



Music Education Curriculum

Grade Seven

New Concepts/Skills

- irregular metres 5/4, 7/4
- reinforce previously introduced content with increased level of difficulty (e.g. minor scale – in 3 forms, chords – in inversions)
- focus on polyphonic textures

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Background

Music Education Curriculum: Grade 7 represents a continuation in the evolution of New Brunswick's middle level music education curriculum. It arises from the philosophy and outcomes expressed in *Foundation for the Atlantic Canada Arts Education Curriculum (document #843280)*. It is written with the assumption that students have been engaged in a meaningful music program in grades K-6 and that music education will be an on-going component in each grade until the end of grade 10. The content and processes contained in *Music Education Curriculum: Grade 7* will lead logically into the grade 8 music program. In New Brunswick, Grade 7 students receive 75 minutes of music instruction weekly.

Rationale

(As expressed in *Foundation for the Atlantic Canada Arts Education Curriculum document #843280*, page. 1)

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

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

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

Curriculum Organization

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

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

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

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

Specific Curriculum Outcomes are used to articulate expected student achievement within a single grade level. Specific Curriculum Outcomes correlate to Key-Stage Outcomes. Within the main text of the *Music Education Curriculum: Grade 7* document the outcomes listed in the far-left column are Specific Curriculum Outcomes.

Curriculum Organization

6 Essential Graduation Learnings (EGL's)

**Developed by New Brunswick in collaboration with APEF
Applied Regionally**

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

8 General Curriculum Outcomes (GCO's)

**Developed by New Brunswick in collaboration with APEF
Applied Regionally**

**Common only to the Arts (Visual Art, Music, Drama, and Dance)
The 8 General Curriculum Outcomes are grouped into 3 strands**

Key Stage Arts Outcomes (KSO's)

Developed by New Brunswick and Applied Provincially

Specific Music Curriculum Outcomes (SCO's)

**Developed by New Brunswick and Applied Provincially
Specific to a subject area and grade level (*Music 7*)**

The Specific Curriculum Outcomes of the *Music Education Curriculum: Grade 7* program were developed assuming that students:

- have regularly participated in music learning in each of the preceding grades,
- have realized the grade 6 Key-Stage Outcomes, and
- will continue to participate in curricular music programs every year until the end of grade 10.

The *Music Education Curriculum: Grade 7* is designed to guide all Grade 7 students through meaningful, developmentally appropriate, and comprehensive music education experiences.

Specific Curriculum Outcomes of the *Music Education Curriculum: Grade 7* document are aligned with the Key Stage Arts Outcomes contained in the Foundation for the Atlantic Canada Arts Education Curriculum (document 843280)

Program Characteristics

The *Music Education Curriculum: Grade 7* program contributes to a multi-disciplinary, interrelated school curriculum. While being engaged in music activities, students learn more than music content and skills. As with any creative endeavour, many thought processes, learning strategies, and ways of expression are refined and transferred to other aspects of life. Like other art forms, music offers unique experiences from which a better understanding of the world can emerge. Students who are engaged in such a program have the opportunity to develop a comprehensive awareness, appreciation, and understanding of personal life experiences and events.

The *Music 7* curriculum guide provides students with a means to acquire a developmentally appropriate comprehensive music education through both performance and non-performance activities. The first strand is Creating/Making and Presenting. The second strand is Understanding and Connecting Contexts of Time, Place, and Community. The third strand is Perceiving, Reflecting, and Responding.

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

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

Assessment

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

When determining how well a student has learned a concept, process, or skill, teachers must consider the vast array of learning styles that might be present in any classroom. Teachers are advised to remember that some people prefer background noise while others prefer quiet while they work. Some students are better at demonstrating their learning through a type of exhibit while others find it easier to respond on a written test. Some students respond well to group activities while others prefer to work alone. These are only a few examples of the many personal attributes teachers need to know about their students when designing fair assessment strategies. The assessment model used throughout *Spotlight on Music Grade 7* and thoroughly integrated on unit and lesson levels is explained on pages 282-283. Each of the 9 units has an “assessment overview”, located at the beginning of the unit, with suggestions for formal assessment as well as a variety of assessment options.

Evaluation

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

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

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

Grade 7 Music Achievement Standards

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

Grade 7 Music Achievement Standards

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

Grade 7 Music Achievement Standards

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

Creating, Making, and Presenting

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

Outcomes

By the end of grade 7, students will be expected to

7.1.1 sing and/ or play with others, with emphasis on the ability to maintain a part within a variety of textures

7.1.2 create music that communicates thoughts, experiences and feelings

7.1.3 demonstrate an understanding of rhythm, melody, form and texture using appropriate musical terminology and movement

7.1.4 sight read melodies from traditional notation

7.1.5 create and notate a short composition

Suggestions for Learning and Teaching

- Divide the class into two groups. Have students sing or play a two-part round. As students become more comfortable with their parts, divide the class into smaller groups to perform three-, four- and five-part rounds. Have students perform in small groups for the class where one or two people maintain each part.
- Ask students to sing or play, in unison, a melody that can be partnered with one or two other melodies. After performing the melody in unison, discuss that it is monophonic texture. Add a chordal accompaniment and discuss that it is homophonic texture. Sing or play another melody that can be partnered with the first melody. Perform the two melodies simultaneously and discuss that it is polyphonic texture.
- Have students create music that expresses anger, peace, excitement, sadness, etc., using voices and/or available instruments
- Refer to *Teacher's Resource Masters*, Chapter 6, pages 71-84.
- Encourage students to create music that would accompany or express each of the following:
 - a horror movie scene
 - a chase scene
 - a storm
 - a sunny day
- Students perform, alone or with others, a variety of rhythm patterns from flash cards. Subsequently, have students compose and perform their own rhythmic pieces.
- Students listen to a variety of musical forms while following call charts, together. Distribute cards, which indicate sections of the music. Remove the call charts. Each student then holds up the appropriate card to represent each section of the form as the piece is played again.
- Challenge students to create appropriate movement to represent each part of the form.
- Students create their own lyrics for songs like "Frère Jacques" and "Row Your Boat". Choose topics like school spirit. Have students perform these as rounds.

Creating, Making, and Presenting

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

Suggestions for Assessment

- Assess compositions according to the following criteria
 - rules of traditional notation
 - correct number of beats in each measure according to the time signature
 - legible and understandable
- Assess students ability to sight-read short rhythmic and/ or melodic pieces
 - rhythmic and melodic (pitch) accuracy
 - articulation and accent
- Assess students' ability to use appropriate musical terminology (e.g. vocabulary test)

Notes and Resources

- *MUSICANADA 6*
- *Rhythm Flash Cards* – Denise Gagné (Music Play)
- *Melody Flash Cards* – Denise Gagné (Music Play)
- *Rhythm Bingo*
- *Melody Bingo*
- *Share the Music 6*
- *Complete Recorder Resource Kit* Volume 1 and 2 – Denise Gagné (Music Play)
- *Marimba Mojo and Hot Marimba* by Walt Hampton (for instrumental sight - reading)
- Be aware of the limited range of the cambiata voice
- Various hand drumming resources
- Consult pages 276-279 in *Spotlight on Music* Grade 7 (Teachers Edition): presents the location of information pertaining to musical elements and concepts.
- Create a safe and understanding atmosphere where musical criticism and praise is given and received.

Creating, Making, and Presenting

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

Outcomes

By the end of grade 7, students will be expected to

7.1.1 sing and/ or play with others, with emphasis on the ability to maintain a part within a variety of textures

7.1.2 create music that communicates thoughts, experiences and feelings

7.1.3 demonstrate an understanding of rhythm, melody, form and texture using appropriate musical terminology and movement

7.1.4 sight read melodies from traditional notation

7.1.5 create and notate a short composition

Suggestions for Learning and Teaching

- In groups, write one-measure rhythm patterns for each of the following time signatures. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$

Irregular meters such as $\frac{5}{4}$ $\frac{7}{4}$ could be introduced.

Someone from each group should write the group's rhythm patterns on flash cards. They may challenge another group to correctly perform the rhythm pattern.

- Provide opportunities for students to compose an 8 measure melodic piece.

- make rhythm patterns available or collectively brainstorm rhythm patterns in each time signature
- use treble clef only

- use 

- choose from the following time signatures $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$
- the first note must be C
- the second last note must be B or D
- the last note must be C (or the tonic, leading tone or supertonic of whichever key you use)
- the range of the composition is 1 octave
- add tempo and dynamic markings
- some may choose to add lyrics
- when complete, have students sight-read each other's composition.

Creating, Making, and Presenting

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

Suggestions for Assessment

- Refer to page 12

Notes and Resources

- Refer to page 12

Creating, Making, and Presenting

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

Outcomes

By the end of grade 7, students will be expected to

7.2.1 improvise using voice, instruments, and/ or movement

7.2.2 independently or in a group, create a composition that expresses an idea or communicates a mood

7.2.3 participate in small and large ensemble music making, performing a varied repertoire of music, including student works

Suggestions for Learning and Teaching

- Students perform in duets and trios. Using different instrumentation, have them experiment with various timbres and moods.
- In small groups, have students explore various interpretations of a short work (e.g. through movement, rhythm, instrumentation, etc.) and then discuss which achieved the best effect.
- Ask students to improvise a question and answer exercise using rhythms and melodies.
- Take a previously prepared piece and have the students compose a counter melody to it. Play it as a duet in small or large groups.
- Students select a piece from the prepared repertoire and change the rhythms and add rests. Perform the changes and ask students to describe the changes and moods created.
- Refer to *Teacher's Resource Masters*, Chapter 7, pages 85-98 for suggestions on how to put expression into musical performances.
- Unit on creating a musical mood or idea: see Unit 6 in *Teacher's Resource Masters* (pages 71-84)
- Composing – see Content Standard 4, page 280 *Spotlight on Music Grade 7* (Teacher Edition)
- Performing (on instruments or singing, alone or with others) see Content Standards 1 and 2 page 280 *Spotlight on Music Grade 7* (Teacher Edition)
- Improvising – see Content Standard 3, page 280 *Spotlight on Music Grade 7* (Teacher Edition).

Creating, Making, and Presenting

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

Suggestions for Assessment

- Use a previously defined rubric on pages 9-11 or create a new rubric to assess original compositions with respect to chord progression, use of rhythm, accuracy of notation, and the degree to which the piece is idiomatic to the instrumentation intended.

Notes and Resources

- *Spotlight on Music Grade 7*, pages: 19, 32, 46, 47, 57, 72, 110, 112, 117, 130, 135, 163, 168, 175, 176, 182, 195, 199, 206, 212, 219.

Understanding and Connecting Contexts of Time, Place, and Community

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

Outcomes

By the end of grade 7, students will be expected to

7.3.1 investigate styles, techniques and instruments from a variety of cultural and historical contexts

7.3.2 examine a variety of musical styles and genres to give meaning to cultural and historical events and issues

7.3.3 examine the role and influence of music and musicians in the Atlantic Region

Suggestions for Learning and Teaching

- Ask students to simultaneously place historical events, composers, musical periods, performers, and well-known selections on a timeline.
- As a class, discuss the music of a particular period, such as a world war, to snapshot the events through music.
- Compare two or more selections such as a Bach concerto and one of the *Four Seasons* by Vivaldi. Discuss such elements as instrumentation, metre, melodic line, and then compare two current selections familiar to the students using the same criteria.
- Invite a local musician to perform, conduct a workshop or demonstrate skills related to the music of Atlantic Canada.
- Investigate the music, dance and instruments of the Aboriginal and/or Acadian cultures.
- Examine the oral tradition that contributed to regional folk music.
- Using the ECMA's as a standard, create a unit on the diversity of Atlantic Canadian music and its roots. (e.g. Celtic influences)
- *Teacher's Resource Masters*, Unit 3, pages 29-42; Explore cultural heritage of students own community as well as a variety of world cultures.
- *Spotlight on Music* (Teacher's Edition), Unit 3 presents 4 lessons on "Music in Our Communities".

Understanding and Connecting Contexts of Time, Place, and Community

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

Suggestions for Assessment

- Ask students to create their own timeline.
- Students will research and present to the class, how an artist presents his views on social issues. (e.g. Rap music and it's views of abuse)
- Create the opportunity for students to perform a musical selection using Aboriginal and/ or Acadian folk instruments.
- Listen to and assess students as they tell a familiar local story through song.
- Have students interview an adult concerning the music of their youth and its reflection of the time.

Notes and Resources

- ECMA website and regional publications
- Frances Helyar; workshops, recordings and activity guide on New Brunswick folk songs; e-mail helyar@nbnet.nb.ca
- *Folksongs of the Maritimes* by Helen Creighton. Other resources by Atlantic Canadians such as Kay Pottie.
- The Francophone School Districts – texts and resource personnel
- University of New Brunswick and l'Université de Moncton resident musicians and professors
- Department of Education Aboriginal and French Second Language Learning Specialists
- Artists-in-schools Performance/Residency Program - Department of Wellness, Culture and Sport
Phone: 506-453-5372
Fax: 506-453-2416

Understanding and Connecting Contexts of Time, Place, and Community

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

Outcomes

By the end of grade 7, students will be expected to

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

7.4.2 examine the role music plays in a variety of cultures

7.4.3 examine the influences of society on composers and musicians, past and present

Suggestions for Learning and Teaching

- Add to their repertoire of pieces from many cultures. Use the elements of music to compare the distinctive musical styles of various cultures. Where possible, listen to authentic recordings of songs learned in class. Students may use their cultural heritage and the internet to research the musical styles and works of ancestors.
- Invite guest artists from various cultures to perform and give workshops for students. Ask the artist to explain the purpose and context of the music shared with the class. (e.g., Aboriginal, Acadian, etc.) Have a follow-up discussion with the class to examine the role of that music in the culture of the whole community.
- Students find examples of popular musical groups who incorporate instruments of various cultural groups into their music.
- Students incorporate examples of a different cultural group into their classroom performances. They can discuss the experience with the class and explain its significance.
- *Teacher's Resource Masters*, Unit 5, pages 57-70 presents suggestions/activities for researching composers and musicians and for examining compositions.

Understanding and Connecting Contexts of Time, Place, and Community

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

Suggestions for Assessment

- Assess students' responses to the lyrics and instruments heard in music of different cultures, using appropriate vocabulary. Students may choose to compare current styles to music of their cultural heritage. Develop and examine links with time, place, and community.
- After visits by guest artists, assess the students' ability to compare different genres and cultures.
- From the class repertoire, have the students choose and perform an appropriate piece that reflects a heritage and assess their performance and understanding of that culture.
- As a class or in groups, listen to recorded examples of music of various cultures. Assess students' answers to the following questions:
 - How are the elements of music treated in the music of each culture?
 - Which instruments are the focus? How do they reflect the culture?
 - Are certain musical elements de-emphasized? If so, why?
 - What purpose does the music serve (e.g., entertainment, dance, accompaniment, celebration) and how do cultures differ?

Notes and Resources

- NB Multicultural Association
- Department of Education Aboriginal and French Second Language Consultants
- *Spotlight on Music* Grade 7, pages 288-289 presents how to include multicultural music in the classroom

Understanding and Connecting Contexts of Time, Place, and Community

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

Outcomes

By the end of grade 7, students will be expected to

7.5.1 examine the influence of the music industry in popular culture and the media

7.5.2 discuss connections between music and other disciplines, emphasising the arts

7.5.3 examine the influence of music in shaping or developing regional and/or national identity

Suggestions for Learning and Teaching

- Examine the role of various musical genres in the advertisement industry. With the students, critique current ads on television and discuss the choice of style and its relation to the product.
- Explore the music channels currently available via *Cable in the Classroom* and use appropriate examples to compare styles and discuss each one's influence on shaping community values.
- Discuss the influence of music on society.
- Show clips from different movies to examine and compare how music enhances the production.
- Ask the students to identify three commercials they remember because of the music. What makes the music memorable?
- Have the students discuss the role of music in the sale of a product, within a commercial. Use examples of popular musicians used to set styles or sell products.
- Students individually and/ or collectively choreograph a dance to a pre-existing composition. Teachers might choose to consult with people knowledgeable in choreography (e.g. Physical Education teachers, community based dancers etc.).
- Discuss the relationship between drama and music, particularly in the areas of setting the mood, historical context, geographic area and target audience (e.g. current movies, *The Lion King*, *Anne of Green Gables*, *The Composers* series).
- Connect science to music by:
 - examining how sound is produced (created) on a variety of instruments
 - discussing how the shape of an instrument influences its sound
 - examining how the materials used to make an instrument affect the sound produced
- Examine visual art works for use of colour, texture, form and sense of movement. Relate these observations to a composer's use of the same expressive elements in a composition.
- Have students discuss musical styles and lyrics in relation to specific cultures (e.g. Newfoundland – *I'se the Bye*, Acadian Culture – *Un Canadien Errant*, Spirituals – *We Shall Overcome*).
- Have students discuss the role of music in patriotism.

Understanding and Connecting Contexts of Time, Place, and Community

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

Suggestions for Assessment

- In groups, have the students choose a musician or group and justify why a particular work would be an appropriate choice to sell a popular product. (e.g., soft drinks, chips, T-shirt)
- In groups, have the students critique the music chosen for a particular movie clip.
- Design a commercial research assignment.
This could include having the students:
 - identify and describe the style of music
 - identify target audience
 - describe the relationship of the music to the product
 - describe the relationship of the music to the visual images
 - give one example of how the commercial does or does not reflect the values of the local community
- Ask the students to compare the musical themes from a drama and a situational comedy. Have the students examine the purpose of the music and support their answers. Questions you might use are:
 - How does that music reflect a mood?
 - What feeling does each piece create in you? How does the music stimulate that response?
 - What do you think the producers want you to think or feel when you hear this music?
 - How effective are these choices of musical themes?
- Have the students explain the choreography of the dance they composed. They should link the relationship of the movements to the different elements of the chosen composition (i.e. dynamics, timbre, rhythm, pitch, phrasing, etc.)

Notes and Resources

- Current ads on television
- *Cable in the Classroom*
- Appropriate movie clips
- *Teachers' Choice Music: 7C*, published by EMC Notes Inc.
(www.emcnotes.com)
Rubrics also available at this site.

Perceiving, Reflecting and Responding

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

Outcomes

By the end of grade 7, students will be expected to

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

7.6.2 compare various interpretations of a piece of music

7.6.3 identify form and design in classroom repertoire and in listening examples

7.6.4 justify and articulate their response to music, using appropriate musical terminology

7.6.5 express and communicate emotion through music and language (both written and oral) using a variety of expressive elements

Suggestions for Learning and Teaching

- Begin with a lesson on “How to Listen” – concentrated, casual, and mood listening are explored.
- Listen to a version of a classic pop piece (e.g. *Here Comes The Sun* by the Beatles) and compare with a version of the same played in a different genre. Review musical vocabulary.
- Examine traditional folk music of the Atlantic Provinces. Compare traditional fiddle playing to contemporary fiddle playing; folk tunes played in a traditional style versus contemporary style.
- In groups, have students conduct beat patterns and appropriate musical gestures while listening to a variety of music.
- Examine the use of contrast and repetition in a variety of musical selections.
- Have students create and perform a short composition in binary or ternary form using instruments or voice.
- Ask students to respond to a particular work using their own vocabulary (e.g. dark, light, thick, thin, fast, slow). Have students refine their original ideas using appropriate musical terminology.
- Attend a concert together (or view a concert video) and write a critique, which includes appropriate musical terminology, and addresses the elements of music (e.g. analysis of style, form and orchestration). Whole-class discussion may follow.
- Listen to a variety of music, and through discussion of the elements, develop an awareness of how composers are able to create specific ideas. (Use a listening chart)

Perceiving, Reflecting and Responding

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

Suggestions for Assessment

- Have students perform a musical selection and note the attention to musical details such as, pitch, diction, tempo, and texture.
- While students perform short compositions for the class, have the class analyse form and other music elements in the compositions.
- Monitor students' application of conducting beat patterns and gestures while listening to a composition.
- Engage students in responding by having them make alternate suggestions for each other's compositions while using appropriate musical terminology.
- Students present critiques of compositions, and keep a record of self/ group assessments and responses to music.

Notes and Resources

- *Canada Is ...Music 7-8*
- Beatles' recordings
- Current and Classic Folk Music CD
- Bowmar's *Adventures in Music Listening*
- *Spotlight on Music Grade 7 (Teacher's Edition)*: Refer to the classified index on page 297 for location of critical thinking and problem solving strategies within the text.

Perceiving and Responding

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

Outcomes

By the end of grade 7, students will be expected to

7.7.1 discriminate among a variety of musical ensembles

7.7.2 demonstrate an understanding of how technologies can be used for expressive effect

7.7.3 demonstrate an awareness of how computer technology can be used in the creation, editing and notation of music

Suggestions for Learning and Teaching

- Provide opportunities for students to hear and discuss the sound qualities of distinct and integrated families of instruments.
- Students should hear and discuss the four main vocal parts (SATB).
- Have students hear and discuss a variety of listening examples where the ensemble includes both instrumental and vocal parts.
- Students examine how specific sound qualities create an idea, mood or effect. Have students listen to a variety of pieces with specific intents (e.g. sacred songs, oratorios, program music). Have students analyse the instrumentation used to create the piece and discuss methods on how to change its effect by changing its instrumentation.
- Students design and create their own instruments, applying acoustic principles.
- In groups, have students create a story, idea or mood they wish to express. Have students compose and notate a short, non-textual (e.g. vocal phonetic sounds, instrumental, body percussion, etc.) composition using traditional notation. Students will explain their choice of instrument(s) for the desired effect. Discussion will follow to determine whether or not the outcome was attained. This may also reinforce the distinction between major and minor modalities.
- Encourage students to research how music is recorded today. Students will explore multi-track recording and how computer technology aids in the recording and editing process. Students may experiment with multi-track recording software programs.
- In groups, students will compose a piece for a small ensemble. Have students record each part on a separate track. Students can manipulate the music and edit the recording to achieve the desired sound. Using a computer notation program, students can refine their compositions and have a copy of their work.
- Students develop a glossary of terms related to recording technology and computer notation.

Perceiving and Responding

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

Suggestions for Assessment

- Using the previously defined rubric on pages 9-11 or a newly created one, the students and/ or teacher may assess presentations of original compositions. Discuss the assessments as a full class.
- During discussions of evolving compositions, look for evidence that students
 - take pride in their work
 - extend their thinking about music and talk about their compositions with increased elaboration
 - comment constructively on their own work and the work of others
 - show respect for, and interest in, the work of their peers
- Evaluate students' glossaries of terms related to recording technology and computer notation, as well as to the tone quality of instruments.
- The students and/or teacher can discuss and assess the creation and presentation of their invented instruments according to an agreed upon rubric (created by teacher or teacher and students)
- Evaluate students' ability to distinguish between large ensembles (orchestras and concert bands) and smaller ensembles (string quartets, brass ensembles, chamber groups).

Notes and Resources

- Finale (software)
- Cubasis (software)
- Print Music (software)
- Encore (software)
- Cakewalk (software)
- Mozart (software)
- Noteworthy Composer (software)
- *Sounds Crazy* by Al Simmons
- *Making Simple Musical Instruments* by Bart Hopkin
- *Spotlight on Music* Grade 7 (Teacher's Edition): A technology section is highlighted in the opening pages of each unit and lists the correlated components for the unit.
- There are a variety of technology components available for the *Spotlight on Music* program.

Perceiving and Responding

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

Outcomes

By the end of grade 7, students will be expected to

7.8.1 discuss the reasons why specific musical works have been created

7.8.2 explain the source of ideas and reasons for their own musical decisions

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

7.8.4 analyse their music- in light of what they intended

Suggestions for Learning and Teaching

- Present exemplary musical works for students to listen to. Discuss the background and importance of these works to music history.
- After students have composed a work of their own, have them write a reflection describing how and why they made certain musical decisions.
- Encourage students to discuss the effectiveness of program music in portraying or revealing the “program”.
- Have students write a report on their own performance, identifying strengths and weaknesses.
- Students may bring in an example of music they believe was created for a specific purpose. Do a pair/square/share activity to discuss their choices.
- *Spotlight on Music* (Teacher’s Edition) Unit 7, pages 158A-183 presents opportunities and objectives for expressing with music.
- *Spotlight on Music* (Teacher’s Edition) Unit 5, pages 106A-131 presents our musical legacy through the various historical periods in music.
- *Teacher’s Resource Masters*, Unit 5, pages 57-70 allows students to become familiar with famous composers and/or their compositions from various periods of music history.

Perceiving and Responding

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

Suggestions for Assessment

- Evaluate the reflection that the students wrote on their own composition. This should specifically include the use of appropriate musical terminology, the reason for the choices made, and the appropriate use of style to the intended purpose.
- After having students comment on exemplary musical works, have them state why these works are important to music history.
- In groups, have the students discuss contemporary pieces of music and decide which would be considered excellent in the future. They should justify their answers with specific details and use appropriate musical terminology.
- Have the students justify why a piece of music is particularly effective to a specific purpose. This could be a national anthem, a patriotic song, a love ballad, etc.

Notes and Resources

- *Canada Is ...Music* 7-8, for aleatoric music
- Examples of pop music to support a specific cause are:
 1. *That's What Friends Are For* – AIDS
 2. *Tears are Not Enough* – Famine
 3. *We Are The World* – Famine
 4. *Waves on the Shore* – Cancer – by Janet Kidd of NB
- Activities in *Musical Compositions* by Carole Swope, published by J. Weston Walch