



Music

Student Activity Book



Musical notes



Trombone



Students singing a canon

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Core Knowledge Music: Grade 5

Student Activity Book



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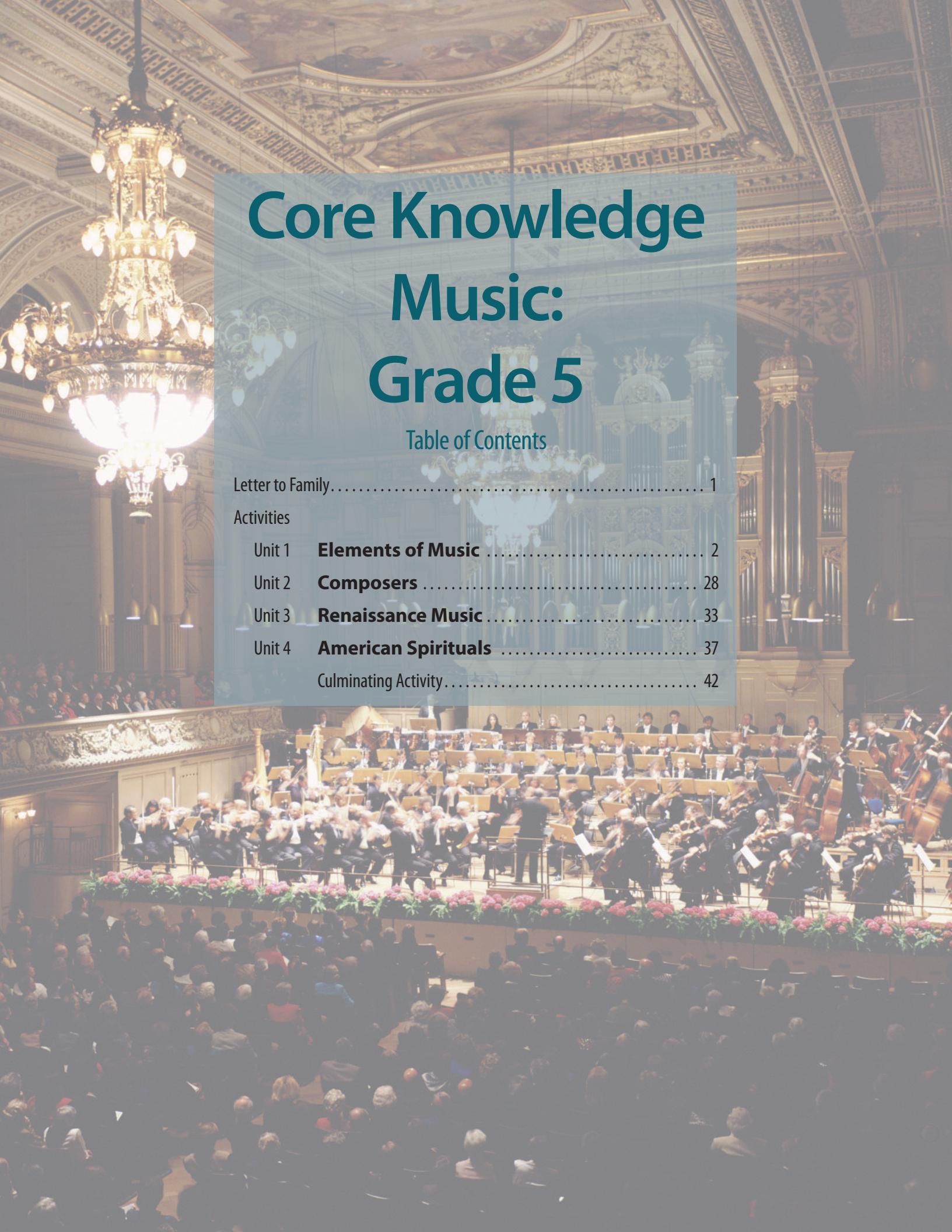
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Dear Family Member,

We warmly welcome your student and you to the Grade 5 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 four 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, and they will even create their own music to share.

Unit 2: *Composers*

Students will explore the contributions of musical greats such as Ludwig van Beethoven, Modest Mussorgsky, Alice Parker, and Joy Harjo. In the process, they will cover hundreds of years of musical time periods.

Unit 3: *Renaissance Music*

To complement their history program about the Renaissance, students will study the works of Renaissance musicians and the musical style of the Renaissance. They will explore the works of Josquin des Prez, John Dowland, and Felix Mendelssohn.

Unit 4: *American Spirituals*

Students will finish the year studying the impact of American spirituals from the time of slavery in the United States through the Civil Rights Movement of the twentieth century. They will study the works of Mahalia Jackson, Bob Dylan, and Pete Seeger.

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

Steady Beat and Rhythm

Explore

In this activity, you will explain how steady beat and rhythm are similar and different.

1. What is a steady beat?

2. What is a rhythm?

3. How is a steady beat related to the rhythm of music?

4. How are steady beat and rhythm different?

Reflection

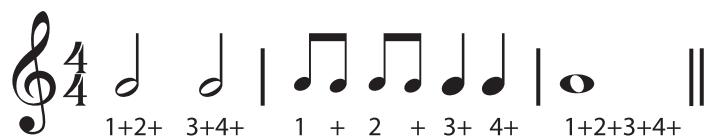
Why do you think it is important for musicians to think about both beat and rhythm when they write music?

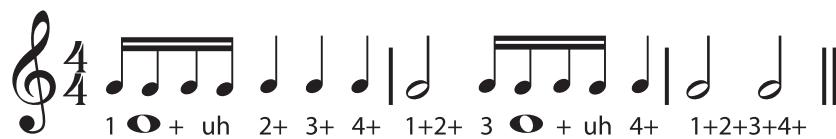
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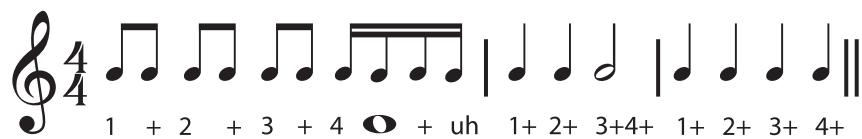
 Unit 1 Lesson 1
 Reading and Playing
 Rhythms


Reading Rhythms

Whole note ♩ = 4 beats each	Half note ♩ = 2 beats each	Quarter note ♩ = 1 beat each	Eighth note ♪ = $\frac{1}{2}$ beat each	Sixteenth note ♪ = $\frac{1}{4}$ beat each
♩ 1+ 2+ 3+ 4+	♩ 1+ 2+ 3+ 4+	♩ 1+ 2+ 3+ 4+	♪ 1+ 2+ 3+ 4+	♪ 1+ 2+ 3+ 4+ 1 ♩ + uh 2 ♩ + uh 3 ♩ + uh 4 ♩ + uh

1. 

2. 

3. 

Read Along with “Sakura Sakura”

What You Will Do You will read and perform along with “Sakura Sakura” and make your own rhythm.

What You Need

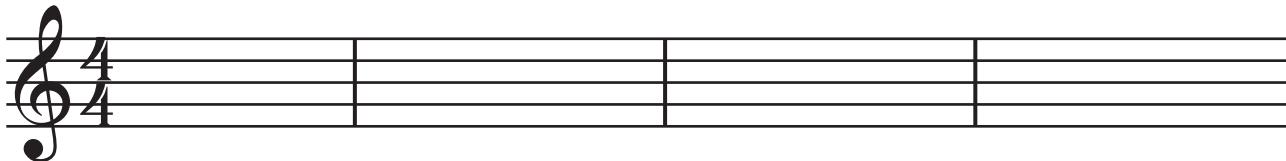
- Non-pitched percussion instruments (wood blocks, tambourines, hand drums)

What to Do

1. Read the notation for “Sakura Sakura” below. You may use your finger or pencil to identify which rhythm the vocalist is singing.



2. Read the notation again, and perform the rhythm using the instrument you have been provided by your teacher.
3. Make your own rhythm using the instrument, and record the notes that you played on the staff below.



Reflection

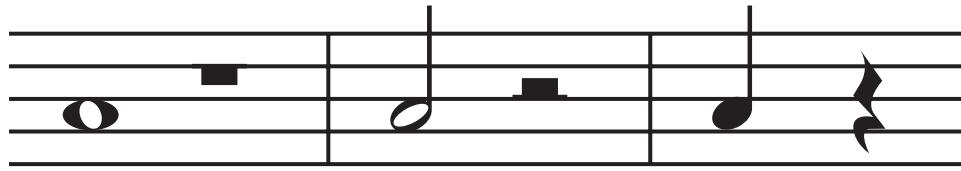
Describe the rhythm you heard in “Sakura Sakura.”

NAME: _____

Unit 1 Lesson 2
Reading and Playing Rests



Rests



Whole note

Whole rest

Half note

Half rest

Quarter note

Quarter rest

Listen for the Silence

What You Will Do You will read and perform beats with rests and then write your own line of music that includes rests.

What You Need

- Non-pitched percussion instruments (wood blocks, tambourines, hand drums)

What to Do

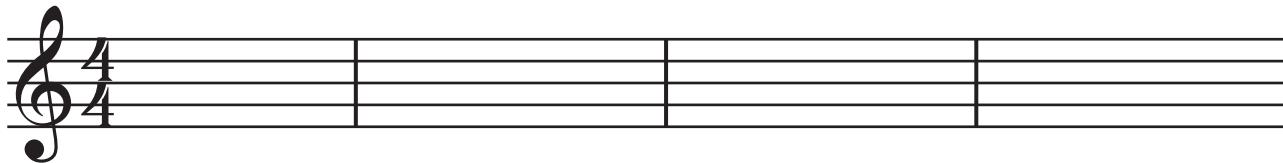
1. Play the notation below with the correct number of beats for each note and rest.



2. Play the notation below with the correct number of beats for each note and rest.



3. Write a line of beats and rests on the line below. Then play the notation you have written.



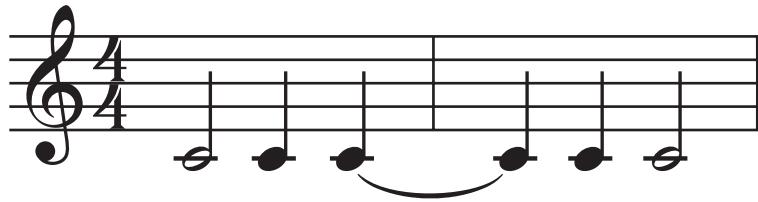
Reflection

How do rests change the way music sounds?



Reading Tied and Dotted Notes

Tied notes connect the values of notes using a curved line, or tie.



Dotted notes add half the value of a note to the note that is dotted.

$$\begin{matrix} \bullet \cdot \\ 6 \end{matrix} = \begin{matrix} \bullet \\ 4 \end{matrix} + \begin{matrix} \text{d} \\ 2 \end{matrix}$$

$$\begin{matrix} \text{d} \cdot \\ 3 \end{matrix} = \begin{matrix} \text{d} \\ 2 \end{matrix} + \begin{matrix} \bullet \\ 1 \end{matrix}$$

$$\begin{matrix} \text{d} \cdot \\ 1\frac{1}{2} \end{matrix} = \begin{matrix} \bullet \\ 1 \end{matrix} + \begin{matrix} \text{d} \\ \frac{1}{2} \end{matrix}$$

$$\begin{matrix} \text{d} \cdot \\ \frac{3}{4} \end{matrix} = \begin{matrix} \text{d} \\ \frac{1}{2} \end{matrix} + \begin{matrix} \text{d} \\ \frac{1}{4} \end{matrix}$$

NAME: _____

How Many Counts?

Draw a tie to connect the notes in each bar. Write the total number of counts for the tied notes on the line.

1.



counts _____

2.



counts _____

3.



counts _____

4.



counts _____

5.



counts _____

6. How many counts are in each dotted note below?



counts _____

counts _____

counts _____

counts _____

Performing Simultaneous Rhythms

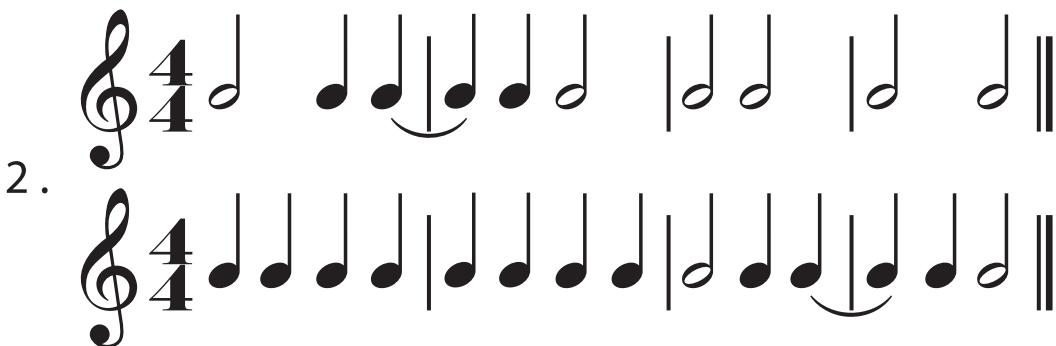
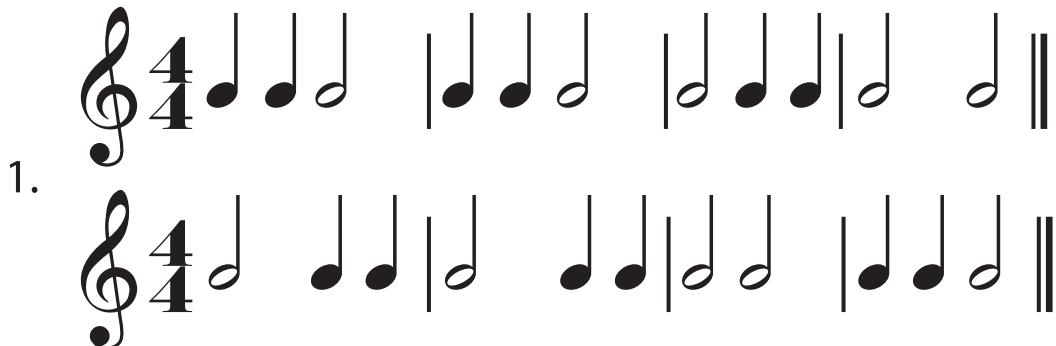
What You Will Do You will perform simultaneous rhythms with a partner.

What You Need

- Non-pitched percussion instruments (wood blocks, tambourines, hand drums, rhythm sticks)

What to Do

1. Work with a partner. Each of you will play one of the lines of music, starting at the same time. Switch parts after a few times so that the partner who was playing line number 1 will then play line number 2.



Reflection

What were the challenges of playing a simultaneous rhythm?

Symphony No. 5, Movement 4

Ludwig van Beethoven, 1804–8

Explore

1. Which musical term related to tempo best represents what you hear?

2. How can you describe the overall tempo of the piece?



Reflection

How does the tempo of the piece impact the general mood of the selection?

NAME: _____

Unit 1 Lesson 6
Meter and Bar Lines



“Dona nobis pacem” Part 1

A musical staff in G major (one sharp) and common time. It contains eight measures of music. The lyrics 'Do - na no - bis pa - cem pa - cem.' are written below the staff, aligned with the notes. The first measure has a single note. The second measure has two notes. The third measure has two notes. The fourth measure has two notes. The fifth measure has two notes. The sixth measure has two notes. The seventh measure has two notes. The eighth measure has a single note.

Do - na no - bis pa - cem pa - cem.

A musical staff in G major (one sharp) and common time. It contains eight measures of music. The lyrics 'Do - na no - bis pa - - cem.' are written below the staff, aligned with the notes. The first measure has two notes. The second measure has two notes. The third measure has two notes. The fourth measure has two notes. The fifth measure has two notes. The sixth measure has two notes. The seventh measure has two notes. The eighth measure has a single note.

Do - na no - bis pa - - cem.

Add the Bar Lines

Read the time signature for each piece of music. Add the bar lines where appropriate to separate the music into measures.

1. $\frac{4}{4}$ meter



2. $\frac{2}{4}$ meter



3. $\frac{3}{4}$ meter



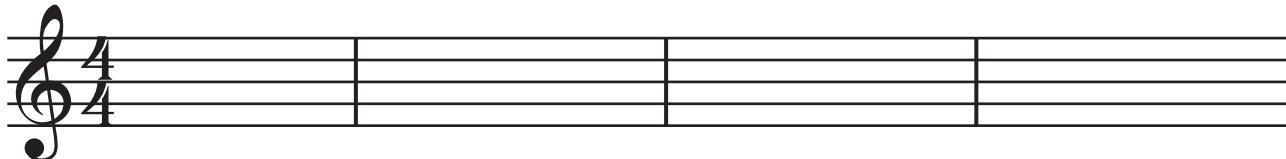
Identifying Melody

Answer the questions below.

1. Read the melody below. Does it have an ascending or descending pattern?



2. Write your own melody with an opposite pattern to the one above. Remember to include the treble clef, time signature, and bars. Do not worry what each note is called; just use a variety of eighth, quarter, half, and whole notes.



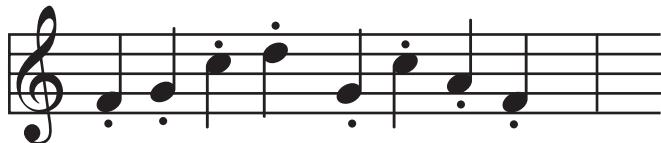
3. Does a melody need rhythm to be performed? Explain why or why not.

Legato and Staccato Phrasing

Answer the questions below.

Explore

1. Which notation is shown by the dots above and below the notes?



2. How would this type of phrasing be described?

3. Which notation is shown by the lines connecting the notes?



4. How would this type of phrasing be described?

Reflection

Why would it be important to use *legato* or *staccato* phrasing in a piece of music?

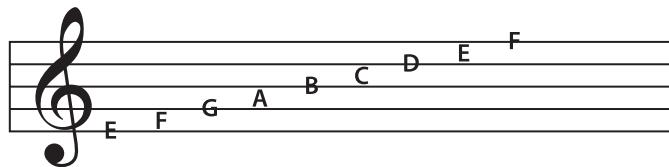
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Unit 1 Lesson 8
Notation



On the Scale

Pitch Letters on a Scale



Middle C



“Battle Hymn of the Republic” Excerpt

eyes have seen the glo ry of the co ming of the Lord he is
tram pling out the vin tage where the grapes of wrath are stored

Letters in Place

Answer the questions about the letters on the treble clef staff.

1. Write the letters *E*, *B*, and *F* in the correct locations on the staff below.

2. Write the letters *B*, *A*, and *G* in the correct locations on the staff below.

3. Write the letters *C* and *F* in two locations each on the staff below.

4. What are the first three notes of a C-major scale?

Sharps and Flats

Answer the questions below about note names, sharps, and flats.

Explore

1. What is the name for a special symbol that can raise or lower the pitch of a note?

2. How does a flat marking change a note value?

3. How does a sharp marking change a note value?

4. The notations below show the melody of *Pictures at an Exhibition*. Add two more flats and two sharp accidentals to change the melody.



Reflection

How did the sharps and flats change the sound of the melody?



“Dona nobis pacem” Part 2

1 F C⁷ F C⁷

Do - na no - bis pa - cem pa - cem.

5 B[♭] F C⁷ F

Do - na no - bis pa - cem.

9 F C⁷ F C⁷

Do - na no - bis pa - cem.

13 B[♭] F C⁷ F

Do - na no - bis pa - cem.

17 F C⁷ F C⁷

Do - na no - bis pa - cem.

21 B[♭] F C⁷ F

Do - na no - bis pa - cem.

Sing a Round

What You Will Do You will perform “Dona nobis pacem” as a two-part round.

What You Need

- “Dona nobis pacem” sheet music, p. 18

What to Do

1. Learn the rhythm to “Dona nobis pacem” by clapping the rhythm as a class.
2. Learn the melody to “Dona nobis pacem” by singing the melody on a syllable like *la*.
3. Sing the piece “Dona nobis pacem” from beginning to end.
4. Divide into two groups to sing the song as a round. If you are in Group 1, start singing the song as shown on the sheet music. If you are in Group 2, start singing the song when Group 1 reaches measure 9, or line 3.

Reflection

What was challenging about singing the round with the class?

“Siyahamba”

Explore

- Without harmonies and two-part or three-part songs, how would “Siyahamba” sound different?

- How can you describe the effect of the multiple harmonies in “Siyahamba”?

Reflection

What do you think the challenges might be of singing or conducting a song with multiple harmonies?

Creating Repeats

What You Will Do

You will compose a four-measure melody or rhythm with a repeat sign.

What You Need

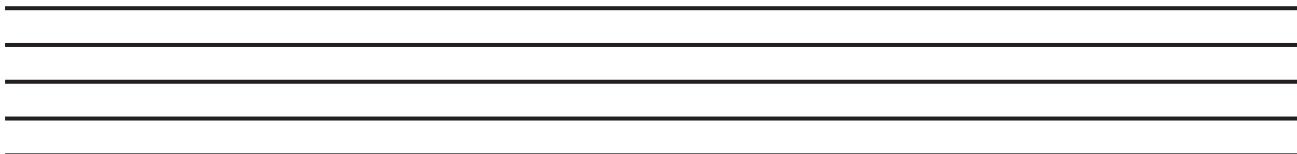
- Pencil
- Percussion instrument such as a xylophone or hand drum

What to Do

1. Using the staff below, write a four-measure melody or rhythm in 4/4 meter. Remember to include the treble clef, time signature, and bar measures. Draw a repeat sign at the end of the four-measure melody to indicate that the four bars repeat.



Repeat Sign



2. Perform your rhythm or melody using a xylophone or hand drum.

Creating Verse and Refrain Sections

What You Will Do

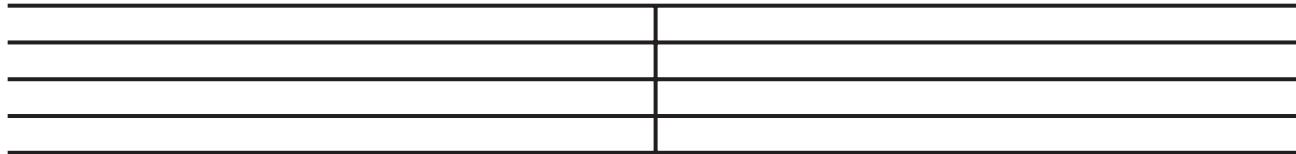
You will compose a two-measure verse section and a two-measure refrain section.

What You Need

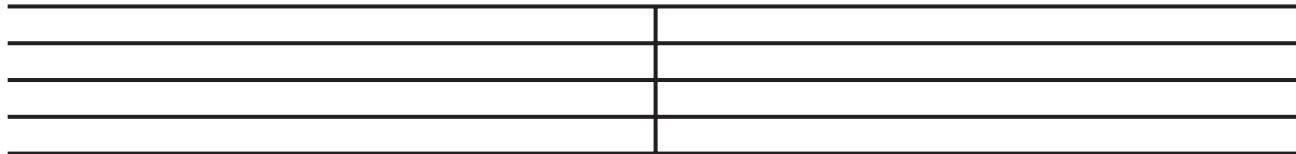
- Pencil
- Percussion instrument such as a xylophone, metallophone, or hand drum

What to Do

1. Using the staff below, write a two-measure melody or rhythm in 4/4 meter that will serve as the verse section. Remember to include the meter in the beginning.



2. Using the staff below, write a two-measure melody or rhythm in 4/4 meter that will serve as the refrain or chorus section. Remember to include the meter in the beginning.



3. Perform your verse and refrain using a xylophone, metallophone, or hand drum.

Identifying Pieces of Form

Answer the questions below.

1. Which term best describes the form of this music?



A. Introduction B. Interlude C. Coda D. Theme and variations

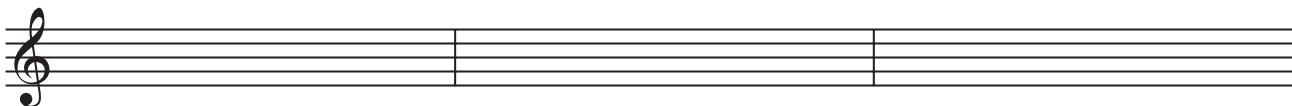
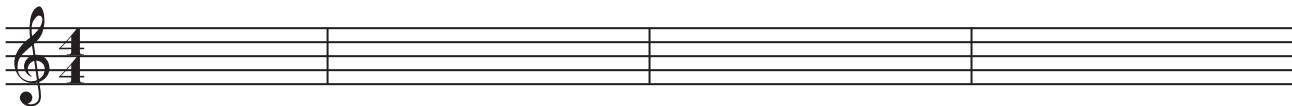
2. Which term best describes the form of this music?



A. Introduction B. Interlude C. Coda D. Theme and variations

Your Own Composition

On the staffs below, write an introduction of two measures. Then add either a verse and refrain or a theme and variation. You do not need to use all the measures. At the end, write a coda to complete the song. Finally, label each section above the measure.





Dynamic Markings

Composers use various dynamic 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

Singing in Unison with Dynamics

What You Will Do You will sing “God Bless America” in unison as a class and express parts of the song with various dynamics.

What You Need

- Tambourine or hand drum (optional)

What to Do

1. Listen to the song “God Bless America” as it is played for the class.



2. Sing the first verse of the song in unison, softly at the dynamic level *piano*.

- When you arrive at “From the mountains,” sing the second verse at a moderately loud volume (*mezzo forte*).
- When you sing the song “God Bless America” the second time, sing at a loud volume (*forte*).
- When you arrive again at “From the mountains,” sing at a very loud volume (*fortissimo*).

3. Optional: Use a hand drum or tambourine to keep a steady beat as you play the song. Each time you change dynamics with your voice, make the same dynamic change on the instrument.

Composition with Elements of Music

What You Will Do You will compose a piece on a xylophone.

What You Need

- Xylophone

What to Do

1. Identify the elements of music you've learned:

• rhythm	• meter	• notation	• form
• tempo	• melody	• harmony	• dynamics
2. Using the mallets for your instrument, compose a song with each element in mind.

Reflection

How would your song be different if you used only one or two elements of music to write your composition?

Symphony No. 5, Movement 1

Ludwig van Beethoven, 1804–8



Explore

1. Close your eyes and listen to the first minute of the piece Symphony No. 5, movement 1, by Beethoven. Identify some instruments that contributed to the piece and list them.

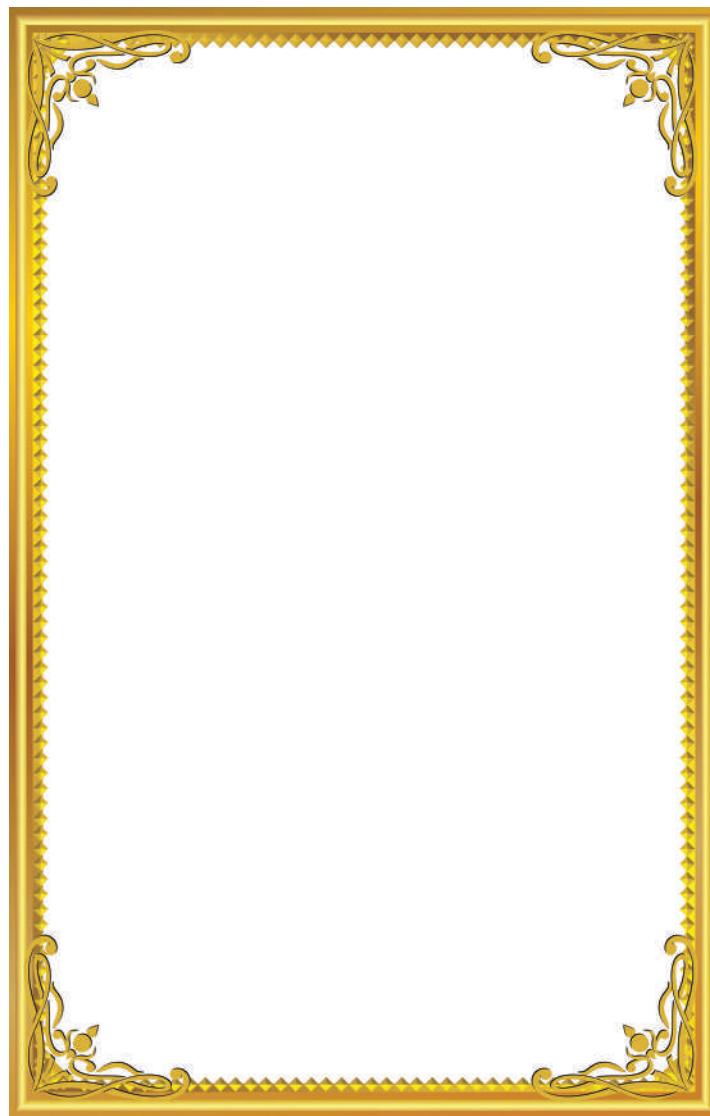
2. How does Beethoven use different sections of the orchestra (strings, brass, woodwinds, percussion) in the first movement? How do these sections contribute to the overall character of the music?

Reflection

How does the opening motif of “da-da-da-daah” make you feel? What emotions does it evoke, and how does Beethoven’s orchestration contribute to that emotion?

A Picture at Your Own Exhibition

As you listen to the selection from *Pictures at an Exhibition*, create your own artwork in the space below. Listen to the mood of the selection to help you decide what your art will look like.



Reflection

How can you describe the mood of your drawing and of the selection you heard?

“Of Being Is a Bird”

Alice Parker, 1960s

After you listen to the selection “Of Being Is a Bird,” arranged by Alice Parker, answer the questions below.

Explore

1. What musical feature can you hear in the beginning of the piece: a canon or an *accelerando*?

2. How does the rhythm of the piece show the movement or stillness of the composition?

Reflection

Do you think the piece is uplifting, or does it make you reflect? Why do you feel that way based on the music and lyrics?

“Trail of Tears Song, We Will Go Together”

Joy Harjo, 2010

After listening to “Trail of Tears Song, We Will Go Together,” answer the questions below.

1. How does Joy Harjo use lyrics and instrumentation to express the emotions in the song?

2. How does the spoken-word portion of the song impact its message?

Reflection

How does the song make you feel, and why?

Unit 2 Reflection

Listen to the music played by your teacher from each of the composers you studied during this unit. Write your own reflection about each piece of music. Include details about the mood and the elements of music of each selection.

1. Ludwig van Beethoven

2. Modest Mussorgsky

3. Alice Parker

4. Joy Harjo



Renaissance Reflection

Answer the questions below about the importance of the Renaissance and the music of the time.

Explore

1. Why do you think music during the Renaissance was so focused on human emotions and the beauty of the lyrics?

2. How did Josquin des Prez impact other musicians of the Renaissance?

3. What elements of music were important in Josquin's compositions?

4. What is the emotional tone of Josquin des Prez's "Mille regretz"?

Reflection

How does the selection "Mille regretz" make you feel?

Make a Word Painting

What You Will Do You will work in a group to create a Renaissance-style word painting.

What You Need

- Various instruments

What to Do

1. You will be assigned to a small group and one of the following phrases:

The sun rises high.	The wind blows softly.
The stars shine brightly.	The birds fly away.

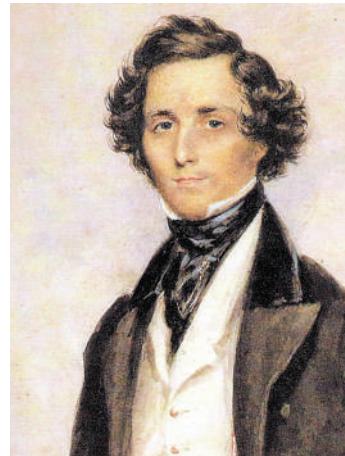
2. Work with your group to come up with two or three different parts that work together to illustrate the phrase you have been assigned. Use the instruments provided to help you develop your melodies and illustrate the movement and mood of the phrase. Do **not** include the phrase as lyrics in your word painting.
3. Think about how your word painting represents Renaissance music. How did you use polyphony or counterpoint to create a harmonized song?
4. Perform your word painting for the class. Allow them to guess which phrase you are illustrating with your music.

Reflection

What was fun or challenging about creating your word painting? How did it help you learn more about composing and Renaissance music?

A Midsummer Night's Dream

Felix Mendelssohn, 1826–42



Explore

1. What elements of the play does Mendelssohn emphasize in his music? How?

2. Why is this selection considered incidental music?

Reflect

How can *A Midsummer Night's Dream* connect to other examples of literature?

Unit 3 Reflection

Listen to the music played by your teacher from each of the composers you studied during this unit. Write your own reflection about each piece of music. Include details about the mood and the elements of music of each selection.

1. **Josquin des Prez**

2. **John Dowland**

3. **Felix Mendelssohn**



American Spiritual Presentation

What You Will Do You will work in a group to analyze the elements of music in an American spiritual.

What You Need

- Pencil
- Sheet of paper for note-taking

What to Do

1. With your group, listen to the spiritual you have been assigned. It will be one of the songs you heard during the lesson:

<ul style="list-style-type: none">• “Down by the Riverside”• “Sometimes I Feel like a Motherless Child”• “Wayfaring Stranger”	<ul style="list-style-type: none">• “We Shall Overcome”• “Go Down Moses”
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2. Analyze the song and identify the following elements of music. Describe each element.

Tempo _____	Harmony _____
Meter _____	Form _____
<i>Legato</i> or <i>staccato</i> phrasing _____	Dynamics _____
Introductions or codas _____	Repeats _____

3. Analyze the song’s lyrics to discover the meaning of the spiritual.

4. Perform the spiritual as a group with or without the accompanying song.

The Life and Work of Mahalia Jackson

Answer the following questions.



1. Why was Mahalia Jackson's music so important during the Civil Rights Movement?

2. How did Jackson's version of "Amazing Grace" make you feel?

3. Why does Mahalia Jackson's music help bring people together?

Reflection

Why do you think Mahalia Jackson's friendship with Dr. Martin Luther King Jr. was so important?

Reflection on Bob Dylan

Answer the following questions.



1. How do the instruments in the song “Blowin’ in the Wind” affect the music’s emotion?

2. What do you think “The answer, my friend, is blowin’ in the wind” means?

3. What emotions did you experience while you listened to the song?

Reflection

“Blowin’ in the Wind” is a protest song, which means it conveys hope for change in the future. What would you change in your community if you could?

Reflection on Pete Seeger

Answer the following questions.



1. How did Pete Seeger's music help social and political movements in the United States?

2. What is the message of "If I Had a Hammer"?

3. What social issues were important during the time Pete Seeger performed, from the 1940s through the 1960s?

Reflection

How can Pete Seeger's music inspire people to get involved in social issues today?

Unit 4 Assessment

In this assessment, you will answer questions about the musical genre called American spirituals.

1. Which musical tradition dates back to the time of slavery in the United States?

2. How were songs learned by others in the culture?

3. Mahalia Jackson was an iconic singer of what genre of music?

4. What was one of the most famous songs that Mahalia Jackson performed?

5. What genres of music did Bob Dylan blend in composing his music?

6. Bob Dylan's songs were used during what movement in the 1960s?

7. Pete Seeger was a musician, singer, and what type of activist?

8. Pete Seeger helped revive what type of music in the 1940s?

Spiritual Composition

What You Will Do You will collaboratively or independently compose a spiritual with lyrics and instruments. Your composition should address a cause or concern in your community.

What You Need

- Pencil
- Scrap paper
- Classroom instruments such xylophones, metallophones, auxiliary percussion instruments like maracas, castanets, rhythm sticks, tambourines, etc.

What to Do

1. Compose a piece using lyrics and instruments to address a cause or concern in your community. Use familiar topics like recycling, showing respect and admiration, cleaning up your city, etc. Include at least two verses and a refrain.
2. Write the lyrics and melody using instruments of your choice to accompany your song.
3. Perform your song for the class, and explain the meaning behind your composition.

Composing Music to Tell a Story

What You Will Do You will collaboratively or independently compose music that tells a story.

What You Need

- Pencil
- A book of your choice
- Classroom instruments
- Scrap paper

What to Do

1. Either by yourself or with a partner or group, compose a piece using instruments to tell a story. Gather pitched or non-pitched instruments and a book of your choice, such as *Journey* by Aaron Becker, *The Snowman* by Jim Erskine and Raymond Briggs, or *Where the Wild Things Are* by Maurice Sendak, on which to base your story.
2. Assign each instrument a character or scene. For instance, for an animal character, you may use an instrument like castanets or maracas to bring your character to life. This will help you feature the character.
3. As you read the book, perform the instruments either by yourself, with help from a partner, or as a team. Perform your song for the class, and explain the meaning of your composition.
4. After performing the composition, highlight how the instruments were used to represent the characters and scenes.



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