

## Sixth Grade Music Curriculum Map Preface

In the sixth grade the student shows increased competence in understanding the elements of music through song games, two and three-part singing, movement, improvising and playing accompaniments, and listening activities. The conceptual sequence for the students culminates in their expanded ability to perform and enjoy a wide range of music experienced throughout their elementary school years. They are able to begin making choices about their personal connections with music, as well as their pursuit of music as students, performers, listeners and creators. At this level, the students study percussion and keyboard instruments.<sup>1</sup>

Through their participation in music activities the students can develop<sup>2</sup> these important learning skills:

1. The ability to focus and gain intrinsic motivation
2. Social comfort in participating
3. Ease of movement-i.e., the physical ability to move and the desire to try to move
4. The habit of singing
5. Spatial and sequential reasoning
6. Music capacity and the ability to recognize and use previously-acquired language skills.<sup>3</sup>

### STATE MUSIC CURRICULUM STANDARDS

**CREATE (6.M.CR.)** Students will conceptualize, generate, and organize artistic ideas and work. They will complete and refine musical works **(Standards 6.M.CR.1–4)**.

**PERFORM (6.M.P.)** Students will analyze, interpret, and select artistic work for performance. They will develop techniques and concepts to refine artistic work, and express meaning through the presentation of musical works **(Standards 6.M.P.1–11)**.

**RESPOND (6.M.R.)** Students will perceive and analyze artistic work and process. They will interpret intent and meaning, and apply criteria to evaluate artistic work and process **(Standards 6.M.R.1–10)**.

**CONNECT (6.M.CO.)** Students will synthesize and relate knowledge from personal and collaborative experience to make and receive art. They will relate artistic ideas and works with societal, cultural, and historical context to deepen understanding **(Standards 6.M.CO.1-3)**.

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<sup>1</sup> *Music Expressions Teacher Resource Guide*, Warner Bros Publications 2003, pp. 13-16. ISBN 0-7579-1298-2

<sup>2</sup> *e.g., increased literacy*, complex symbolization and meaning skills, integration of sensory data - Richards Institute of ETM, 198

<sup>3</sup> *e.g.* rhythm, accent, timing, flow, pitch, voice inflections, phrasing in reciting a nursery rhyme, telling a story

<b>ELEMENTS of MUSIC*</b> <small>* melody, rhythm, harmony, sound &amp; form</small>	<b>Quarter 1: MELODY</b>		<b>SIXTH GRADE MUSIC</b> June 2018
<b>Music Objectives - Melody</b>	<b>Vocabulary students should use</b>	<b>Lesson Activities</b>	
<p>Through song games, unison, two and three-part singing:</p> <ol style="list-style-type: none"> <li>1. I can sing with a light, unforced, beautiful childlike quality using good posture and breath support.</li> <li>2. I can increase my ability to read and sing a melody line with accurate pitch and rhythm.</li> <li>3. I can increase my ability and independence in singing unison songs, partner songs, rounds, two and three-part harmony, and songs with descants and counter melodies.</li> <li>4. I can recognize the home tone of songs and distinguish the difference in color between major and minor tonality in songs and instrumental works.</li> <li>5. I can express my own feelings and thoughts through singing and moving to music.</li> </ol>	<p>vocal quality pitch accuracy rhythm accuracy</p> <p>major &amp; minor tonalities</p> <p>independent singing 2 and 3-part singing</p> <p><b>Note:</b> <i>Singing counter melodies and descants constitutes another of the many approaches to part singing. A counter melody is an added melodic part, usually lower than the original melody, which often imitates it and often moves in a contrary motion to it. Ideally, a descant is a melody in its own right although written to accompany another melody. In practice, the descant is subordinate to the melody. It is usually higher in pitch than the melody and a small group of children sing it while the majority of the children sing the melody. The reason for this is that high pitches sound relatively louder than low pitches when they are combined in part singing; therefore a small group on a high part balances with a larger group on a low part. When the teacher understands the relation between counter melodies or descants and the chords and the original melodies, he can guide children to compose them.</i> This is from <i>Music in the Elementary School</i> by Robert Evans Nye and Vernice Trousdale Nye. Prentice-Hall, Inc. 1957. p. 203</p>	<p><b>First "I Can":</b> Lead children in songs such as: <a href="#">Amazing Grace</a>, <a href="#">Peace Like a River</a>, <a href="#">Simple Gifts</a>, <a href="#">Take Me Out to the Ballgame</a>, <a href="#">Oh How Lovely Is the Evening</a>, <a href="#">Oh Shenandoah</a>.</p> <p><b>Second "I Can":</b> Help the children sing and explore new songs, paying attention to skips and steps and interesting rhythm patterns in such songs as <a href="#">Charlotte Town</a>, <a href="#">Swing Low, Sweet Chariot &amp; All Night, All Day</a>.</p> <p><b>Third "I Can":</b> Participate with the children in singing songs and games such as: <a href="#">Our Old Sow</a>, (unison song game); <a href="#">Swing Low, Sweet Chariot w/All Night, All Day</a>, <a href="#">My Home's in Montana w/Home on the Range</a>, <a href="#">Three Blind Mice w/Are You Sleeping</a> (partner songs); <a href="#">You Are My Sunshine</a> (2-part harmony on refrain); <a href="#">Oh How Lovely Is the Evening</a> (round, 2 &amp; 3-part harmony), <a href="#">Simple Gifts</a> (3 part vocal accompaniment); <a href="#">Star Spangled Banner</a>, <a href="#">Cindykey</a> of F (descant); <a href="#">Charlotte Town</a> (countermelody).</p> <p><b>Fourth "I Can":</b> Sing a familiar song together, such as: <a href="#">Take Me Out to the Ball Game</a>, or, <a href="#">Swing Low, Sweet Chariot</a> and stop just before the last note. Ask where does the voice want to go? To the home tone of course, which is the tonal center (or key) of the song.</p> <p>Have the students practice their ability to identify major and minor tonalities by listening to the accompaniments, and by singing or playing such songs as: <b>MINOR:</b> <a href="#">Halloween Night &amp; Tum Balalyka</a> –part singing; <a href="#">Hey Ho Nobody Home</a> –round, <a href="#">We Come to Greet You In Peace</a>, <a href="#">When Johnny Comes Marching Home</a>; <b>MAJOR:</b> <a href="#">Wabash Cannon Ball</a>; <a href="#">Sourwood Mountain</a>, <a href="#">Little Wheel A-Turnin'</a>, <a href="#">Oh Shenandoah</a>, <a href="#">The Water is Wide</a>-part singing, <a href="#">Dry Bones</a>-unison, <a href="#">Kum Ba Yah</a>, <a href="#">Cotton-Eyed Joe</a>, <a href="#">All Night, All Day</a>—melodies could be played on recorder.</p> <p><b>LISTEN:</b> Ask children to determine the tonality as they listen to instrumental works such as: Brahms's <a href="#">Hungarian Dance #5</a>(minor) and <a href="#">Beethoven's Fur Elise</a> (minor); contrast with: Joplin's <a href="#">The Entertainer</a> (major), and <a href="#">Wagner's Wedding March</a> (major).</p> <p><b>Fifth "I Can":</b> Lead students in their expressions of appreciation for nature, home, family, friends, and feelings of excitement/sadness/happiness through such songs as: <a href="#">Simple Gifts</a>, <a href="#">America the Beautiful</a>, (descant); <a href="#">Star Spangled Banner</a>, <a href="#">We Come to Greet you in Peace</a>, <a href="#">I Love the Mountains</a>, <a href="#">He's Got the Whole World in His Hands</a>, <a href="#">Make New Friends</a>, <a href="#">This Little Light of Mine</a>, <a href="#">Mama Paquita</a>, <a href="#">Hush Little Baby</a>, <a href="#">You Are My Sunshine</a>.</p>	
<b>Music Language Objectives</b>	<b>Resources</b>		
<p>Through singing, moving, speaking, hand signs, listening, drawing, notation, dramatizing, and/or writing:</p> <ul style="list-style-type: none"> <li>I can clearly explain the differences between unison songs, partner songs, rounds, two and three-part harmony, and songs with descants and counter melodies.</li> </ul>	<p>Embedded links provide access to selected corresponding music teaching ideas, written scores, and mp3 files for singing, listening and dancing activities from publications such as <a href="#">FAVORITE SONGS AND MUSIC ACTIVITIES</a>, <a href="#">THE MUSICAL CLASSROOM</a>, and other valuable resources.</p> <p><a href="#">6th Grade STATE MUSIC GUIDEBOOK</a>: <i>Links to additional songs, teaching ideas, music notation, vocabulary, prof. music teaching associations</i></p>		

<b>ELEMENTS of MUSIC*</b> <small>* melody, rhythm, harmony, sound &amp; form</small>	<b>Quarter 2: RHYTHM</b>		<b>SIXTH GRADE MUSIC</b>
<b>Music Objectives - Rhythm</b>	<b>Vocabulary students should use</b>	<b>Lesson Activities</b>	
<p>Through exploring and enjoying various types of songs, song games, and other music literature:</p> <p>0—★ 1. I can increase my ability to read and perform and even write simple rhythm patterns through singing and playing various instruments. I can increase my ability to read and perform and even write simple rhythm patterns through singing and playing various instruments.</p> <p>2. I can illustrate the strong downbeat through conducting patterns while singing songs and listening to music in various meters and tempos.</p> <p>0—★ 3. I can develop rhythmic fluency and musical psychomotor coordination in performing body percussion skills and actions in singing games.</p>	<p>syncopation</p> <p><a href="#">music notation symbols</a></p> <p><a href="#">conducting patterns</a></p> <p><a href="#">musical psychomotor coordination</a></p> <p>body percussion (stamping, patching, clapping, snapping)</p> <p>score (music that is written down)</p>	<p><u>First “I Can”</u>: Read and sing music together: <a href="#">Dry Bones</a> –students can learn that rests are as important as notes in enjoying and performing this song; <a href="#">My Bonnie Lies Over the Ocean</a> (<i>observe the tied notes</i>); <a href="#">Mama Paquita</a> (<i>observe repeat signs and 1<sup>st</sup> and 2<sup>nd</sup> endings</i>); <a href="#">Johnny Has Gone for a Soldier</a> –<i>observe the fermata</i>. <a href="#">I Love the Mountains</a> – students can create and notate rhythmic ostinatos as accompaniment by singing and playing various instruments - see instructions in <i>Favorite Songs</i>; <a href="#">Old Joe Clark</a> –Add a rhythm accompaniment for the washboard, guiro, or any rhythm instrument using 8<sup>th</sup> and 16<sup>th</sup> notes as illustrated in <i>Favorite Songs</i>.</p> <p><u>Second “I Can”</u>: Lead children in singing while conducting <a href="#">I’ve Been Working On the Railroad</a> (4/4), <a href="#">Li’l Liza Jane</a> (2/4), <a href="#">Down in the Valley</a> (3/4) <i>observe the tied notes</i>; <a href="#">I Love the Mountains</a> (4/4). <a href="#">In the Hall of the Mountain King</a> (in twos); <a href="#">The Waltzing Cat</a> (3/4), <a href="#">Hallelujah!</a> (4/4) <a href="#">conducting patterns</a></p> <p><u>Third “I Can”</u>: Work for smoothness, accuracy and automaticity in doing these songs and play party games and others from previous years: <a href="#">Old Joe Clark</a>, <a href="#">Ziggy Za</a>, <a href="#">Weevily Wheat</a>, <a href="#">In the Hall of the Mountain King</a>.</p> <p><u>Holiday Ideas</u>: <a href="#">Over the River and Through the Woods</a>-consider making up new words and notating a score for rhythm instruments), 3/4 <a href="#">Prayer of Thanksgiving</a>, 4/4 <a href="#">Come Ye Thankful People</a> – recorder, - <a href="#">Christmas Is Coming</a>-round; 2/2 <a href="#">Deck the Hall</a> (4<sup>th</sup> grade WOM), 4/4 <a href="#">Go Tell it on the Mountain</a> (WOM 5<sup>th</sup>); 2/4 <a href="#">Jingle Bells</a> (WOM 5<sup>th</sup>), 2/4 <a href="#">Sleep Little Lord</a>, 2/4 <a href="#">To Bethlehem</a>, 4/4 <a href="#">Still, Still, Still, Silent Night</a> (part singing).</p>	
<b>Music Language Objectives</b>	<b>Resources</b>		
<p>Through singing, moving, speaking, hand signs, listening, drawing, notation, dramatizing, writing, mapping, reading and/or creating:</p> <ul style="list-style-type: none"> <li>I can clearly communicate what rhythmic fluency and musical psychomotor coordination are.</li> </ul>			

<b>ELEMENTS of MUSIC*</b> <small>* melody, rhythm, harmony, sound &amp; form</small>	<b>Quarter 3: HARMONY and SOUND</b>		<b>SIXTH GRADE MUSIC</b>
<b>Music Objectives - Harmony and Sound</b>	<b>Vocabulary</b> <small>students should use</small>	<b>Activities</b>	
<p>Through exploring and enjoying various types of songs, song games, and other music literature:</p> <ul style="list-style-type: none"> <li>0-★ 1. I can sing in harmony and accompany songs with rhythm instruments and basic chord progressions (ideally I - IV - V7) as accompaniment on autoharp, tone bells, recorder, and/or Orff instruments.</li> <li>2. I can identify characteristics of various keyboard instruments, such as piano, accordion, organ, and harpsichord.</li> </ul>		<p><u>First “I Can”</u>- Using suggestions in <i>Favorite Songs</i>, lead students in singing and accompanying songs such as <a href="#">Amazing Grace</a> (autoharp), <a href="#">Peace Like a River</a> (can sing and/or play the harmony parts), <a href="#">Cindy</a> (autoharp), <a href="#">Cindy</a> (<i>descant, recorder, bells</i>), <a href="#">Swing Low Sweet Chariot</a> (<i>autoharp accompaniment</i>), <a href="#">Charlotte Town</a> (counter melody, autoharp), <a href="#">Mama Paquita</a> (autoharp, rhythm instruments, Orff instruments), <a href="#">Simple Gifts</a> (accompaniment for voice chords or bell chords, autoharp. <u>Note:</u> Some chording accompaniments can be done on guitar or ukulele.</p> <p><u>Second “I Can”</u> – Enjoy listening to and identifying the differing characteristics of the keyboard instruments in pieces such as the following: Joplin’s <a href="#">The Maple Leaf Rag</a>, <a href="#">Chopsticks</a>, Chopin’s <a href="#">Waltz in D-flat</a> (Minute Waltz) (piano); <a href="#">Dizzy Fingers</a> (accordion); <a href="#">Jeremiah Clarke’s Trumpet Voluntary</a> (organ), <a href="#">Wanda Landowska</a> ( harpsichord).</p> <p><u>Holiday Ideas:</u> <a href="#">My Valentine</a>, <a href="#">It’s For My Valentine</a>, <a href="#">Never Gonna Be Your Valentine</a>, Sousa’s <a href="#">El Capitan</a> March-<a href="#">We Love the U.S.A.</a> (autoharp), <a href="#">God of Our Fathers</a> consider using keyboard suggestions.</p>	
<b>Music Language Objectives</b>		<b>Resources</b>	
<p>Through singing, moving, speaking, hand signs, listening, drawing, notation, dramatizing, writing, mapping, reading and/or creating:</p> <ul style="list-style-type: none"> <li>• I can clearly explain what it means to sing in harmony and what it means to accompany songs with rhythm instruments and basic chord progressions on autoharp, tone bells, etc.</li> </ul>			

<p style="text-align: center;"><b>ELEMENTS of MUSIC*</b> * melody, rhythm, harmony, sound &amp; form</p>	<b>Quarter 4: FORM</b>		<b>SIXTH GRADE MUSIC</b>
<b>Music Objectives-Form</b>	<b>Vocabulary students should use</b>	<b>Lesson Activities</b>	
<p>Through song games, three-part singing, improvising accompaniments, and structured listening:</p> <ol style="list-style-type: none"> <li>1. I can illustrate the form of a round through movement and singing.</li> <li>2. I can recognize the patterns in music and determine when they form a theme and variations, an ABA, or a rondo.</li> <li>3. I can create and play introductions, interludes and codas to simple songs on various instruments to enhance the performance of some songs.</li> <li>4. I can show how musical works are created to serve specific purposes* and to give expression to ideas, thoughts, and feelings.</li> <li>5. I can show how songs, singing games, instruments, and dances from other parts of the world have contributed to my understanding of the cultures and traditions of my life.</li> </ol>	<p>introduction</p> <p>interlude</p> <p>coda</p>	<p><u>First "I Can"</u>: Help students succeed in singing a 4-pt round such as <b>My Paddle</b>. Have the class make up an action for each of the four phrases and sing with the actions. Divide the class into four groups and number them 1-2-3-4. Have each group form one side of a large square with all facing the open center. Beginning with group one, start the round with singing and actions, and proceed in order with groups 2, 3, and 4. Enjoy the round several times- listening and watching it go "round!"</p> <p><u>Second "I Can"</u>: <b>THEME &amp; VARIATIONS</b>: Beethoven's Variations on God Save the King (<a href="#">America</a>,) and (listen to first two or three variations of <a href="#">Carnival of Venice</a>, and Brahms' <a href="#">Variations on a Theme by Haydn</a>).</p> <p><b>ABA</b>: <a href="#">Bach's Jesu, Joy of Man's Desiring</a>; and Leroy Anderson's <a href="#">Belle of the Ball</a> (an opportunity to lead students in creative dance/movement- note the coda), for further fun, see if the students pick up on the form of Joplin's <a href="#">Maple Leaf Rag</a> – (ABACD);</p> <p><b>RONDO</b>: <a href="#">Viennese Clock</a>, from Kodaly's Hary Janos Suite; Mouret's <a href="#">Rondeau</a></p> <p><u>Third "I Can"</u>: Create or draw from the song a two or fourmeasure melodic pattern to play as a coda, introduction or an interlude to a familiar song, such as the last line of <a href="#">Mango Walk</a>, or the last two measures of <a href="#">All Through the Night</a>.</p> <p><u>Fourth "I Can"</u>: Enjoy listening and/or performing examples such as:  <b>BALLET</b>: Stravinsky's <a href="#">Firebird Suite-Finale</a>; Copland's <a href="#">Appalachian Spring</a>; <b>MUSICAL</b>: Rogers and Hammerstein's <a href="#">Sound of Music</a>, Lerner and Lowe's <a href="#">My Fair Lady</a> and <a href="#">Oklahoma</a>;  <b>ORCHESTRAL</b>: Beethoven's <a href="#">Fifth Symphony</a> (1<sup>st</sup> movement), Rachmaninoff's <a href="#">Piano Concerto #2</a>; <a href="#">Britten's Young Person's Guide to the Orchestra</a>:  Variations on a Theme by Purcell-T &amp; Var); <b>BAND</b>: Sousa's <a href="#">Semper Fidelis</a>, Glenn Miller's <a href="#">In the Mood</a>; <b>SONG</b>: <a href="#">Danny Boy</a>, <a href="#">Brahms' Lullaby</a>, <a href="#">A-Tisket a-Tasket</a>; <b>HYMN</b>: <a href="#">Eternal Father, Strong To Save</a>, <a href="#">Nearer My God To Thee</a>, <a href="#">Rock of Ages</a>, <a href="#">God Be With Till We Meet Again, I Need Thee Every Hour</a>; <b>OPERA</b>: Rossini's "<a href="#">Figaro</a>" from Barber of Seville; Gershwin's <a href="#">Summertime</a> from Porgy and Bess, Puccini's "<a href="#">O Mio Babbino Caro</a>" from <a href="#">Gianni Schicchi</a> ; <b>OVERTURE</b>: Mozart's overture to <a href="#">Magic Flute</a>, Wagner's <a href="#">Prelude to Die Meistersinger</a>, Bernstein's <a href="#">Overture from West Side Story</a>; <b>SHORT INSTRUMENTAL PIECE</b>: Villa-Lobos's <a href="#">O Polichinelo</a>, Brahms' <a href="#">Valse in A-flat</a>, ; Rimsky-Korsakov's <a href="#">Flight of the Bumble Bee</a> <b>ORATORIO</b>: <a href="#">Handel's "Hallelujah Chorus"</a> from <a href="#">Messiah</a>; <b>OPERETTAS</b>: Gilbert and Sullivan's <a href="#">The Modern Major General</a> from HMS Pinafore; <b>MOVIE SOUNDTRACKS</b>- <a href="#">John Williams's Star Wars, ET, Harry Potter</a>.</p> <p><u>Fifth "I Can"</u>: Explore a variety of world music traditions, such as Asian, Middle Eastern, European, African, Pacific islands, South, Central, and North American. Consider exploring how music in each place is utilized in family life<sup>1</sup>; e.g., worship<sup>2</sup>, work<sup>3</sup>, storytelling, memorials, weddings and other ceremonies, relaxation, therapy.</p> <p>1 Examples: ancestral chants, family traditions, stories and legends (<a href="#">Away to America</a>); lullabies (<a href="#">A La Puerta Del Cielo</a>, <a href="#">All Through the Night</a>); reunions/trips  2 Examples: <a href="#">This Little Light of Mine</a>, <a href="#">Amazing Grace</a>, <a href="#">God of Our Fathers</a>  3 Examples: farmers, cowboys, RR workers, blacksmiths, seamstress, bakers, woodsmen, seamen, soldiers, performers, teachers, doctors, gardeners, truck drivers. <u>Idea</u>: You can make up a song using an original or existing melody!</p>	
<b>Music Language Objectives</b>	<b>Resources</b>		
<p>Through singing, moving, speaking, hand signs, listening, drawing, notation, dramatizing, writing, mapping, reading and/or creating:</p> <ul style="list-style-type: none"> <li>I can clearly communicate what it means to use music for a specific purpose.</li> </ul>	<p><a href="#">Putamayo</a> – a unique resource for authentic music, educational notes, teaching guides, song lyrics and listening access to songs which originated in Europe, Brazil, Hawaii, Latin America, and Africa</p>		