

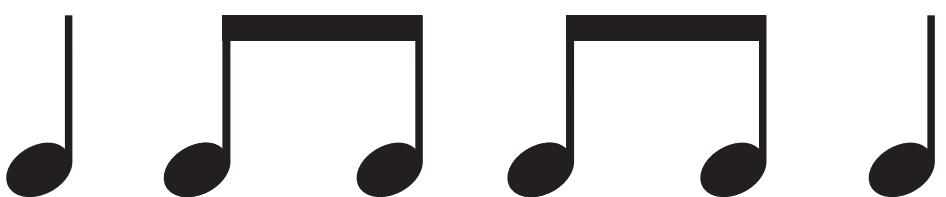


Music

Teacher Guide



Bass drum



Quarter and eighth notes

Students dancing to music



Core Knowledge

Music:

Grade 1

Teacher Guide

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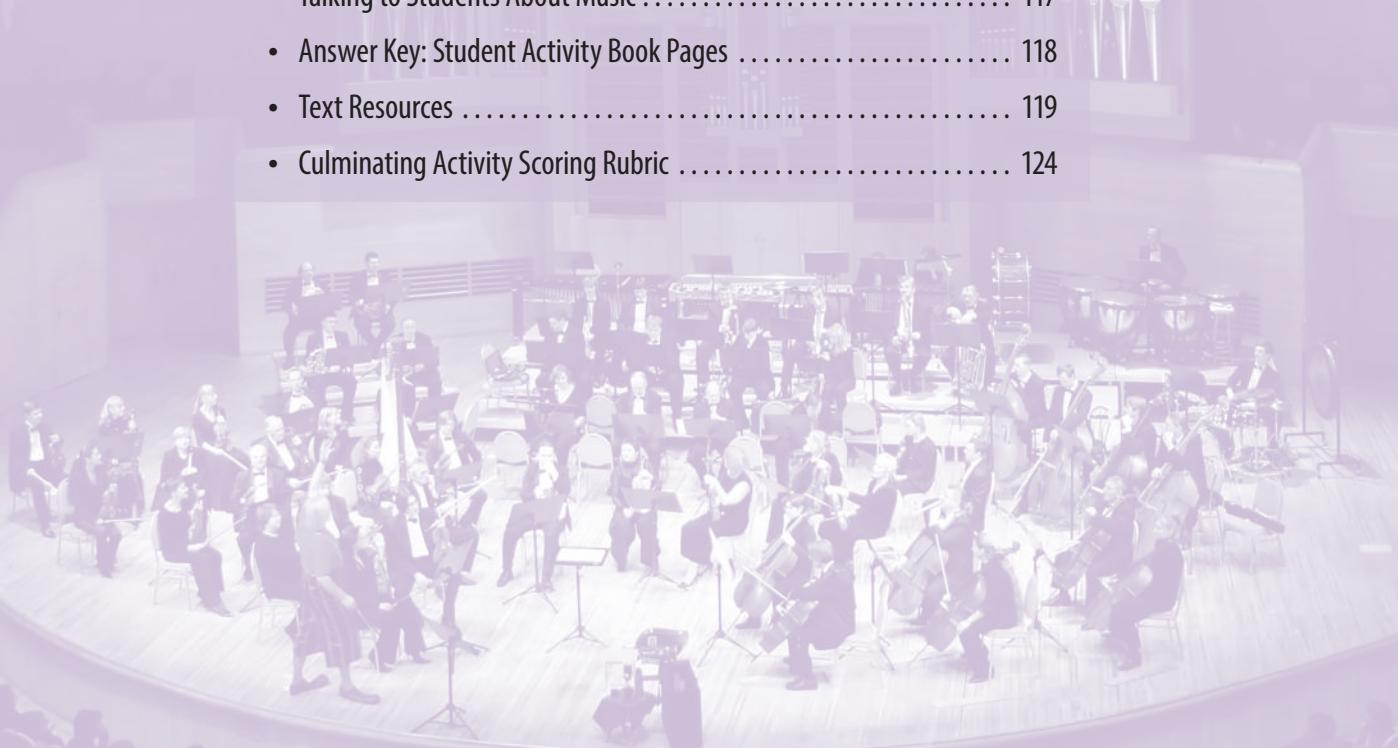
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Core Knowledge Music: Grade 1

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Core Knowledge Music™: Grade 1
Teacher Guide

Introduction

Grade 1 Core Knowledge Music

This introduction provides the background information needed to teach the Grade 1 Core Knowledge Music (CKMusic) program. Within, you will find guidance on how to use the program and its components, Pacing Guides and Core Vocabulary, and directions on how to make connections to other elements of the Core Knowledge Curriculum to enrich, enliven, and deepen student understanding of and appreciation for music. Of note are the connections between CKMusic and Core Knowledge Visual Arts (CKVA). While each of these programs may be used independently, the content in each program has been intentionally designed to complement the other. Use of both sets of materials may enhance student understanding and allow for greater depth of knowledge.

CKMusic materials are aligned to the grade-level music topics in the *2023 Core Knowledge Sequence*. These materials have also been informed by the National Core Arts Standards, available for download at <https://www.nationalartsstandards.org>.

Program Components

In Grade 1, the CKMusic program consists of the following components, designed to be used together:

- CKMusic Teacher Guide
- CKMusic Student Activity Book
- CKMusic Slide Deck
- CKMusic Spotify Playlist
- CKMusic Online Resources

The **Teacher Guide** is divided into units, consisting of individual lessons that provide background information, instructional guidelines and notes, song lyrics, and guidance for student activities. Please note that lyrics printed in this book may vary slightly from the song versions included in the CK Spotify Playlist. Preview each song to teach the lyrics to students. Refer to individual Teacher Guide units for lesson plans and guidance.

The **Student Activity Book** is a consumable workbook used by students to complete activities as directed in the Teacher Guide. Note that the Student Activity Book cannot be used without the accompanying directions in the Teacher Guide. When students are directed to a specific Student Activity Book page, teachers should read any directions and other text on the page aloud to the whole class, as Grade 1 students often have limited independent reading ability. These resources are indicated throughout the Teacher Guide by the icon .

The **Playlist** consists of specific music selections on Spotify for students to listen and respond to. These selections include the instrumental music and songs mentioned in the *2023 Core Knowledge Sequence*.

TEACHER NOTE—There are two versions of Spotify available online. One is available at no cost and has occasional commercial interruptions. The premium version is available for a fee and is commercial-free.

You can access the Playlist through the Online Resources. The Teacher Guide will prompt you, lesson by lesson, as to which tracks to play and when. Listening and responding to music together is a powerful learning tool that will enable you and your students to listen, explore, discuss, and practice the elements of music as well as learn about musical forms and styles, instrumentation, and so on. These resources are indicated throughout the Teacher Guide by the icon .

Spotify Playlist Track List

CKMusic Grade 1 Music Selections

Playlist Track Number	Title of Work
1	"Dry Bones"
2	"Frère Jacques"
3	"La raspa"
4	Samuel F. Smith, "America (My Country, 'Tis of Thee)"
5	Jack Norworth, "Take Me Out to the Ball Game"
6	"Yankee Doodle"
7	"For He's a Jolly Good Fellow"
8	"Michael, Row the Boat Ashore"
9	"Chimes of Dunkirk"
10	"Les saluts"
11	"There's a Hole in My Bucket"
12	"On Top of Old Smokey"
13	"Make New Friends"
14	"Down by the Bay"
15	"Fanga alafia"
16	"Che che koolay"
17	Shenanigans, "Highway Number One"
18	"There Was a Man and He Was Mad"
19	"She'll Be Comin' 'Round the Mountain"
20	"Oh Dear, What Can the Matter Be?"
21	"Skip to My Lou"
22	"When the Saints Go Marching In"
23	Wolfgang Amadeus Mozart, <i>Eine kleine Nachtmusik</i> , no. 1, "Allegro"

24–36	Sergei Prokofiev, <i>Peter and the Wolf</i> Track 24: "Introduction" Track 25: "The Story Begins" Track 26: "The Bird" Track 27: "The Duck; Dialogue with the Birds; Attack of the Cat" Track 28: "Grandfather" Track 29: "The Wolf" Track 30: "The Duck Is Caught" Track 31: "The Wolf Stalks the Bird and Cat" Track 32: "Peter Prepares to Catch the Wolf" Track 33: "The Bird Diverts the Wolf" Track 34: "Peter Catches the Wolf" Track 35: "The Hunters Arrive" Track 36: "The Procession to the Zoo"
37–39	Engelbert Humperdinck, <i>Hansel and Gretel</i> Track 37: "Brother Dear, Come Dance with Me" Track 38: "The Little Sandman Calls You" Track 39: "Evening Prayer"
40	Paul Dukas, <i>The Sorcerer's Apprentice</i>
41–48	Pyotr Ilyich Tchaikovsky, <i>The Nutcracker Suite</i> , op. 71a Track 41: "Miniature Overture" Track 42: "March" Track 43: "Dance of the Sugar-Plum Fairy" Track 44: "Russian Dance (Trepak)" Track 45: "Arabian Dance (Coffee)" Track 46: "Chinese Dance (Tea)" Track 47: "Dance of the Flutes" Track 48: "Waltz of the Flowers"
49	"What a Wonderful World"
50	Lil Hardin Armstrong, "Doin' the Suzie-Q"
51	Joseph Haydn, Symphony No. 94 in G Major, no. 2, "Andante"

The **Slide Deck** consists of PowerPoint slides illustrating musical concepts and notation for you to display to the class. The Teacher Guide will prompt you, lesson by lesson, as to which slides to display and when. The slides will be a powerful learning tool, enabling you and your students to explore the elements of music together. These resources are indicated throughout the Teacher Guide by the icon .

The **Online Resources** provides links to other instructional and professional learning resources accessible online. These resources include, but are not limited to, videos, recordings, and other web resources that support the instruction in this Teacher Guide. These resources are indicated throughout the Teacher Guide by the icon .

Materials Needed in Each Unit

The individual materials used in each lesson, beyond the Teacher Guide, Playlist, Slide Deck, and Student Activity Book, are clearly indicated at the beginning of each lesson.

Teachers may find the listing below of materials used in each unit helpful in planning and securing the necessary materials in advance.

Unit 1 Elements of Music

chart paper and marker
classroom instruments (rhythm sticks, shakers, triangle, drum, etc.)
crayons, pencils
painter's tape or spot markers

Unit 3 Music Can Tell a Story

classroom instruments (rhythm sticks, shakers, triangle, drum, etc.)
crayons, pencils
scarves

Unit 2 Composers and the Orchestra

crayons, pencils
Optional: orchestra instruments

Icons in the Teacher Guide

The following icons are used in the Teacher Guide to draw instructors' attention to different types of pages or to places in the lesson where a supporting component should be used:



Online Resources



Music Playlist



Slide Deck



Time Period Reference



Elements of Music



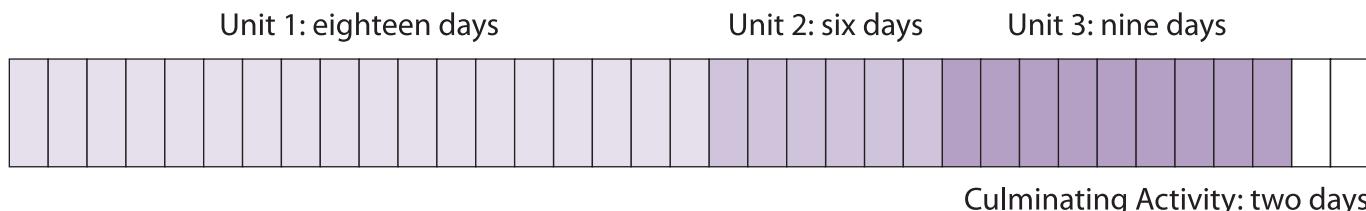
Student Activity Book

Pacing Guide

Each unit of the Teacher Guide includes a Pacing Guide. This Pacing Guide is presented to help you plan your lessons and allocate a suitable amount of instructional time to each topic. The Pacing Guides also include several Looking Back features, each taking up to half a class day, that can be used for review and activities. The Teacher Guide ends with a Culminating Activity.

Over the course of the Grade 1 year, thirty-five class days are allocated for music, each with forty-five minutes of possible instruction time for the full-year program. Teachers may also choose to break the forty-five-minute lessons into smaller chunks of instruction as they deem appropriate.

There are twenty-five lessons in Grade 1, divided into three units. While each unit has its own Pacing Guide, we have provided a combined Pacing Guide for the whole year below:



Cross-Curricular Connections

Music is strongly related to other subjects students will encounter as part of the Core Knowledge Curriculum. Teachers are encouraged to always look for ways to engage students in appreciating music's place in the wider picture of human activity. The introduction to each unit includes a chart of cross-curricular connections to other strands of the Core Knowledge Curriculum. Wherever possible, connections are noted to the following:

- CK History and Geography (CKHG)
- CK Language Arts (CKLA)
- CK Math (CKMath)
- CK Science (CKSci)
- CK Visual Arts (CKVA)

Where a connection exists, it will be noted in the chart as a reference to a named unit, with a lesson or chapter reference as applicable, to enable you to quickly and easily find the referenced material.

Core Vocabulary

Core Vocabulary, identified throughout the Teacher Guide, is words that are important for students to know and understand and for teachers to use when teaching the content. An understanding of the vocabulary of music is critical for student success in understanding, interpreting, and expressing themselves. Definitions for these terms are provided, and teachers are encouraged to take time to reinforce with students the meaning and use of these words. Core Vocabulary is shown in **bold** the first time it appears within lesson instruction.

The Core Vocabulary words, by unit, are:

Unit	Core Vocabulary
1	beat, dynamics, eighth note, harmony, improvisation, melody, note, pitch, quarter note, rhythm, round, tempo, unison
2	classical music, composer, conductor, musician, orchestra
3	ballet, jazz, opera, theme

TEACHER NOTE—The definitions for Core Vocabulary words are included in the unit in which they are introduced.

Constructive Speaking and Listening

Constructive speaking and listening means that people engaged in conversation will share their own perspectives while also finding ways to understand each other. Students using CKMusic are encouraged to listen attentively, share their own opinions, and participate in discussions. Before teaching the lessons in this book, teachers are encouraged to establish some rules for speaking, listening, and reacting to the opinions of others in a respectful and constructive manner. When studying music, it is essential also to establish rules for listening, performing, and considering the performances of others. Tips about talking with students about music are included in the back of this book. Some additional resources to support

listening and performing in the classroom and conducting discussions in a sensitive, safe, and respectful manner are provided in the Online Resources: <https://www.coreknowledge.org/music/>

TEACHER NOTE—Many of the activities described in this Teacher Guide encourage students to respond and move to music in different ways that will require space. Please take this into consideration as you decide where to conduct these music lessons and activities.

Elements of Music

Big Idea Music is described with special terms such as *rhythm*, *melody*, *harmony*, *form*, *dynamics*, and *timbre*, and it is written down in a special way.

Unit Introduction and Pacing Guide

This introduction includes the necessary background information to teach the *Elements of Music* unit. In this unit, you will guide students to explore the foundational elements of music, including rhythm, melody, harmony, form, dynamics, and tempo. You will use familiar songs, rhymes, and instrumental pieces to illustrate these concepts and engage students in active learning through singing, movement, and hands-on activities. The goal is to build a solid foundation for musical understanding and appreciation while fostering creativity and enjoyment of music.

This unit contains sixteen lessons, split across eighteen class days. There will be a half-day Looking Back review on Days 6 and 14, and a unit assessment on Day 18. Each day will require a total of forty-five minutes. The teaching days can occur at a cadence that makes sense for your classroom. Many teachers may have one time per week set aside for music. In that case, you may teach the Day 1 lesson in the first week and then continue on to Day 2 the following week.

Day	Lesson
1	Lesson 1 Recognize and Play a Beat
2	Lesson 2 Echo the Beat
3	Lesson 3 Short and Long Sounds
4	Lesson 4 Melody and Pitch
5	Lesson 5 Melody: Like and Unlike Phrases
6	Lesson 6 Melody: Echo Patterns*
7	Lesson 7 Form: Sing in Unison
8	Lesson 8 Dance and Play to the Music

Day	Lesson
9–10	Lesson 9 Form
11	Lesson 10 Form: Rounds and Harmony
12	Lesson 11 Form: Call-and-Response
13	Lesson 12 Improvisation
14–15	Lesson 13 Dynamics: Loud and Soft*
16	Lesson 14 Tempo
17	Lesson 15 Notation
18	Lesson 16 Unit 1 Assessment

*Looking Back

What Students Should Already Know

Students in Core Knowledge schools should be familiar with the following:

Kindergarten Unit 1: *Elements of Music*

- Rhythm, melody, harmony, form
- Identifying and performing a steady beat
- Identifying beats with accents (stress)
- Moving responsively to music
- Participating in call-and-response activities
- Participating in improvisation activities
- Participating in play party activities

- Discriminating between obviously different short and long sounds
- Discriminating between obviously different fast and slow tempos
- Discriminating between obviously different high and low pitches
- Discriminating between obviously different loud and soft sounds
- Comparing two or more musical phrases and categorizing them as the same or different
- Singing unaccompanied, accompanied, and in unison

What Students Need to Learn

In this unit, students will:

- Explain what rhythm is and identify the beat in music;
- Perform a steady beat and echo rhythmic patterns;
- Explain what a melody is and distinguish between high and low pitches;
- Identify and compare melodic phrases;
- Echo melodic patterns and sing songs in unison;
- Explain what harmony is and sing rounds;
- Identify and participate in call-and-response patterns in music;
- Explain what form is in music and identify different musical forms;
- Explain what improvisation is and participate in improvisational activities;
- Explain what dynamics are and identify loud and soft sounds in music;
- Explain what tempo is and identify different tempos in music; and
- Identify basic note values (quarter, eighth) and their durations.

What Students Will Learn in Future Grades

In future grades students will review and extend their learning about the elements of music, study them further, and investigate more musical pieces.

Grade 2 Unit 1: *Elements of Music*

- Learn about downbeats and how to identify them in music.
- Continue to explore fast and slow tempos, and learn to respond to them in more nuanced ways.
- Continue to explore short and long sounds in music, and connect them to musical notation.
- Learn to analyze melodies by their shape (ascending or descending), and practice humming melodies.
- Participate in more complex improvisation activities, such as creating melodies or rhythms.
- Continue to explore harmony through singing rounds, and learn about new harmonic concepts.
- Explore different musical forms, such as repetition, verse and refrain, and call-and-response.
- Learn the Italian terms for dynamics (*piano* and *forte*), and explore how dynamics can change within a piece of music.
- Learn about whole, half, quarter, and eighth notes and rests, and begin to read and write simple rhythms on a musical staff.
- Continue to explore the concept of timbre, and learn to identify the sounds of different instruments.

Vocabulary

beat, n. a constant pulse that can be felt underneath a whole piece of music (11)

Example: Let's keep the beat while marching to this music.

dynamics, n. an element of music that deals with how loudly or quietly it is performed (51)

Example: The dynamics of the song changed from loud to soft, making it sound like a whisper.

eighth note, n. a symbol that represents half a beat in 4/4 time (64)

Example: Two eighth notes make up a beat, so I count “one and” in my head for two notes.

harmony, n. an element of music that deals with the relationships between simultaneous pitches (42)

Example: When we sang the round, our voices created beautiful harmony.

improvisation, n. the act of creating music without planning it out beforehand (49)

Example: During the song, the musician did an improvisation with the piano, playing notes that weren't written on the page.

melody, n. an element of music that deals with tune, or the arrangement of individual pitches into musical lines (22)

Example: I hummed the melody of “Frère Jacques” as I walked home.

note, n. a symbol that musicians use to indicate duration and pitch when writing music (26)

Example: I want to learn to read the notes of the music.

pitch, n. how “high” or “low” a sound or tone is (21)

Example: The pitch of the bird's song is much higher than the pitch of the lion's roar.

quarter note, n. a symbol that represents one beat in 4/4 time (64)

Example: I count “one” in my head when I play a quarter note.

rhythm, n. an element of music that deals with the way sounds are organized through time (15)

Example: We will play a rhythm of long and short sounds on our instruments.

round, n. a song in which different groups of singers start the same melody at different times and create harmony (42)

Example: Do you hear the two separate groups singing this song as a round?

tempo, n. the speed of a musical performance (51)

Example: The tempo of the dance was so fast that it made me feel dizzy!

unison, n. singing or playing the same music at the same time (30)

Example: The whole class sang in unison, and it sounded like one voice.

Cross-Curricular Connections

This unit contains the following connections to other strands of the Core Knowledge Curriculum. To enhance your students' understanding of the content and its context and enrich their understanding of these related subjects, please consult the following Core Knowledge materials:

CK History and Geography (CKHG)
Grade 1 Unit 4: <i>Three World Religions</i>
Grade 1 Unit 6: <i>The Culture of Mexico</i>
Grade 1 Unit 10: <i>Lessons in Civics</i>
CK Science (CKSci)
Grade 1 Unit 3: <i>Exploring Light and Sound</i>

See the Core Knowledge website at <https://www.coreknowledge.org/download-free-curriculum/> to download these free resources, or find direct links to the units in the Online Resources.

Most Important Ideas

The most important ideas in Unit 1 are as follows:

- Music has patterns of sounds and silences called rhythm, and we can identify the beat in music.
- We can echo music’s beat and rhythmic patterns by clapping, tapping, or playing instruments.
- Sounds in music can be short or long.
- Melody is the shape of a musical line, and pitches can be high or low.
- Melodies are made up of phrases, which can be similar or different.
- We can echo melodic patterns by singing or playing instruments.
- We can sing together in unison, which is when everyone sings the same melody at the same time.
- We can move and dance to music in creative ways.
- Music has different sections or parts, which create the form of the music.
- Rounds are songs in which different groups sing the same melody starting at different times, creating harmony.
- Call-and-response is a musical form in which one person or group sings or plays a phrase, and another person or group responds with a different phrase.
- Improvisation is creating music in the moment without planning it out beforehand.
- Dynamics are how loud or soft music is.
- Tempo is the speed of the music.
- Musicians use symbols called notes to write down music.

What Teachers Need to Know

Music is composed of several fundamental elements that work together to create a cohesive and engaging experience. These elements—rhythm, melody, harmony, form, dynamics, and timbre—each contribute unique characteristics to a musical piece. By recognizing and understanding these individual elements, both listeners and performers can develop a deeper appreciation for how music works and how it evokes emotional responses. Awareness of these elements enhances our ability to connect with and respond to music, ultimately enriching our overall enjoyment.

Unit 1 Lesson 1

RECOGNIZE AND PLAY A BEAT

TIME: 1 DAY

AT A GLANCE CHART		
Lesson	Activity	Materials
DAY 1	Students will listen, move, and play a steady beat using body percussion and instruments.	<ul style="list-style-type: none">• Playlist<ul style="list-style-type: none">• Track 1, "Dry Bones"• Tracks 24–36, <i>Peter and the Wolf</i>• Slide Deck slide 1, "Dry Bones"• Student Activity Book page 3, Feeling the Beat• Pencils (1 per student)• Rhythm instruments (e.g., rhythm sticks, shakers; 1 per student)

Lesson Objective

- Recognize and demonstrate a steady beat by moving, clapping, and playing rhythm instruments.

What Students Have Learned

Students who used this program in Kindergarten were introduced to the concept of a steady beat through movement, clapping, and playing simple rhythms.

DAY 1: RECOGNIZE AND PLAY A BEAT

Welcome students to Grade 1 music class. Begin the lesson by clapping steadily as you speak to students. Ask, “Can you feel the pattern of my clapping?” Encourage students to listen carefully. Tell students that the **beat** is a constant pulse that can be felt under the music.

Ask students to pat their knees or tap their shoulders along with the beat while you continue clapping. Ask the following questions: “What do you notice about the beat?” (*It always stays the same.*) “What are some other things that have a steady beat?” (*Answers may include a ticking clock or a heartbeat.*)

Now, have students stand and march in place while you play a simple pattern by clapping in a steady beat. If instruments are available, distribute them to students. Give them a chance to explore their sounds. Have students try to play a steady beat on their instruments while you clap a steady beat.

Music in This Lesson

“Dry Bones,” traditional



“Dry Bones” is a Black American spiritual from the eighteenth and nineteenth centuries that blends Christian themes with Black American musical traditions. The song references a chapter in the Christian Bible, Ezekiel 37, in which a vision of dry bones coming to life symbolizes renewal and faith. Over time, it has also become a popular song for teaching body parts.



The song features a steady beat.

Background for Teacher

A steady beat is the fundamental pulse of a piece of music. Young children naturally respond to steady beats through movement, which is why reinforcing beat awareness through clapping, marching, and playing instruments is an essential early skill.

Playing the Beat



Track 1

Play “Dry Bones,” track 1 of the Grade 1 Spotify Playlist, which you may access through the Online Resources. The first time, have students listen carefully to the beat and quietly pat their knees as they listen. Then play the song again. Ask students to tap along to the beat with their instruments.

SUPPORT—If students struggle to find the beat, encourage them to close their eyes and gently tap their chest in time with the music. Allow students to explore different ways to move to the beat. Some students may benefit from watching a visual cue, such as a teacher’s hand or a bouncing ball, to help them internalize the beat.



Slide 1

Display slide 1, “Dry Bones.” Read the list of bones aloud, pointing to each one to name each body part. Invite students to point to the same bone on their own body.

Then teach students the lyrics to the song by rote. Teach one phrase at a time before putting phrases together, and eventually sing the entire song.

Please note that lyrics printed in this book may vary slightly from the song versions included in the CK Spotify Playlist. Preview each song to teach the lyrics to students.

“Dry Bones”

*Dem bones, dem bones, dem dry bones
Dem bones, dem bones, dem dry bones
Dem bones, dem bones, dem dry bones
Hear the word of the Lord.*

*Toe bone connected to the foot bone
Foot bone connected to the heel bone
Heel bone connected to the ankle bone
Ankle bone connected to the leg bone
Leg bone connected to the knee bone
Knee bone connected to the thigh bone
Thigh bone connected to the hip bone
Hip bone connected to the back bone
Back bone connected to the shoulder bone
Shoulder bone connected to the neck bone
Neck bone connected to the head bone
Hear the word of the Lord.*

*Dem bones, dem bones gonna walk around.
Dem bones, dem bones gonna walk around.
Dem bones, dem bones gonna walk around.
Now hear the word of the Lord.*

*Dem bones, dem bones, dem dry bones
Dem bones, dem bones, dem dry bones
Dem bones, dem bones, dem dry bones
Hear the word of the Lord.*

*Head bone (dis)connected from the neck bone
Neck bone connected from the shoulder bone
Shoulder bone connected from the back bone
Back bone connected from the hip bone
Hip bone connected from the thigh bone
Thigh bone connected from the knee bone
Knee bone connected from the leg bone
Leg bone connected from the ankle bone
Ankle bone connected from the heel bone
Heel bone connected from the foot bone
Foot bone connected from the toe bone
Hear the word of the Lord.*

*Dem bones, dem bones gonna walk around.
Dem bones, dem bones gonna walk around.
Dem bones, dem bones gonna walk around.
Hear the word of the Lord.*

*Dem bones, dem bones, dem dry bones
Dem bones, dem bones, dem dry bones
Dem bones, dem bones, dem dry bones
Hear the word of the Lord.*

Next, invite students to sing along with the lyrics of the song. Point to the bones on your body or on the slide as the lyrics name each part. Encourage students to sing along while staying with the beat.

After students have listened to the music, ask the following questions:

A MUSICIAN’S QUESTIONS

How do you know when a beat is steady?

- o A steady beat is like a clock—it stays the same no matter what.

Is the beat in this song steady or unsteady? How do you know?

- o The beat is steady because it stays the same through the whole song.

Teaching Idea



Tracks 24–36

Invite students to move to the beat in *Peter and the Wolf* by Sergei Prokofiev, tracks 24–36 of the Grade 1 Spotify Playlist. Explain that this music has no words but still has a beat. Have students march or dance to the music. Students will hear this music again in Unit 2.

Activity



Page 3

Ask students to open their Student Activity Books to page 3, *Feeling the Beat*. Explain that they will draw their own steady beat. Demonstrate how different movements or sounds, such as claps, stomps, or snaps, can be used to create a beat pattern. Model by writing the words *clap* in box 1, *snap* in box 2, *stomp* in box 3, and *clap* in box 4. Demonstrate how this simple beat would sound. Then have students make up their own beats in the boxes.

Next, have students practice performing their beats for a partner. Encourage pairs to take turns creating different beat patterns. Move around the room to observe and provide guidance as needed.

Check for Understanding

Conclude by inviting a few students to demonstrate their patterns for the class. Discuss how they know if the beat is steady or not.

Unit 1 Lesson 2

ECHO THE BEAT

TIME: 1 DAY

AT A GLANCE CHART		
Lesson	Activity	Materials
DAY 1	Students will echo rhythmic patterns using body percussion and voices.	<ul style="list-style-type: none">• Playlist<ul style="list-style-type: none">• Track 2, “Frère Jacques”• Track 40, The Sorcerer’s Apprentice• Student Activity Book page 4, Echo the Beat• Pencils (1 per student)

Lesson Objective

- Listen to and echo rhythmic patterns.

What Students Have Learned

In the previous lesson, students explored the concept of a steady beat using body movements, clapping, and instruments.

DAY 1: ECHO THE BEAT

Begin the lesson by reminding students how to recognize and play a steady beat. Clap a simple beat and ask, “Can you join the steady beat?” Allow students to join your clapping.

Then introduce a different pattern by clapping—clap, clap, pause, clap—and ask students to listen carefully. Explain, “This is a **rhythm**. It’s different from the steady beat because it has long and short sounds that fit inside the beat.” Invite students to echo the rhythm using their hands, feet, or instruments.

Follow My Rhythms

Play Follow My Rhythms, a game similar to Follow the Leader. Clap out a variety of short rhythms and have students listen carefully before echoing the pattern. Begin with simple rhythms and gradually increase complexity as students gain confidence. Encourage students to vary their responses by using different body movements—clapping, tapping their knees, snapping, or stomping.

Once students are comfortable with the game, allow them to take turns being the rhythm leader. The leader will create a rhythm, and the rest of the class will echo it back. To extend the activity, introduce an “echo chain,” in which students pass the rhythm around the room, each one repeating the pattern before adding their own variation.

Music in This Lesson

“Frère Jacques,” traditional



“Frère Jacques” (meaning “Brother Jacques”) is a traditional French song that dates back to at least 1811.



“Frère Jacques” reinforces rhythm recognition through its repetitive pattern of long and short sounds, demonstrating how rhythm fits within the steady beat.

Background for Teacher

Rhythm is the way music is organized in time, using patterns of long and short sounds that move within the beat. Through activities like rhythm echoing and movement-based responses, students develop the skills to recognize and reproduce rhythm in both speech and music.

Rhythm in “Frère Jacques”



Play “Frère Jacques,” track 2 of the Playlist. Explain to students that the version they will listen to today begins with the lyrics sung in French, and then the words are sung in English.

Track 2

Teach students the lyrics to “Frère Jacques” by rote. Teach one phrase at a time before putting phrases together, and eventually sing the entire song.

Please note that lyrics printed in this book may vary slightly from the song versions included in the CK Spotify Playlist. Preview each song to teach the lyrics to students.

“Frère Jacques”

*Frère Jacques, Frère Jacques,
Dormez-vous? Dormez-vous?
Sonnez les matines! Sonnez les
matines!
Din, din, don. Din, din, don.*

*Are you sleeping? Are you sleeping?
Brother John, Brother John,
Morning bells are ringing! Morning bells are
ringing!
Ding, dang, dong. Ding, dang, dong.*

Begin by speaking the lyrics rhythmically, encouraging students to echo each phrase. Then clap the rhythm as you sing and invite students to follow along. As they listen and participate, point out how certain beats feel stronger than others, helping shape the song’s structure. Have students clap louder or do a different motion on the strong beats of 1 and 3 to really feel the difference between strong and weak beats in the song.

After students have listened to the music, ask the following questions:

A MUSICIAN'S QUESTIONS

What does the rhythm in “Frère Jacques” sound like?

- o Students may tap out or march to the rhythms in the song.

What does the beat in “Frère Jacques” sound like?

- o Students may tap out or march to the beat of the song.

Teaching Idea



Track 40

Tell students that the name of the music they are about to hear is *The Sorcerer’s Apprentice*. Explain that a sorcerer is a person who has magic powers, and an apprentice is someone who is learning to do something by helping another person who is already skilled and able to do a specific task.

Play *The Sorcerer’s Apprentice*, track 40 of the Playlist.

This piece uses repeating rhythmic patterns to tell a story through music. Play a short excerpt and ask students to listen for patterns in the rhythm. As they listen, have them tap, clap, or march along to the beat. Guide them to notice how the rhythm changes through the piece. This piece will be revisited in Unit 3, where students will explore how music can create dramatic storytelling through sound.

Activity



Have students open their Student Activity Books to page 4, Echo the Beat. Explain that today, they will draw rhythm patterns like they did in the last class, but this time, they will use their patterns to play Follow My Rhythms with a partner.

Page 4

Check for Understanding

Clap a rhythmic pattern and ask students to echo it. Gradually incorporate pauses and different speeds, reinforcing their ability to listen and respond. Ask students, “How do we know when our rhythm matches the beat?” Guide them in recognizing that rhythm follows a pattern, even as it changes.

Unit 1 Lesson 3

SHORT AND LONG SOUNDS

TIME: 1 DAY

AT A GLANCE CHART		
Lesson	Activity	Materials
DAY 1	Students will distinguish between short and long sounds by listening, singing, playing instruments, and moving expressively.	<ul style="list-style-type: none">• Online Resources “La raspa” lyrics from José-Luis Orozco• Playlist<ul style="list-style-type: none">• Track 3, “La raspa”• Tracks 41–48, <i>The Nutcracker Suite</i>• Student Activity Book page 5, Short and Long Sounds• Rhythm instruments (e.g., triangle, drum, glockenspiel; 1 per student)• Pencils (1 per student)

Lesson Objective

- Distinguish between short and long sounds.

What Students Have Learned

In the previous lesson, students practiced echoing rhythms by listening to and repeating patterns using body percussion and instruments.

DAY 1: SHORT AND LONG SOUNDS

Begin the lesson by demonstrating a short sound and a long sound. Give a quick, sharp clap and then a long, drawn-out hum. Ask students, “Which sound is short? Which is long?” Next, encourage students to produce short and long sounds using their voices, such as saying “pop” quickly and “whooooo” in an extended breath. Invite them to explore the concept through movement, making small, quick jumps for short sounds and slow, stretched movements for long sounds.

Now, have students stand and march in place while you clap a rhythmic pattern, alternating between short and long sounds. If rhythm instruments are available, allow students to experiment with playing different durations on different types of instruments. They may discover that some work better than others for long sounds.

SUPPORT—Reinforce the difference between short and long sounds by using a metronome set to different durations. Encourage students who need extra support to tap their hands while saying “short” or “long” in time.

Music in This Lesson

“La raspa,” traditional



“La raspa” is a traditional Mexican folk dance, often played at celebrations.



The song features a distinct rhythm that highlights both short and long sounds.

Background for Teacher

Rhythm in music is created through the organization of short and long sounds. These durations contribute to the overall feel of a song. While the steady beat remains constant, short and long sounds create variety and movement. Helping students recognize and differentiate between these durations strengthens their rhythmic awareness and musical skills.

Playing Short and Long Sounds



Track 3

Play “La raspa,” track 3 of the Playlist. Explain that this song and the directions for how to dance to it are both in Spanish. It is OK if students do not understand the lyrics to the song; they should listen carefully to the long and short sounds of the music.

Guide students to clap or step along, identifying the short and long sounds.

SUPPORT—If students struggle with differentiating durations, have them close their eyes and tap their chest lightly for short sounds and slowly for long sounds. Model exaggerated movements at first and gradually refine them to controlled motions.



You may wish to teach students the lyrics to José-Luis Orozco’s version of “La raspa” in Spanish, English, or both. The lyrics may be found on page 12 of the liner notes to the album. Use this link to download the Core Knowledge Music Online Resources, where the specific link to the lyrics may be found:

<https://www.coreknowledge.org/music/>

After students have listened to the music, ask the following questions:

A MUSICIAN’S QUESTIONS

How can you tell when a sound is short or long?

- o Short sounds are quick and stop fast, while long sounds continue.

Are the sounds in “La raspa” mostly long or mostly short?

- o They are mostly short.

Teaching Idea

Teach students the dance described at the beginning of the track. In the first verse, students should put their heels out with toes up three times in time to the rhythm—right heel, left heel, right heel—then clap twice. Repeat for each of the four similar lines that begin with “*La raspa*.”

The second verse tells students to do a full turn to the right, “*a la derecha*,” and then a full turn to the left, “*a la izquierda*.” Students can link arms with a partner and circle each other for a full turn or cross their own arms and make a full turn in their own space. The song continues increasing in speed, and the dancing will become faster as well.

You may also wish to search for and display a video showing kids dancing to the song.

Activity



Page 5

Ask students to open their Student Activity Books to page 5, Short and Long Sounds. Guide students to look at the images on the left and think about whether the sounds made in the images would be short or long. Model how to draw a line matching each sound to the appropriate box, and then ask students to complete the activity.

Teaching Idea



Tracks 41–48

Play a few selections from *The Nutcracker Suite*, tracks 41–48 of the Playlist. Ask students to listen for short and long sounds in this music and move accordingly: quick steps for short sounds and slow sways for long sounds. This exercise reinforces how different durations contribute to the character of a piece. Students will hear these tracks again in Unit 3.

Check for Understanding

Tap a rhythm with only long sounds. Ask students to tell you if the sounds they heard were long or short. Then do a rhythm with only short sounds and one with a mixture of both long and short sounds.

Unit 1 Lesson 4

MELODY AND PITCH

TIME: 1 DAY

AT A GLANCE CHART		
Lesson	Activity	Materials
DAY 1	Students will explore the concept of melody by identifying and producing high and low sounds.	<ul style="list-style-type: none">• Slide Deck slides 2–3<ul style="list-style-type: none">• High and Low Sounds• Melody• Playlist<ul style="list-style-type: none">• Track 2, "Frère Jacques"• Track 4, "America (My Country, 'Tis of Thee)"• Student Activity Book pages 6–7<ul style="list-style-type: none">• Pitch• Melody• Online Resources "Instruments" web page from the Dallas Symphony Orchestra• Pencils (1 per student)

Lesson Objective

- Identify high and low sounds through listening, singing, and movement.

What Students Have Learned

In the previous lesson, students explored short and long sounds in music.

DAY 1: MELODY AND PITCH

Begin the lesson by singing some high tones and some low tones. Ask students to explain what was different between the two types of noises you made. Explain that when musicians describe a sound as high or low, they are describing its **pitch**.



Slide 2

Display slide 2, High and Low Sounds. Point to the images of a small bird (high-pitched) and a tuba (low-pitched). Ask students to mimic each sound with their voices. Teach students to put a flat hand high when they make a high sound and low when they make a low sound.

Guide students to explore pitch using their own voices. Have them imitate a siren sound, sliding from low to high and back down. Encourage them to use their hands to trace the shape of the sound as it rises and falls.

SUPPORT—Provide students who need additional reinforcement with visual cues by drawing wavy lines on the board to represent rising and falling pitch. Have them follow the shape with their voices or by physically demonstrating pitch movement—standing tall for high pitches and crouching low for low pitches.

Activity



Have students open their Student Activity Books to page 6, Pitch. Students will match pictures of high-pitched and low-pitched instruments to the corresponding label.

Page 6



Display the Dallas Symphony Orchestra’s “Instruments” web page to play audio samples of each instrument on the Activity Book page. Before students complete the matching activity, have them listen to each instrument and describe its pitch (high or low).

Use this link to download the Core Knowledge Music Online Resources, where the specific link to the web page may be found:

<https://www.coreknowledge.org/music/>

Melody

Tell students that the **melody**, or the tune, of a song is formed by the way specific pitches are put together. They can also think of the melody as the shape of a song. Unlike rhythm, which is based on patterns of long and short sounds, melody moves between high and low pitches.



Track 2

Play “Frère Jacques,” track 2 of the Playlist, or hum the song for students. Demonstrate using your hand to visually show the high and low pitches of the song. Play or hum the song again, and have students join you in using their hands to show the shape of the melody. Finally, ask students to close their eyes for the last time through, and tell them to move their hands high or low to match the way the pitches change in the melody.



Slide 3

Display slide 3, Melody, for students, and have them turn to the corresponding page in their Student Activity Books. Tell students that these pictures show the melody of “Frère Jacques.” Explain that music can be written and read just like the English language. When we write in English, we write words. Point to the left side of the line in the first image, and model following the lines with your finger as you hum the melody. Help students make the connection to following a line of words in English from left to right.



Page 7

Then guide students to the standard musical notation of “Frère Jacques.” You may wish to have students trace a line connecting the notes in their Student Activity Books or ask a student to draw the imaginary line on an interactive whiteboard for the class. Ask, “What is similar about both pictures?” (*The shape of the lines is the same.*) Help students make the connection that they moved their hands up and down in the same shape as the lines on this page.

Music in This Lesson

“America (My Country, 'Tis of Thee),” Samuel F. Smith



The lyrics to “America (My Country, 'Tis of Thee)” were written in the 1830s. The melody is the same as that of “God Save the Queen,” the British national anthem.



“America (My Country, 'Tis of Thee)” demonstrates how melody moves up and down in pitch, making it easy to follow the melodic contour.

Moving to the Melody



Track 4

Introduce “America (My Country, 'Tis of Thee),” track 4 of the Playlist. Start by having students listen to the song once through. Then sing the first line to students while making high and low pitch movements with your hand. Have students echo the singing and movements.

Teach students the lyrics to the first verse of “America (My Country, 'Tis of Thee)” by rote. Teach one phrase at a time before putting phrases together, and eventually sing the entire verse. Reinforce pitch awareness as you teach the lyrics.

“America (My Country, 'Tis of Thee)”

*My country, 'tis of thee,
Sweet land of liberty,
Of thee I sing:
Land where my fathers died,
Land of the pilgrims' pride,
From every mountainside,
Let freedom ring!*

Wrap up by singing the full verse together, encouraging students to stand tall and sing with confidence. Ask a few students to share what they noticed about how the melody moves, reinforcing the concept of pitch movement in a familiar and engaging way.

After students have listened to the music, ask the following questions:

A MUSICIAN'S QUESTIONS

How can you tell when a pitch is high or low?

- o High pitches sound like a bird singing, and low pitches sound like a tuba.

What happens when music moves between high and low sounds?

- o It makes the melody interesting and fun to sing.

Check for Understanding

Hum the melody of “America (My Country, 'Tis of Thee),” and invite students to respond to high and low sounds using movement.

Unit 1 Lesson 5

MELODY: LIKE AND UNLIKE PHRASES

TIME: 1 DAY

AT A GLANCE CHART		
Lesson	Activity	Materials
DAY 1	Students will identify melodic phrases that are similar to and different from each other.	<ul style="list-style-type: none">• Playlist<ul style="list-style-type: none">• Track 5, "Take Me Out to the Ball Game"• Track 49, "What a Wonderful World"• Student Activity Book page 8, Same or Different?• Pencils (1 per student)

Lesson Objective

- Identify like and unlike phrases in a melody.

What Students Have Learned

In the previous lessons, students learned about rhythm and beat and explored how melodies move up and down in pitch.

DAY 1: MELODY: LIKE AND UNLIKE PHRASES

Begin the lesson by introducing the concept of musical phrases—short sections of melody that make up a song. Explain that some phrases sound the same (like phrases) and some sound different (unlike phrases). Use your voice to sing two short patterns: First, sing “la la la” twice to demonstrate a like phrase, then sing “la la la” followed by “do re mi” to illustrate an unlike phrase.

Ask, “What do you notice about the two phrases (la la la, la la la)?” (*They are the same.*) “What about these two phrases (la la la, do re mi)?” (*They sound different.*) Guide students to listen for like and unlike phrases in a familiar melody.

SUPPORT—For students who need additional reinforcement, use hand gestures to show phrase changes: Touch shoulders for the first phrase, then repeat the gesture for like phrases and change gestures for unlike phrases.

Music in This Lesson

“Take Me Out to the Ball Game,” Jack Norworth



“Take Me Out to the Ball Game” was written in 1908 by Jack Norworth and set to music by Albert von Tilzer. It became an American baseball anthem and is still sung at games today.



This song has distinct phrases that can be categorized as like and unlike, helping students hear how musical ideas are structured.

Background for Teacher

Phrases in melody are like sentences in speech—they give music structure and help listeners understand the melody. A like phrase repeats the same musical idea, while an unlike phrase introduces something new. Recognizing these patterns helps students develop listening skills and prepares them for more advanced musical concepts.

Phrases in Melody

Hum the first line of “Take Me Out to the Ball Game.” Ask students to echo it back. Then hum the next line and have them echo it. Ask, “Do these two phrases sound the same or different?” (*They sound the same.*) Ask students to pay attention to how the melody is organized into phrases as they listen to the full song.



Play “Take Me Out to the Ball Game,” track 5 of the Playlist. After listening, teach students the lyrics to the song by rote. Teach one phrase at a time before putting phrases together, and eventually sing the entire song.

Track 5

“Take Me Out to the Ball Game”

*Take me out to the ball game,
Take me out with the crowd;
Buy me some peanuts and Cracker Jack,
I don’t care if I never get back.*

*Let me root, root, root for the home team;
If they don’t win, it’s a shame.
For it’s one, two, three strikes, you’re out
At the old ball game.*

Help students compare the first two melodic phrases. Explain that the words are different, but the sounds of the melodies are the same. Continue with the next phrase (“Buy me some peanuts and Cracker Jack”), having students hum it back to you. Ask, “Does this phrase sound like the first two, or is it different?” (*It sounds different.*)

Guide students through the entire song, helping them categorize each phrase as like or unlike.

Play the full song again, and introduce a movement activity: When students hear the melodic phrase that is repeated in the song, they stand up. When they hear a phrase that is different, they sit down.

After students have listened to the music, ask the following questions:

A MUSICIAN'S QUESTIONS

What happens when two phrases sound the same?

- o The song feels familiar and easy to sing!

What happens when a phrase is different?

- o It makes the song interesting and catches our attention!

Activity



Have students open their Student Activity Books to page 8, Same or Different? In this activity, they will visually compare melodies from “Take Me Out to the Ball Game.”

Page 8

- First, remind students how they used their finger to draw the line of the melody in the last class.
- Then tell students that musicians use symbols called **notes** to write music on paper.
- Have students trace the notes in line 1 with their finger.
- Next, have students use a pencil to lightly draw the melody line connecting the notes.

Continue working as a class, demonstrating how students should draw the melody from the notes on the Activity Page. Once the class has drawn the three melody lines, have students visually compare them. Ask, “Which two lines are the same?” (*The first two lines are the same.*) “Which one is different?” (*The third line is different.*)

Encourage students to describe what they noticed about the melodies, reinforcing the idea that music, like spoken language, includes both repeated and contrasting phrases.

Teaching Idea



Track 49

Play “What a Wonderful World,” track 49 of the Playlist. Ask students to listen for like and unlike phrases. Encourage them to move their bodies to follow the shape of the melody. Reinforce the idea that like and unlike phrases help shape the song’s overall mood and character. Students will hear this song again in Unit 3.

Check for Understanding



Track 5

Play “Take Me Out to the Ball Game” again, and invite students to respond by doing one movement when they hear a like phrase and doing a different movement when they hear an unlike phrase.

Unit 1 Lesson 6

MELODY: ECHO PATTERNS

TIME: 1 DAY

AT A GLANCE CHART		
Lesson	Activity	Materials
DAY 1	Students will listen to, sing, and echo melodic patterns using their voices and instruments.	<ul style="list-style-type: none">• Playlist<ul style="list-style-type: none">• Track 6, "Yankee Doodle"• Track 7, "For He's a Jolly Good Fellow"• Student Activity Book page 9, Echo the Melody• Pencils (1 per student)• Classroom instruments (e.g., xylophones, handbells, rhythm sticks; 1 per student)

Lesson Objective

- Listen to and echo melodic patterns.

What Students Have Learned

In the previous lessons, students explored rhythm, pitch, and phrases in melody. They practiced maintaining a steady beat and echoing rhythmic patterns using body percussion and instruments.

DAY 1: MELODY: ECHO PATTERNS

Begin the lesson by reminding students of the difference between rhythm and melody. Say, “Do you remember when we listened to and echoed rhythms? We learned that rhythm is a pattern of sounds that fit inside the steady beat.”

Clap a simple rhythm (e.g., clap, clap, pause, clap) and have students echo it back. Then introduce melody by saying, “Today, we will continue to learn about melodies! Remember, a melody is the tune of a song. It is made up of different pitches that move up and down in a pattern.”

Teaching Idea

Play the game Melody Echo. Sing a short melodic phrase (e.g., “la, la, la, lo”). Have students listen and then echo the phrase. Gradually increase the difficulty by using higher and lower pitches or longer patterns. Allow students to take turns leading the melody echo. Encourage students to use hand gestures to show melodic direction (e.g., raising their hand when the melody moves up and lowering it when it moves down).

If available, you may also wish to provide students with pitched classroom instruments for this game. If you use barred instruments with this age group, model how you expect students to play, take off any keys not needed in advance of the class, and keep the melody extremely simple. Guide students in echoing a simple melodic phrase or rhythmic pattern.

Music in This Lesson

“Yankee Doodle,” traditional



“Yankee Doodle” is one of America’s best-known patriotic songs. Originally, British soldiers sang it to make fun of the American colonists during the Revolutionary War. However, the colonists took the song and sang it with pride!



This song helps students hear and recognize melody by demonstrating how pitches move up and down in a pattern.

Exploring Melody in “Yankee Doodle”



Track 6

Play “Yankee Doodle,” track 6 of the Playlist. Use only the first verse and the chorus for this lesson (0:00–0:32). Have students move a hand up and down to show the movement of the melody as they listen the first time. Then hum a section of the song and invite students to echo your humming.

After listening and humming, teach students the lyrics to the song by rote. Teach one phrase at a time before putting phrases together, and eventually sing the entire song.

“Yankee Doodle”

*Yankee Doodle went to town
Riding on a pony,
Stuck a feather in his cap
And called it macaroni!*

Chorus
*Yankee Doodle, keep it up,
Yankee Doodle dandy!
Mind the music and the step,
And with the girls be handy!*

After students have listened to the music, ask the following questions:

A MUSICIAN’S QUESTIONS

How do you know when a melody moves up or down?

- o I can hear and feel the change in pitch between high sounds and low sounds!

What happens if a musician does not follow the melody?

- o The song might sound incorrect or out of tune.

Activity



Page 9

Have students open their Student Activity Books to page 9, Echo the Melody. Invite each student to draw a melody line that moves up and down in the box on the page. Then challenge students to hum their melody to a partner and have their partner echo it. The partner can look at the melody line to help them as they echo the melody.

Lyrics or Melody?



Track 7

Play “For He’s a Jolly Good Fellow,” track 7 of the Playlist. Play only the first verse for all repetitions of the song (0:00-0:28). This melody shares the same tune as “The Bear Went Over the Mountain.” Challenge students to identify the familiar melody. After listening, teach students the lyrics to the song by rote. Teach one phrase at a time before putting phrases together, and eventually sing the entire song.

“For He’s a Jolly Good Fellow”

*For he’s a jolly good fellow, for he’s a jolly good fellow,
For he’s a jolly good fellow, which nobody can deny,
Which nobody can deny, which nobody can deny!
For he’s a jolly good fellow, for he’s a jolly good fellow,
For he’s a jolly good fellow (pause), which nobody can deny!*

Ask, “Does changing the words affect the melody?” (no) Encourage students to experiment by creating new lyrics to fit the melody. Explain that sometimes the same melody can be used with different words. This helps students recognize melody as a pattern of pitches that can be adapted.

Looking Back

Take time to review and reinforce both rhythm and melody before moving on to more complex concepts in future lessons.

- Begin by clapping a steady beat and having students tap the rhythm of “Yankee Doodle.” Ask them to identify whether they are hearing the steady beat or the rhythm and how the rhythm fits within the beat.
- Next, play a rhythm and melody echo game in which students repeat rhythmic patterns by clapping and melodic patterns by singing. Reinforce the distinction between the two by playing or humming two different short musical patterns, one with a clear melody and one with just a rhythm, such as a drumming pattern without pitch changes.
- Then ask students to identify which is the melody and explain how they know.
- To reinforce melodic movement, encourage students to use movement to match the melody, raising their hands when the melody rises and lowering them when it falls.

Check for Understanding

To assess student understanding, sing a simple melodic pattern and have students echo it. Gradually increase complexity, introducing ascending and descending melodies.

Unit 1 Lesson 7

SING IN UNISON

TIME: 1 DAY

AT A GLANCE CHART		
Lesson	Activity	Materials
DAY 1	Students will sing "Michael, Row the Boat Ashore" in unison.	<ul style="list-style-type: none">• Online Resources "Michael, Row the Boat Ashore" lyrics from Musixmatch• Playlist track 8, "Michael, Row the Boat Ashore"• Student Activity Book page 10, In Unison• Crayons

Lesson Objective

- Sing in unison.

What Students Have Learned

In the previous lessons, students explored rhythm and melody by echoing patterns and identifying pitches.

DAY 1: SING IN UNISON

Begin by explaining that songs have patterns that help us remember them. Some songs repeat the same tune over and over, while others have a different tune in the middle before going back to the first one. We can use these patterns to help us sing in **unison**, or all together at the same time.

Music in This Lesson

"Michael, Row the Boat Ashore," traditional



This song is a spiritual that dates to the time of legal slavery in the United States. It was first documented during the Civil War when Northern abolitionists heard it sung by formerly enslaved people. Originally a work song, it was later adapted into a well-known spiritual about hope and freedom.



This song includes a steady beat, repetition of melodic phrases, and repetition of the word *hallelujah* at the end of each lyrical phrase, making it an ideal song for students learning to sing in unison.

Background for Teacher

Singing in unison reinforces listening and group performance skills. It allows students at different skill levels to work together while also building class culture and group cohesion.

Learn and Sing



Track 8

Play “Michael, Row the Boat Ashore,” track 8 of the Playlist. Have students listen carefully to the melody and describe what they hear. Ask, “Does the melody change or stay the same?” (*stay the same*) After listening, teach students the lyrics to the song by rote. Teach one phrase at a time before putting phrases together, and eventually sing the entire song.



Use this link to download the Core Knowledge Music Online Resources, where the specific link to the lyrics of the song may be found:

<https://www.coreknowledge.org/music/>

After students have listened to the music, ask the following questions:

A MUSICIAN’S QUESTIONS

What word repeats in the song?

- o The word *hallelujah* repeats many times.

What phrase repeats in the song?

- o The phrase “Michael, row the boat ashore” repeats multiple times.

Does the melody stay the same or change?

- o The melody changes within the verse when the words stay the same, but then the whole melody is the same for the new verses.

Next, have students practice singing the song in unison. You may choose to have students sing the whole song or just the “hallelujah” refrain. Encourage them to focus on singing together as a group, listening carefully to one another, and following the melody’s rhythm. Reinforce the idea that singing in unison requires teamwork and attentiveness.

You may wish to invite a guest, such as another teacher or a school administrator, to listen to the students sing in unison at the end of the lesson to add a meaningful audience.

Activity



Page 10

Ask students, “What does it look like to sing in unison? Let’s brainstorm.” Students may suggest it looks like a group of people who all have their mouths open to sing and are all paying attention to each other and the teacher. Write student responses on the board. Ask direct questions if any key aspects are missing, such as “Are the singers’ mouths open or closed?”

When the class has compiled a robust list, have students open their Student Activity Books to page 10, In Unison. Distribute crayons and ask students to draw what singing in unison looks like. Encourage students to be creative in the ways they represent the idea of *unison*.

Check for Understanding

To assess student understanding, ask students to share their drawings with a partner. Ask for volunteers to share with the whole group if they would like to. Conclude by asking students to share their experience singing with the group in unison.

Unit 1 Lesson 8

DANCE AND PLAY TO THE MUSIC

TIME: 1 DAY

AT A GLANCE CHART		
Lesson	Activity	Materials
DAY 1	Students will learn about musical movement and form by dancing to “Chimes of Dunkirk” and “Les saluts.”	<ul style="list-style-type: none">• Online Resources<ul style="list-style-type: none">• “The Chimes of Dunkirk” web page from Bow Tie Music• “Les Saluts” web page from Bow Tie Music• Playlist<ul style="list-style-type: none">• Track 9, “Chimes of Dunkirk”• Track 10, “Les saluts”• Painter’s tape or spot markers

Advance Preparation



Before teaching this lesson, use painter’s tape or spot markers to mark spots for students to stand in two long parallel lines on the floor. See the “Chimes of Dunkirk” web page from Bow Tie Music, which includes a video of students performing the associated folk dance, for an example of what the setup should look like.

Use this link to download the Core Knowledge Music Online Resources, where the specific link to the web page may be found:

<https://www.coreknowledge.org/music/>

Lesson Objective

- Participate in traditional folk dances to “Chimes of Dunkirk” and “Les saluts.”

What Students Have Learned

In the previous lessons, students explored rhythmic patterns and melody through movement-based activities and sang in unison.

DAY 1: DANCE AND PLAY TO THE MUSIC

Begin by explaining that music often inspires movement, and certain patterns in music are linked to specific dance steps. Tell students that today, they will learn two folk dances—dances that are often performed in groups and use simple, repeated patterns to match the music.

Music in This Lesson

“Chimes of Dunkirk,” traditional; “Les saluts,” traditional



“Chimes of Dunkirk” is a French dance tune. It has since become popular in folk dance traditions around the world, particularly in North America, where it is commonly used in children’s dance education. “Les saluts” is a Québécois folk dance that incorporates bowing movements as a sign of respect and greeting. The dance structure is based on simple, repeated movements that encourage group participation and coordination.



These songs illustrate musical form through their clear phrasing and steady rhythms, which help dancers follow along with the steps.

Background for Teacher

Folk dances are an important part of musical tradition, connecting people through movement and rhythm. These dances are structured in sections that repeat, making them accessible for beginners. Dancing helps students develop a sense of timing and coordination as well as an appreciation for musical form. In this lesson, students will engage in movement-based learning, reinforcing their ability to recognize and respond to musical patterns. Encourage students to listen closely to the music to stay in sync with their peers.

Dance to “Chimes of Dunkirk”



Track 9

Begin by playing “Chimes of Dunkirk,” track 9 of the Playlist. Have students listen carefully to the music’s steady beat and phrasing. Ask them to tap their feet or clap along to feel the rhythm.



SUPPORT—Show the “Chimes of Dunkirk” video from the Bow Tie Music web page for a demonstration of students participating in the dance. Students at this age are usually very visual, and this will help them understand what the folk dance should look like.

Then introduce the basic dance steps.

Part A: Step forward and back, do a right-hand turn around a partner, and return to your starting place.

Part B: Clap three times in time with the music, stomp three times, hold both of your partners’ hands to do a full turn, and return to your starting place.

Part C: Clap three times in time with the music, and stomp three times. The first pair at the top of the line sashays together to the bottom of the line. Everyone else steps one place up in the line.

Have each student stand on one of the markers you’ve prepared so the two lines face each other. Demonstrate each part of the sequence, and have students practice each part. Finally, add the music and repeat until they are comfortable dancing to the full piece.

Dance to “Les saluts”



Next, introduce “Les saluts,” track 10 of the Playlist. Have students listen once to the music’s steady beat and phrasing. Ask them to tap their feet or clap along to feel the rhythm.

Track 10



SUPPORT—Show the “Les Saluts” video from the Bow Tie Music web page to demonstrate the dance. Point out that when the music sounds slow and stately, is the dancers come in and out and in for the bow.

Then introduce the basic dance steps.

Part A: Take your neighbors’ hands and move around the circle in time with the beat.

Part B: Switch directions and move around the circle.

Part C: Face the middle of the circle, walk in, and pause. Step back to the original circle and pause. Step into the middle and bow.

Have students stand in a circle holding hands. Demonstrate each part of the sequence, and have students practice each part. Finally, add the music and repeat until they are comfortable dancing to the full piece. Encourage students to observe how the music guides their movements and note when they need to change steps.

Check for Understanding

To assess student understanding, give students time to reflect on their experience with the dances in the lessons. Ask, “How do we know when to change movements in a dance?” (*by listening to the music’s structure and following the beat*) “Why is it important to work together in a group dance?” (*It helps everyone stay in time with the music and move smoothly*.)

Unit 1 Lesson 9

FORM

TIME: 2 DAYS

AT A GLANCE CHART		
Lesson	Activity	Materials
DAY 1	Students will listen to and analyze "There's a Hole in My Bucket" and create their own verses.	<ul style="list-style-type: none">• Playlist track 11, "There's a Hole in My Bucket"• Student Activity Book page 11, New Verses• Pencils (1 per student)
DAY 2	Students will listen to "On Top of Old Smokey" and create their own silly lyrics.	<ul style="list-style-type: none">• Playlist track 12, "On Top of Old Smokey"• Online Resources "On Top of Spaghetti" lyrics from Great Parks of Hamilton County• Student Activity Book page 12, Silly Songs• Pencils (1 per student)

Lesson Objective

- Listen to, analyze, and sing songs with different forms.

What Students Have Learned

In previous lessons, students learned about rhythm, melody, and how to listen carefully to music.

DAY 1: EXPLORING MUSICAL FORM

Tell students that today, they will learn about form in music. Form is the structure of a piece of music. It helps us understand how a song is organized. Some songs repeat the same melody over and over, while others have different sections that come back later.

Start by asking students, "How can we tell if parts of a song repeat or change?" Have students suggest possible answers. Guide students to think about how listening carefully helps us recognize patterns in music. Explain that we will listen to a song that has a unique form.

SUPPORT—Form in music is similar to patterns in stories and poems. Encourage students to think of stories they know that repeat sections or follow a predictable structure. For example, stories such as "The Gingerbread Man" and "Jack and the Beanstalk" follow a repeated pattern in which the sequence remains predictable.

Music in This Lesson

“There’s a Hole in My Bucket,” traditional



Originating in the early eighteenth century, this folk song has been passed down through oral tradition across various cultures.



This song features repetitive structure, call-and-response, and cyclical melody.

Background for Teacher

This humorous folk song is structured as a circular conversation between two characters, Henry and Liza. It illustrates a repeating, unresolved cycle, making it an excellent example of musical form. The repetitive and predictable nature of the song helps students follow along.



Play “There’s a Hole in My Bucket,” track 11 of the Playlist. Play it through one time, asking students to make a movie of the story in their heads as they listen.

Track 11

After listening, teach students the lyrics to the song by rote. Teach one phrase at a time before putting phrases together, and eventually sing the entire song.

Please note that lyrics printed in this book may vary slightly from the song versions included in the CK Spotify Playlist. Preview each song to teach the lyrics to students.

“There’s a Hole in My Bucket”

*There’s a hole in my bucket, dear Liza,
dear Liza,*

*There’s a hole in my bucket, dear Liza,
a hole.*

*Then mend it, dear Henry, dear Henry,
dear Henry,*

*Then mend it, dear Henry, dear Henry,
mend it.*

*With what shall I mend it, dear Liza,
dear Liza?*

*With what shall I mend it, dear Liza,
with what?*

*With straw, dear Henry, dear Henry, dear
Henry,*

*With straw, dear Henry, dear Henry, with
straw.*

*The straw is too long, dear Liza, dear Liza,
The straw is too long, dear Liza, too long.*

*Then cut it, dear Henry, dear Henry,
dear Henry,*

*Then cut it, dear Henry, dear Henry,
cut it.*

With what shall I cut it, dear Liza, dear Liza?

*With what shall I cut it, dear Liza,
with what?*

*With a knife, dear Henry, dear Henry,
dear Henry,*

*With a knife, dear Henry, dear Henry,
a knife.*

*The knife is too dull, dear Liza, dear Liza,
The knife is too dull, dear Liza, too dull.*

*Then sharpen it, dear Henry, dear
Henry, dear Henry,*

*Then sharpen it, dear Henry, dear
Henry, sharpen it.*

*With what shall I sharpen it, dear Liza,
dear Liza?*

*With what shall I sharpen it, dear Liza,
with what?*

*With a stone, dear Henry, dear Henry,
dear Henry,*

*With a stone, dear Henry, dear Henry,
a stone.*

*The stone is too dry, dear Liza, dear Liza,
The stone is too dry, dear Liza, too dry.*

*Then wet it, dear Henry, dear Henry,
dear Henry,*

*Then wet it, dear Henry, dear Henry,
wet it.*

With what shall I wet it, dear Liza, dear Liza?

With what shall I wet it, dear Liza, with what?

*With water, dear Henry, dear Henry,
dear Henry,*

*With water, dear Henry, dear Henry,
with water.*

In what shall I fetch it, dear Liza, dear Liza?

In what shall I fetch it, dear Liza, in what?

*In a bucket, dear Henry, dear Henry,
dear Henry,*

*In a bucket, dear Henry, dear Henry,
in a bucket.*

*But there’s a hole in my bucket, dear Liza,
dear Liza,*

*There’s a hole in my bucket, dear Liza,
a hole.*

Discuss with students how the lyrics create a cycle where the problem is never solved. Explain that this is an example of a circular form, in which the structure keeps looping back to the beginning.

SUPPORT—Some students may struggle to identify patterns in music. Reinforce the concept by using visual aids, such as drawing simple diagrams of the song’s structure on the board (e.g., ABAB or AABA patterns). Providing a visual representation can help students recognize repetition and change more clearly.

Teaching Idea

You may wish to search for and show a short animated video of “There’s a Hole in My Bucket” to provide a visual aid that complements student understanding of the song’s humor and structure.

Divide students into pairs, and have them act out the dialogue in the song as Henry and Liza as you play the song again. Encourage them to exaggerate their expressions. Student pairs can trade parts after listening to the song all the way through. This will help them engage with the song’s humor and reinforce the concept of repetition.

After the acting activity, lead a call-and-response exercise. Sing one line of the song, and have students repeat it back in rhythm. Discuss how this back-and-forth structure is part of the song’s musical form and helps make it engaging.

After students have listened to the music, ask the following questions:

A MUSICIAN’S QUESTIONS

What do you notice about the melody in this song?

- o The melody repeats in a pattern that makes it easy to follow.

Who are the characters in this song?

- o Henry and Liza are the characters in the song.

Do the characters ever solve the problems?

- o No, the song is funny because the characters never find a solution.

Activity



Have students open their Student Activity Books to page 11, New Verses. The page includes a sentence frame from the song: “There’s a _____ in my _____, dear _____ dear _____.”

Page 11

Tell students that they will create their own new verse for the song. Students can write or draw their ideas on the page. Provide time for students to create, then invite volunteers to share their illustrations and describe their ideas.

Check for Understanding

Conclude the session by asking students to describe the form of “There’s a Hole in My Bucket” and explain how it is different from another song they know.

DAY 2: RECOGNIZING FORM IN SONGS

Begin by reviewing what students learned about musical form in the prior session. Ask, “What do we remember about the form of ‘There’s a Hole in My Bucket’?” (*It has a circular form that loops back to the beginning.*)

You may wish to introduce other familiar songs and nursery rhymes, such as “Row, Row, Row Your Boat” or “The Farmer in the Dell.” Encourage students to listen for patterns in the forms of these songs. Reinforcing these connections can help solidify their understanding of musical form. After a brief discussion, explain that today, students will learn a new song with a different form.

Music in This Lesson

“On Top of Old Smokey,” traditional



This song originates from the Appalachian region of the United States and has been part of American folk traditions for more than a century.



The song features a simple, repeating melody with a lyrical storytelling structure.

Background for Teacher

“On Top of Old Smokey” is a folk song that tells a story, unlike “There’s a Hole in My Bucket,” which uses a circular form. Many children may recognize humorous adaptations of this tune, such as “On Top of Spaghetti.” Understanding how form remains consistent while lyrics change helps reinforce musical structure.



Play “On Top of Old Smokey,” track 12 of the Playlist. Teach students the lyrics to the song by rote. Teach one phrase at a time before putting phrases together, and eventually sing the entire song.

Track 12

Please note that lyrics printed in this book may vary slightly from the song versions included in the CK Spotify Playlist. Preview each song to teach the lyrics to students.

“On Top of Old Smokey”

*On top of Old Smokey, all covered with snow,
I lost my true lover, come a-courtin’ too slow.*

*For courtin’s a pleasure, and parting is grief;
A false-hearted lover is worse than a thief.*

*For a thief, he will rob you and take what you have,
But a false-hearted lover will send you to your grave.*

*On top of Old Smokey, all covered with snow,
I lost my true lover, come a-courtin’ too slow.*

Ask students to pay attention to how the song is structured. Help students make connections between this song and “There’s a Hole in My Bucket.” Ask them to compare the ways the two songs repeat sections.

SUPPORT—Some students may find it easier to recognize musical form through movement. Consider having students use hand gestures or simple dance movements to indicate when a section repeats. This kinesthetic approach can make the concept more accessible and engaging.

After students have listened to the music, ask the following questions:

A MUSICIAN’S QUESTIONS

How is this song different from “There’s a Hole in My Bucket”?

- “There’s a Hole in My Bucket” keeps going back to a problem, while “On Top of Old Smokey” tells a story from beginning to end.

Does it have repeating parts?

- Yes, the melody repeats in each verse, making it easy to recognize.

Teaching Idea



Share the humorous parody song “On Top of Spaghetti” with students. You may wish to read the picture book *On Top of Spaghetti* by Paul Brett Johnson, search for a video of the song, or teach students the lyrics. Help students compare the humorous lyrics to the original lyrics. Ask students to notice what stayed the same and what changed in this new version of the song. Help them understand that even when lyrics change, the musical structure remains the same.

Use this link to download the Core Knowledge Music Online Resources, where the specific link to the lyrics may be found:

<https://www.coreknowledge.org/music/>

Activity



Page 12

Guide students to page 12 of their Student Activity Books, Silly Songs. Tell students they will get to make up their own silly verse to “On Top of Old Smokey.” The page includes sentence starters for the first verse. Students can write their ideas, draw them, or both. Encourage students to be imaginative and have fun with it. After they write their new lyrics, ask for volunteers to share their silly song versions with the class.

Check for Understanding

Conclude the lesson by leading a discussion about how musical form helps us recognize a song even when the words change. Ask students, “How did form help us recognize this song, even with different lyrics?” Reinforce that understanding musical structure can help us appreciate and remember music.

Unit 1 Lesson 10

FORM: ROUNDS AND HARMONY

TIME: 1 DAY

AT A GLANCE CHART		
Lesson	Activity	Materials
DAY 1	Students will learn about rounds and harmony by singing “Make New Friends” as a round.	<ul style="list-style-type: none">• Playlist<ul style="list-style-type: none">• Track 2, “Frère Jacques”• Track 13, “Make New Friends”• Slide Deck slide 4 and Student Activity Book page 13<ul style="list-style-type: none">• “Make New Friends”

Lesson Objective

- Demonstrate understanding of how rounds create harmony by singing a round and describing the effect of harmony created.

What Students Have Learned

In the last lesson, students learned about musical form by listening to and thinking about songs like “There’s a Hole in My Bucket” and “On Top of Old Smokey.”

DAY 1: FORM: ROUNDS AND HARMONY

Introduce the lesson by explaining that today, students will get to sing in a new way. Today, they will learn how multiple voices can create **harmony**. Harmony happens when different notes or sounds are played or sung together and sound good together. It makes the music sound fuller and richer.



Ask students to listen to a short example of harmony in a song they are familiar with, such as “Frère Jacques,” track 2 of the Playlist.

Track 2

Ask the following questions: “What did you notice about how the voices sounded together?” (*They sounded nice together; they overlapped; they created a full sound.*) “Did you hear the same melody repeated?” (*Yes, but it started at different times.*)

Introduction to Rounds

Explain that a **round** is a song in which different groups of singers start to sing the same melody at different times. This creates harmony, which is when different pitches sound good together.

SUPPORT—Connect the concept of rounds to patterns students see in everyday life. For example, explain that a round is similar to when kids take turns climbing up a slide and sliding down again. Everyone gets to go up and down the same slide, but they don’t all start together or finish together.

Some students may find it challenging to hear the harmony in a round at first. Encourage them to listen carefully and focus on how the different parts fit together.

Music in This Lesson

“Make New Friends,” traditional



This traditional round is often associated with scouting and other youth groups. It reflects the simple, communal singing style common in many folk traditions.



“Make New Friends” features a simple, diatonic melody, repetitive phrasing, and a structure that lends itself to round singing, creating basic harmonic textures.

Background for Teacher

A diatonic melody or scale refers to music that primarily uses the notes within a standard major or minor scale and doesn’t use many notes outside of that scale. This creates a familiar, often simple, and harmonious sound. In the context of “Make New Friends,” the melody is diatonic because it sticks to the notes of a basic scale, making it easy to sing and remember. This simplicity is a hallmark of many folk songs and rounds.



Track 13

Play the first eight seconds of “Make New Friends,” track 13 of the Playlist, focusing on the simple, clear melody. Tell students to listen carefully to how the melody moves up and down and to show the movement with their hands. Play the opening again, and this time, encourage students to hum along.



Slide 4

Display slide 4, “Make New Friends,” and have students open their Student Activity Books to page 13 and follow along as you read the lyrics out loud.



Page 13

“Make New Friends”

*Make new friends, but keep the old.
One is silver, and the other, gold.*

Have students echo back to you after each line. If students are not yet reading independently, they can use the images at the beginning of each line to keep track of where they are within the song. Play the opening a third time, and have students sing the words along with the melody.

Play the full song as a round, pointing out how multiple voices enter at different times. Emphasize how the parts fit together to create a pleasing sound.

After students have listened to the music, ask the following question:

A MUSICIAN’S QUESTIONS

Was the melody easy or hard to remember? Why?

- o It was easy to remember because it repeated.

Teaching Idea

Among the Girl Scouts, when “Make New Friends” is sung, it is traditional to form a circle, cross hands in front of the body, and hold the hands of the people standing on either side. A light hand squeeze is then passed around the circle from one person to the next. Demonstrate this with your class, showing how to lightly squeeze a neighbor’s hand on the downbeat. Students may enjoy a game of trying to keep the squeeze moving in rhythm while listening to the recording.

Sing a Round

Divide the class into two or three groups. Have each group practice singing the melody on their own. Explain again how a round works, reminding them that each group will start singing at a different time.

Begin the round, starting with the first group, and then bring in the second and third groups at appropriate intervals (for example, after the first or second line). Circulate around the room, providing guidance and encouragement as needed. You may wish to have students use simple hand motions or body movements to represent the different parts of the round. For example, one group claps on the first beat of each phrase, another group snaps, and so on.

Check for Understanding

Conclude the lesson by asking students to explain in their own words what a round is and how it creates harmony. Have them share their favorite part of singing “Make New Friends” as a round.

Unit 1 Lesson 11

FORM: CALL-AND-RESPONSE

TIME: 1 DAY

AT A GLANCE CHART		
Lesson	Activity	Materials
DAY 1	Students will learn about call-and-response and create their own call-and-response patterns.	<ul style="list-style-type: none">• Playlist<ul style="list-style-type: none">• Track 14, "Down by the Bay"• Track 15, "Fanga alafia"• Track 16, "Che che koolay"• Online Resources "Funga Alafia: A West African Welcome Dance" video from the Kennedy Center• Chart paper and marker• Pencils (1 per student)

Lesson Objective

- Identify the call-and-response form in music and participate in creating and performing call-and-response patterns.

What Students Have Learned

In the last lesson, students learned about rounds and how different voices singing the same melody at different times create harmony.

DAY 1: FORM: CALL-AND-RESPONSE

Introduce the lesson by explaining that today, students will explore another musical form called *call-and-response*. Explain that this is like a musical conversation in which one person or group sings or plays something (the call) and another person or group answers (the response).

Ask students to think about times they have had conversations in real life. Ask, "How do you know when it's your turn to talk in a conversation?" (*Someone might ask you a question, or they might look at you.*) Explain that music can have conversations, too, and that call-and-response is one way this happens.

Musical Questions and Answers

Explain that call-and-response is like a musical question and answer. One part of the music asks something, and another part answers. This creates a back-and-forth pattern that can be used in many different songs and styles of music.

SUPPORT—Connect call-and-response to everyday examples, like a teacher asking a question and students answering or a parent calling a child’s name and the child responding.

TEACHER NOTE—For students who may be less vocal, offer alternative ways to participate in call-and-response, such as using hand gestures, body movements, or simple instruments.

Music in This Lesson

“Down by the Bay,” traditional; “Fanga alafia,” traditional; “Che che koolay,” traditional



“Down by the Bay” was made famous by the Canadian children’s musician Raffi in the 1970s, though versions of the song may date back to about 1915. “Fanga alafia” (sometimes spelled “Funga alafia”) is a traditional welcome song from Liberia, West Africa. It celebrates community and togetherness. “Che che koolay” is a traditional children’s song from Ghana that is often used in games and dances.



All three songs have a call-and-response structure. “Down by the Bay” features a simple, repetitive melody and rhyming lyrics. “Fanga alafia” features a simple, repetitive melody and strong rhythms. “Che che koolay” has a lively, syncopated rhythm that encourages movement and a simple melody.

Background for Teacher

“Down by the Bay” is an example of call-and-response form because the lyrics naturally create a question-and-answer format. This makes it easy for students to grasp the concept and participate in the activity.



Play “Down by the Bay,” track 14 of the Playlist, once through, encouraging students to listen and enjoy the playful melody and lyrics.

Track 14

Teach students the lyrics to the song by rote. Teach one phrase at a time before putting phrases together, and eventually sing the entire song.

Please note that lyrics printed in this book may vary slightly from the song versions included in the CK Spotify Playlist. Preview each song to teach the lyrics to students.

“Down by the Bay”

*Down by the bay,
Where the watermelons grow,
Back to my home
I dare not go,
For if I do,
My mother will say:*

*Did you ever see a goose
Kissing a moose?
Down by the bay!*

*Down by the bay,
Where the watermelons grow,
Back to my home
I dare not go,
For if I do,
My mother will say:*

*Did you ever see a llama
Eating his pajamas?
Down by the bay!*

*Down by the bay,
Where the watermelons grow,
Back to my home
I dare not go,
For if I do,
My mother will say:*

*Did you ever see a bear
Combing his hair?
Down by the bay!*

*Down by the bay,
Where the watermelons grow,
Back to my home
I dare not go,
For if I do,
My mother will say:*

*Did you ever see a whale
With a polka-dot tail?
Down by the bay!*

Ask students to identify the call-and-response sections in the song. Discuss how the two parts work together to create a musical conversation. Play the song again, this time encouraging students to join in with the response to each call.

After students sing the song a few times, encourage them to suggest rhymes that fit the pattern of the song. (Did you ever see a [name of animal] [doing a rhyming action]?) Write or draw student suggestions on chart paper, and sing these new lyrics as a class.

After students have listened to the music, ask the following questions:

A MUSICIAN’S QUESTIONS

What did you notice about the way this song was sung?

- o It was like a back-and-forth conversation.

What was the question in the song? What was the answer?

- o The question was about seeing different animals doing silly things, and the answer was always the same.

Teaching Idea



Teach students another call-and-response song with dance movements. Show the “Funga Alafia: A West African Welcome Dance” video from the Kennedy Center, starting at 02:08, when teaching artists Nondi Wontanara lead students through learning the words and dance motions of the song. Encourage students to follow along and dance and sing to “Fanga alafia.”



Track 15

You may also wish to play the song, track 15 of the CK Spotify Playlist, for the class. Explain that the song is from the West African country of Liberia, and it is used to welcome people who are visiting. The word *fanga* or *funga* means welcome, and the word *alafia* means peace. Divide the class into two groups, and have them practice singing the song as a call-and-response.

Use this link to download the Core Knowledge Music Online Resources, where the specific link to the video may be found:

<https://www.coreknowledge.org/music/>

Call-and-Response Movements



Track 16

Introduce students to an Akan song from Ghana called “Che che koolay,” track 16 of the Playlist. Tell them the song is often used in games and dances. Teach students the lyrics to the song by rote. Teach one phrase at a time before putting phrases together, and eventually sing the entire song. Emphasize the rhythmic patterns. Please note that the lyrics are written with phonetic pronunciations here for ease of use.

“Che che koolay”

*Chay chay koolay (echo)
Chay chay ko-steen-sah (echo)
Kobe sah-lahn-gah (echo)
Kah-kah hee lahn-gah (echo)
Koom ah-den-day (echo)
Koom ah-den-day, hey!*

Explain to students that they will now use movements to show the call-and-response in “Che che koolay.” Model simple movements for the call-and-response sections—for example, call: Teacher reaches up twice and pauses; response: Students reach up twice. Practice the song with the movements, gradually getting faster. Divide the class into groups, and have each group come up with their own movements for the call-and-response sections of “Che che koolay.”

Teaching Idea

Create a class call-and-response that can be used as a fun and engaging way to get students’ attention or as a transition between activities.

Check for Understanding

Conclude the lesson by having students explain what call-and-response is and asking them to share their favorite movements they created for “Che che koolay.”

Unit 1 Lesson 12

IMPROVISATION

TIME: 1 DAY

AT A GLANCE CHART		
Lesson	Activity	Materials
DAY 1	Students will engage in improvisational activities with their voices and bodies.	<ul style="list-style-type: none">• Playlist<ul style="list-style-type: none">• Track 17, "Highway Number One"• Track 18, "There Was a Man and He Was Mad"• Track 50, "Doin' the Suzie-Q"• Rhythm instruments (1 per student)

Lesson Objective

- Define improvisation and participate in improvisational activities using voices, bodies, and instruments.

What Students Have Learned

In the last lesson, students learned about call-and-response and how it creates a musical conversation.

DAY 1: IMPROVISATION

Introduce the lesson by explaining that sometimes, musicians create music in the moment, without planning it ahead of time. This is called **improvisation**.

SUPPORT—Connect improvisation to other activities students might do, like drawing a picture without planning it first or telling a story from their imagination. Tell students that today, they will learn more about improvisation in music.

Music in This Lesson

“Highway Number One,” Shenanigans; “There Was a Man and He Was Mad,” traditional



“Highway Number One” is an Australian song about traveling by car on a famous highway built in 1955. “There Was a Man and He Was Mad” is an English and American folk song dating back to at least 1886.



Both songs have repetitive melodies, providing opportunities for improvising the lyrics.

Background for Teacher

Improvisation in music is the art of creating music spontaneously, in the moment, without a preplanned score or structure. “Highway Number One” focuses on improvisation and body movement. It allows students to explore different ways to improvise in music. “There Was a Man and He Was Mad” provides a great starting point for lyrical improvisation because of its repetitive structure and open-ended lyrics. Students can easily add their own verses or sound effects to contribute to the silliness.



Track 17

Play “Highway Number One,” track 17 of the Playlist, once through, encouraging students to imagine driving on a highway. Help them notice that when the narrator reaches the verse with the name of an Australian city, a child suggests the movement the narrator will do. This is improvisation!

TEACHER NOTE—Encourage a safe and supportive environment where students feel comfortable taking risks and trying new things without fear of judgment. Provide positive and supportive reinforcement when students make suggestions for improvisation.

Next, teach students a movement game to the song. Have all students stand up in a circle. Play the song again, and join students in moving to the beat in a clockwise direction. Have students stop on the word *stop* in the lyrics and then follow the directions for movements. Tell students to start moving to the beat again as the verses continue.

You may wish to pause the song after “and she said” and have students improvise movements for the class to follow as well. Ask students how it felt to improvise with their bodies.



Track 18

Have students come back to their seats, and play “There Was a Man and He Was Mad,” track 18 of the Playlist. Encourage students to listen and enjoy the story and the sound effects.

Play the song again, this time pausing after each verse to allow students to add their own sound effects or silly actions.

Help students notice the rhyming words in each verse (*thin/pin, sharp/harp, pretty/kitty, scratch/patch, big/pig, tickle/pickle, sour/flower*), and encourage them to improvise their own rhyming lyrics to the song. Ask students how they felt adding their own parts to the song. Discuss how improvisation can make music more fun and interactive.

After students have listened to the music, ask the following questions:

A MUSICIAN'S QUESTIONS

What made “There Was a Man and He Was Mad” funny?

- o The silly story and the sound effects made the song funny.

What rhymes did you hear in the song?

- o Students may suggest any of the following rhyming pairs: *thin/pin, sharp/harp, pretty/kitty, scratch/patch, big/pig, tickle/pickle, or sour/flower.*

Teaching Idea



Track 50

Play “Doin’ the Suzie-Q,” track 50 of the Playlist. Briefly explain that “Doin’ the Suzie-Q” is a jazz song, and improvisation is a very important part of jazz music, which students will learn more about in Unit 3. Help students identify sections where the melody changes or where they hear unexpected sounds or rhythms as examples of improvisation.

Improvising with Instruments

Distribute rhythm instruments to students. Allow students time to improvise rhythms alone or in groups. Use the elements of music to provide structure to their explorations:

- Rhythm: “What patterns of long and short sounds will you use?”
- Form: “Does your improvised rhythm have a call-and-response?”
- **Tempo:** “Is your improvised rhythm fast or slow?”
- **Dynamics:** “Will you play loudly or quietly? Will the volume of your playing change as you play?”

You may wish to play a steady beat on a rhythm instrument and have students improvise over your beat.

Check for Understanding

Ask students to turn to a partner and explain what improvisation is, then have them share their favorite moments from the activities.

Unit 1 Lesson 13

DYNAMICS: LOUD AND SOFT

TIME: 2 DAYS

AT A GLANCE CHART		
Lesson	Activity	Materials
DAY 1	Students will explore dynamics by listening to and singing "She'll Be Comin' 'Round the Mountain."	<ul style="list-style-type: none">• Playlist<ul style="list-style-type: none">• Track 2, "Frère Jacques"• Track 14, "Down by the Bay"• Track 19, "She'll Be Comin' 'Round the Mountain"• Track 51, Symphony No. 94 in G Major, no. 2, "Andante"• Slide Deck slide 5, Loud and Soft
DAY 2	Students will listen to and analyze "Oh Dear, What Can the Matter Be?" and create their own dynamic variations.	<ul style="list-style-type: none">• Playlist<ul style="list-style-type: none">• Track 20, "Oh Dear, What Can the Matter Be?"• Track 23, <i>Eine kleine Nachtmusik</i>, no. 1, "Allegro"• Student Activity Book page 14, Is It Loud or Soft?• Pencils (1 per student)

Lesson Objective

- Identify loud and soft dynamics in music, perform songs with varying dynamics, and create dynamic variations.

What Students Have Learned

In the last lesson, students learned about improvisation and how it allows musicians to express themselves freely and creatively.

DAY 1: EXPLORING LOUD AND SOFT

Looking Back



Remind students of the elements of music they have explored so far: rhythm, melody, and form.

Track 14

- Begin by clapping a steady beat and having students tap the rhythm of “Frère Jacques.” Ask them to identify whether they hear the steady beat or the rhythm and how the rhythm fits within the beat.
- Play a rhythm echo game in which students repeat rhythmic patterns by clapping.
- Next, play or hum two different short musical patterns—one with a clear melody and the other a drumming pattern without pitch changes. Ask students to identify which is the melody and to explain how they know.
- Finally, play “Down by the Bay,” track 14 of the Playlist, and ask students what form they hear (*call-and-response*).

Introduction to Dynamics

Introduce the lesson by asking students to think about different sounds they hear daily and how loud or quiet they are. Prompt students to make loud sounds with their voices, then normal speaking sounds, and then whispers.

Tell students that the word *dynamics* means how loud or soft the music is. The word *soft* is another way to say *quiet*. Dynamics add expression and emotion to music. Just like our voices can sound different depending on how we feel (happy, sad, angry), music can also express different emotions through dynamics.

SUPPORT—Connect dynamics to everyday experiences, such as whispering when telling a secret, speaking normally during a conversation, and shouting when excited on the playground during recess.

Music in This Lesson

“She’ll Be Comin’ ’Round the Mountain,” traditional



This American folk song was originally a spiritual called “When the Chariot Comes,” and the “she” in that song was the chariot, which would come to bring humankind to heaven (or enslaved people to freedom). Today’s version was probably altered by railroad workers during the 1890s to be about an everyday visit from a woman whose six white horses show that she must be quite wealthy and who will be receiving a warm welcome and a fine feast when she arrives.



“She’ll Be Comin’ ’Round the Mountain” has a simple melody and strong rhythms and contrasts.

Background for Teacher

This song is a good choice for exploring dynamics because it naturally lends itself to dynamic variation. The verses build in intensity, providing opportunities to increase the volume gradually.

TEACHER NOTE—Encourage students to be mindful of their volume levels.



Track 19

Play “She’ll Be Comin’ ’Round the Mountain,” track 19 of the Playlist, once through, encouraging students to listen and enjoy the melody and lyrics. Teach students the lyrics to the song by rote. Teach one phrase at a time before putting phrases together, and eventually sing the entire song.

SUPPORT—Students will need to make a snoring sound in one of the verses. Demonstrate this by pinching your nose while opening your mouth and breathing in. Have students practice the sound before teaching the words.

“She’ll Be Comin’ ’Round the Mountain”

She’ll be comin’ ’round the mountain when she comes. (Toot toot!)

She’ll be comin’ ’round the mountain when she comes. (Toot toot!)

She’ll be comin’ ’round the mountain, she’ll be comin’ ’round the mountain, she’ll be comin’ ’round the mountain when she comes. (Toot toot!)

She’ll be driving six white horses when she comes. (Whoa, back!)

She’ll be driving six white horses when she comes (Whoa, back!)

She’ll be driving six white horses, she’ll be driving six white horses, she’ll be driving six white horses when she comes. (Whoa, back! Toot toot!)

Oh, we’ll all go out to greet her when she comes. (Hi, there!)

Oh, we’ll all go out to greet her when she comes. (Hi, there!)

Oh, we’ll all go out to greet her, oh, we’ll all go out to greet her, oh, we’ll all go out to greet her when she comes. (Hi, there! Whoa, back! Toot toot!)

*Oh, we'll all have chicken and dumplings when she comes. (Yum yum!)
Oh, we'll all have chicken and dumplings when she comes. (Yum yum!)
Oh, we'll all have chicken and dumplings, oh, we'll all have chicken and dumplings, oh,
we'll all have chicken and dumplings when she comes. (Yum yum! Hi, there! Whoa, back!
Toot toot!)*

*Oh, she'll wear her red pajamas when she comes. (Scratch scratch!)
Oh, she'll wear her red pajamas when she comes. (Scratch scratch!)
Oh, she'll wear her red pajamas, oh, she'll wear her red pajamas, oh, she'll wear her red
pajamas when she comes. (Scratch scratch! Yum yum! Hi, there! Whoa, back! Toot toot!)*

*Oh, she'll have to sleep with grandma when she comes. (snoring sound)
Oh, she'll have to sleep with grandma when she comes. (snoring sound)
Oh, she'll have to sleep with grandma, oh, she'll have to sleep with grandma, oh, she'll have
to sleep with grandma when she comes. (snoring sound, scratch scratch! Yum yum! Hi,
there! Whoa, back! Toot toot!)*

Teaching Idea



Track 51

Introduce instrumental music with concrete dynamic changes to reinforce student understanding of quiet and loud sounds in music. Play movement 2 of Symphony No. 94 in G Major by Joseph Haydn, track 51 of the Playlist. Have students crouch down low when the music is quiet and jump up and stretch their bodies tall when the music is loud.



Slide 5

Display slide 5, Loud and Soft. Teach students that the lion means loud and the mouse means soft, or quiet. Point to the lion when students should sing loudly, and point to the mouse when you want students to sing softly.



Track 19

Play “She’ll Be Comin’ ‘Round the Mountain” again, this time singing along and pointing to the dynamic variations you want students to sing. Start softly and gradually increase the volume with each verse, emphasizing the dynamic changes. Discuss how the dynamics changed throughout the song and how it affected the overall feeling.

After students have listened to the music, ask the following questions:

A MUSICIAN’S QUESTIONS

How did the dynamics change throughout the song?

- o The song started soft and gradually got louder.

How did the dynamics make the song more exciting?

- o The increasing volume made it more exciting.

Teaching Idea

Connect dynamics to other subjects, such as language arts (reading stories with expression) or science (exploring the properties of sound). Have students create a story or skit with different dynamic levels, using their voices and bodies to express the different emotions and events.

Check for Understanding

Conclude the session by having students explain what dynamics are and how they can change the feeling of music. Ask them to share their favorite part of singing “She’ll Be Comin’ ‘Round the Mountain” with dynamic variation.

DAY 2: CREATING LOUD AND SOFT MUSIC

Introduce the this part of lesson by explaining that today, students will continue exploring dynamics. They will learn a new song and create their own dynamic variations. Emphasize that dynamics can create differences and contrast in music, making it more interesting.

Ask students to think back to the previous session on “She’ll Be Comin’ ‘Round the Mountain.” Ask the following questions: “How did the dynamics change in that song?” (*The song started soft and gradually got louder.*) “How did those changes make you feel?” (*They made the song more exciting!*) “Can you think of other ways we could change the dynamics in a song?” (*We could start loud and get softer; we could have some parts loud and some parts soft.*)

SUPPORT—Connect dynamic contrast to visual arts, where artists use light and dark values to create contrast and depth in their paintings.

Music in This Lesson

“Oh Dear, What Can the Matter Be?,” traditional



This song originated in England, where it was first published in 1792. Since then, it has also become a typical American folk song.



“Oh Dear, What Can the Matter Be?” has a repetitive melody, a clear narrative structure, and opportunities for dynamic contrast.

Background for Teacher

The lyrics are a young girl’s lament that her sweetheart has not returned from “the fair” or made good on his promises to buy her various gifts. The sad implication of the song is that her sweetheart has taken advantage of her and fled, with no intention to return.



Play “Oh Dear, What Can the Matter Be?,” track 20 of the Playlist, once through, encouraging students to listen to the story and the dynamics.

Track 20

You may wish to teach students the lyrics to “Oh Dear, What Can the Matter Be?” Teach students the lyrics to the song by rote. Teach one phrase at a time before putting phrases together, and eventually sing the entire song.

Please note that lyrics printed in this book may vary slightly from the song versions included in the CK Spotify Playlist. Preview each song to teach the lyrics to students.

“Oh Dear, What Can the Matter Be?”

Oh, dear! What can the matter be?

Dear, dear, what can the matter be?

Oh, dear! What can the matter be?

Johnny's so long at the fair.

He promised he'd buy me a fairing should please me,

And then for a kiss, oh, he vowed he would tease me.

He promised he'd bring me a bunch of blue ribbons

To tie up my bonny brown hair.

Play the song again, this time discussing the dynamic changes and how they relate to the story. Ask students to identify specific sections where the music is loud or soft, and discuss how the dynamics contribute to the mood or feeling of the song.

After students have listened to the music, ask the following questions:

A MUSICIAN’S QUESTIONS

Where did you hear loud dynamics in the song?

- o Answers will vary, but students should mention specific lines or phrases where the music is louder.

Where did you hear soft dynamics?

- o Answers will vary, but students should mention sections where the music is quieter or more mysterious.

How did the dynamics help tell the story of the song?

- o The dynamic changes helped create suspense and emphasize certain parts of the story.

Teaching Idea



Slide 5

Display slide 5, Loud and Soft. Point to the lion and ask students what it represents (*loud*). Ask students to act like a lion when you point to the lion. Now point to the mouse and ask students what it represents (*soft*). Ask students to pretend to be a mouse when you point to the mouse. Practice a few times.



Track 23

Invite students to listen to another example of instrumental music with contrasting soft and loud sections as they move around the room acting like either a mouse or a lion. Play *Eine kleine Nachtmusik*, no. 1, “Allegro,” track 23 of the Playlist. When students hear a soft section, they should act like a mouse. When they hear a loud section, they should act like a lion.

Activity



Page 14

Ask students to open their Student Activity Books to page 14, Is It Loud or Soft?. Explain that they will listen to the melody or rhythm the teacher plays or sings. Ask students to pay close attention to the dynamics. Is the music loud or soft? If it is loud, they will circle the lion. If it is soft, they will circle the mouse. Do a practice round where students say the answer aloud. Then sing or clap three short patterns. The first should be loud, then soft, then loud again.

Teaching Idea

Have students use instruments or everyday objects to compose their own melodies or rhythms with dynamic variations. Have them practice performing their dynamic versions of the song or rhythm, and then share them with a small group or the whole class. Have listeners show the dynamics changes with their bodies by standing up when they hear loud and sitting down when they hear soft.

Check for Understanding

Conclude the session by asking students how to create loud and soft contrasts in music. Ask them to reflect on how dynamics can make music more expressive and interesting.

Unit 1 Lesson 14

TEMPO

TIME: 1 DAY

AT A GLANCE CHART		
Lesson	Activity	Materials
DAY 1	Students will learn about tempo by listening to and analyzing music, moving to music, and learning Italian terms for different tempos.	<ul style="list-style-type: none">• Online Resources “Fast or Slow Means Tempo” video from PBS LearningMedia• Playlist<ul style="list-style-type: none">• Track 21, “Skip to My Lou”• Track 23, <i>Eine kleine Nachtmusik</i>, no. 1, “Allegro”• Slide Deck slide 6, Fast and Slow• Pencils (1 per student)

Lesson Objective

- Define tempo, move in response to different tempos in music, and associate the Italian terms *adagio*, *moderato*, and *allegro* with slow, medium, and fast tempos.

What Students Have Learned

In the last lesson, students learned about dynamics (loud and soft) and how they can affect the mood and feeling of music.

DAY 1: TEMPO

Introduce the lesson by asking students if they’ve ever noticed how some music makes them want to move slowly and calmly, while other music makes them want to move quickly and excitedly. Explain that this might be because of the speed of the music.



Slide 6

Display slide 6, Fast and Slow, and point out the turtle and cheetah images. Ask students to think about different ways they can move their bodies. Ask, “Can you move slowly like a turtle? Can you move quickly like a cheetah? A cheetah is the fastest land animal.” Ask students to demonstrate these movements in their own space.

What Is Tempo?

Tell students that the word *tempo* means the speed of the music. Just like we can walk, jog, or run at different speeds, music can also be slow, medium, or fast.

TEACHER NOTE—Be inclusive of students with a variety of physical capabilities. Always provide alternative ways for students to participate in movement activities, such as tapping their feet or moving their hands.

Music in This Lesson

“Skip to My Lou,” traditional



The song has been an American dance favorite since at least the nineteenth century and probably earlier. There is some debate about what the word *lou* means in this song, although the most likely answer is that it derives from the Scottish word for “love.” The lyrics can be interpreted as being about people who are in love being separated and reunited, or possibly as instructions for a dance.



“Skip to My Lou” has a simple, repetitive melody and a clear, upbeat tempo.

Background for Teacher

This song helps students explore tempo because it has a naturally lively tempo that encourages movement. It also provides opportunities to vary the tempo and observe how it affects the overall feeling of the song.



Track 21

Play “Skip to My Lou,” track 21 of the Playlist, encouraging students to listen and enjoy the melody and lyrics. Play the song again, this time encouraging students to tap their feet or pat their laps along with the beat.

Teach students the lyrics to the song by rote. Teach one phrase at a time before putting phrases together, and eventually sing the entire song.

Please note that lyrics printed in this book may vary slightly from the song versions included in the CK Spotify Playlist. Preview each song to teach the lyrics to students.

“Skip to My Lou”

Chorus

*Skip, skip, skip to my Lou,
Skip, skip, skip to my Lou,
Skip, skip, skip to my Lou,
Skip to my Lou, my darling.*

*Lost my partner, what'll I do?
Lost my partner, what'll I do?
Lost my partner, what'll I do?
Skip to my Lou, my darling.
(Chorus)*

*I'll get another one, prettier than you,
I'll get another one, prettier than you,
I'll get another one, prettier than you,
Skip to my Lou, my darling.
(Chorus)*

*Little red wagon painted blue,
Little red wagon painted blue,
Little red wagon painted blue,
Skip to my Lou, my darling.
(Chorus)*

*Can't get a red bird, jaybird'll do,
Can't get a red bird, jaybird'll do,
Can't get a red bird, jaybird'll do,
Skip to my Lou, my darling.
(Chorus)*

*Fly's in the buttermilk, shoo, fly, shoo,
Fly's in the buttermilk, shoo, fly, shoo,
Fly's in the buttermilk, shoo, fly, shoo,
Skip to my Lou, my darling.
(Chorus)*

Sing three or four of verses without the music, starting slowly and gradually increasing the tempo. Invite students to move their whole bodies to the varying tempos.

After students have listened to the music, ask the following questions:

A MUSICIAN'S QUESTIONS

How did the tempo of the song make you feel?

- o It made me feel happy and energetic.

How did your movements change when the tempo changed?

- o I moved faster when the music was faster and slower when the music was slower.

Can you think of other songs with a tempo similar to “Skip to My Lou”?

- o Answers will vary, but students should mention other upbeat and lively songs such as “If You’re Happy and You Know It,” “Yankee Doodle,” or “For He’s a Jolly Good Fellow.”

Teaching Idea



Show the “Fast or Slow Means Tempo” video from PBS LearningMedia. Ask students the following questions after watching:

- What is tempo? (*the speed of the music*)
- How can tempo change the way music makes us feel? (*Fast music can make us feel excited, while slow music can make us feel calm.*)

Use this link to download the Core Knowledge Music Online Resources, where the specific link to video may be found:

<https://www.coreknowledge.org/music/>

Adagio, Moderato, and Allegro

Introduce the Italian terms *adagio* (slow), *moderato* (medium), and *allegro* (fast). Explain that these are words musicians use to describe tempo.



Slide 6

Display slide 6 again. Say “*adagio*” and point to the turtle. Have students repeat the term back to you as they move slowly. Say “*allegro*” and point to the cheetah. Have students repeat the term back to you as they move quickly. Say “*moderato*” and point to the footsteps. Have students repeat the term back to you as they move at a medium speed.



Track 23

Next, play three different pieces of music with varying tempos, and have students use the pictures and Italian terms to identify each one. You may wish to play movement 1, “*Allegro*,” from *Eine kleine Nachtmusik*, track 23 of the Playlist, which students will hear again in Unit 2 when they learn about famous composers.

Check for Understanding

Conclude the lesson by asking students to turn and talk to a partner about what tempo is and how it can affect the way we move and feel when listening to music. Ask them to share which tempo they enjoyed the most.

Unit 1 Lesson 15

NOTATION

TIME: 1 DAY

AT A GLANCE CHART		
Lesson	Activity	Materials
DAY 1	Students will learn about musical notation for quarter and eighth notes and apply their knowledge to "When the Saints Go Marching in."	<ul style="list-style-type: none">• Playlist track 22, "When the Saints Go Marching In."• Slide Deck slides 7–8 and Student Activity Book pages 15–16<ul style="list-style-type: none">• "When the Saints Go Marching In"• Quarter Notes and Eighth Notes• Crayons (1 per student)• Classroom instruments (optional; 1 per student)

Lesson Objective

- Identify quarter and eighth notes and associate note values with their corresponding durations.

What Students Have Learned

In the last lesson, students learned about how tempo affects music.

DAY 1: NOTATION

Introduce the lesson by explaining that in the same way that we use letters to read and write words and sentences, musicians use symbols called *notes* to read and write music. These notes tell us what sounds to make and how long to hold them.



Display slide 7, "When the Saints Go Marching In," for students. Demonstrate reading across a line of music and then down to the next line, tracking with your finger.

Slide 7



Have students turn to, the corresponding page in their Student Activity Books, and tell them to follow along with their finger. You may wish to use this opportunity to discover if any students in the room have prior knowledge of reading music and tailor your instruction to the needs of the class.

Page 15

Explain that today, students will start learning how to read and write music. They will learn more and more each year in Core Knowledge Music classes.

Music in This Lesson

“When the Saints Go Marching In,” traditional



“When the Saints Go Marching In” is based at least in part on a spiritual sung by enslaved workers, but it was recomposed in 1896. Some trace the origins of the song back to funeral processions in New Orleans, where today it continues to have a reputation as one of the most popular songs for Dixieland bands, which were known for their style of wild improvisation that was a precursor to jazz.



“When the Saints Go Marching In” features a simple melody, clear rhythms, and a lively tempo, making it suitable for exploring various note values.

Background for Teacher

Though its association with Dixieland music has made the song seem lighthearted, it was originally sung at a slower tempo, and the lyrics talk about the Christian belief that when the world comes to an end, those who have lived by Christian principles (like the saints) will enter into heaven. The singer is saying that they want to be among those people.



Track 22

Play the “When the Saints Go Marching In,” track 22 of the Playlist, once through. Encourage students to listen and enjoy the melody and lyrics. Play the song again, this time having students clap the steady beat along with the music. Next, have students get up and move to the music, remembering back to the long and short movements they made in Unit 1 Lesson 3.

After students explore the different durations through movement, point out examples of these long and short sounds. Have students clap and sing the rhythms of the song, focusing on holding the notes for the correct durations.

You may also wish to teach students the lyrics to “When the Saints Go Marching In.” Teach students the lyrics to the song by rote. Teach one phrase at a time before putting phrases together, and eventually sing the entire song.

Please note that lyrics printed in this book may vary slightly from the song versions included in the CK Spotify Playlist. Preview each song to teach the lyrics to students.

“When the Saints Go Marching In”

*Oh, when the saints go marching in
Oh, when the saints go marching in
Oh Lord I want to be in that number
When the saints go marching in.*

*Oh, when the drums begin to bang
Oh, when the drums begin to bang
Oh Lord I want to be in that number
When the saints go marching in.*

*Oh, when the stars fall from the sky
Oh, when the stars fall from the sky
Oh Lord I want to be in that number
When the saints go marching in.*

After students have listened to the music, ask the following questions:

A MUSICIAN’S QUESTIONS

What kinds of notes did you hear in the song?

- o I heard long and short notes.

How did clapping the rhythm help you understand the note values?

- o It helped me feel how long each note should last.

Quarter Notes and Eighth Notes



Slide 8

Display slide 8, Quarter Notes and Eighth Notes, and have students turn to the corresponding page in their Student Activity Books. Explain that musical notes are like the building blocks of music. Each note has a different shape that tells us how long to hold the sound. Today, they will learn about two types of notes:



Page 16

- A **quarter note** lasts one beat and is represented by a filled-in circle with a stem. We can say “one” to represent the time of this note.
- An **eighth note** lasts half a beat and is represented by a filled-in circle with a stem and a flag. Two eighth notes may be written together with a bar across the top connecting them. We can say “one and” to represent the time of two eighth notes.



Guide students to experience the different durations:

- Sing four quarter notes as “one, two, three, four,” and have students echo the pattern. Then have them make four quick movements—such as clapping, patting their knees, tapping their toes, or snapping their fingers—to echo the rhythm.
- Sing eight eighth notes as “one and two and three and four and,” and have students echo you in voice and then movement.

- Mix the two note values, and challenge students to echo you again: “one, two, three and four.” When students grasp the concept, invite a student to be the echo leader.

TEACHER NOTE—For students who may have difficulty with visual discrimination, provide tactile or auditory cues to help them differentiate between the notes. Have students use their fingers to trace the shapes of the notes in the Activity Book. For eighth notes, they can trace the flag as well, emphasizing the added detail. You may also use different instruments or sounds to represent the notes. A longer, deeper tone from a drum could represent a quarter note, and a shorter, higher-pitched sound from a triangle could represent an eighth note.

Then move on to the chart with claps and notes. A quarter note gets one clap per beat, and two eighth notes get two claps per beat. Demonstrate the first rhythm. Have students point to the claps as you physically clap so they are reading the rhythm in the book. Make the connection to tracking a line of text from left to right and the lines of melody students learned about earlier in this unit.

Sing the same rhythm with “one” and “one and.” Have students echo the rhythm back to you with claps and “one”/“one and.”

Finally, give students time to try to clap the last rhythm on the page. Have students perform the rhythms together, following the symbols and your guidance.



Display slide 7, “When the Saints Go Marching In,” for students again, and have them turn to page 15 in their Student Activity Books. Distribute crayons. Challenge students to find and circle the quarter notes in the music.

Slide 7



If an interactive whiteboard is available, you may wish to do this activity together as a whole class, inviting students to come to the board and circle a quarter note.

Page 15

Teaching Idea



If available, provide students with simple instruments (rhythm sticks, shakers, tambourines, drums) and have them compose and perform their own rhythms using different note values.

Check for Understanding

Conclude the lesson by asking students to name the different note values they learned and how they can be used to write music. Ask them to share their favorite activities from the lesson and any challenges they encountered.

Unit 1 Lesson 16

UNIT 1 ASSESSMENT

TIME: 1 DAY

AT A GLANCE CHART		
Lesson	Activity	Materials
DAY 1	Students will display their knowledge of the content and skills in Unit 1.	<ul style="list-style-type: none">• Playlist<ul style="list-style-type: none">• Track 1, "Dry Bones"• Track 3, "La raspa"• Track 14, "Down by the Bay"• Slide Deck slide 9, Unit 1 Assessment• Pencils (1 per student)

Lesson Objective

- Assess student mastery of content and skills presented in Unit 1.

Review and Assessment

Preparation for Assessment

Prior to teaching this lesson, you should take time to review student work in the Student Activity Books as well as your own notes regarding student understanding and achievement of the lesson objectives. Focus on the needs of your students and choose those objectives and activities that best meet their needs.

Review

Review with students the main ideas from each lesson in Unit 1:

- Music has patterns of sounds and silences called rhythm, and we can identify the beat in music.
- We can echo music's beat and rhythmic patterns by clapping, tapping, or playing instruments.
- Sounds in music can be short or long.
- Melody is the shape of a musical line, and pitches can be high or low.
- Melodies are made up of phrases, which can be similar or different.
- We can echo melodic patterns by singing or playing instruments.
- We can sing together in unison, which is when everyone sings the same melody at the same time.
- We can move and dance to music in creative ways.
- Music has different sections or parts, which create the form of the music.

- Rounds are songs in which different groups sing the same melody starting at different times, creating harmony.
- Call-and-response is a musical form in which one person or group sings or plays a phrase, and another person or group responds with a different phrase.
- Improvisation is creating music in the moment without planning it out beforehand.
- Dynamics are how loud or soft music is.
- Tempo is the speed of the music.
- Musicians use symbols called notes to write down music.

Revisit the Big Idea of this unit: *Music is described with special terms such as rhythm, melody, harmony, form, dynamics, and timbre, and it is written down in a special way.* Discuss with students the activities they did in this unit, such as moving to the music, creating rhythms, and singing in unison and in groups.

Assessment



Slide 9

Display slide 9 with images from the unit. For each song mentioned, play the associated track of the playlist.



Tracks 1, 3, 14

- Point to the image of bones and have students sing “Dry Bones,” track 1, softly and then loudly, demonstrating dynamic contrast.
- Point to the image of maracas and pat the steady beat of “La raspa,” track 3. Discuss the tempo of the song (fast), and have students move to the music in a way that matches the tempo (e.g., skipping, running in place).
- Point to the image of a bay and play “Down by the Bay,” track 14. Break students into two groups to perform “Down by the Bay” as a call-and-response.

Observe student participation and responses throughout the activities.

You may also choose to use one or more of the following activities to assess students' understanding and encourage them to explore the musical ideas they learned in the unit:

- Provide students with a set of rhythm cards (with different note values), and have them compose and perform their own rhythms.
- Have students act out different tempos and dynamics, and have the class guess what they are representing.
- Divide the class into groups, and assign each group an element of music. Have them create a section of a mural representing their element, using drawings, symbols, and musical terms.

Additional Recommended Resources

Consider using the following trade books that discuss the elements of music for students:

- Johnson, Paul Brett. *On Top of Spaghetti*. New York: Scholastic Press, 2006.
- Marka, Marin. *Here Come the High Notes*. Lebanon, NH: FableNotes, 2022.
- Marka, Marin. *Look Out for Low Notes*. Lebanon, NH: FableNotes, 2022.
- Martin, Bill, Jr. *Brown Bear, Brown Bear, What Do You See?* New York: Henry Holt, 1992.
- Raffi. *Down by the Bay*. New York: Knopf Books for Young Readers, 1999.
- Taback, Simms. *There Was an Old Lady Who Swallowed a Fly*. New York: Viking, 1997.

Consider using the following resources for teachers and parents:

- Bolkovac, Edward, and Judith Johnson. *150 Rounds for Singing and Teaching*. New York: Boosey & Hawkes, 2004.
- Traugh, Steven. *Music and Movement in the Classroom, Grades 1-2*. Creative Teaching, 2000.

Composers and the Orchestra

Big Idea A composer is a person who creates and writes a musical work, and an orchestra is a large group of people who play different musical instruments.

Unit Introduction and Pacing Guide

This introduction includes the necessary background information to teach the *Composers and the Orchestra* unit. In this unit, students will learn about the role of a composer and the different instruments in an orchestra. They will explore the sounds of different instruments and learn how music can tell a story. Students will also learn about the life and music of Wolfgang Amadeus Mozart and the piece *Peter and the Wolf* by Sergei Prokofiev.

This unit contains four lessons, split across six class days. There will be a unit assessment on Day 6. Each day will require a total of forty-five minutes. The teaching days can occur at a cadence that makes sense for your classroom. Many teachers may have one time per week set aside for music. In that case, you may teach the Day 1 lesson in the first week and then continue on to Day 2 the following week.

Day	Lesson
1	Lesson 1 Classical Music
2	Lesson 2 Mozart

Day	Lesson
3–5	Lesson 3 The Orchestra
6	Lesson 4 Unit 2 Assessment

What Students Should Already Know

Students in Core Knowledge schools should be familiar with the following:

- Recognizing the guitar, piano, trumpet, flute, violin, and drums by sight and sound
- Listening to music that features instruments
- Moving responsively to music by marching, dancing, clapping, etc., to music
- Describing how the elements of music, including tempo, rhythm, melody, and dynamics, are present in instrumental music
- Describing how music expresses emotion
- Describing how music can evoke imagery and/or a narrative
- Reflecting on music through drawing

What Students Need to Learn

In this unit, students will:

- Participate in discussions about composers, composed music, and the orchestra;
- Define the role of a composer;
- Identify the four families of instruments in an orchestra: strings, woodwinds, brass, and percussion;
- Describe the sounds of different instruments in each family;
- Identify instruments in *Peter and the Wolf*;
- Explain how music can tell a story; and
- Participate in music activities and discussions.

What Students Will Learn in Future Grades

In future grades students will review and extend their learning about composers and the orchestra, study further the elements of music, and investigate more musical pieces.

Grade 2 Unit 2: *Instrument Families*

- Learn to identify and describe the sounds of different instruments in each family of the orchestra: woodwinds, brass, strings, and percussion.
- Investigate keyboard instruments such as the piano and harpsichord.
- Explore music from various cultures, including music that features percussion instruments.
- Continue to develop understanding of the elements of music, such as timbre, tempo, and dynamics.
- Listen to and analyze a variety of musical pieces, including works by Shostakovich, Saint-Saëns, Vivaldi, Mozart, Mendelssohn, and Beethoven.

Vocabulary

classical music, n. a type of music that is written down, usually formal and complex, and often played by an orchestra (72)

Example: We listened to a piece of classical music by Mozart.

composer, n. a person who creates and writes down music (73)

Example: The composer spent many hours writing a new piece of music.

conductor, n. a person who leads an orchestra (79)

Example: The conductor used a baton to direct the orchestra.

musician, n. a person who creates, performs, or conducts music (72)

Example: The musician played a melody on her violin.

orchestra, n. a group of musicians who play different instruments together (72)

Example: The orchestra played a beautiful symphony.

Most Important Ideas

The most important ideas in Unit 2 are as follows:

- A composer is a person who writes music.
- Classical music is a type of music that is written down and often played by an orchestra.
- An orchestra is a group of musicians who play different instruments together.
- The instruments in an orchestra are divided into four families: strings, woodwinds, brass, and percussion.
- The conductor is the leader of the orchestra.
- Music can tell a story, like in Sergei Prokofiev's *Peter and the Wolf*.

What Teachers Need to Know

Composers are the authors of music, creating and writing musical works. These works are often written down as scores in sheet music, allowing them to be performed numerous times by various musicians. Unlike improvisation, where music is created spontaneously, composed music involves careful organization and planning. This process allows composers to create complex music for multiple performers or with intricate progressions.

Unit 2 Lesson 1

CLASSICAL MUSIC

TIME: 1 DAY

AT A GLANCE CHART		
Lesson	Activity	Materials
DAY 1	Students will listen and respond to a classical music piece.	<ul style="list-style-type: none">• Slide Deck slides 10 and 6<ul style="list-style-type: none">• Emotions• Fast and Slow• Online Resources “Families of the Orchestra” video from Carnegie Hall• Playlist track 23, <i>Eine kleine Nachtmusik</i>, no. 1, “Allegro”• Student Activity Book page 17, Classical Music• Crayons

Lesson Objective

- Explain the difference between improvised and composed music, identify movement 1 of *Eine kleine Nachtmusik* by Mozart, and explain what a composer is.

What Students Have Learned

In the last unit, students learned about the elements of music.

DAY 1: CLASSICAL MUSIC

Introduce the lesson by asking students if they know what **classical music** is. Explain that it is a type of music that is written down and usually played by an **orchestra**, which is a group of **musicians** who play different instruments together. It is often longer and more complex, or complicated, than other music.

Ask students to think about how classical music might be different from other types of music they have heard. You can play short examples of classical music (for example, “Clair de lune” or a movement from *Carnival of the Animals*) and another genre, like pop or rock (for example, “Walking on Sunshine” or “Yellow Submarine”), to help them hear the differences.

Ask the following questions: “What is classical music?” (*Classical music is a type of music that is written down and usually played by an orchestra.*) “How is classical music different from other types of music?” (*Answers may vary. Classical music is often longer and more complex than other types of music. It can also be very expressive.*)

Composed or Improvised?

Explain that some music is *composed*, which means it is written down before it is played. The person who writes the music is called a **composer**. The composer thinks carefully about what sounds they want and writes them down in a special way for others to play.

Ask students to think back to the word *improvisation*, which they learned in Unit 1 Lesson 12. Remind students that in music, it means creating music without planning it out. The musician makes up the music as they go along, without planning it out beforehand. Ask students if they can think of any examples of music they have heard that might be composed and any examples that might be improvised.

How to Listen to Classical Music

Explain that classical music can sometimes sound different from the music students usually listen to. It might be longer, use different instruments, or have different sections that change in mood and tempo. Tell students that it's OK to have different opinions about music. Some people might like a piece, while others might not, and that's perfectly fine.

Encourage students to listen to classical music with an open mind and try to notice different things about it, such as the instruments playing, the mood of the music, or any patterns they hear.



Slide 10

Display slide 10, Emotions. Ask students to identify the feelings shown on the faces in the slide. They may recognize these images from their Core Knowledge Visual Arts class. Explain to students that they can use words like *happy, sad, calm, excited, or scared* to describe how music makes them feel. They can also talk about the instruments they hear or any patterns they notice.

SUPPORT—You may wish to show students pictures or videos of different classical composers to help them visualize someone who writes music.

TEACHER NOTE—Be sensitive to the fact that some students may not be familiar with classical music. Encourage them to listen and respond in their own way.

Music in This Lesson

Eine kleine Nachtmusik, no. 1, “Allegro,” Wolfgang Amadeus Mozart

1787, during the Classical period



This work is commonly known as “Allegro” from *Eine kleine Nachtmusik*, which translates into English as *A Little Night Music*. It features a variety of musical elements, including tempo, melody, harmony, dynamics, and form.

Background for Teacher

Eine kleine Nachtmusik is an example of chamber music, a type of composition that is written for a small group of instruments. “Allegro” is the first movement of this piece. It is a lively and upbeat piece of music that is typical of Mozart’s style. The piece is made up of several different melodies that are played at the same time. This creates a rich and interesting texture. The music’s tempo, or speed, is fast, giving the music a feeling of energy and excitement. Mozart was a very important composer of the Classical era, and his music is still popular today because it is beautiful and easy to listen to.



Ask students to open their Student Activity Books to page 17, Classical Music. Distribute crayons. As students prepare to listen, encourage them to draw anything that comes to mind while listening to the classical music.

Page 17

SUPPORT—Young students may have a hard time sitting to listen to classical music. Drawing while listening may help them make sense of the music.



Play “Allegro” from *Eine kleine Nachtmusik*, track 23 of the Playlist, for students. Do not tell students the title. Ask them to listen for the tempo of the music.

Track 23



Display slide 6, Fast and Slow, reminding students of the words musicians use to talk about tempo. After students listen, ask them to describe the tempo using words like *fast*, *slow*, or *medium*. Connect back to the Italian word *allegro* that students learned in Unit 1. Then tell students the title of the piece.

Slide 6

After students have listened to the music, ask the following questions:

A MUSICIAN’S QUESTIONS

What is the tempo of this piece?

- o The tempo of the music is fast, or *allegro*.

How does the music make you feel?

- o Answers will vary. Possible response: I feel excited when the tempo is fast.

Activity

Teaching Idea



Show the “Families of the Orchestra” video for students, available in the “Instrument Families Exploration” section of the Instrument Families lesson from Carnegie Hall. Ask students to notice what the musicians are doing while performing.

Use this link to download the Core Knowledge Music Online Resources, where the specific link to the video may be found:

<https://www.coreknowledge.org/music/>

Check for Understanding

Conclude the lesson by having students explain what a composer is and how classical music is different from other types of music. You can also have them share their drawings and explain how the music made them feel.

Unit 2 Lesson 2

MOZART

TIME: 1 DAY

AT A GLANCE CHART		
Lesson	Activity	Materials
DAY 1	Students will learn about the composer Mozart and listen and respond to the first movement of <i>Eine kleine Nachtmusik</i> .	<ul style="list-style-type: none">• Teacher Guide page 119, Biography of Wolfgang Amadeus Mozart• Playlist track 23, <i>Eine kleine Nachtmusik</i>, no. 1, "Allegro"• Student Activity Book page 18, Mozart• Pencils (1 per student)

Lesson Objective

- Explain why Mozart is an important composer and describe his music.

What Students Have Learned

In the last lesson, students learned about classical music and the difference between composed and improvised music.

DAY 1: MOZART

Introduce the lesson by asking students to share anything they already know about Mozart. Tell them that today, they will listen to a biography, or story about his life, to learn why people still think his music is incredible, even hundreds of years after he lived.

Read the biography of Mozart on page 119 of this Teacher Guide aloud. After each paragraph or two, stop and check for listening comprehension. When you are finished reading, ask students to turn and talk to a partner with an example of how Mozart was a musical genius.



Page 18

Have students turn to page 18, Mozart, in their Student Activity Books. Read each question aloud, and provide time for students to discuss their answers before writing.



Track 23

Before reading question 3 aloud, play *Eine kleine Nachtmusik*, no. 1, "Allegro," track 23 of the Playlist. Have students stand up and move responsively to the music. Then ask the question and have students complete the page.

Teaching Idea

Listening to unfamiliar music can be challenging, even for adults. To help students appreciate classical music, provide repeated exposure to the pieces. You can play the selections multiple times during the lesson or use them as background music for other activities. This repeated exposure will help the music become more familiar and meaningful to students.

Check for Understanding

Conclude the lesson by asking students to summarize what they learned about Mozart. Have them share one interesting fact about Mozart’s life or music.

SUPPORT—You may wish to provide more musical examples from Mozart that showcase different tempos or instruments beyond what is suggested in the *Core Knowledge Sequence*. Suggestions include *The Marriage of Figaro*, Symphony No. 40, and Twelve Variations on “Ah, vous dirai-je maman.” Students can move creatively to the music and/or identify the tempo, dynamics, or other elements of music they learned in Unit 1.

Unit 2 Lesson 3

THE ORCHESTRA

TIME: 3 DAYS

AT A GLANCE CHART		
Lesson	Activity	Materials
DAY 1	Students will learn about the different families of instruments in an orchestra.	<ul style="list-style-type: none">• Online Resources “Introduction to the Story” video from PBS LearningMedia• Slide Deck slides 11–14 and Student Activity Book pages 20–23<ul style="list-style-type: none">• The String Family• The Woodwind Family• The Brass Family• The Percussion Family• Playlist tracks 24–36, <i>Peter and the Wolf</i>• Student Activity Book pages 24 and 19<ul style="list-style-type: none">• Who Is in the Family?• Listening Map• Pencils (1 per student)• Crayons
DAY 2	Students will learn about the string and brass families of instruments.	<ul style="list-style-type: none">• Slide Deck slides 11 and 13 and Student Activity Book pages 20 and 22<ul style="list-style-type: none">• The String Family• The Brass Family• Playlist tracks 25, 29, 31, 36, <i>Peter and the Wolf</i>, “The Story Begins,” “The Wolf,” “The Wolf Stalks the Bird and Cat,” and “The Procession to the Zoo”• Student Activity Book pages 25 and 19<ul style="list-style-type: none">• Strings and Brass• Listening Map• Pencils (1 per student)• Crayons

DAY 3	<p>Students will learn about the woodwind and percussion families of instruments.</p>	<ul style="list-style-type: none"> • Slide Deck slides 12 and 14 and Student Activity Book pages 21 and 23 <ul style="list-style-type: none"> • The Woodwind Family • The Percussion Family • Playlist tracks 26–28, 35–36, <i>Peter and the Wolf</i>, “The Bird,” “The Duck; Dialogue with the Birds; Attack of the Cat,” “Grandfather,” “The Hunters Arrive,” and “The Procession to the Zoo” • Student Activity Book pages 26 and 19 <ul style="list-style-type: none"> • Woodwinds and Percussion • Listening Map • Pencils (1 per student) • Crayons
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Lesson Objective

- Identify the four families of music in an orchestra, describe their sounds, and explain the role of a conductor.

What Students Have Learned

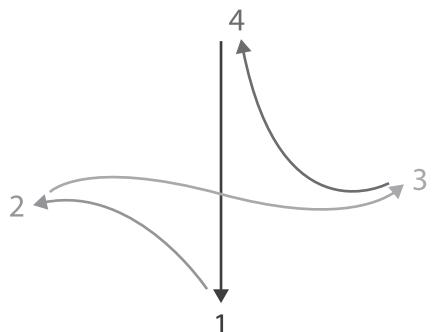
In the last lesson, students learned about the composer Mozart.

DAY 1: THE ORCHESTRA

Introduce the lesson by asking students if, students have ever seen an orchestra, either on television or in a live performance. If so, ask them to share what they remember about the orchestra.

- Remind students that an orchestra is a large group of musicians who play different instruments together.
- Emphasize that the orchestra is a team of musicians who work together to play the music that a composer has written down.
- The **conductor** is similar to a coach in sports and helps the musicians play together, following the composer’s instructions.

Teach students how the conductor moves their hand to keep the musicians together. Demonstrate moving your hand as in this illustration, then ask students to follow your lead.



Ask the following questions: “What is an orchestra?” (a group of musicians who play different instruments together) “What does the conductor do in an orchestra?” (The conductor leads the orchestra and makes sure that everyone is playing together.)

Instrument Families



Slides 11-14

Explain that the instruments in an orchestra are divided into four main groups or families: strings, woodwinds, brass, and percussion.



Pages 20-23

Display slides 11–14, which have pictures of selected instruments in each family. Briefly describe each family as you show the corresponding slide with pictures of the instruments. You may wish to have students also open their Student Activity Books to the corresponding pages. For each family of instruments, encourage students to share any prior knowledge they may have.

- String instruments make sound when their strings vibrate. Show the slide with pictures of the violin, viola, cello, and double bass.
- Woodwind instruments make sound when air is blown into them. Show the slide with pictures of the flute, clarinet, oboe, and bassoon.
- Brass instruments make sound when the player’s lips vibrate into a mouthpiece. Show the slide with pictures of the trumpet, trombone, French horn, and tuba.
- Percussion instruments make sound when they are struck or shaken. Show the slide with pictures of drums, cymbals, the triangle, and the xylophone.

Activity



Page 24

Have students turn to page 24, *Who Is in the Family?*, in their Student Activity Books. Explain that each instrument on the left has another member of its family on the right. Ask students to point to the violin, and tell them it is in the string family. Then read the names of the four instruments on the right side of the page aloud. Ask students which of the instruments is in the string family with the violin (cello). Have them draw a line from the violin to the cello. Repeat the process for all instruments on the left side of the page. Ask students to draw a line to match each pair of instruments in the same family. Then have students put away their books.

Music in This Lesson

Peter and the Wolf, Sergei Prokofiev



1936, Moscow, present-day Russia



Peter and the Wolf is ideal for teaching students about the orchestra because it uses different instruments to represent characters and their emotions, which helps students connect the sounds to specific moods and tones.

Background for Teacher

Peter and the Wolf is a musical composition for children. The music tells the story of a boy named Peter who captures a wolf. Prokofiev wrote this composition to introduce children to the instruments in the orchestra. Each character in the story is represented by a different instrument in the orchestra.

Teaching Idea



Show the video “Introduction to the Story” from PBS LearningMedia. This video introduces each of the characters and their corresponding instruments, and each instrument plays a short bit of its character’s motif. You may wish to have students create movements for each character as they are introduced.

Use this link to download the Core Knowledge Music Online Resources, where the specific link to the video may be found:

<https://www.coreknowledge.org/music/>

Tell students that today, they will listen to a story told by an orchestra. *Peter and the Wolf* uses different instruments of the orchestra to represent each character.



Track 24

Play “Introduction” from *Peter and the Wolf*, track 24 of the Playlist. Explain that this first part introduces the different instruments and their characters. Ask students to listen carefully to each instrument’s unique sound and, if applicable, do the movements they created as they watched the video.

Listening to the Story



Page 19

Have students turn to page 19, Listening Map, in their Student Activity Books. Distribute crayons and demonstrate that each box corresponds to one track you will play. Have students follow along and draw what they imagine as you play each piece of music. Use this page throughout the *Peter and the Wolf* class days as it makes sense for your students. If you prefer, a variety of listening maps with cartoons already drawn to represent each character in *Peter and the Wolf* are also available online.



Tracks 25–36

Play “The Story Begins,” track 25 of the Playlist. As you listen, ask students to imagine the story and identify the instruments they hear. They may also wish to “conduct” the orchestra as they listen. Have them pay attention to how the music creates different moods, such as Peter’s adventurous spirit or the bird’s playful nature.

As time allows, continue listening to tracks 26–36 of the Playlist to tell the rest of the story. Pause after each track or group of tracks to ask students questions about the instruments they heard, the characters they represent, and the mood or feeling created by the music.

After students have listened to the music, ask the following questions:

A MUSICIAN’S QUESTIONS

What characters do the instruments represent?

- o The bird is represented by a flute, the duck by an oboe, the cat by a clarinet, the grandfather by a bassoon, the wolf by French horns, Peter by violins, and the hunters by timpani and bass drum.

Which instrument is your favorite? Why?

- o Answers will vary. Students should explain their thinking.

Check for Understanding

Conclude the session by having students identify different instruments and the families they belong to.

SUPPORT—Show pictures of instruments or play recordings of their sounds, and have students name the instrument and its family.

DAY 2: STRINGS AND BRASS

Introduce this part of the lesson by reviewing what students learned about the orchestra in the previous session. Remind them that an orchestra is a group of musicians who play different instruments together. Explain that today, they will learn more about the string and brass families of instruments.

Ask students to share with a shoulder partner what string and brass instruments they think they might see in an orchestra.

String Family



Slide 11

Display slide 11, The String Family. Explain that string instruments are instruments that use strings to make sound. They make sound when the player makes the strings vibrate, either by using a bow or by plucking. Have students pretend to play a string instrument with a bow.

Brass Family



Slide 13

Display slide 13, The Brass Family. Explain that brass instruments are instruments made of brass that use a mouthpiece to make sound. They make sound when the player's lips vibrate into the mouthpiece, causing the air inside the instrument to vibrate. Have students practice vibrating their lips in a "raspberry" movement or pretend to play a slide trombone.

Ask the following questions: "What are some instruments in the string family?" (*violins, violas, cellos, and basses*) "What are some instruments in the brass family?" (*trumpets, trombones, horns, and tubas*) "How do string instruments make sound?" (*The player makes the strings vibrate*) "How do brass instruments make sound?" (*The player's lips vibrate into a mouthpiece*.)

SUPPORT—If possible, bring in real instruments to help students understand the different parts of string and brass instruments and how they produce sound.

Strings and Brass in *Peter and the Wolf*

Background for Teacher

Peter's theme is always played by the strings. String instruments make sound when the strings vibrate. The player can make the strings vibrate by either using a bow or plucking them. They can create a variety of sounds, from intense and focused to soft and lush. In this piece, the wolf is represented by a group of French horns, members of the brass family. The larger the brass instrument, the lower the sound it makes.

SUPPORT—Consider using a graphic organizer or chart to help students keep track of the different instruments and their corresponding characters in *Peter and the Wolf*. Post the chart in your classroom and refer to it throughout the lesson.



Tracks 25,
29, 31, 36

Play track 25, “The Story Begins,” to introduce how the violins/strings represent Peter. Have students listen for the upward direction of the melody and how it creates a feeling of hope and adventure. You can have students raise their arms and sway like trees in the wind as they listen.

Then play track 29, “The Wolf,” and track 31, “The Wolf Stalks the Bird and Cat.” Have students listen for the low and ominous sounds of the French horns representing the wolf and the quick, high-pitched sounds of the strings as Peter climbs the tree. Students can crouch low to the ground and slowly rise up as they listen.

Finally, play track 36, “The Procession to the Zoo.” Listen for the triumphant return of the strings playing Peter’s theme and the variety of instruments joining in to create a celebratory atmosphere. Students can march in place or around the room as they listen.

After students have listened to the music, ask the following questions:

A MUSICIAN’S QUESTIONS

Who does the violin represent?

- o The violin represents Peter.

What brass instruments did you hear, and who do they represent?

- o I heard French horns, which represent the wolf.

What instruments play the melody in “The Procession to the Zoo”?

- o The strings, especially the violins, play the melody.

Activity



Page 25

Have students open their Student Activity Books to page 25, Strings and Brass. On this page, students will match each character to the instrument that represents them. Have students draw a line from the violin to the character it represents (*Peter*). Then ask students to draw a line from the French horn to the character that it represents (*the wolf*).

Check for Understanding

Conclude the session by having students turn and talk to a partner about their favorite string or brass instrument. Have them share their opinions and explain why they chose that instrument.

DAY 3: WOODWINDS AND PERCUSSION

Introduce this part of the lesson by reviewing what students learned about the string and brass families of instruments in the previous session. Explain that today, they will learn about the woodwind and percussion families of instruments.



Slide 12

Display slide 12, The Woodwind Family. Explain that woodwind instruments make sound when air is blown into or across them, creating vibrations within the instrument. Common examples include the flute, clarinet, oboe, and bassoon.



Slide 14

Display slide 14, The Percussion Family. Explain that percussion instruments create sound when struck or shaken. They come in many forms with varying timbres. While most percussion instruments, like drums and cymbals, emphasize rhythm, some, like the xylophone and timpani, can also play specific pitches.

Ask the following questions: “How do woodwind instruments make sound?” (*The player blows air into the instrument.*) “How do percussion instruments make sound?” (*The player strikes or shakes the instrument.*)

TEACHER NOTE—Continue using a graphic organizer or chart to help students keep track of the different instruments and their corresponding characters in *Peter and the Wolf*.

Teaching Idea

Assign a group of students to each instrument. As you listen to the music, instruct each group to raise their hands or move in a particular way when they hear their assigned instrument.

Woodwind and Percussion in *Peter and the Wolf*

Background for Teacher

The woodwinds in *Peter and the Wolf* represent the bird (flute), duck (oboe), cat (clarinet), and grandfather (bassoon). Percussion instruments, in the form of timpani and bass drum, represent the hunters.



Remind students that *Peter and the Wolf* tells a story using different instruments to represent each character.

Tracks 26–28,
35–36

- Start with track 26 of the Playlist, “The Bird,” to introduce the flute. Have students listen for the high pitch of the flute.
- Play track 27, “The Duck; Dialogue with the Birds; Attack of the Cat.” Have students listen for the duck (oboe) and the cat (clarinet).
- Play track 28, “Grandfather.” This track features the bassoon, which represents Peter’s grandfather. Have students listen for the low sounds of the bassoon.
- Play track 35, “The Hunters Arrive.” This track prominently features the timpani and bass drum, which represent the hunters. Have students listen for the different timbres of the instruments.
- Play track 36, “The Procession to the Zoo.” Have students listen for all of the instruments playing together.

After students have listened to the music, ask the following questions:

A MUSICIAN'S QUESTIONS

What woodwind instruments do you hear?

- o I hear a flute, an oboe, a clarinet, and a bassoon.

What percussion instruments do you hear?

- o I hear a timpani and a bass drum.

How are the sounds of the different woodwind instruments different from one another?

- o Possible response: The flute sounds high and light, like a bird singing; the oboe sounds a bit nasal or whiny, like a duck quacking; the clarinet sounds smooth and a little bit sneaky, like a cat creeping; the bassoon sounds low and deep, like an old person talking.

Activity



Page 26

Have students open their Student Activity Books to page 26, Woodwinds and Percussion. On this page, students will match each character to the woodwind or percussion instrument that represents them. Read the labels aloud, and support students as needed in matching the instruments to the characters.

Check for Understanding



Page 19

Conclude the session by having students open their Student Activity Books to page 19, Listening Map. Encourage students to retell the story by looking at their drawings. Call on student volunteers to form a class retelling of the story. Provide the title of each piece and the instruments and characters as needed. To end the lesson, ask students to explain how music tells a story in *Peter and the Wolf*.

Unit 2 Lesson 4

UNIT 2 ASSESSMENT

TIME: 1 DAY

AT A GLANCE CHART		
Lesson	Activity	Materials
DAY 1	Students will display their mastery of the content in Unit 2.	<ul style="list-style-type: none">• Student Activity Book page 27, Unit 2 Assessment• Playlist tracks 25–26, <i>Peter and the Wolf</i>, "The Story Begins" and "The Bird"• Pencils (1 per student)

Lesson Objective

- Assess student mastery of content presented in Unit 2.

Review and Assessment

Preparation for Assessment

Prior to teaching this lesson, you should take time to review student work in the Student Activity Books as well as your own notes regarding student understanding and achievement of the lesson objectives. Focus on the needs of your students and choose those objectives and activities that best meet their needs.

Review

Review with students the main ideas from each lesson in Unit 2:

- A composer is a person who writes music.
- Classical music is a type of music that is written down and usually played by an orchestra.
- An orchestra is a group of musicians who play different instruments together.
- The instruments in an orchestra are divided into four families: strings, woodwinds, brass, and percussion.
- The conductor is the leader of the orchestra.
- Music can tell a story, like in Sergei Prokofiev's *Peter and the Wolf*.

Revisit the Big Idea of this unit: *A composer is a person who creates and writes a musical work, and an orchestra is a large group of people who play different musical instruments.* Discuss with students the activities they did in this unit, including learning about the composer Mozart, learning the instrument families, and discovering how instruments can be used to represent characters in a story.

Assessment



Page 27

Ask students to turn to page 27 in their Student Activity Books, Unit 2 Assessment. Students will complete the assessment activity for this unit.



Track 25

1. Play the first fifteen seconds of “The Story Begins” from *Peter and the Wolf*, track 25 of the Playlist. Have students circle the picture of the instrument they hear.



Track 26

2. Play the first fifteen seconds of “The Bird” from *Peter and the Wolf*, track 26 of the Playlist. Have students circle the picture of the instrument they hear.

Read the directions for questions 3 and 4, pausing after each to allow students time to write or draw their answers.

You may also choose to use one or more of the following activities to assess students' understanding and encourage them to explore the musical ideas they learned in the unit:

- Play a game in which students listen to a piece of music or an isolated instrument, identify each instrument they hear, and name the family it is in.
- Give students a chance to “compose” a piece, and then play it back to them. In order to help students feel successful, give them a marimba with only five pitches (C, D, E, G, and A; this is the pentatonic scale) so the piece they create will be composed of pleasant sounds. Relate this experience to Mozart’s long piece and to his job of composing music.

Additional Recommended Resources

Consider using the following trade books that discuss composers and orchestras for students:

- Garriel, Barbara. *I Know a Shy Fellow Who Swallowed a Cello*. New York: Astra Young Readers, 2012.
- Moss, Lloyd. *Zin! Zin! Zin! A Violin*. New York: Aladdin Books, 2000.
- Prokofiev, Sergei. *Peter and the Wolf*. Translated by Maria Carlson. Illustrated by Charles Mikolaycak. London: Puffin Books, 1986.
- Woodward, Courtney. *Family Dynamics: Embrace Your Sounds*. New York: Four Heart Books, 2022.

Consider using the following resources for teachers and parents:

- Helsby, Genevieve. *Those Amazing Musical Instruments! Your Guide to the Orchestra Through Sounds and Stories*. Naperville, IL: Sourcebooks Explore, 2007.
- Levine, Robert. *A Child's Introduction to the Orchestra*. New York: Workman Kids, 2019.

Music Can Tell a Story

Big Idea Music can be combined with other arts and used to tell stories and evoke emotion.

Unit Introduction and Pacing Guide

This introduction includes the necessary background information to teach the *Music Can Tell a Story* unit. In this unit, you will help students explore how music can be used to tell stories and evoke emotion. Students will learn about different types of music that can be used to tell stories, such as opera, instrumental music, and ballet. They will also learn about music elements that help tell a story, such as tempo, dynamics, and melody.

This unit contains five lessons, split across nine class days. There will be a half-day Looking Back review on Day 5 and a unit assessment on Day 9. Each day will require a total of forty-five minutes. The teaching days can occur at a cadence that makes sense for your classroom. Many teachers may have one time per week set aside for music. In that case, you may teach the Day 1 lesson in the first week and then continue on to Day 2 the following week.

Day	Lesson
1–2	Lesson 1 Opera Tells a Story
3–4	Lesson 2 Instrumental Music Tells a Story
5–6	Lesson 3 Ballet Tells a Story*

Day	Lesson
7–8	Lesson 4 Jazz: An American Musical Tradition
9	Lesson 5 Unit 3 Assessment

* Looking Back

What Students Should Already Know

Students in Core Knowledge schools should be familiar with the following:

- Identifying and performing a steady beat
- Identifying beats with accents (stress)
- Moving responsively to music by marching, walking, hopping, swaying, etc.
- Participating in improvisation activities
- Singing unaccompanied, accompanied, and in unison

What Students Need to Learn

In this unit, students will:

- Identify the different ways that music can tell a story;
- Explain how music can be combined with other arts to tell stories and evoke emotion;
- Identify the elements of music that help tell a story, such as tempo, dynamics, and melody;
- Listen to and analyze different pieces of music that tell stories; and
- Create their own music that tells a story.

What Students Will Learn in Future Grades

In future grades, students will review and extend their learning about how music can tell a story, further study the elements of music, and investigate more musical pieces.

Grade 3 Unit 3: *Composers*

- Ballet: Tchaikovsky, *Swan Lake*

Grade 4 Unit 3: *Composers*

- Opera: Mozart, *The Magic Flute*

Vocabulary

ballet, n. a type of performance that combines dancing, acting, and music (102)

Example: The dancers in the ballet told the story of *The Nutcracker* through their movements.

jazz, n. a style of music that was created in the United States and is often improvised (106)

Example: We danced to the rhythms of the saxophone in the jazz music.

opera, n. a type of performance that combines singing, acting, and music (92)

Example: The opera singers told the story of *Hansel and Gretel* through their singing.

theme, n. a melody that is important and comes back again and again in a piece of music (97)

Example: The theme of the symphony was a beautiful melody that I will never forget.

Most Important Ideas

The most important ideas in Unit 3 are as follows:

- Opera is a type of performance that combines singing, acting, and music to tell a story.
- Instrumental music can also tell a story, even without words.
- Ballet is a type of performance that combines dancing, acting, and music to tell a story.
- Jazz is a type of music with African and Black American roots that is often used to tell stories about American life.

What Teachers Need to Know

Music can be a very abstract art; sometimes, it can be difficult to find ways to relate to it. One of the powers of music, however, is that it can remind us of people, places, and emotions. Even when a piece of music has no specific meaning, it can be rewarding to think of the music in terms of a story.

Music can tell a story in many ways. It can work alone, or it can be combined with other arts to create forms such as opera and ballet. Some songs tell stories through their lyrics, such as “There’s a Hole in My Bucket,” which Grade 1 students learned in Unit 1. The *Core Knowledge Sequence* emphasizes that music can tell a story in the early grades partly because this approach helps musical novices understand music more easily.

Jazz music is a uniquely American kind of music that arose at the beginning of the twentieth century from Black American musical traditions. It combines elements of African musical cultures and folk music from the United States, emphasizing rhythm and improvisation. It grew in popularity over the next several decades and quickly spread across the country and the world. Though it began as music for dancing, by the 1930s, and 1940s, jazz had become something that people could also listen to just for pleasure.

Unit 3 Lesson 1

OPERA TELLS A STORY

TIME: 2 DAYS

AT A GLANCE CHART		
Lesson	Activity	Materials
DAY 1	Students will learn about opera and listen to music from <i>Hansel and Gretel</i> .	<ul style="list-style-type: none">• Online Resources “Le Nozze di Figaro: ‘Sull’aria” video from the Metropolitan Opera• Slide Deck slide 15, “Hansel and Gretel”• Teacher Guide page 120, “Hansel and Gretel”• Playlist track 37, <i>Hansel and Gretel</i>, “Brother Dear, Come Dance with Me”• Scarves (1 or 2 per student)
DAY 2	Students will listen to music from <i>Hansel and Gretel</i> and respond to the opera.	<ul style="list-style-type: none">• Playlist tracks 37–39, <i>Hansel and Gretel</i>• Student Activity Book page 28, Respond to Opera• Pencils (1 per student)• Crayons

Lesson Objective

- Define opera, identify the elements of opera, and listen to opera respectfully.

What Students Have Learned

In the last unit, students learned about composers and the orchestra.

DAY 1: OPERA IS MUSIC, SINGING, AND ACTING

Introduce the lesson by asking students if they have ever seen a play or musical as a live performance or on television. If so, ask them to share what they remember about it. Explain that **opera** is a type of performance that combines music, singing, and acting to tell a story.



Play the “Le Nozze di Figaro: ‘Sull’aria” video from the Metropolitan Opera. After students watch, ask them to describe what they saw and heard. Ask students to share how opera might be different from or similar to other types of performances they have seen.

Ask the following questions: “What are some ways that music can tell a story?” (*Music can express emotions, create different moods, and even suggest specific actions or events.*)

“Imagine you’re telling a story using only your voice. How would you make your voice sound happy? Sad? Angry? Excited?” (*I could make my voice go higher to sound happy or lower to sound sad. I could make my voice loud and growly to sound angry or fast and high-pitched to sound excited.*)

The Story of Hansel and Gretel



Slide 15

Display slide 15, the witch’s house from “Hansel and Gretel.” Discuss what students see in the picture. Have students listen as you read the “Hansel and Gretel” story on page 120 of this Teacher Guide.

After the story, explain that today, students will listen to an opera that tells this same story.

Music in This Lesson

Hansel and Gretel, Engelbert Humperdinck



1893, part of the Romantic period of music



The dynamics in this opera bring out the characters’ feelings and help tell the story.

Background for Teacher

The opera *Hansel and Gretel* is based on the German fairy tale by the Brothers Grimm. Engelbert Humperdinck wanted to write music that children would enjoy. The recordings on the Playlist are from an English translation of the lyrics. The first song, “Brother Dear, Come Dance with Me,” is from early in the opera, when Hansel and Gretel are tired and hungry. They sing this cheery song to take their minds off their troubles.



Track 37

Play “Brother Dear, Come Dance with Me” from *Hansel and Gretel*, track 37 of the Playlist. Tell students that this song is from the beginning of the opera, when Hansel and Gretel are playing. Ask them to listen for the dynamics in the music.

After one minute, pause the music and ask students to describe the dynamics they heard. Then distribute scarves. Have students stand up and use the scarves as they dance or move responsively to the music. Play the rest of the track as students dance to the music.

After students have listened to the music, ask the following questions:

A MUSICIAN’S QUESTIONS

What do you think is happening in the story based on the music?

- o Answers will vary.

What instruments do you hear?

- o I hear string, brass, woodwind, and percussion instruments in the orchestra, and I also hear singers' voices.

How does the music make you feel?

- o Answers will vary.

Teaching Idea

You may wish to show a video of “Brother Dear, Come Dance with Me” from *Hansel and Gretel* being performed on stage. There are numerous videos of “Brother Dear, Come Dance with Me” available online, possibly under a slightly different title. Ask students to discuss how watching the opera helps them better understand what is happening in the story.

Check for Understanding

Conclude the session by having students tell a partner about their favorite part of the story.

DAY 2: HANSEL AND GRETEL

Introduce this part of the lesson by reviewing what students learned about opera in the previous session. Remind them that opera is a type of performance that combines music, singing, and acting to tell a story. Explain that today, they will listen again to music from the opera *Hansel and Gretel*.

Ask students to think about what they remember about the story by asking the following questions: “What are the names of the main characters in the opera?” (*Hansel and Gretel*) “What happens to Hansel and Gretel in the story?” (*They get lost in the woods and are captured by a witch.*) “How do you think the music can express the characters’ feelings in the opera?” (*Answers will vary.*)

SUPPORT—If students have trouble remembering the story, reread the summary or retell the story in your own words.

Ask, “If you were to create an opera, what story would you tell?” (*Students might talk about how music could be used to bring their story to life.*)

Background for Teacher

The second and third songs, “The Little Sandman Calls You” and “Evening Prayer”—also commonly translated as “I Am the Little Sandman” and “Children’s Prayer,” respectively—are from the part of the story when Hansel and Gretel are lost in the woods and getting sleepy. A character called the Sandman comes to help them fall asleep. In “The Little Sandman Calls You,” the Sandman sings about his job of putting children to sleep. The music is calm and gentle, and the Sandman’s voice is soothing. In “Evening Prayer,” Hansel and Gretel say their prayers before they fall asleep. The music is peaceful and hopeful, and the children’s voices are sweet and innocent. These two songs are connected musically, and Hansel and Gretel even sing some lines in between the songs. This shows how the music helps tell the story and move it along.



Tracks 37–39

Play “Brother Dear, Come Dance with Me,” track 37 of the Playlist, again. Remind students that this song is from the beginning of the opera, when Hansel and Gretel are playing.

Play the second song of the opera, “The Little Sandman Calls You,” track 38 of the Playlist. Tell students that this song comes later in the opera, when Hansel and Gretel are lost in the woods. Ask students to close their eyes while listening and imagine that they are lost in the woods. Ask them how the music makes them feel.

Play “Evening Prayer,” track 39 of the Playlist. Ask students what they think the characters are singing about. Tell students to think about the different ways the music expresses the characters’ feelings.

After students have listened to the music, ask the following questions:

A MUSICIAN’S QUESTIONS

How does the music in each song help tell the story?

- o Possible answer: The music in “Brother Dear, Come Dance with Me” is upbeat and happy. The music in “The Little Sandman Calls You” is slow and gentle. The music in “Evening Prayer” is peaceful and hopeful.

How would you describe the music in each song?

- o Answers will vary.

Activity



Page 28

Have students open their Student Activity Books to page 28, Respond to Opera, and distribute crayons. On this page, students will draw a picture of what they imagine was happening in their favorite song from *Hansel and Gretel*. You may wish to play the tracks again as students color.

Teaching Idea

Have students act out the songs they have heard from *Hansel and Gretel*. Divide the class into groups, and assign each group one of the three songs. Have each group practice acting out their song, using simple props and costumes if desired. Then have each group perform their song for the class.

Check for Understanding

Conclude the session by having students share their pictures with a partner and describe what is happening in the picture.

Unit 3 Lesson 2

INSTRUMENTAL MUSIC TELLS A STORY

TIME: 2 DAYS

AT A GLANCE CHART		
Lesson	Activity	Materials
DAY 1	Students will learn about music that tells a story and listen to <i>The Sorcerer's Apprentice</i> .	<ul style="list-style-type: none">• Teacher Guide p. 120, "The Sorcerer's Apprentice"• Playlist track 40, <i>The Sorcerer's Apprentice</i>• Student Activity Book page 29, <i>The Sorcerer's Apprentice</i>• Pencils (1 per student)
DAY 2	Students will review <i>The Sorcerer's Apprentice</i> and connect stories to music.	<ul style="list-style-type: none">• Playlist track 40, <i>The Sorcerer's Apprentice</i>• Slide Deck slide 16, Musical Themes• Student Activity Book page 30, Connecting Stories to Music• Pencils (1 per student)• Classroom instruments (optional; 1 per student)

Lesson Objective

- Define, listen to, and respond to music that tells a story and connect original stories to music.

What Students Have Learned

In the last lesson, students learned that opera is a type of performance that combines singing, acting, and music.

DAY 1: THE SORCERER'S APPRENTICE

Introduce the lesson by explaining that today, students will learn about a new type of music. Explain to students that music can tell us stories just with sounds. Ask students to think back to *Peter and the Wolf* in Unit 2. The instruments represented characters. Music can also make sounds that show us happy feelings, sad feelings, or even exciting adventures.

Ask, "What are some ways that music can tell a story without words?" (*The music might have different dynamics or tempos. It might have different melodies or rhythms. It might use different instruments to represent different characters or events.*)

Music in This Lesson

The Sorcerer's Apprentice, Paul Dukas



1897, during the late Romantic period



The Sorcerer's Apprentice demonstrates different ways in which music can express a story.

Background for Teacher

The Sorcerer's Apprentice is a piece of music inspired by a poem by Johann Wolfgang von Goethe. The music tells the story of a sorcerer's apprentice who tries to use magic to do his chores but ends up causing a lot of trouble.

Read the story of “The Sorcerer’s Apprentice” aloud. It can be found in the Text Resources section of this Teacher Guide on page 120. Invite students to make a movie in their minds while you read. Ask students to make a guess about the tempo or dynamics of the music that represents different parts of the story.



Play *The Sorcerer's Apprentice*, track 40 of the Playlist. Remind students that this is a piece of instrumental music, which tells a story without words. Pause the music at different points to guide students to hear the different parts of the story:

Track 40

- At the beginning, the music is mysterious, representing the sorcerer’s magic.
- Then a lively **theme** plays, representing the apprentice.
- The main theme, played by the bassoon, represents an enchanted broom.
- The music gets louder and more exciting as the broom gets out of control.
- The music reaches a high point when the apprentice tries to stop the broom.
- The broom theme returns, and the apprentice’s theme becomes desperate.
- Finally, the sorcerer’s music returns and calms everything down.

During the piece, remind students that they learned how to recognize and play a steady beat in Unit 1. Ask them to tap their feet or pat their legs quietly along with the beat.

After students have listened to the music, ask the following questions:

A MUSICIAN'S QUESTIONS

What instruments do you hear?

- o I hear orchestral instruments such as brass, woodwinds, strings, and percussion.

Do you think the music matches the story? Why or why not?

- o Answers will vary.

How does the music make you feel?

- o Answers will vary.

Activity



Page 29

Have students complete page 29 of their Student Activity Books, *The Sorcerer's Apprentice*. Remind them of the first part of the story. Say, "A young sorcerer is told to carry buckets of water. Instead of doing the work, he casts a magic spell and enchants a broom to go get the water for him. The broom gets the water . . . the only problem is, he doesn't know how to stop it!" Ask students, "What comes next?" Students will draw the end of the story.

You may wish to play the music again as students draw their pictures.

Check for Understanding

Conclude the session by having students share their drawings of *The Sorcerer's Apprentice*.

DAY 2: CONNECT STORIES TO MUSIC

Introduce this part of the the lesson by reviewing what students learned about music in the previous session. Remind them that they listened to instrumental music, which tells a story or paints a picture in your mind.

Ask, "What are some ways that you can tell a story with music?" (*You can use different dynamics to show different emotions. You can use different tempos to show different actions. You can use different instruments to represent different characters or events.*)

Teaching Idea

You may want to show video clips of Disney's animated movie *Fantasia*, which features a version of *The Sorcerer's Apprentice*. Remind students that this animation is just one way of imagining or picturing the story. Then ask if they pictured it differently.

Musical Themes

Background for Teacher

Dukas uses different musical themes to represent the different characters and events in the story. For example, there is a theme for the water, a theme for the broom, a theme for the apprentice, and a theme for the sorcerer. Dukas also uses different instruments to represent the different characters and events in the story. For example, the bassoon represents the broom, the strings represent the water, and the brass instruments represent the sorcerer.

Explain to students that they will listen to *The Sorcerer's Apprentice* again. Explain that today, they will be listening for different themes in the music. Tell students that a theme in music is like a melody that represents a character or idea in the story.



Display slide 16, Musical Themes. Point to each image as you talk about the different themes.

Slide 16



Play *The Sorcerer's Apprentice*, track 40 of the Playlist. Use the listening guide below to point out the themes to students as the track plays.

Track 40

- 0:07: Explain that the first theme we hear is the water theme. This theme is mysterious and represents the magic of the sorcerer.
- 1:13: Another theme is the apprentice theme. This theme is lively and represents the apprentice's energy and excitement.
- 1:52: Another theme is the sorcerer theme. This theme is powerful and strong. It is used several times in the piece, changing each time.
- 2:14: Finally, there is the broom theme. This theme is played by the bassoon and represents the enchanted broom.

Have students listen for how the themes change and develop throughout the music. At first, the apprentice makes the broom dance with magic (water theme). Then the broom starts to get out of control (broom theme gets louder and faster). The apprentice gets worried and tries to stop it (apprentice theme). Finally, the sorcerer comes back and fixes everything (sorcerer theme, then back to the water theme, but calmer now).

After students have listened to the music, ask the following questions:

A MUSICIAN'S QUESTIONS

Can you describe one of the different themes in the music?

- o Possible response: The broom theme is played by the bassoon, and it sounds like a broom wobbling around. It made me think of the broom dancing around and making a mess when the apprentice couldn't stop it.

What happens in the story?

- o The music tells the story of a sorcerer's apprentice who tries to use magic to do his chores but ends up causing a lot of trouble.

Activity



Page 30

Have students open their Student Activity Books to page 30, Connecting Stories to Music. Remind students that music can tell stories just like words or pictures can. Tell students to think about the music of *The Sorcerer's Apprentice*. Have them draw three pictures in the boxes to represent the main parts of the story. Encourage them to think about the beginning, middle, and end.

Check for Understanding

Conclude the session by having students share their drawings and explain how the drawings connect to the music.

Unit 3 Lesson 3

BALLET TELLS A STORY

TIME: 2 DAYS

AT A GLANCE CHART		
Lesson	Activity	Materials
DAY 1	Students will learn about ballet and listen to music from <i>The Nutcracker</i> .	<ul style="list-style-type: none">• Online Resources “The Bolshoi Ballet: The Nutcracker” video from PBS• Teacher Guide page 121, “The Nutcracker”• Playlist tracks 41–44, <i>The Nutcracker Suite</i>• Slide Deck slide 17 and Student Activity Book page 31<ul style="list-style-type: none">• Dance• Scarves (1 per student)
DAY 2	Students will listen to music from <i>The Nutcracker</i> and respond to the ballet.	<ul style="list-style-type: none">• Online Resources “The Nutcracker Presented by Scranton Civic Ballet Company” video from PBS• Playlist tracks 45–48, <i>The Nutcracker Suite</i>

Lesson Objective

- Define and identify the elements of ballet, listen to a ballet, and respond to it.

What Students Have Learned

In the last lesson, students learned about how instrumental music can tell a story without words.

Looking Back

Remind students of the Big Idea statement for this unit: *Music can be combined with other arts and used to tell stories and evoke emotion.*

Ask students:

- How did the music in *The Sorcerer's Apprentice* tell a story?
- How did the music make you feel?
- How did the music in *Hansel and Gretel* tell a story?
- How did the music make you feel?

Explain that music can be used to tell stories in many different ways. Music can be combined with other arts, such as dance and theater, to create even more powerful stories.

Ask students to think about a story they would like to tell with music. What kind of music would they use? What instruments would they use? How would they use the music to make the story come to life? Have students share their ideas with a partner. Then have a few students share their ideas with the class.

DAY 1: THE NUTCRACKER SUITE, PART 1

Introduce the lesson by asking students if they have ever seen a **ballet**. If so, ask them to share what they remember about it. Explain that ballet is a type of performance that combines music, dancing, and acting to tell a story.

Ask students to think about how ballet might be different from other types of performances they have seen, like a play or a musical.

Teaching Idea



You may wish to search for an animated read-aloud video that shows the story of *The Nutcracker* to help students understand the story before listening.

Ballet

Explain that ballet is a type of performance art that has been around for a long time. It started in Italy and then became popular in France and Russia. Dancers move their bodies in particular poses. Ask if any students in the class have ever taken ballet lessons.

Some ballet dancers wear special shoes called pointe shoes that help them dance on their toes! Ballets are performed with music and fancy costumes.

Ask, “What is ballet?” (*Ballet is a type of performance that combines music, dancing, and acting to tell a story.*)

Music in This Lesson

The Nutcracker Suite, Pyotr Ilyich Tchaikovsky



1892, during the late Romantic period



The Nutcracker Suite demonstrates the different ways music can express characters' feelings through tempo, dynamics, and melodies.

Background for Teacher

The Nutcracker is a ballet by Pyotr Ilyich Tchaikovsky, based on the story “The Nutcracker and the Mouse King” by E. T. A. Hoffmann. *The Nutcracker* tells the story of Clara, a girl who receives a magical nutcracker as a Christmas gift. At night, the nutcracker comes to life, battles the Mouse King, and transports Clara to a wondrous land. “Miniature Overture” sets the stage before the curtain rises, while “March” is part of a festive Christmas Eve scene. The remaining dances—“Dance of the Sugar-Plum Fairy,” “Russian Dance,” “Arabian Dance,” “Chinese Dance,” “Dance of the Flutes,” and “Waltz of the Flowers”—are performed for Clara and the nutcracker as part of the entertainment in the second half of the ballet.

Read the short story “The Nutcracker,” found on page 121 of this Teacher Guide, aloud for students. Invite them to imagine what the story might look like and sound like at different parts.

Ask the following questions: “What are the names of the main characters in the ballet?” (*Clara, the Nutcracker Prince, and the Mouse King*) “What happens to Clara in the story?” (*She receives a nutcracker as a gift, which magically transforms into a prince. They journey to the Land of Sweets, where they meet the Sugar-Plum Fairy.*) “How do you think the music will express the characters’ feelings in the ballet?” (*Answers will vary.*)



Tracks 41–44

Play *The Nutcracker Suite*, op. 71a, “Miniature Overture,” track 41 of the Playlist. Explain that “Miniature Overture” is a short, introductory piece that sets the scene for the ballet. Ask students to listen for the different instruments that play and to think about what kind of mood the music creates. Distribute scarves, and have students move responsively to the music in any way they wish.

Play “March,” track 42. Remind students that they heard “March” in Unit 1 Lesson 3. Ask them to listen for the long and short sounds in the music and to think about how those sounds help tell the story. Encourage students to march in a steady beat as they listen to the track.

Teaching Idea



Show clips from the video of the Bolshoi Ballet performing *The Nutcracker*. Play the clip from 4:19 until about 6:46, which shows “March.” As students watch the video, pause it occasionally to describe what is happening. For example, you might say, “Look how the dancers are moving! They’re telling a story without even talking.”

Use this link to download the Core Knowledge Music Online Resources, where the specific link to the video may be found:

<https://www.coreknowledge.org/music/>

Play “Dance of the Sugar-Plum Fairy,” track 43. Explain that this is a delicate piece that is often used to accompany the Sugar-Plum Fairy’s dance. Ask students to listen for the high-pitched instrument that plays the melody and to think about how the music makes them feel. Have students use their scarves to move responsively to the music in any way they wish.

Play “Russian Dance (Trepak),” track 44. Tell students that this is a fast and energetic piece that is often used to accompany the Russian dancers’ dance. Ask students to listen for the strong, accented beat. Have them join in as you demonstrate clapping on the accented beats of the song.

After students have listened to the music, ask the following questions:

A MUSICIAN’S QUESTIONS

What instruments did you hear in the overture?

- Answers will vary, but students might identify strings, woodwinds, and percussion.

What was your favorite part of the music you heard today?

- Answers will vary.

Activity



Display slide 17, Dance. You may also wish to have students open their Student Activity Books to page 31. On this slide and page, students will see pictures representing the four pieces of music.

Slide 17



Page 31

Divide students into four groups. Assign each group one of the four pieces of music they just listened to. Have each group create a dance to their assigned piece of music. You may wish to have listening stations with headphones available so students can simultaneously listen to their pieces. Have each group perform their dance for the class.

Check for Understanding

Conclude the session by having students share their dances with the class. After each group performs, ask the following questions:

- What do you think the dancers were trying to express with their dance?

- How did the music help them tell their story?
- What did you like best about the dance?

DAY 2: THE NUTCRACKER SUITE, PART 2

Introduce this part of the lesson by reviewing what students learned about ballet in the previous session. Remind them that ballet is a type of performance that combines music, dancing, and acting to tell a story. Explain that today, they will listen to more music from the ballet *The Nutcracker*. Invite students to retell the plot of the story. You should summarize and fill in gaps if needed.



Before playing the music, explain that each of these pieces represents a different dance from the part of the story where the dancers are performing for Clara and the Nutcracker Prince in the castle.

Tracks 45–48

Play *The Nutcracker Suite*, op. 71a, “Arabian Dance (Coffee),” track 45 of the Playlist. This piece is a smooth and flowing dance that is often used to accompany the Arabian dancers. Ask students to try to pat the rhythm played by the low instruments and to think about how the music makes them feel. Then ask students to describe how “Arabian Dance (Coffee)” made them feel.

Play “Chinese Dance (Tea),” track 46. Ask students to listen for the high-pitched piccolo playing the melody and to think about how the music makes them want to move. Then ask students to share how “Chinese Dance (Tea)” made them want to move.

Play “Dance of the Flutes,” track 47. This piece is a delicate and beautiful dance that is often used to accompany the flute players’ dance. Ask students to listen for the different flute sounds and to think about how the music makes them feel. Then ask students what kind of dance they would do to “Dance of the Flutes” and why.

Play “Waltz of the Flowers,” track 48. This piece is a grand and sweeping dance that is often used to accompany the flowers’ dance. Ask students to listen for the long, flowing melodies and to think about and then show how the music makes them want to move.

Teaching Idea



Show a video of the Scranton Ballet performing *The Nutcracker*. As students watch the video, beginning at 1:44:20, pause it occasionally to describe what is happening and ask students questions. Ask students how this version is the same as and different from the ballet video they watched in the previous session.

Use this link to download the Core Knowledge Music Online Resources, where the specific link to the video may be found:

<https://www.coreknowledge.org/music/>

Check for Understanding

Conclude the session by having students share which song was their favorite part of the ballet and why.

Unit 3 Lesson 4

JAZZ: AN AMERICAN MUSICAL TRADITION

TIME: 2 DAYS

AT A GLANCE CHART		
Lesson	Activity	Materials
DAY 1	Students will learn about jazz and practice improvisation.	<ul style="list-style-type: none">• Online Resources Video of Wynton Marsalis from CBS• Playlist track 22, "When the Saints Go Marching In"• Student Activity Book page 32, Improvisation• Pencils (1 per student)• Crayons
DAY 2	Students will learn about Louis Armstrong and Lil Hardin Armstrong and listen to jazz songs.	<ul style="list-style-type: none">• Online Resources Images of Louis Armstrong from the Louis Armstrong House Museum• Playlist<ul style="list-style-type: none">• Track 49, "What a Wonderful World"• Track 50, "Doin' the Suzie-Q"• Student Activity Book page 33, Louis Armstrong and Lil Hardin Armstrong• Crayons

Lesson Objective

- Define jazz, identify the elements of jazz, and respond to jazz music.

What Students Have Learned

In the last lesson, students learned about ballet and reacted to several pieces from *The Nutcracker*.

DAY 1: INTRODUCTION TO JAZZ

Introduce the lesson by reviewing what students have learned about music that tells a story. Remind students that they have learned about opera, instrumental music, and ballet. Explain that today, they will learn about another type of music that tells a story: **jazz**.

Explain that jazz is a type of music that originated in the United States long ago. Jazz is a blend of many different musical styles, including African American music, European classical music, and American popular music. Jazz musicians often improvise, or make up music as they go. Remind students that they learned about improvisation in Unit 1.

SUPPORT—Help students understand and experience jazz by clapping or tapping out a rhythm and then having them make up their own rhythms to go along with it.

Ask the following questions: “What is jazz?” (a type of music that is often improvised) “What does it mean to improvise?” (to make something up as you go along) “Why do you think jazz musicians improvise?” (to express themselves creatively)



Track 22

Play “When the Saints Go Marching In,” track 22 of the Playlist. Students heard this song in Unit 1 Lesson 15, when they were introduced to musical notation. Today, they will focus on it as a jazz song. Ask students to tap the steady beat.

Teaching Idea



After students listen to the traditional version, you may wish to show them a video of Wynton Marsalis playing “When the Saints Go Marching In.” Ask students to compare and contrast the two versions. Point out the improvisation in Marsalis’s version.

Use this link to download the Core Knowledge Music Online Resources, where the specific link to the video may be found:

<https://www.coreknowledge.org/music/>

After students have listened to the music, ask the following questions:

A MUSICIAN’S QUESTIONS

What instruments do you hear?

- o I hear brass instruments and voices.

What was different about the two versions of the song?

- o Answers will vary, but students should be able to recognize that Marsalis’s version was more improvised.

Which version do you prefer? Why?

- o Answers will vary.

Activity



Page 32

Have students open their Student Activity Books to page 32, Improvisation. On this page, students will improvise their own rhythms to “When the Saints Go Marching In.” Have them listen to the piece again, and then work in pairs or small groups to compose and write down their improvisation. They may use notation, pictures, or any other method to write it down.

Check for Understanding

Conclude the session by asking students to turn to a partner and summarize what they have learned about jazz. Have students perform their improvisations for the class.

DAY 2: LOUIS ARMSTRONG AND LIL HARDIN ARMSTRONG

Introduce this part of the lesson by reviewing what students learned about jazz in the previous session. Remind them that jazz is a type of music that originated in the United States. It is a blend of many different musical styles, and jazz musicians often improvise.

Ask students to think about what they remember about improvisation.

Louis Armstrong

Explain that Louis Armstrong was a famous jazz musician. He was a trumpet player and singer. He was born in New Orleans in 1901, more than one hundred years ago. He started playing the trumpet when he was a child, and he quickly became one of the best jazz musicians in the world.

Teaching Idea



Display the images of Louis Armstrong from the Louis Armstrong House Museum.

Use this link to download the Core Knowledge Music Online Resources, where the specific link to the images may be found:

<https://www.coreknowledge.org/music/>

Armstrong was known for his powerful trumpet playing and his gravelly voice. He had the nickname “Satchmo” (from “satchel mouth”) because of the size of his mouth. This helped him play the trumpet well. He was also a talented improviser. Armstrong was one of the first jazz musicians to improvise both his trumpet playing and his singing. He was also one of the first jazz musicians to use scat singing, which is a type of singing in which the singer makes up nonsense syllables instead of singing words.

SUPPORT—If students have difficulty understanding the concept of scat singing, you may wish to search for a video of Armstrong scat singing, such as one of him singing “Heebie Jeebies.” You might also have them try scat singing themselves.

Music in This Lesson

“What a Wonderful World,” performed by Louis Armstrong; “Doin’ the Suzie-Q,” performed by Lil Hardin Armstrong



1967; 1936



Both of the songs are jazz and demonstrate improvisation.

Background for Teacher

“What a Wonderful World” is a ballad written by Bob Thiele (as “George Douglas”) and George David Weiss. It was first recorded by Louis Armstrong and released in 1967. The song was a commercial success, topping the charts in the United Kingdom and becoming Armstrong’s biggest-selling record.

“Doin’ the Suzie-Q” is a jazz song that was written by Lil Hardin Armstrong, a pianist and composer who was married to Louis Armstrong, and recorded in 1936. It is a popular song for dancing and is often used to teach students about jazz.



Page 33

Have students open their Student Activity Books to page 33, Louis Armstrong and Lil Hardin Armstrong, and distribute crayons. Have students listen to “What a Wonderful World” and/or “Doin’ the Suzie-Q” again. Ask them to draw shapes and lines that show how the music sounds. Encourage them to use lots of colors.



Tracks 49–50

Tell students that “What a Wonderful World” is a song that Louis Armstrong sang. Play “What a Wonderful World,” track 49 of the Playlist. Ask students to listen for Armstrong’s gravelly voice and to think about how the music makes them feel. After listening, ask students to describe Armstrong’s voice and the feeling of the music.

Play “Doin’ the Suzie-Q,” track 50 of the Playlist. Ask students to tap the steady beat and listen for the improvisation. After students listen, ask them what they noticed about the music.

After students have listened to the music, ask the following questions:

A MUSICIAN’S QUESTIONS

What do you think of the music?

- o Answers will vary.

What was different about the two songs?

- o Answers will vary, but students should be able to recognize that “What a Wonderful World” is a slower song, while “Doin’ the Suzie-Q” is a more upbeat song.

Check for Understanding

Conclude the session by asking students to summarize what they have learned about Louis Armstrong.

Unit 3 Lesson 5

UNIT 3 ASSESSMENT

TIME: 1 DAY

AT A GLANCE CHART		
Lesson	Activity	Materials
DAY 1	Students will demonstrate their mastery of the content in Unit 3.	<ul style="list-style-type: none">• Student Activity Book page 34, Unit 3 Assessment• Playlist<ul style="list-style-type: none">• Track 37, <i>Hansel and Gretel</i>, "Brother Dear, Come Dance with Me"• Track 42, <i>The Nutcracker Suite</i>, "March"• Track 50, "Doin' the Suzie-Q"• Pencils (1 per student)

Lesson Objective

- Assess student mastery of content presented in Unit 3.

Review and Assessment

Preparation for Assessment

Prior to teaching this lesson, you should take time to review student work in the Student Activity Books as well as your own notes regarding student understanding and achievement of the lesson objectives. Focus on the needs of your students and choose those objectives and activities that best meet their needs.

Review

Review with students the main ideas from each lesson in Unit 3:

- Opera is a type of performance that combines singing, acting, and music to tell a story.
- Instrumental music can also tell a story, even without words.
- Ballet is a type of performance that combines dancing, acting, and music to tell a story.
- Jazz is a type of music with African and Black American roots that is often used to tell stories about American life.

Revisit the Big Idea of this unit: *Music can be combined with other arts and used to tell stories and evoke emotion*. Discuss with students the activities they did in this unit, including responding to an opera, creating music, learning about and responding to ballet, and improvising to a jazz tune.

Assessment



Tracks 37, 42,
50

Ask students to turn to page 34 in their Student Activity Books, Unit 3 Assessment. Students will complete the assessment activity for this unit.



Page 34

1. Play “Brother Dear, Come Dance with Me” from *Hansel and Gretel* (track 37). Tell students to write or draw two parts of opera.
2. Play “March” from *The Nutcracker Suite* (track 42). Tell students to write or draw two parts of ballet.
3. Play the first part of “Doin’ the Suzie-Q” (track 50). Tell students to draw a picture of how jazz music makes them feel.

You may also choose to use the following activity to assess students’ understanding and encourage them to explore the musical ideas they learned in the unit:

- Make connections to other subjects, such as language arts, by having students write a story to accompany a piece of music.

Additional Recommended Resources

Consider using the following trade books that discuss the topics of this unit for students:

- Alexander, Heather. *A Child's Introduction to The Nutcracker: The Story, Music, Costumes, and Choreography of the Fairy Tale Ballet*. New York: Workman Kids, 2021.
- Asim, Jabari. *A Child's Introduction to Jazz: The Musicians, Culture, and Roots of the World's Coolest Music*. New York: Workman Kids, 2022.
- O'Hara, Lauren. *Curtain Up! Behind the Scenes at the Royal Opera*. New York: Thames & Hudson, 2022.

Consider using the following resource for teachers and parents:

- Burch, Sharon. *Scat Singing for Kids: A Step-by-Step Journey in Jazz*. Freddie the Frog. New York: Hal Leonard, 2012.

Culminating Activity

MUSIC IN GRADE 1

TIME: 2 DAYS

AT A GLANCE CHART		
Lesson	Activity	Materials
DAY 1	Students will use elements of music to create characters and tell a story.	<ul style="list-style-type: none">• Playlist<ul style="list-style-type: none">• Track 1, "Dry Bones"• Track 27, <i>Peter and the Wolf</i>, "The Duck; Dialogue with the Birds; Attack of the Cat"• Track 37, <i>Hansel and Gretel</i>, "Brother Dear, Come Dance with Me"• Student Activity Book page 35, Culminating Activity• Pencils (1 per student)• Crayons
DAY 2	Students will share their projects with the class.	<ul style="list-style-type: none">• Student Activity Book page 35, Culminating Activity

Lesson Objective

- Use learning from the units to complete a creative project.

DAY 1: CULMINATING ACTIVITY: MUSIC REVIEW

Introduce the activity by congratulating students on the work they have done to learn about music. Explain that they will use what they learned to create something that represents their learning.

Review of the Year

Provide students with a brief summary of the material they covered during the course. Ask the following questions as you replay music from previous units.



Track 1

Invite students to listen and move to "Dry Bones." Play the piece, track 1 of the Grade 1 Spotify Playlist, which you may access through the Online Resources. After students listen, ask, "What elements of music did you hear in this song?" (Students may identify the steady beat, rhythm, or melody of the song.)

Unit 1: What is rhythm? (*Rhythm is the way music moves through time.*)

What is melody? (*Melody is a series of pitches and rhythms that create a tune.*)

What is harmony? (*Harmony is the way that different pitches sound together.*)



Invite students to listen and move to “The Duck; Dialogue with the Birds; Attack of the Cat” from *Peter and the Wolf*, track 27 of the Playlist.

Track 27

Unit 2: What is an orchestra? (*An orchestra is a group of musicians who play different instruments together.*)

What are the different families of instruments in an orchestra? (*The different families of instruments in an orchestra are strings, woodwinds, brass, and percussion.*)



Invite students to listen and move to “Brother Dear, Come Dance with Me” from *Hansel and Gretel*, track 37 of the Playlist.

Track 37

Unit 3: How can music tell a story? (*Music can tell a story by using different elements of music to create different moods and feelings.*)

What are some ways that music can be combined with other arts to tell a story? (*Some ways that music can be combined with other arts a story include opera, ballet, and jazz.*)

Activity



Page 35

Have students complete page 35, Culminating Activity, of their Student Activity Books. Distribute pencils. Present the options below, and have students find partners who want to do the same option. Tell students they will have more time to work on this activity during the next class.

Options for Assessing

Choose one or more of the following activities to assess your students. The main activity should be assessed with the Culminating Activity Scoring Rubric on page 124 of this Teacher Guide.

- Have students reflect on their learning in music class this year by writing or creating a drawing that represents their favorite activity or piece of music. Encourage them to describe how their understanding of music has grown over the course of the year.
- Have students create a visual representation of their favorite musical element or concept, accompanied by a written explanation. Display the finished projects around the classroom, and allow students to walk around and view each other’s work.
- Divide students into groups, and assign each group a different musical element or concept. Have each group create a short performance or presentation that demonstrates their understanding of the element or concept.

SUPPORT—If students need support reflecting on their learning over the year, you may wish to replay songs from each unit. You may also provide sentence starters or prompts, such as, “My favorite activity this year was ____” or “I learned ____ about music this year.”

DAY 2: PRESENTING LEARNING

Introduce this part of the lesson by telling students that today, they will complete their Culminating Activity and present it to the class.

Activity



Page 35

Have students open their Student Activity Books to page 35, Culminating Activity. Distribute pencils. Have students or groups of students complete the activity they began in the last class.

Teaching Idea



Before students present, you may wish to have a discussion about what makes a good audience. Remind students to be respectful of their classmates' presentations by being attentive, listening quietly, and making eye contact with the presenter. You may also wish to discuss how to give positive feedback to classmates after they finish presenting.

Presentations

Once students have finished their projects, allow time for them to present their learning to the class. If you are running short on time, you may have students present to small groups or partners instead.

End-of-Year Wrap-Up

Conclude the session by inviting students to share and explain something they learned this year about music, their favorite piece, or their favorite instrument.

Glossary for Core Knowledge Music: Grade 1

B

ballet, n. a type of performance that combines dancing, acting, and music

beat, n. a constant pulse that can be felt underneath a whole piece of music

C

classical music, n. a type of music that is written down, usually formal and complex, and often played by an orchestra

composer, n. a person who creates and writes down music

conductor, n. a person who leads an orchestra

D

dynamics, n. an element of music that deals with how loudly or quietly it is performed

E

eighth note, n. a symbol that represents half a beat in 4/4 time

H

harmony, n. an element of music that deals with the relationships between simultaneous pitches

I

improvisation, n. the act of creating music without planning it out beforehand

J

jazz, n. a style of music that was created in the United States is often improvised

M

melody, n. an element of music that deals with tune, or the arrangement of individual pitches into musical lines

musician, n. a person who creates, performs, or conducts music

N

note, n. a symbol that musicians use to indicate duration and pitch when writing music

O

opera, n. a type of performance that combines singing, acting, and music

orchestra, n. a group of musicians who play different instruments together

P

pitch, n. how “high” or “low” a sound or tone is

Q

quarter note, n. a symbol that represents one beat in 4/4 time

R

rhythm, n. an element of music that deals with the way sounds are organized through time

round, n. a song in which different groups of singers start the same melody at different times and create harmony

T

tempo, n. the speed of a musical performance

theme, n. a melody that is important and comes back again and again in a piece of music

U

unison, n. singing or playing the same music at the same time

Talking to Students About Music

Talking to students about pieces of music is a vital part of building their knowledge and confidence about the subject. It is especially important to build student comfort and familiarity with the language of music. Structured discussions will help students become comfortable talking about music and will encourage them to develop and share their own interpretations.

When talking to students about music, it is important to bear in mind the following:

- Use descriptive, appropriate vocabulary, in context. Explain terms and give examples.
- Refer to songs and pieces of music by the title of the piece and the composer's, artist's, and/or performer's name to build familiarity.
- Ask questions that will encourage critical thinking about music. The best time to ask these questions is while listening to music together or immediately following.

Answer Key: Student Activity Book Pages

Note: Most activities in the CKMusic Grade 1 Student Activity Book are created to encourage student creativity and reflection and therefore have no correct answers. Below are those pages and questions that do have correct answers or expected responses.

Unit 1 *Elements of Music*

Short and Long Sounds p. 5

Drum and clap are short.

Singing and bell are long.

Pitch p. 6

Flute and violin are high.

Drum and tuba are low.

Same or Different? p. 8

Lines 1 and 2 are the same. Line 3 is different.

Is It Loud or Soft? p. 14

1. Students should circle the lion (loud).
2. Students should circle the mouse (soft).
3. Students should circle the lion (loud).

Unit 2 *Composers and the Orchestra*

Mozart p. 18

1. music
2. five

Unit 2 Assessment

Unit 2 Assessment p. 27

1. Students should circle the violin.
2. Students should circle the flute.
3. Students should circle the picture of the conductor on the left.
4. Students should draw a picture of someone writing music.

Unit 3 *Music Can Tell a Story*

Unit 3 Assessment p. 34

1. Any two of these three: music, singing, or acting
2. Any two of these three: music, dancing, or acting

Text Resources

Biography of Wolfgang Amadeus Mozart

Do you remember what you were doing when you were three years old? You probably weren't writing your own music. But a three-year-old boy who lived hundreds of years ago in the country of Austria was! His family called him Wolfie, but his full name was Wolfgang Amadeus Mozart.

Mozart was born in Austria in 1756. He grew up in a home that was filled with music. Wolfie's father taught Wolfie's older sister how to play the piano when she was seven. During each lesson, little Wolfie would sit and listen. After the lesson was over, he would go to the piano and start hitting the keys. Most of the notes made him so happy that he laughed. But sometimes, he would cry when he did not like the sounds. Even as a three-year-old, Wolfie could tell which notes he preferred.

Wolfie's father saw that his son had a very special musical talent and began teaching him as well. Wolfie was unbelievable. When his father played a melody on the piano, Wolfie could play it back right away, without missing a single note.

Wolfie told his father that he heard music playing in his head all the time. His father taught him how to write it down. Wolfie learned to write music even before learning to write words!

At the age of five, Wolfie composed his first complete piece of music. He played it on the piano for his father. It sounded like something an adult would write, not a five-year-old child!

Young Mozart continued to surprise his family. One day, he picked up a violin and began to play it, even though he never had a lesson. Later, he did the same thing with a clarinet. He also kept writing music. When he felt happy, his music was fast. When he felt sad, he wrote slow music.

By the time he was six, Mozart was playing his music in public concerts. He performed all across Europe and even played for the king and queen of England! The audiences were amazed that such a young boy could write and play such remarkable music.

Mozart continued composing longer and better music each year. When he was nine, he composed an entire symphony. A symphony is music played by many different instruments. In his head, Mozart heard the music for each instrument. He wrote it all down so the musicians could perform it.

Throughout his childhood, Mozart was praised as a musical genius. But once he became an adult, things changed for him. He got married and had two children. Suddenly, Mozart needed to make more money.

Mozart tried to sell his songs and find audiences to perform for. But most people were no longer interested. He wasn't a boy genius anymore. Now he was just one of many adult musicians.

Wolfgang Amadeus Mozart died in 1791. Sadly, he was only thirty-five years old. But in his short life, he composed more than six hundred pieces of beautiful music that include more than fifty symphonies and twenty operas. Today, more than two hundred years after Mozart died, people still remember him as one of the most gifted musicians of all time.

“Hansel and Gretel”

A woodcutter and his wife were poor. They had two children, Hansel and Gretel. They decided to leave them in the forest.

Hansel dropped white pebbles on the path, so they found their way home.

Later, they left again. This time, Hansel dropped breadcrumbs, which the birds ate. They got lost.

They found a candy house! A witch lived there. She locked Hansel up. She made Gretel cook.

The witch wanted to eat Hansel. Every day, she told Hansel to stick out his finger to see if he was fat enough. But Hansel tricked her! He stuck out a small chicken bone. The witch’s eyes were weak, so she thought it was his finger.

The witch finally got tired of waiting. She told Gretel to check if the oven was hot enough. The witch planned to push Gretel in! But Gretel said, “I don’t know how!” The witch showed her, and Gretel quickly pushed the witch into the hot oven!

Hansel and Gretel found jewels and went home. Their father was happy. They lived happily ever after with their new jewels.

“The Sorcerer’s Apprentice”

Once there lived a boy named Will. Will loved magic tricks. He hoped to become a sorcerer one day, but he knew that he had a lot to learn. He wanted to become a sorcerer’s apprentice, a person who learns how to be a sorcerer by working with someone who is already very good at magic.

Will knew that there was a sorcerer named Nox who lived near his town. Will went to Nox’s house. It was hard to miss. Bats circled overhead. Bright green smoke curled out of the chimney.

Will knocked on the door, and Nox stood there, scowling at him. Will was not scared. He told Nox that he wanted to be his apprentice. He offered to do work in exchange for magic lessons.

Nox thought about this. He did need some help. “It’s a deal,” said Nox. “You can start by chopping wood for the fire. When I think you are ready, I will begin your lessons.”

And so Will began his work. The next day, Nox told him to scrub his cauldron. The day after that, he had to dust the shelves.

One day, Nox told Will to use a bucket and fill a tub with water. Will would have to walk back and forth many times to fill the big tub. “Do you understand what to do?” Nox asked. “Yes,” said Will. Then Nox pulled on his coat and went out.

As soon as Nox left, Will decided he would teach himself magic. He went to the room where Nox kept his magic books. First, he tried making a book fly around the room. It worked! Will was very pleased. He kept reading for hours.

But he had not yet filled the tub with water, and Nox would return soon. Will had an idea. He stood his broom against a wall and chanted a spell. The broom began to move. Will continued to chant, and soon, the broom sprouted straw arms and straw legs. It began to walk!

Will asked the broom to please get water and fill the tub. Then he went back to his studying. All of a sudden, he heard a stream of water hitting the floor. Will had been so focused on the magic books that he didn't notice how much water the broom had poured into the tub. "Yipes!" cried Will. "That's enough water!"

But the broom wouldn't stop working, no matter what Will tried. Will was panicked. But then he had a new idea. He grabbed an axe and chopped the broom into several small pieces. "Phew," said Will. "I'm glad that problem is solved." He returned to his reading. But then water began pooling around his feet. Will ran to the tub and saw that all the pieces of the broom had become brooms themselves. And all of them were marching back and forth, pouring water into the tub and flooding the house!

Will was about to try a different spell when he noticed a shadow fill the doorway. Nox was home, and he wasn't happy. Nox shouted a spell, and the brooms stopped in their tracks. Then he spun around and faced Will with fury in his eyes. "You sneak!" he yelled. Will ran away from the house, never to return.

"The Nutcracker"

On Christmas Eve, there was a huge party at Clara's house. The house was packed with guests. Delicious treats covered every inch of the table. A beautiful Christmas tree was surrounded by toys and gifts. Clara's brother Fritz raced around the tree until he grew dizzy. And, best of all, Uncle Drosselmeyer had just arrived.

Uncle Drosselmeyer was always Clara's favorite visitor. An inventor and a bit of a magician, he created wondrous things. His long black cloak and black eye patch could be a little scary. But Clara thought they were mysterious, and she liked them.

That night, Uncle Drosselmeyer brought with him several very tall boxes. Clara couldn't wait to see what hid inside. Finally, he opened a box, revealing a life-sized ballerina doll! There was a key to turn and make it dance, and the doll began to dance around the room. The other boxes held a similar dancing soldier and dancing clown. The party guests were delighted.

As the party was coming to an end, Uncle Drosselmeyer gasped, "I nearly forgot!" With a wink, he pulled two more gifts from his cloak. To Fritz, he handed a small toy mouse. To Clara, he handed a wooden nutcracker prince.

"Thank you!" said Clara. But her little brother Fritz grabbed the toy from Clara's hands. He made a battle between his toy mouse and the nutcracker. Then he grabbed a huge nut from a bowl and forced it into the nutcracker's mouth. He pressed the handle and . . . crunch!

"Stop!" cried Clara, but it was already too late. The nutcracker's mouth was broken.

While Fritz was sent to his room, Uncle Drosselmeyer fixed the nutcracker's mouth. Clara thanked him again. She hid the nutcracker deep in the branches of the tree to protect him from further Fritz attacks. Then she, too, went off to bed.

In the middle of the night, noises from downstairs woke Clara. She went down to the parlor. She expected to find Fritz, but instead she found Uncle Drosselmeyer, sitting on top of the big grandfather clock.

Clara stared up at him. “Uncle, why are you . . .” she began. But she was distracted by the sight of three mice near the Christmas tree, glaring at her. Clara liked mice, usually. But these were not the gentle creatures she was used to. Their faces looked mean.

She turned back to Uncle Drosselmeyer—only to find him gone. The clock began to strike midnight. As it did, the Christmas tree began to grow. It grew taller and taller, wider and wider. The furniture grew, too, and the toys. Everything grew—except Clara.

The mice were now the same size as Clara—and there were more of them. A whole pack of mice. The pack was led by a Mouse King, who had the meanest face of them all. The army of mice surrounded Clara and prevented her from moving.

A sound came from the tree’s branches. “Uncle Drosselmeyer?!” cried Clara. But it was the nutcracker prince, who jumped from beneath the tree and charged at the mice. Behind him ran an army of toys, helping with the rescue.

As the toys battled to free Clara, the Mouse King tripped the nutcracker and pounced on him. The mice cheered and turned to watch. Seeing her chance, Clara removed her shoe and flung it at the Mouse King. It knocked him flat. Instantly, the entire mouse army vanished.

Before Clara could think about how strange *that* was, she rushed to help the nutcracker prince. As she helped him up, the strangest thing yet began to happen. The wooden arm softened into a human arm, and the painted eyes became human eyes. Clara’s nutcracker turned into a boy.

“Thank you, brave Clara. You saved my life, and you ended the battle,” said the boy prince. Clara didn’t know what to say.

“I must return to the Land of Sweets,” said the prince. Clara had never heard of such a place, but it sounded good. “Please come with me, and I will throw a party in your honor.”

The prince extended his hand. As Clara took it, the parlor disappeared, and she found that they were standing in a beautiful, snowy forest. Some of the silvery flakes turned into fairies before her eyes. The largest, brightest snow fairy smiled and gestured for them to follow. She led them to a path through the forest and then disappeared.

Clara and the prince followed the path to an enormous palace, built entirely of delicious sweets. They crossed a moat made of pudding and climbed a staircase made of chocolate. Inside, vanilla icing covered the gingerbread walls.

In the ballroom, the prince was greeted by the Sugar-Plum Fairy, who sparkled in every color of the rainbow. Upon hearing the story of Clara’s bravery, the Sugar-Plum Fairy performed a special thank-you dance. As she twirled, some of her sparkles flew off and grew into tiny fairies, who joined in the dance.

Life-sized dolls joined the party, each carrying delicious food from all over the world—Spanish chocolate, Chinese tea, Arabian coffee. As Clara and the prince ate and watched, each doll performed a special dance. Even the flowers of the palace waltzed. Finally, the Sugar-Plum

Fairy and her knight performed a grand, sweeping dance around the ballroom, and Clara and the prince danced along with them.

Clara began to feel dizzy from all of the dancing. She sat down and closed her eyes for just a minute. The sounds of the party grew softer and seemed farther and farther away. Finally, the sounds disappeared entirely.

The next sound Clara heard was the chiming of the grandfather clock. She opened her eyes to find herself lying on the parlor floor, beside the Christmas tree. She was holding the nutcracker prince, who was once again a wooden toy.

Culminating Activity Scoring Rubric

Note: Students should be evaluated on their ability to reflect on their learning in music class this year by completing one of these three activities: writing a sentence or two, creating a drawing, or giving a presentation. Each of these should represent the student's favorite activity or piece of music. Students should be encouraged to describe how their understanding of music has grown over the course of the year.

Exemplary	<p>Response is accurate and detailed. Student demonstrates a strong understanding of the Big Ideas of the course by including at least three correct details, which may include:</p> <ul style="list-style-type: none">• Identifying a favorite song or activity from the course• Describing the activity or song using music vocabulary• Explaining what they liked about the activity or song• Explaining how their understanding of music has grown throughout the year
Accomplished	Response is mostly accurate and somewhat detailed. Student demonstrates a solid understanding of the Big Ideas of the course, noting at least two correct details.
Developing	Response is mostly accurate but lacks detail. Student demonstrates a very basic understanding of the Big Ideas of the course, noting at least one correct detail.
Limited	Response is incomplete and demonstrates minimal understanding of the Big Ideas of the course.



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