newfoundland and Labrador to prepare and present an informance (An educational and entertaining presentation which includes musical performance and an informative talk about the piece(s) and/or instruments played).

## Contexts

### Sample Teaching and Assessment Strategies

Students may

- Choose two Newfoundland and Labrador selections with a similar theme. One is in the traditional style and the other contemporary. Perform both selections and give a brief oral analysis comparing both pieces (e.g. *Bonavist Harbour* with *Saltwater Joys*).
- Research and present a contemporary Newfoundland and Labrador artist and the influences/styles found in their music.
- Independently or in pairs, use technology such as *Garage Band*, to create a new arrangement of a Newfoundland and Labrador song.
- Create a complementary ostinato or body percussion to accompany a contemporary piece by a Newfoundland and Labrador artist. (e.g., *Tupelo* by Mallory Johnson).
- Select a Newfoundland and Labrador story to dramatize (e.g., *The Gift of Music. Emile Benoit and His Fiddle*). Identify and/or create instruments, sound sources, melodies, movements, props, and visual effects to accompany the performance. End with discussion and reflection on the work's context - time, place, situation.
- Create a spoken word piece (e.g., rap) and create movement or body percussion to accompany it (Refer to *Musicplay 6*).

### Extension

Students may

- Using software and technology, manipulate a small section of a work (e.g., chorus) to change the style and the context.
- Find another piece of music by Beethoven (not discussed in class) and present it to the class. Students may speak about the background of the piece, the musical elements, how it makes them feel and why. The Listening Log or Response Journal from *Listening Kit 5* pages 7-8 may be used as a guide.
- Learn the melody of *The Herring* (Refer to p. 28 *An Orff Mosaic from Canada*). Discuss the role that traditional songs play and have played in the lives of the ancestors (e.g., story telling, fishing). Present a complete performance by
  - deriving ukulele chords,
  - creating an ostinati,
  - playing the melody on recorder or barred instruments, and
  - creating a B section using selected words from the song and/or fishing terms/theme.

### Resources and Notes

#### Suggested

Resource Links: [www.k12pl.nl.ca/curr/k-6/music/music-6/resources/resource-links.html](http://www.k12pl.nl.ca/curr/k-6/music/music-6/resources/resource-links.html)

- Composers
- Newfoundland and Labrador Music Makers
- Beethoven Videos
- Beethoven Resources (NSO)
- *Lukey's Boat*
- *Song of the River*
- Performances of *Beethoven's Fifth*
- *Tupelo* by Mallory Johnson

*Beethoven Lives Upstairs: Book and DVD*

*World Partners Multicultural Collection of Partner Songs and Canons*



# References

- Choksy, L. (1998) *Kodály Method I: The Comprehensive Music Education* (3rd edition). Pearson
- Choksy, L. (1998) *Kodály Context: Creating an Environment for Musical Learning*. Englewood Cliffs, New Jersey: Prentice-Hall, Inc.,
- Churchley, F.E., Gantly, N.T., Hanley, B.A., King, G.N., Kunzman, C.R., & McIntosh, R.D. (1992) *Making Music Meaningful: A Source Book for Beginning Teachers*. Dubuque, IA: WM. C. Brown.
- Department of Education (1995) *Foundation for the Province of Newfoundland and Labrador Arts Education Curriculum*. St. John's, Newfoundland: Division of Program Development
- Department of Education (1999) *Music Education Framework Document for the Province of Newfoundland and Labrador* (Draft). St. John's, Newfoundland: Division of Program Development
- Department of Education (2005) *K-6 Music (Interim)*. St. John's, Newfoundland: Division of Program Development
- Department of Education ( ) *Differentiated Instruction in the Inclusive Classroom: 65 Strategies for Success*. St. John's, Newfoundland: Division of Program Development
- Department of Education (2002) *Music Primary–6*. Province of Nova Scotia
- Department of Education and Early Childhood Development (2020) *Music 4-6 At-a-Glance*. Province of Nova Scotia
- Department of Education and Early Childhood Development *Music 4–6 Streamlined Curriculum*. Province of Nova Scotia
- Montgomery, A., (2002) *Teaching Towards Musical Understanding: A Handbook for the Elementary Grades*. Pearson
- National Commission on Music Education (1992) *Growing Up Complete: The Imperative for Music Education*. Reston, VA: MENC.
- Partnership for 21st Century Skills, (2010). *21st century skills arts map*. Retrieved April 15, 2013 from [http://www.p21.org/storage/documents/P21\\_arts\\_map\\_final.pdf](http://www.p21.org/storage/documents/P21_arts_map_final.pdf)
- Rao, D., (1987) *Choral Music Experience: Education Through Artistry. Vol. 5: The young singing voice*. (2nd edition), New York: Boosey & Hawkes.
- Rao, D., Dolloff, L. A., & Prodan, S. (1993) *We Will Sing: Choral Music Experiences for Classroom Choirs*. New York: Boosey & Hawkes.
- Tomlinson, C. A. (2008) *The differentiated school: Making revolutionary changes in teaching and learning*. Association for Supervision and Curriculum Development (ASCD).
- UNESCO. (2004) *The plurality of literacy and its implications for policies and programmes*. Education Sector Position Paper. Paris, UNESCO.
- Wiggins, J. (2001) *Teaching for musical Understanding*. New York: McGraw-Hill
- World Commission on Environment and Development (1987). *Our common future, from one earth to one world*. Retrieved April 15, 2015 from <http://www.un-documents.net/our-common-future.pdf>

September 2021  
ISBN: 978-1-55146-734-4