



Music

Student Activity Book



Musical notes



Violin

Students singing in rounds



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Core Knowledge Music

Grade 4

Student Activity Book



Core Knowledge®

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Core Knowledge Music: Grade 4

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Dear Family Member,

We warmly welcome your student and you to the Grade 4 Core Knowledge Music (CKMusic) program. This Student Activity Book is part of a K–8 curriculum that will help your student learn about and create music in the classroom. Here’s what your student will learn throughout the year during our three units of study:

Unit 1: *Elements of Music*

Students will explore the musical world of rhythm, melody, harmony, and form and listen to the work of music virtuosos as examples. They will learn about elements of music such as dynamics, tempo, and notation—until they are comfortable creating their own music to share.

Unit 2: *The Orchestra and Vocal Ranges*

The various families of instruments will be explored, such as string, woodwind, brass, and percussion. Students will develop keen listening skills as they try to identify individual instruments in an orchestra. In addition, they will explore vocal ranges of the human voice—and develop their own voices as well through singing.

Unit 3: *Composers*

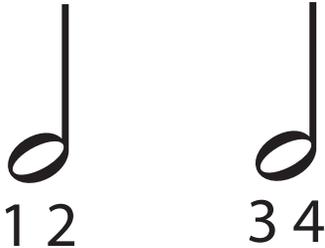
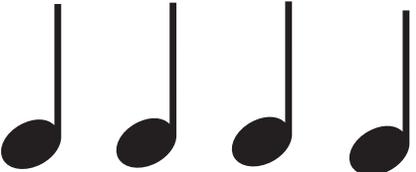
Students will begin a study of master composers by exploring Gregorian chants of the medieval period. Then they will investigate the life and music of George Frideric Handel, Joseph Haydn, and Wolfgang Amadeus Mozart, with an understanding of their times and the influence they had on other musicians into the modern world.

Check in with your student throughout the year to see what they’re learning about the world of music! If you should have any concerns about your student’s participation in these music units, please feel free to address them directly with your student’s teacher.



What Equals Four Beats?

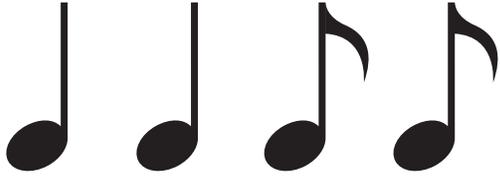
Four beats of music can be played in different ways.

<p>One whole note equals four beats. Whole note = 4 beats</p>	<p>Two half notes equal four beats. Half note = 2 beats</p>
<p style="text-align: center;">  1 2 3 4 </p>	<p style="text-align: center;">  </p>
<p>Four quarter notes equal four beats. Quarter note = 1 beat</p>	<p>Eight eighth notes equal four beats. Eighth note = ½ beat</p>
<p style="text-align: center;">  1 2 3 4 </p>	<p style="text-align: center;">  1 + 2 + 3 + 4 + </p>

Beat Math

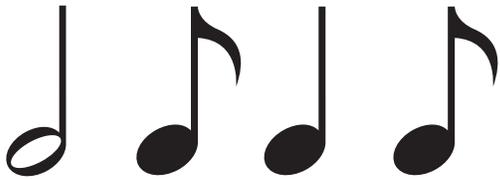
Add up the number of beats in each row of musical notes, then write your answer on the line.

1.



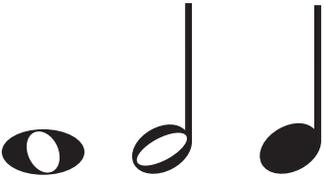
beats

2.



beats

3.



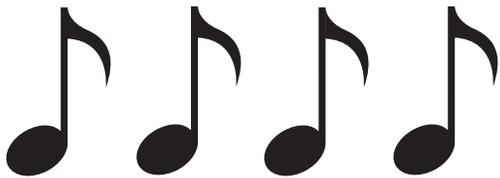
beats

4.



beats

5.



beats

Your Unique Accent

Add marcato marks (^) above notes to indicate where you would like accents to appear in the chorus of "Auld Lang Syne." Place the accents in places that will make the music different from the original. Make the tune uniquely yours!

Auld Lang Syne

Should auld acquaintance be forgot, and er to nev-er brought to

mind? Should auld acquaintance be forgot and days of Auld Lang Syne? For

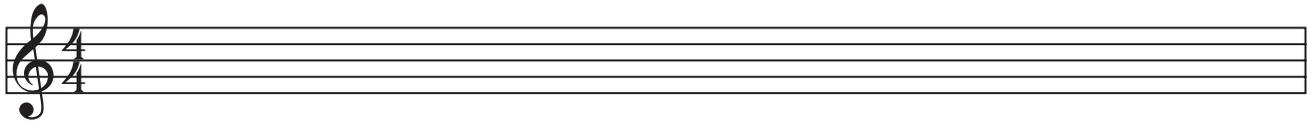
Auld Lang Syne, my dear, For Auld Lang Syne, We'll

take a cup of kindness yet, For Auld Lang Syne. We

Feel the Melody

Melodies are the part of the song that we often end up humming to ourselves when we think of a song. The pitch in a melody can move up, move down, or stay the same. Follow the directions below as you listen to “Auld Lang Syne” as it is played three times.

1. As the song plays, move to show the melody with your arms or your body. Follow the pitch of the song’s melody, moving with it as it goes up and down.
2. Listen to the song again. Move your body in a different way to show the ups and downs of the melody.
3. As you listen a third time, draw a line across the musical staff to show the movement of the song’s melody.



4. Share the line you drew with other students. How were the lines similar and different?

High, Low, or Both?

Based on your knowledge of the instruments, identify the pitch of each group of instruments. Is the instrument that is shown low-pitched, high-pitched, or able to make both sounds?

Family	Instruments	High or Low Pitch or Both?
Woodwind 	Flute, piccolo, oboe, clarinet	
String 	Violin, viola, cello, harp	
Brass 	Trumpet, tuba, trombone	
Percussion 	Timpani, snare, bass drum, tambourine	
Keyboard 	Piano, accordion, synthesizer	



“Cockles and Mussels”

<i>In Dublin's fair city</i>	<i>Alive, alive, oh</i>
<i>Where the girls are so pretty</i>	<i>Alive, alive, oh</i>
<i>'Twas there I first met with sweet Molly Malone</i>	<i>Crying, “Cockles and mussels, alive, alive, oh”</i>
<i>She wheeled her wheelbarrow</i>	
<i>Through the streets, broad and narrow</i>	<i>She died of a fever</i>
<i>Crying, “Cockles and mussels, alive, alive, oh”</i>	<i>And sure, no one could save her</i>
	<i>And that was the end of sweet Molly Malone</i>
<i>Alive, alive, oh</i>	<i>Now her ghost wheels, her barrow</i>
<i>Alive, alive, oh</i>	<i>Through the streets, broad and narrow</i>
<i>Crying, “Cockles and mussels, alive, alive, oh”</i>	<i>Crying, “Cockles and mussels, alive, alive, oh”</i>
<i>She was a fishmonger</i>	<i>Alive, alive, oh</i>
<i>And sure 'twas no wonder</i>	<i>Alive, alive, oh</i>
<i>For so were her father and mother before</i>	<i>Crying, “Cockles and mussels, alive, alive, oh”</i>
<i>They wheeled their wheelbarrows</i>	
<i>Through the streets, broad and narrow</i>	<i>Alive, alive, oh</i>
<i>Crying, “Cockles and mussels, alive, alive, oh”</i>	<i>Alive, alive, oh</i>
	<i>Crying, “Cockles and mussels, alive, alive, oh”</i>



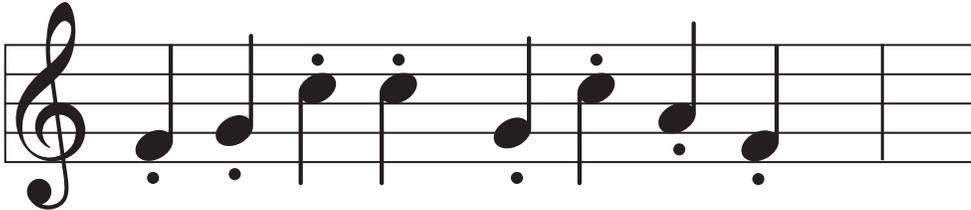
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Staccato and Legato

Staccato

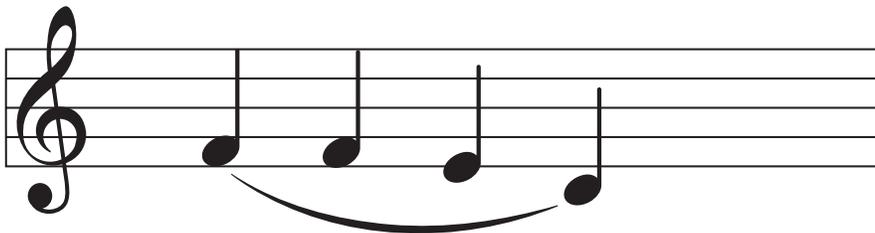
Staccato notes are performed with each note short and detached from the others. A dot appears above or below each *staccato* note.



Legato

Legato notes are performed in a smooth and flowing manner with no breaks between notes.

A curved line appears above or below *legato* notes to join them together.



Symphony No. 94

Joseph Haydn (1732–1809)



Explore

1. How does the use of *staccato* notes affect the symphony?

2. How does the use of *legato* notes affect the symphony?

3. How does the tempo change as you listen?

Reflection

What words can you use to describe the mood and emotions portrayed during the symphony?

What images or stories come to mind as you listen to the symphony?

NAME: _____

A New Introduction and Coda

What You Will Do Play music to create a new introduction and coda to “Deep in the Heart of Texas.”

What You Need

Wood block with stick

What to Do

1. Listen to the song “Deep in the Heart of Texas,” and focus on the difference between the introduction and the coda.
2. As a group, decide how you can change the rhythm or melody of the introduction and coda by playing your wood blocks with a stick and humming.
3. Practice your ideas together, and practice playing your new melody in unison.
4. As the song is played again, perform your new introduction and coda together.

Reflection

How did your new introduction and coda change the mood or feeling of the song?

Creating Variations

What You Will Do Draw variations of a vase of flowers to show different moods.

What You Need

Crayons, markers, or pencils

What to Do

1. Draw a vase of flowers in the first box.
2. Draw the same image again in the second box but with any changes you would like to include to change the mood. The changes can be to color, shape, size, or anything else.
3. In the third box, draw the image one more time with a new variation.



--	--	--

Reflection

How did your two variations change the mood of your original drawing?



Dynamics in Music

- *piano* = soft
- *mezzo piano* = medium soft
- *mezzo forte* = medium loud
- *forte* = loud



Forte and Piano

Listen carefully to the words in the recording of “Loch Lomond.” Some parts are sung loudly, and others are sung softly. List words that are loud on the left side of the chart. List words that are soft on the right side of the chart. Use the words in the box below and other words you hear in the song.

Bonnie Bonnie Banks	me and my true love	the wee birdie sing
The moon coming out	but the broken heart	The world does not know

Loud (<i>forte</i>)	Soft (<i>piano</i>)

Reflection

How did the use of *forte* and *piano* create mood in the song?



“The Caissons Go Rolling Along”

*Over hill, over dale, we have hit the
dusty trail,
and those caissons go rolling along.
“Counter march! Right about!”
hear those wagon soldiers shout,
while those caissons go rolling along.
For it’s “Hi! Hi! Hee!” in the Field Artillery,
Call off your numbers loud and strong.
And where e’er we go you will always know
that those caissons go rolling along.*

*To the front, day and night where the
doughboys dig and fight
and those caissons go rolling along.
Our barrage will be fired on the rockets flare
while those caissons go rolling along.
For it’s “Hi! Hi! Hee!” in the Field Artillery,
Call off your numbers loud and strong.
And where e’er we go you will always
know that those caissons go rolling along.*

*With the cav’lry, boot to boot we will join in
the pursuit
and those caissons go rolling along.
Action front, at a trot, volley fire with shell
and shot
while those caissons go rolling along.
For it’s “Hi! Hi! Hee!” in the Field Artillery,
Call off your numbers loud and strong.
And where e’er we go you will always know
that those caissons go rolling along.*

*Should the foe penetrate, ev’ry gunner lies
in wait
and those caissons go rolling along.
Fire at will, lay `em low, never stop for
any foe
while those caissons go rolling along.
For it’s “Hi! Hi! Hee!” in the Field Artillery,
Call off your numbers loud and strong.
And where e’er we go you will always know
that those caissons go rolling along.*

*But if fate me should call, and in action I
should fall
keep those caissons go rolling along.
Then in peace I’ll abide when I take my
final ride
on a caisson that’s rolling along.
For it’s “Hi! Hi! Hee!” in the Field Artillery
Call off your numbers loud and strong.
And where e’er we go you will always know
that those caissons go rolling along.*



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Planning Your Performance

Follow the steps to plan your musical performance.

1. Circle each element of music in column 1 that will help you achieve your mood.
2. Circle one quality from each row of column 2 or 3 to help you make decisions about what your music will be like.

Element of Music	Quality 1	Quality 2
Beat and tempo	Fast	Slow
Rhythm	Busy	Sparse
Instruments and voice	Instruments only	Instruments and voice
Melody	Moving upward	Moving downward
Form	One section repeating	Two alternating sections
Accents	Many	None

4. Choose the mood or moods from the box below that you want your music to reflect.

happy	scary	sad	silly	sarcastic	adventurous
angry	victorious	calming	sleepy	excited	lonely

5. List the name for your musical piece along with the band or performer stage name.

Title: _____ Band or Stage Name: _____

6. Write the lyrics for your song on a separate sheet of paper. The song should be at least three lines long and have at least three markings of tempo or accent.

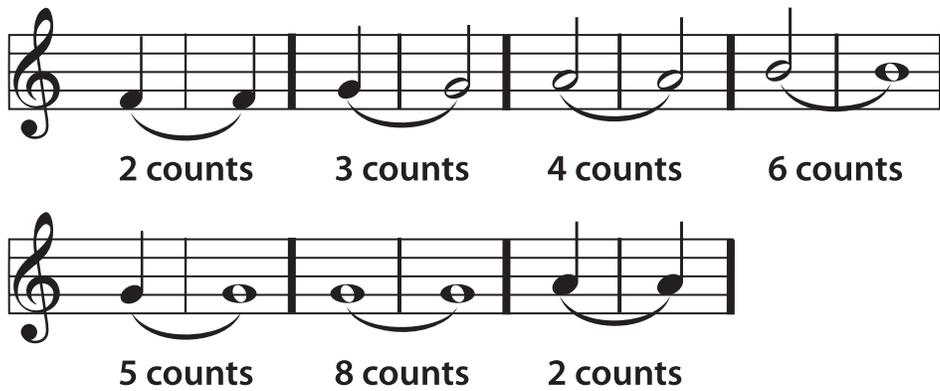


Dotted Notes and Tied Notes

Dotted notes extend the value of a note by half.

	4 counts		6 counts
	2 counts		3 counts
	1 count		1½ count
	½ count		¾ count

Tied notes connect the values of notes together to make one long value.



2 counts 3 counts 4 counts 6 counts

5 counts 8 counts 2 counts

Ties and Dots

The number of beats a note receives can be increased by either adding a dot to a note or tying two together.

- A dot adds half the value of the note to itself.
- A tie combines the total value of two or more notes.

Write the total number of beats received by the notations below.

1.  = _____

2.  = _____

3.  = _____

4.  = _____

5.  = _____

6.  = _____

7.  = _____

8.  = _____



“Auld Lang Syne”

*Should old acquaintance be forgot,
And never brought to mind?
Should old acquaintance be forgot,
And auld lang syne?*

*For auld lang syne, my dear,
For auld lang syne,
We'll take a cup of kindness yet,
For the sake of auld lang syne.*

*And surely, you will buy your cup!
And surely, I'll buy mine!
We'll take a cup o' of kindness yet,
For auld lang syne.*

*We two who've paddled in the stream,
From morning sun 'til dine;
The seas between us broad have roared,
Since auld lang syne.*

*For old acquaintance be forgot,
And never brought to mind?
Should old acquaintance be forgot,
For the sake of auld lang syne?*

*For old acquaintance be forgot,
And never brought to mind?
Should old acquaintance be forgot,
In the days of auld lang syne?*

*For auld lang syne, my dear,
For auld lang syne
We'll take a cup of kindness yet,
For the sake of auld lang syne.*



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Four Kinds of Rests

Look at each rest symbol in the left column of the chart and the number of beats each gets. In the last column, write the number of rest symbols needed to equal four beats.

Rest Symbol	Number of Beats	Number to Equal Four Beats
Whole rest 	4 beats	
Half rest 	2 beats	
Quarter rest 	1 beat	
Eighth rest 	$\frac{1}{2}$ beat	

Reflection

What are two ways you can show a rest that should last eight beats?

Notes and Rests

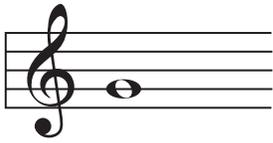
Draw a line to match the symbol on the left with the correct term on the right.

1.



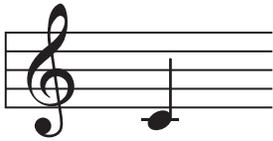
- Half rest

2.



- Quarter rest

3.



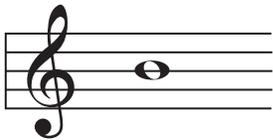
- G notation

4.



- C notation

5.



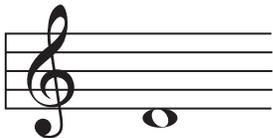
- Eighth rest

6.



- B notation

7.



- D notation

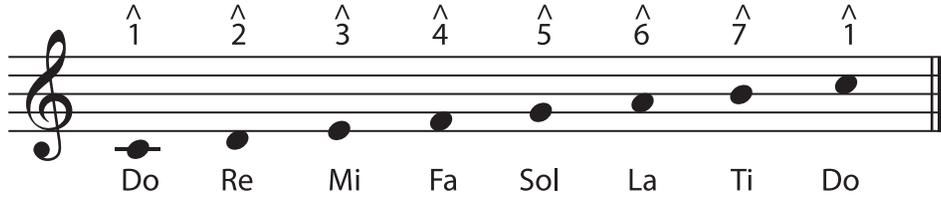
8.



- Whole rest

Scale Tones and Syllables

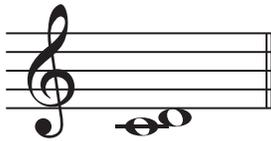
Scales are a series of tones with whole steps and half steps. The syllables attached to these tones are called solfège. Each syllable represents a specific scale tone. Sing the scale in unison with your class.



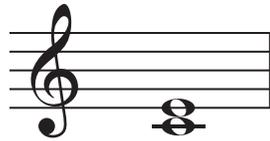
Singing Larger Intervals

With your teacher assisting, sing the syllables and pitches on each staff. Then use the scale above to name the tones and syllables shown on each staff.

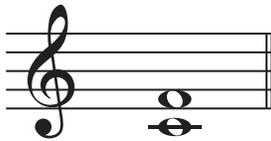
1.



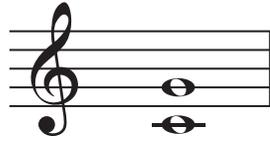
2.



3.



4.



Filling in Time

Fill in two measures of music with notes that complete the stated time signature. For example, a bar of music with a time signature of $\frac{4}{4}$ has notation that adds up to four beats.

1. Write the correct time signature next to the treble clef.
2. Fill each measure with the correct number of beats. Use any combination of notes you would like.

1. $\frac{4}{4}$ time signature: 

2. $\frac{2}{4}$ time signature: 

3. $\frac{3}{4}$ time signature: 



Dynamic Markings

Composers use various dynamics markings to indicate how sheet music should be played.

- *Forte* = loud
- *Piano* = soft
- *Mezzo* = medium

<i>pp</i>	<i>p</i>	<i>mp</i>	<i>mf</i>	<i>f</i>	<i>ff</i>
Very soft	Soft	Medium soft	Medium loud	Loud	Very loud
<i>Pianissimo</i>	<i>Piano</i>	<i>Mezzo piano</i>	<i>Mezzo forte</i>	<i>Forte</i>	<i>Fortissimo</i>



crescendo
gradual increase in volume



decrescendo
gradual decrease in volume

Dial in the Volume

Add *crescendo* and *decrescendo* markings above the music to add to the dynamics. Add *forte*, *piano*, *mezzo forte*, and *mezzo piano* markings as well. The markings can be as long or as short as you want.

Auld Lang Syne

Should auld ac-quaint-ance be for - got, and er to nev-er brought to

mind? Should auld ac-quaint-ance be for - got and days of Auld Lang Syne? For

Auld Lang Syne, my dear, For Auld Lang Syne, We'll

take a cup of kind - ness yet, For Auld Lang Syne. We

NAME: _____

Composition Planner

Work with your bandmates to compose a piece of music. Use the first staff below for the first section of music. Use the second staff below for the second section of music. Circle or fill in an option in each row of the planner below to help you describe the elements of music you use in your composition.

- Beat/tempo: fast slow
- Dynamics: forte piano other
- Melody: high low
- Time signature: $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

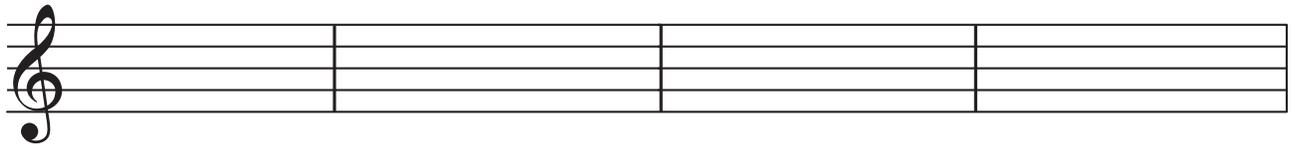
What instruments are being used? Pick two or more: _____

What dynamics are being used? Pick two: *p*, *mp*, *mf*, *f*: _____

Add one of the following elements: *ritardando*, *accelerando*, *crescendo*, *decrescendo*, or an accent

What is the name of your band? _____

Song title: _____



Selections from *The Young Person’s Guide to the Orchestra*

Benjamin Britten, 1946

Explore

1. How do the instruments within the woodwind family differ from each other?

2. How do the instruments within the string family differ from each other?

3. How does listening to each instrument family playing Purcell’s theme change how you listen to the whole orchestra playing the theme together?

Reflection

Each instrument has a different character, or personality. Choose one member of the woodwind or string family. How would you describe the “personality” of this instrument? How does it make you feel?

Describe Instrument Families

Listen again to the variations from Benjamin Britten's *The Young Person's Guide to the Orchestra*. As the instruments in each family play, jot down words or phrases that describe them. Choose from the word bank, or use your own ideas.

Word Bank						
playful	strong	bouncy	loud	soft	peaceful	cheerful
joyful	harsh	exciting	sad	angry	calm	gentle
powerful	soothing	sweet	happy	spicy	mysterious	

Family	Instruments	Adjectives
Woodwind 	Flute, piccolo, oboe, clarinet, bassoon	
String 	Violin, viola, cello, double bass, harp	
Brass 	Trumpet, trombone, tuba	
Percussion 	Timpani, bass drum, cymbals, tambourine, triangle, snare drum, castanets, wood block, xylophone	

Upcycled Instruments

What You Will Do You will create your own instruments out of recycled materials.

What You Need

- A variety of clean, empty recyclable materials: tissue boxes, paper towel rolls, cans, plastic water bottles
- Chopsticks
- Rubber bands
- Plastic wrap
- Balloons
- Rice
- Scissors
- Tape
- Water

What to Do

1. Look at the materials that you can use to make your instrument. Draw your idea on a separate sheet of paper.
2. Use the materials to create your instrument.
3. Test out your instrument. Are there any improvements you would like to make? If so, make changes.

Reflection

What family does your instrument fit into best? Why?

NAME: _____

“O mio babbino caro”

performed by Maria Callas

Explore

1. How does the song express emotion, even though you may not understand the lyrics?

2. How can you describe the range of Maria Callas’s voice as you listen to the song?

“O sole mio”

performed by Enrico Caruso

Explore

1. How does the song express emotion, even though you may not understand the lyrics?

2. How can you describe the range of Enrico Caruso’s voice as you listen to the song?

Reflection

How can soprano and tenor operatic voices communicate emotion?



“Comin’ Through the Rye”

*If a body meet a body
Comin’ thro the rye
If a body kiss a body, need a body cry?
Ev’ry lassie has her laddie,
Nane, they say, ha’e I,
Yet a’ the lads they smile on me, when comin’ thro’ the rye.*

*If a body meet a body,
Comin’ from frae the town
If a body greet a body,
Need a body frown?
Nane, they say, ha’e I,
Yet all the lads they smile on me when comin’ thro’ the rye.*

Yet all the lads they smile on me when comin’ thro’ the rye.



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

NAME: _____

Singing in Parts

When singers perform in a choir, they are assigned the vocal parts that their voices naturally fit. There are four parts. Using numbers, rank the parts from highest (1) to lowest (4).

- Bass: _____
- Alto: _____
- Soprano: _____
- Tenor: _____



What voice part did you sing for “Auld Lang Syne”? Was it high or low? _____

Reflection

After singing through the song, can you identify any parts that were difficult for your voice range? Which words or notes were difficult? Explain why.

Show What You Know

Write the name of the instrument family under each instrument. Choose from string, brass, woodwind, or percussion.



1. _____



2. _____



3. _____



4. _____



5. _____



6. _____



7. _____



8. _____

Name That Vocal Range

Write the name of the vocal range of the singer of each song you hear your teacher play.

1. The vocal range for the singer in the first track is _____.
2. The vocal range for the singer in the second track is _____.

Inventing Notation

What You Will Do Develop a unique system for notating music.

What You Need

- Pencil
 - Optional: strings, craft sticks, coins, or other small items
1. Draw the images that will represent your notation. Label what each symbol represents. If using objects, tell what each represents. For example, a string with four knots may represent four beats, or a craft stick may represent a *crescendo*.



2. Write a simple line of music using the notation you invented.



Reflection

What challenges might a performer face when reading your notation?

“Hallelujah Chorus”

George Frideric Handel, composed 1741



Explore

1. List all the dynamic levels you hear in “Hallelujah Chorus.”

2. What do you think the tempo would be? Try to tap a steady beat to find out.

Reflection

What images does the music inspire? Consider the time period of 1700s Europe and how people lived and dressed.

NAME: _____

Symphony No. 94 in G Major

Joseph Haydn, composed 1791



Explore

1. How did the four tracks from Haydn's Symphony No. 94 in G Major differ from each other? Use the elements of music in your response.

2. How can the sheet music use dynamics to communicate the surprise to the audience?

Reflection

Which track did you enjoy most and why?

NAME: _____

Illustrating Music

Illustrate your own four-panel comic to tell your own story to go with the music from *The Magic Flute*. When developing your story, consider elements you hear as you listen to the opera such as melody, harmony, tempo, and dynamics.

Panel 1	Panel 2
Panel 3	Panel 4

Reflection

Discuss with a partner how illustrating your own story helped you appreciate the music more.

Be a Composer

It's your turn to be a composer! Choose one of the three composer tasks below. Write your plan in the box. Tell what instruments you would use, what kind of melody you will create, and whether your music will have lyrics. Your composition should be at least one minute long. List any time signature, tempo, or dynamic markings you would like to include in your work.

Write Your Own . . .

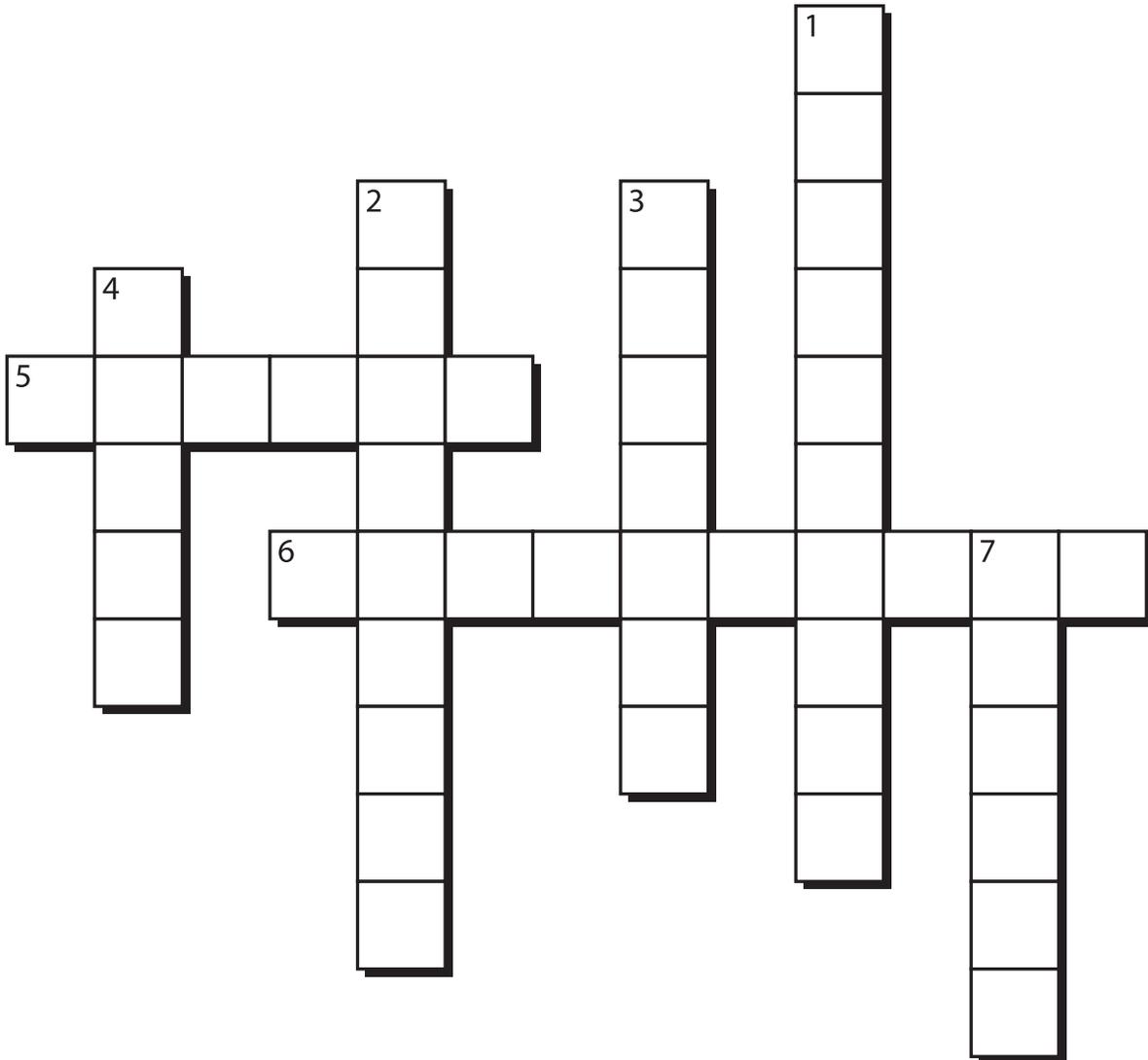
Gregorian Chant	Baroque Symphony	Classical Opera
		

I choose to write a _____.

My plan: _____

Composer Crossword

Complete the crossword puzzle with terms learned during the unit.



Across

- 5. Composer of “Hallelujah Chorus”
- 6. Musical term meaning very loud

Down

- 1. Musical term meaning very quiet
- 2. Type of chants of the medieval Church
- 3. A young person with exceptional knowledge
- 4. Composer of Symphony No. 94 in G Major
- 7. Composer of *The Magic Flute*

Plan a Group Presentation

You will be assigned one of the units from the year. Work with your group to make a group presentation that summarizes the main ideas of that unit. Use the space below to help plan your presentation.

Circle the unit you have been assigned:

Elements of Music

The Orchestra and Vocal Ranges

Composers

List important vocabulary from the unit. Include definitions.

What are the most important ideas from the unit?

- _____

- _____

- _____

NAME: _____

Musical Reflection

Use the space below to reflect on the music you heard in class this year. Choose a piece of music that you listened to or sang. Write about what made it special.

The form is a large rectangle with a decorative border. The border consists of a piano keyboard pattern along the top, bottom, and sides. In each of the four corners, there is a square icon containing a smaller square. The central area of the form is a large white space with ten horizontal lines, intended for the student to write their reflection.



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