



Music

Teacher Guide



Musical notes



Trombone



Students singing a canon

Core Knowledge Music: Grade 5

Teacher Guide



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Core Knowledge Music: Grade 5

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Core Knowledge Music™: Grade 5
Teacher Guide

Introduction

Grade 5 Core Knowledge Music

This introduction provides the background information needed to teach the Grade 5 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.

The 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 5, the CKMusic program consists of the following components, designed to be used together:

- CKMusic Teacher Guide
- CKMusic Student Activity Book
- CKMusic Playlist on Spotify
- CKMusic Slide Deck
- CKMusic Online Resource Document

The **Teacher Guide** is divided into units, consisting of individual lessons that provide background information, instructional guidelines and notes, and guidance for student activities. 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. 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 Resource Document. 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 5 Music Selections

Playlist Track Number	Title of Work
1	"Red River Valley"
2	"Sakura Sakura"
3	Tom Lehrer, "The Elements"
4–7	Ludwig van Beethoven, Symphony No. 5 in C Minor, op. 67 Track 4: No. 1, "Allegro con brio" Track 5: No. 2, "Andante con moto" Track 6: No. 3, "Allegro" Track 7: No. 4, "Allegro"
8	Sly and the Family Stone, "Que Sera, Sera (Whatever Will Be, Will Be)"
9	Led Zeppelin, "Kashmir"
10	"Carol of the Bells"
11	South African Drumming
12	Duke Ellington, "Take the 'A' Train"
13	Scott Joplin, "Maple Leaf Rag"
14	Julia Ward Howe, "Battle Hymn of the Republic"
15	"Hava Nagila"
16	Pete Seeger, "If I Had a Hammer"
17	"Dona nobis pacem"
18	John Philip Sousa, "The Washington Post March"
19	Queen, "We Are the Champions"
20	"Danny Boy"
21	"Greensleeves"
22	Ray Charles, "Fifty Nifty United States"
23	Modest Mussorgsky, <i>Pictures at an Exhibition</i> , "Promenade I – Gnomus"
24–32	Modest Mussorgsky, <i>Pictures at an Exhibition</i> Track 24: "Promenade I" Track 25: No. 1, "Gnomus" Track 26: "Promenade III" Track 27: No. 3, "Tuileries" Track 28: "Promenade IV" Track 29: No. 5, "Ballet of Unhatched Chicks in Their Shells" Track 30: No. 7, "The Market at Limoges" Track 31: No. 9, "The Hut on Fowl's Legs" Track 32: No. 10, "The Great Gate of Kiev"

33	"Tenting Tonight"
34	"Siyahamba"
35	"Shenandoah"
36	"Down by the Riverside"
37	Friedrich Wilhelm Möller, "The Happy Wanderer"
38–41	Joseph Haydn, Symphony No. 94 in G Major Track 38: No. 1, "Adagio – Vivace assai" Track 39: No. 2, "Andante" Track 40: No. 3, "Menuetto: Allegretto – Trio" Track 41: No. 4, "Finale: Presto ma non troppo"
42	Felix Mendelssohn, <i>A Midsummer Night's Dream</i> , op. 61, no. 1, "Scherzo"
43	"Ah! Vous dirai-je, maman"
44	"God Bless America"
45	"Git Along, Little Dogies"
46	Alice Parker, "Hark, I Hear the Harps Eternal"
47	Alice Parker, <i>An Exultation of Birds</i> , no. 1, "Of Being Is a Bird"
48	Joy Harjo, "Trail of Tears Song, We Will Go Together"
49	Josquin des Prez, "Mille regretz"
50	John Dowland, "Queen Elizabeth's Galliard"
51	John Dowland, "A Shepherd in a Shade"
52	"Felix Mendelssohn, <i>A Midsummer Night's Dream</i> Overture, op. 21"
53	Felix Mendelssohn, <i>A Midsummer Night's Dream</i> , op. 61, no. 9, "Wedding March"
54	"Sometimes I Feel Like a Motherless Child"
55	"Wayfaring Stranger"
56	"We Shall Overcome"
57	"Go Down Moses"
58	"Amazing Grace"
59	"Silent Night, Holy Night"
60	Bob Dylan, "Blowin' in the Wind"

The **Slide Deck** consists of PowerPoint slides showing lyrics and selected sheet music for you to display to the class to explore and discuss with them. 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 Resource Document** 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

index cards

pitched instrument such as a recorder
(for teacher only)

pitched percussion instrument such as a
xylophone

plastic cups

rhythm instruments such as drums, rhythm
sticks, tambourines, or wood blocks

rhythm sticks or scarves

Unit 2 Composers

chart paper

crayons

Unit 3 Renaissance Music

various instruments such as recorders,
xylophones, tambourines, and accessory
percussion

Unit 4 American Spirituals

none

Culminating Activity

percussion instruments such as maracas,
castanets, rhythm sticks, tambourines, etc.

xylophones and/or metallophones

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 Resource Document



Slide Deck



Time Period Reference



Elements of Music



Playlist



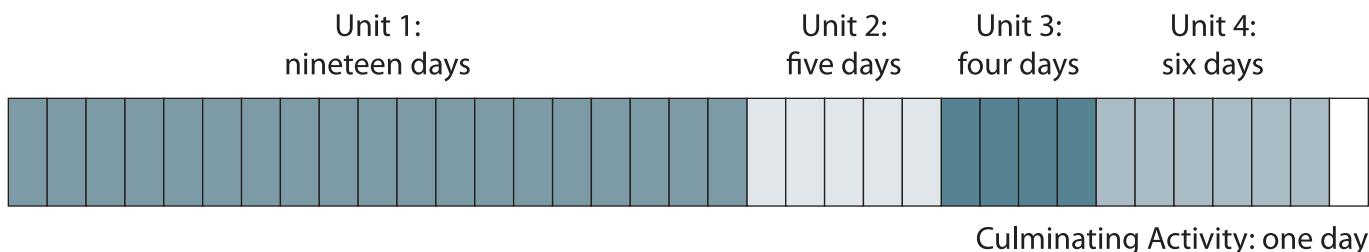
Student Activity Book

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 Teacher Guide ends with a Culminating Activity.

Over the course of the Grade 5 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 a total of twenty-six lessons in Grade 5, divided into four 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 always to look out 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 reference where 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	accelerando, accent, accidental, arrangement, bar, bar line, beat, canon, chorus, clef, C-major scale, coda, common time, consonant, crescendo, <i>da capo al fine</i> , decrescendo, dotted note, dynamics, flat, form, forte, fortissimo, half rest, half step, harmony, interlude, interval, introduction, <i>legato</i> , measure, melody, meter, <i>mezzo forte</i> , <i>mezzo piano</i> , middle C, notation, note, phrase, <i>pianissimo</i> , piano, pitch, quarter rest, refrain, repeat sign, rhythm, <i>ritardando</i> , round, scale, score, sharp, <i>staccato</i> , staff, syncopation, tempo, theme, theme and variations, tie, timbre, time signature, treble clef, variation, verse, whole rest
2	movement, promenade, song, suite, symphony
3	<i>andante</i> , counterpoint, incidental music, <i>largo</i> , lute, march, motet, overture, polyphony, <i>presto</i>
4	spiritual

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, including their own 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 Resource Document: <https://www.coreknowledge.org/music/>

Elements of Music

Big Idea Music has its own language and is described with terms such as *rhythm, melody, harmony, form, dynamics, and timbre*.

Unit Introduction and Pacing Guide

This introduction includes the necessary background information to teach the *Elements of Music* unit. In this unit, you will discuss the individual elements of music and how they interact with each other to contribute to the creation of a work of music. Students will learn about key elements such as melody, harmony, rhythm, dynamics, form, and tempo. As you teach each element of music, you will guide students with questions and involve them in hands-on activities. Reflection questions will further enhance student understanding.

This unit contains twelve lessons, split across nineteen class days. There will be a half-day Looking Back review on Day 12 and a unit assessment on Day 19. 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 Reading and Playing Rhythms
3	Lesson 2 Reading and Playing Rests
4	Lesson 3 Tied Notes and Dotted Notes
5	Lesson 4 Simultaneous Rhythm and Syncopation
6	Lesson 5 Tempo
7	Lesson 6 Meter and Bar Lines

Day	Lesson
8–9	Lesson 7 Melody
10–11	Lesson 8 Notation
12–13	Lesson 9 Harmony*
14–17	Lesson 10 Form
18	Lesson 11 Dynamics and Singing in Unison
19	Lesson 12 Unit 1 Assessment

*Looking Back

What Students Should Already Know

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

- A steady beat
- Accents
- The downbeat
- Playing a steady beat
- Moving responsively to music
- Recognizing short and long sounds
- Discriminating between fast and slow; gradually changing tempo

- Discriminating between differences in pitch (high and low)
- Discriminating between loud and soft; gradually changing dynamics
- Understanding that melody can move up and down
- Humming the melody while listening to music
- Echoing short rhythms and melodic patterns
- Playing simple rhythms and melodies
- Singing in unison, both unaccompanied and accompanied
- Recognizing harmony; singing rounds
- Recognizing verse and refrain
- Recognizing timbre (tone color) and phrasing
- Names of musical notes, scales, and singing the C-major scale using “do-re-mi”
- Understanding notation: treble clef (including names of lines and spaces); staff; bar line; measure; repeat sign; whole, half, quarter, and eighth notes; whole, half, and quarter rests; tied and dotted notes; sharps and flats; *da capo (D.C.) al fine*; meter signatures (4–4, 2–4, 3–4); dynamic markings (quiet and loud)
- Understanding *legato* (smoothly flowing progression of notes) and *staccato* (crisp, distinct notes)
- Singing canons
- Recognizing introduction and coda
- Recognizing theme and variations

What Students Need to Learn

In this unit, students will:

- Increase their ability to recognize elements of music learned in previous grades;
- Play a steady beat, a simple rhythm pattern, simultaneous rhythm patterns, and syncopation patterns;
- Understand *accelerando* and *ritardando*;
- Understand *crescendo* and *decrescendo*;
- Sing in two and three parts;
- Recognize interlude in musical selections; and
- Understand the following notation:
 - Eighth rest
 - Grouped sixteenth notes
 - Meter signatures: 6/8 and common time, 4/4

What Students Will Learn in Future Grades

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

Grade 6

- Recognize frequently used Italian terms: *grave* (very, very slow), *largo* (very slow), *andante* (moderate; “walking”), *allegro* (fast), *presto* (very fast), and *prestissimo* (as fast as you can go).
- Identify chords such as I (tonic), IV (subdominant), V (dominant), and V7; major and minor chords; chord changes; and intervals (third, fourth, fifth).
- Understand what an octave is.
- Understand notation: bass clef and naturals.

Vocabulary

accelerando, adv. or adj. “getting faster”; notation indicating that the music should gradually speed up (27)

Example: The band had to pay close attention when playing the music *accelerando*.

accent, n. regularly recurring stress or special emphasis on a tone in a measure (23)

Example: The oboe provided an accent when it stressed the first note of each measure.

accidental, n. a general term for a sharp, flat, or natural sign; a symbol used to raise or lower a note or return it to its normal pitch (38)

Example: The accidental turned the G into a G-flat.

arrangement, n. a specific rendition of a piece that specifies the instruments used, the exact notes of the accompaniment, the harmony parts, and similar details. (42)

Example: I wrote an arrangement of the national anthem for the marching band.

bar, n. one measure of music (17)

Example: There are two quarter notes in the next bar because it is in 2/4 time.

bar line, n. a vertical line that divides the staff into measures (29)

Example: There were three bar lines, making two measures in the sheet music.

beat, n. the steady pulse that can be felt during a piece of music (16)

Example: The tubas create the beat with their strong, steady quarter notes.

canon, n. a melody that is imitated by a different voice that begins a short interval of time after the original voice (40)

Example: The soprano started singing, and then the rest of us started after her as we sang a canon.

chorus, n. the section of a song that is usually repeated; also called a refrain (29)

Example: The chorus starts loudly after every verse.

clef, n. a symbol in written music placed at the beginning of each staff to indicate the pitches of the notes (32)

Example: Check the clef at the beginning of music notation to see if the notes will be high or low.

C-major scale, n. an important scale found on the white keys of the piano, from one C to the next C (37)

Example: The flutes play a C-major scale in their daily warm-up.

coda, n. a section of a musical piece that occurs only once, at the end, and brings the music to a conclusion (49)

Example: We began at the coda and rehearsed the next four measures until the end.

common time, n. a 4/4 time signature (30)

Example: We played the piece in 4/4, or common time.

consonant, adj. sounding pleasant to the ear (41)

Example: This interval of the notes C and G is consonant.

crescendo, adv. or adj. “increasing”; notation indicating that the music should gradually get louder (53)

Example: When the brass section played *crescendo*, the audience woke up!

da capo al fine, adv. or adj. “from the head to the end,” pronounced /dah*kah*po/ ah*feen*eh/, abbreviated *D.C. al fine*; notation indicating that the performer should return to the beginning of the piece and continue playing until they reach the word *fine* in the score (46)

Example: After you play that section, replay it *da capo al fine*.

decrescendo, adv. or adj. “decreasing”; notation indicating that the music should gradually get softer (53)

Example: The section is played *decrescendo*, so it is softer.

dotted note, n. a note with a dot written beside it, indicating that the length of the note is increased by half of its original value (21)

Example: This dotted half note is held one beat longer than the undotted half note.

dynamics, n. the element of music that has to do with volume, or loudness and softness (16)

Example: The dynamics of the song gradually shifted, and the song got softer.

flat, n. a symbol “♭” placed next to a notehead to lower the pitch of that note by one half step (38)

Example: The composer decided to lower the pitch of the B note to a B-flat.

form, n. the element of music that deals with musical structures and patterns (15)

Example: The form of the song “Down by the Riverside” is verse and refrain.

forte, adv. or adj. abbreviated *f*; dynamic markings meaning “loud” (16)

Example: The singer sang the national anthem *forte* all the way through and strained her voice.

fortissimo, adv. or adj. abbreviated *ff*; dynamic markings meaning “very loud” (52)

Example: I put my hands over my ears when the band started playing *fortissimo*.

half rest, n. two beats of rest or silence (in 4/4 meter) (20)

Example: The bassoon stopped playing for two beats at the half rest.

half step, n. the interval between any two adjacent notes of a piano, including black keys; the smallest interval used in most music (38)

Example: Play this version down a half step from the original key.

harmony, n. a combination of sounds that is pleasing to the ear (15)

Example: When the clarinet and the oboe played together, it sounded like beautiful harmony.

interlude, n. a short piece of music that is used to bridge together sections of a longer piece of music (49)

Example: I enjoyed how the interlude connected the different parts of this piece.

interval, n. the distance in pitch between two notes (40)

Example: What is the interval between the first and second notes?

introduction, n. a section of a musical piece that occurs only once, at the beginning, and leads into the main part of the piece (49)

Example: I liked performing the introduction the most, as it set the tone for the rest of the piece.

legato, adv. or adj. “bound together”; notation indicating a technique of playing consecutive notes as a smooth, continuous line, without breaks between notes (34)

Example: The strings played *legato*, making the music smooth and majestic.

measure, n. the space between two bar lines (29)

Example: The measure contained four quarter notes.

melody, n. an organized sequence of single pitches that make up a tune (15)

Example: I hummed along to the melody.

meter, n. the specific way the beat is organized in a piece of music; the number of beats per measure (29)

Example: The meter was 4/4.

mezzo forte, adv. or adj. abbreviated *mf*; dynamic markings meaning “moderately loud” (52)

Example: At first the music was too loud, and then the orchestra started to play *mezzo forte*.

mezzo piano, adv. or adj. abbreviated *mp*; dynamic markings meaning “moderately soft” (52)

Example: The orchestra lowered the volume a little more, to *mezzo piano*.

middle C, n. the C that falls just below the bottom of the treble clef; found near the middle of the piano keyboard (32)

Example: Could you play a middle C on the piano?

notation, n. a way of representing sounds on paper (15)

Example: The composer wrote the musical notation so the pianist could play it.

note, n. a written symbol used in music to represent a sound of a particular pitch and duration (16)

Example: I wrote several notes for my composition for the trumpet.

phrase, n. a unit of music, analogous to a sentence in language (33)

Example: Play that phrase again, but in a *legato* style.

pianissimo, adv. or adj. abbreviated *pp*; dynamic markings meaning “very soft” (52)

Example: The band played the lullaby *pianissimo* so the children would sleep.

piano, adv. or adj. abbreviated *p*; dynamic markings meaning “soft” (16)

Example: The piece started out *piano*, but it quickly got louder.

pitch, n. the highness or lowness of a note (32)

Example: That was a very low pitch played by the bassoon.

quarter rest, n. one beat of rest or silence (in 4/4 meter) (19)

Example: The trumpet player made sure he stopped playing at each quarter rest.

refrain, n. the section of a song that is usually repeated; also called a chorus (47)

Example: The refrain “E-I-E-I-O” is my favorite part of “Old MacDonald.”

repeat sign, n. a kind of bar line distinguished by two dots alongside it, indicating that a whole section of the score is to be repeated before continuing to the next bar (46)

Example: Remember to play the section over again when you get to the repeat sign.

rhythm, n. the pattern of long and short note values in music (15)

Example: The drums beat out the rhythm of the song.

ritardando adv. or, adj. “getting slower”; notation indicating that the music should gradually slow down (27)

Example: When the orchestra begins playing *ritardando*, the piece becomes a little more dramatic.

round, n. a vocal canon for two or more voices in which each voice begins shortly after the other, singing the same melody and lyrics, and when a voice reaches the end, it can start over and continue indefinitely (40)

Example: The song was a round, so Charlie started singing first, and then I started singing.

scale, n. a series of notes in a specific order (36)

Example: I can perform two or three scales on my saxophone.

score, n. a piece of notated music (53)

Example: The score of the symphony had a lot of notes and dynamics and was very hard to follow.

sharp, n. a symbol “♯” placed next to a notehead to raise the pitch of that note by one half step (38)

Example: Don’t forget to play the F-sharp in measure 2.

staccato, adv. or adj. “detached”; notation indicating a technique of playing consecutive notes as very short and disconnected from one another (34)

Example: Play this section *staccato* to lighten up the texture of the piece.

staff, n. the five horizontal lines on which music is written (29)

Example: The music for the piccolo is written on the treble clef staff because the piccolo plays really high notes.

syncopation, n. the placement of rhythmic accents on weak beats or weak portions of beats; the effect created when music falls into a rhythm that does not align with the underlying beat in a simple way (23)

Example: The syncopation makes this song feel a little bouncier.

tempo, n. the speed of a musical performance (27)

Example: I appreciate how the tempo changed and made the piece livelier.

theme, n. the musical subject of a piece, usually the melody (49)

Example: I enjoyed the theme of this composition.

theme and variations, n. a musical form that presents the theme of the piece and then restates it in different ways (49)

Example: The theme and variations of the Mozart piece were delightful.

tie, n. a curved line connecting two notes of the same pitch, indicating they are to be played as one (21)

Example: Those two half notes are connected with a tie, so remember to play them like a whole note.

timbre, n. the tone, color, and quality of a musical instrument or voice (15)

Example: The timbre was shrill and agitated.

time signature, n. the numbers at the beginning of a piece of music, in which the top number indicates the number of beats in a measure and the bottom number indicates the type of note that receives one beat; also called a meter signature. (29)

Example: The time signature for this piece is 4/4, there are were four quarter notes in a measure.

treble clef, n. a symbol that, when placed on the staff, indicates that the lines of the staff, from bottom to top, represent E, G, B, D, and F (32)

Example: Composers use a treble clef to write flute music.

variation, n. a musical theme that has been melodically, harmonically, or rhythmically changed from its original form (49)

Example: The variation sounded enough like the theme to enrich it without sounding the same.

verse, n. a set of lyrics that tells the story of a song and, unlike the chorus (or refrain), generally differs from stanza to stanza (29)

Example: The verses in the song “Jingle Bells” tell the story of a sleigh ride.

whole rest, n. four beats of rest or silence (in 4/4 meter) (19)

Example: Remember to stop playing for all four beats at the whole rest at measure 2.

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 Math (CKMath)

Grade 5 Unit 6: More Decimal and Fraction Operations

- Lesson 8: Add and Subtract Fractions

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

Most Important Ideas

The most important ideas in Unit 1 are as follows:

- *Accelerando* and *ritardando* indicate gradual changes in tempo.
 - *Accelerando* means “getting faster”; *ritardando* means “getting slower.”
- *Crescendo* and *decrescendo* indicate gradual changes in dynamics.
 - *Crescendo* means “increasing”; *decrescendo* means “decreasing.”
- An interlude is a section in a piece of music that appears somewhere in the middle and provides a contrast with what comes before and after it.
- Common time is another name for the 4/4 time signature.

What Teachers Need to Know

Though we tend to enjoy music as a whole, it is made up of several different basic elements. Rhythm, melody, harmony, form, dynamics, and timbre are some of the most fundamental of these elements, each contributing something unique to the music. Being able to make observations about each of these individual elements is useful for listeners and performers alike. Awareness of these elements can help us better understand how music works, but it can also deepen our enjoyment. The better we are at identifying what we hear, the more we can respond to it.

Unit 1 Lesson 1

READING AND PLAYING RHYTHMS

TIME: 2 DAYS

AT A GLANCE CHART		
Lesson	Activity	Materials
DAY 1	Students will review rhythm and beat.	<ul style="list-style-type: none">• Playlist track 1, "Red River Valley"• Student Activity Book page 2, Steady Beat and Rhythm• Rhythm instruments such as drums, rhythm sticks, tambourines, or wood blocks (for teacher only)• Online Resource Document "Rhythms from Around the World," lesson from Carnegie Hall
DAY 2	Students will learn about different notation values and perform them.	<ul style="list-style-type: none">• Playlist track 2, "Sakura Sakura"• Slide Deck slide 1 and Student Activity Book page 3<ul style="list-style-type: none">• Reading Rhythms• Student Activity Book page 4, Read Along with "Sakura Sakura"• Varied rhythm instruments such as drums, rhythm sticks, tambourines, or wood blocks (1 per student)

Lesson Objective

- Demonstrate a variety of rhythms by performing on non-pitched percussion instruments.

What Students Have Learned

Remind students that in Grade 4, they learned about elements that guide musicians as they play instruments and sing alone and in unison.

DAY 1: WHAT IS RHYTHM?

Inform students that in Grade 5, they will explore forms of musical participation and, in the process, expand their knowledge of theory, **notation**, and music history. Explain that music comprises several basic elements, including **rhythm**, **melody**, **harmony**, **form**, and **timbre**. These terms should be familiar to students from previous grades, but they will each be covered again this year on the Grade 5 level. Inform students that to understand rhythm, it is important to first understand **beat**. A beat is a steady pulse that can be felt during a piece of music. When we clap or tap in time to music, we are intuitively marking the steady beat. The exact arrangement of long and short **notes** creates the rhythm of the music.

Show students an example of a steady beat by playing a non-pitched percussion instrument such as claves or rhythm sticks. Ask students to clap or pat their legs to the steady beat. Following the demonstration of the steady beat, play a four-beat rhythm composed of quarter and eighth notes. Ask students to repeat the rhythm by either clapping or patting their legs.

Ask students the following question: What is the difference between a steady beat and a rhythm? (*A steady beat is the steady and constant pulse of music. A rhythm is the pattern of note sounds and silences over time.*)

SUPPORT—Play or perform different types of rhythms for the class using a classroom percussion instrument. Compare and contrast the rhythms, including whether they were longer, shorter, faster, or slower. You can also draw in other elements of music previously learned by describing the **dynamics** of the rhythms, whether they be **forte** (loud) or **piano** (soft).

Music in This Lesson

“Red River Valley,” traditional



The earliest known written version of this song contains a note that includes the year 1879. The song is often thought to be from Texas because of the Red River there, but it actually comes from Canada and is about the Red River in Manitoba.



The guitar is prominently heard in this piece, followed shortly by the first lyrics with differing rhythms. After a brief instrumental section with a harmonica, the second section of lyrics uses the name of the piece.

Background for Teacher

This piece is an integral part of American musical traditions. Songs come from many cultures and have many different purposes.



Track 1

Play “Red River Valley,” track 1 of the Grade 5 Spotify Playlist, from beginning to end. As a review of musical instruments learned in previous years, ask students to identify the instruments playing the rhythms. Remind them that the human voice can be considered an instrument that helps make a musical piece.

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

A MUSICIAN’S QUESTIONS

Which instruments did you hear with different rhythms?

- o Guitar, voice, drums, and harmonica all contributed different rhythms across the song.

Which instrument had the most creative rhythm, and why?

- o Students may have varying answers, not to be judged as wrong or right. The guitar portion of the song is more technical than the other instruments featured in the composition.

SUPPORT—If necessary, point out the steady beat in the bass line of the guitar, as compared to the rhythm of the higher strings.

Activity



Page 2

Perform examples of a steady beat and a rhythm for students using a drum, rhythm stick, tambourine, or wood block. Explain that students will use these instruments in the next class to make their own steady beat. Ask students to turn to page 2 in their Student Activity Books and complete the questions for the activity Steady Beat and Rhythm.

Teaching Idea



Play rhythms from around the world for students by clicking on each soundbite in the Carnegie Hall lesson about rhythm. Ask students to discuss the differences between the rhythms and attempt to replicate them if they can.

Use this link to download the Core Knowledge Music Online Resource Document, where the specific link to the lesson may be found:

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

Check for Understanding

Conclude the session by performing either a rhythm or a steady beat for students and having them identify which it is.

DAY 2: NOTATION



Slide 1



Page 3

Ask students to recall what they learned about music notes in previous grades. Remind them that music notes are read in order from left to right, like a book. The length of each note is indicated by how the notehead, or oval, is written.

Display slide 1, Reading Rhythms, and have students turn to the corresponding page in their Student Activity Books. Review the number of beats that go with whole, half, quarter, eighth, and sixteenth notes, and work with students to count through the **bars** of music in examples 1, 2, and 3. As you count each beat, make sure the beat remains consistent in length. Explain to students that these notes are the basis of all the music they will be examining this year.

Music in This Lesson

“Sakura Sakura,” traditional



1868–1912



Koto (traditional Japanese instrument)

Background for Teacher

“Sakura Sakura” is a traditional Japanese folk song depicting spring, the season of cherry blossoms. It is often sung in international settings as a song representative of Japan.



Track 2

Play “Sakura Sakura,” track 2 of the Playlist, from the beginning to 0:30. Ask students to listen to the rhythm of the vocalist.

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

A MUSICIAN’S QUESTIONS

What types of rhythms did you hear?

- o Students may come up with answers such as quarter notes or half notes, or they may suggest the sounds were longer or shorter.

Were all the rhythms the same?

- o Some were mostly the same, but the rhythms did change.

Activity



Page 4

Hand out non-pitched percussion instruments to students, such as wood blocks, tambourines, or hand drums. Ask students to turn to page 4 in their Student Activity Books and do the Read Along with “Sakura Sakura” activity. Play “Sakura Sakura” again as they do steps 1 and 2 of the activity.



Track 2

TEACHER NOTE—Show students three different rhythms: a quarter note, a pair of eighth notes, and a half note. With a non-pitched percussion instrument, play one of the rhythms and ask students to identify it.

Check for Understanding

Ask students to volunteer to play an assortment of rhythms, such as quarter-, eighth-, or half-note durations. The students can play in groups, individually, or as a whole class on non-pitched percussion instruments.

Unit 1 Lesson 2

READING AND PLAYING RESTS

TIME: 1 DAY

AT A GLANCE CHART		
Lesson	Activity	Materials
DAY 1	Students will learn, identify, and perform rests.	<ul style="list-style-type: none">• Slide Deck slide 2 and Student Activity Book page 5<ul style="list-style-type: none">• Rests• Student Activity Book page 6, Listen for the Silence• Plastic cups (8)• Rhythm instruments such as drums, rhythm sticks, tambourines, or wood blocks

Lesson Objective

- Identify and perform rests in a piece of music on non-pitched percussion instruments.

What Students Have Learned

Remind students that in the last lesson, they learned about rhythms, including the whole note, half note, quarter note, eighth note, and sixteenth note.

DAY 1: READING AND PLAYING RESTS

Begin the class by explaining that a rest is a musical pause of a determined length. Rests are just as important as notes in creating music, but they are silent. To help students understand rests on a basic level, arrange four to eight plastic cups in a row on the floor. For each cup, ask students to perform (either by clapping or with a non-pitched percussion instrument) a quarter note. Take away one or two cups, and have students perform the rhythm again, with the rests counted with silence.

Ask students the following questions: What is a rest? (*a beat of silence or a musical pause of a determined length*) Why are rests important in music? (*They give different instruments a chance to be heard, or they break up music into different sections.*) How many beats of silence does a **quarter rest** have? (*one beat, or the same as a quarter note*) How many beats of silence does a **whole rest** have? (*four beats, or the same as a whole note*)



Slide 2



Page 5

Show students slide 2, Rests, which displays whole, half, and quarter rests along with the whole, half, and quarter notes. Have students open to the corresponding page in their Student Activity Books. Clarify for students the number of beats that each note and rest receives when played. Invite students to play the notes and rests they see as they clap and count.

SUPPORT—If your classroom has a piano or other musical instrument available, it may be helpful to play through the notes and rests so students can hear the value of the note being held for four beats, two beats, or one beat and compare it to the rest, or silence, of the same value.

TEACHER NOTE—To remember which symbol takes which value, it may be helpful to keep this tip in mind: Think of the rest symbol as a bucket. When the bucket is only half full, it rests on top of the line, but when it is full, it is so heavy that it drops below the line.

Activity



Page 6

Invite students to open their Student Activity Books to page 6, Listen for the Silence, to perform the music with rests. Hand out musical instruments for students to use during the activity. Give them time to write their own line of music that includes all three rests they learned during the lesson: whole rests, **half rests**, and quarter rests.

Check for Understanding

Ask students to arrange the cups in a specific rhythm with spaces in between to signify the rests. Then have the students play the rhythm back by clapping or using non-pitched percussion. While the examples below show only quarter notes, encourage students to use half rests or whole rests as well.

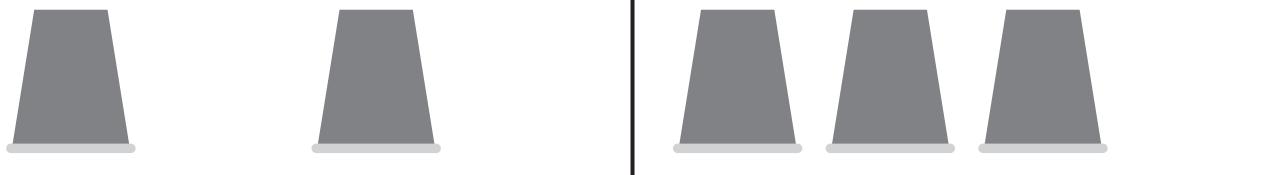
Example Rhythm 1:



Example Rhythm 2:



Example Rhythm 3:



Unit 1 Lesson 3

TIED NOTES AND DOTTED NOTES

TIME: 1 DAY

AT A GLANCE CHART		
Lesson	Activity	Materials
DAY 1	Students will identify tied notes and dotted notes in sheet music.	<ul style="list-style-type: none">• Playlist tracks 4–7, Symphony No. 5 in C Minor, op. 67• Slide Deck slide 3 and Student Activity Book page 7<ul style="list-style-type: none">• Reading Tied and Dotted Notes• Student Activity Book page 8, How Many Counts?

Lesson Objective

- Identify tied notes and dotted notes in sheet music and determine the duration of each tied or dotted note.

What Students Have Learned

Remind students that in the last lesson, they studied durations of rests, including quarter, half, and whole rests. Students also learned about the note values of quarter, half, and whole notes.

DAY 1: TIED NOTES AND DOTTED NOTES

Inform students that there are two ways to indicate that a note should be given a longer number of beats. When two consecutive notes on the same line or space are connected to each other, these notes are tied, and the curved line is called a **tie**. It “ties” the time values of the notes to make one long value. When two notes are tied, the second note is not played separately; it is blended into the first note. Also, when a note must extend beyond the end of a bar and into the next bar, a tie is written to represent the connection.

Explain that another way to extend the duration of a note is to make it a **dotted note**. When a dot is placed to the side of a notehead, it adds half the value of the note it follows. For instance, if a dot is placed next to a half note, it adds the value of a quarter note ($2 + 1 = 3$).



Page 7



Slide 3

Ask students to open their Student Activity Books to page 7, Reading Tied and Dotted Notes, as you display slide 3 of the Slide Deck. Ask students to clap the rhythm shown in the line of music with the tied note. Give a preparatory count of four beats and have them clap the rhythm while still performing the tie. They should be aware that the tied quarter notes equal one count. Then discuss the dotted notes and how the dot adds to the value of each note.

Ask, “What do ties and dotted notes have in common?” (They both extend the value of the note.)

Activity



Page 8

Ask students to turn to page 8 in their Student Activity Books and complete the activity How Many Counts? As time allows, invite students to clap the values of the tied notes.

Music in This Lesson

Symphony No. 5 in C Minor, op. 67, Ludwig van Beethoven



1804–8, in Vienna, Austria



Brass, strings, woodwinds, and percussion in an orchestra

Background for Teacher

Symphony No. 5 in C Minor is one of the best-known compositions in classical music and one of the most frequently played symphonies. Widely considered a cornerstone of Western music, it was first performed in Vienna’s Theater an der Wien in 1808. The work achieved its prodigious reputation soon afterward and has been described as “one of the most important works of the time.”



Tracks 4–7

Play tracks 4–7 of the Playlist for students, and explain that they will study this work, Beethoven’s Symphony No. 5 in C Minor, in greater detail in upcoming lessons. Invite them to listen for notes that are extended, which could indicate that they may be dotted or tied notes on the sheet music musicians play from. As you discuss the music, pause the track after particularly long notes and replay them, asking students to count the number of beats they think the note was played. Then invite them to suggest possible dotted or tied notes that could have accomplished this number of beats.

SUPPORT—Students can analyze the number of beats they hear during any piece of music. It does not have to be a classical track. Ask students for suggestions of songs they are familiar with that have long, sustained note values.

TEACHER NOTE—If students have trouble adding up the value of different tied or dotted notes, have them return to Reading Rhythms, page 3 of their Student Activity Books, or display slide 1 of the Slide Deck and review the values of each note.

Check for Understanding

Write multiple examples of dotted notes and tied notes on a whiteboard, and have students sing, clap, or play non-pitched percussion instruments to perform them. To assess understanding, have students play solo, in pairs, or in groups.

Unit 1 Lesson 4

SIMULTANEOUS RHYTHM AND SYNCOPATION

TIME: 1 DAY

AT A GLANCE CHART		
Lesson	Activity	Materials
DAY 1	Students will perform syncopated and simultaneous rhythms within a piece of music.	<ul style="list-style-type: none">• Playlist<ul style="list-style-type: none">• Track 8, "Que Sera, Sera (Whatever Will Be, Will Be)"• Track 9, "Kashmir"• Track 10, "Carol of the Bells"• Track 11, South African Drumming• Track 12, "Take the 'A' Train"• Track 13, "Maple Leaf Rag"• Student Activity Book page 9, Performing Simultaneous Rhythms• Rhythm instruments such as drums, rhythm sticks, tambourines, or wood blocks (1 per student)

Lesson Objective

- Identify syncopation aurally within a song and perform simultaneous rhythms within a class or group setting.

What Students Have Learned

Students learned about rhythms and notation values in previous lessons. Quarter notes, paired eighth notes, half notes, and their corresponding rests were taught.

DAY 1: SIMULTANEOUS RHYTHM AND SYNCOPATION

Inform students that simultaneous rhythms occur when two or more rhythm patterns are being played or sung at the same time. Discuss how the resulting rhythm will sound more interesting compared to a straight four-count rhythm with the **accent** on the first beat.

Explain that another variation of rhythm, called **syncopation**, changes where the accent, or strong beat, falls. Tap or clap a four-beat pattern with a strong emphasis on the first beat. Ask students to join you in that normal rhythmic pattern. Then clap with a strong accent on the second and fourth beats. Ask students to mimic the pattern, explaining how the accent is not where it usually falls. When accents fall on weak beats, the listener will feel syncopation.

Ask, “WHY is it important for music to have simultaneous rhythm?” (*Without simultaneous rhythm, music would be less diverse and interesting with all of the rhythms being the same.*) “Why would a composer, someone who writes music, add syncopation to their piece or song?” (*to make it more musically interesting and give the performer a variety of rhythms to play*)

Music in This Lesson

“Take the ‘A’ Train,” performed by Duke Ellington



The song was composed by Billy Strayhorn in 1939 and made famous by the Duke Ellington Orchestra in 1941.



This song features a swing rhythm in the jazz style, with saxophones carrying the melody above muted trumpets and trombones.

Background for Teacher

The “A” train in the song refers to the Manhattan subway line, which was the newest one at the time the song was written. It brought people from Harlem into the heart of Manhattan and vice versa, and its commercial success brought attention to the spirit of the Harlem Renaissance.



Track 12

Play “Take the ‘A’ Train,” track 12 of the Playlist, and ask students to listen for syncopation. Highlight the instruments performing on the offbeats, such as the trumpets in the opening feature. Show how the instruments are playing the standard rhythms on different beats, resulting in syncopation, which adds variety and interest.

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

A MUSICIAN’S QUESTIONS

Which instrument is performing the most noticeable syncopation in the song?

- o The trumpets are performing the most noticeable syncopation.

How does syncopation impact the song?

- o It adds interest and a unique rhythm.

TEACHER NOTE—As time allows during the lesson, you may also wish to play “Maple Leaf Rag,” track 13 of the Playlist, as an additional example of syncopation.

TEACHER NOTE—Although students will be able to identify syncopation, they may not be developmentally ready to produce it themselves. When performing syncopation, teaching by rote is preferred. Students will gradually learn to read syncopated rhythms with time and practice.

Music in This Lesson

“Que Sera, Sera (Whatever Will Be, Will Be),” performed by Sly and the Family Stone



The song was written in 1955 by Jay Livingston and Ray Evans and popularized by American singer Doris Day. The Sly and the Family Stone version was released in 1973.



This version of the song features several instruments students may be familiar with, such as the organ, drum set, and bass guitar.

Background for Teacher

The song re-popularized the expression “que sera, sera” as used in the song. The phrase is used to express a cheerful take on a negative situation and has existed in English since the sixteenth century as “what will be will be.”



Play “Que Sera, Sera (Whatever Will Be, Will Be),” track 8 of the Playlist, and ask students to listen for simultaneous rhythm.

Track 8

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

A MUSICIAN’S QUESTIONS

Were there the same rhythms or different rhythms all performing together?

- o There were different rhythms.

Did you think the layering of different rhythms in the piece “Que Sera, Sera” made the piece more interesting?

- o Student answers may vary, but most will agree that the simultaneous rhythms made the piece more interesting and gave it more depth.

Activity



Page 9

Ask students to turn to page 9 of their Student Activity Books, Performing Simultaneous Rhythms, and play the examples of simultaneous rhythms listed. Hand out non-pitched percussion instruments so that each student has one instrument to use, such as a wood block, tambourine, hand drum, or rhythm stick. As students perform the rhythms on the activity page, monitor the groups to see if they’ve mastered the rhythms performed. If needed, you may take a group of two or four students and have them independently play each of their parts to ensure that they understand.

TEACHER NOTE—As time allows during the lesson, you may also wish to play tracks 9–11 of the Playlist—“Kashmir” by Led Zeppelin, “Carol of the Bells,” and the South African drumming—as additional examples of simultaneous rhythms.

SUPPORT—Because students learned two new vocabulary terms today, ensure that they can tell the difference between syncopation and simultaneous rhythms. Invite volunteers to define each term and then to express the difference between them.

Check for Understanding

To assess students on the concept of syncopation, play for them a brief piece of music, such as “Twinkle, Twinkle, Little Star,” on a pitched instrument. Then play for them the same song with syncopations written in. Ask students to identify which version of the song was performed with syncopation.

Unit 1 Lesson 5

TEMPO

TIME: 1 DAY

AT A GLANCE CHART		
Lesson	Activity	Materials
DAY 1	Students will show <i>accelerando</i> or <i>ritardando</i> through visual means.	<ul style="list-style-type: none">• Playlist<ul style="list-style-type: none">• Track 7, Symphony No. 5 in C Minor, op. 67, no. 4 “Allegro”• Track 14, “Battle Hymn of the Republic”• Track 15, “Hava Nagila”• Student Activity Book page 10, Symphony No. 5, Movement 4• Rhythm sticks or scarves

Lesson Objective

- Aurally identify *accelerando* or *ritardando* in a piece of music.

What Students Have Learned

In previous grades, students learned that music has a speed, or tempo. Sometimes, a composer will change the tempo in the middle of the piece for a musical effect.

DAY 1: TEMPO

Explain to students that the term ***accelerando***, abbreviated as *accel.*, means “getting faster” and tells a performer to speed up. The **tempo** may change suddenly, or it may change gradually, speeding up or slowing down. *Accelerando* can be used to build excitement or tension in a musical piece.

Ritardando, abbreviated as *rit.*, means “getting slower,” and it indicates that the performer should slow down gradually. *Ritardando* can create the effect of relaxing or losing energy. Typically in performing ensembles, the conductor is responsible for leading the group in the desired tempos.

Provide additional definitions of tempos to students, such as *largo* (very slow), *andante* (walking pace), and *presto* (very fast). Invite students to sing a familiar song or clap a beat for each of these tempos to illustrate their understanding.

Ask, “How did you know when to speed up when playing sheet music?” (*The word accelerando appears above or below the staff of music.*) “How do you know when to slow down when playing sheet music?” (*The word ritardando appears above or below the staff of music.*) “Who would be responsible for coordinating the *accelerando* or *ritardando* in a piece of music?” (*the conductor*)

Music in This Lesson

Symphony No. 5 in C Minor, op. 67, no. 4, “Allegro,” Ludwig van Beethoven



1804–8, Vienna, Austria



Students should recognize the brass, strings, woodwinds, and percussion in the orchestra.

Background for Teacher

The fourth movement comes after the first three movements, which are full of tension and struggle. The fourth movement bursts forth in a blaze of glory that is widely interpreted as a victory after the struggle, symbolizing hope and triumph as it concludes the composition. As there is no break between the third and fourth movements of the symphony, it is felt like a slow emergence from darkness to light.



Track 7

Play movement 4 of Symphony No. 5 in C Minor, track 7 of the Playlist, and have students raise their hands when they hear the tempo of the music gradually increase or decrease. Then return to 9:45 and focus on the acceleration that can be heard in the tempo in more depth. Each student should be equipped with a scarf or a set of rhythm sticks. As the music gradually speeds up, have students pulse with their rhythm sticks or scarves. (Students who use scarves have the option to move their scarves in a larger pattern.) Tell students that they will hear this music again in Unit 2 when they study Beethoven.

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

A MUSICIAN’S QUESTIONS

Did you hear the tempo of the music change, or did it stay the same?

- Yes, the music changed tempo.

Did the music go faster or slower?

- The music went faster.

Activity



Ask students to turn to page 10 in their Student Activity Books, Symphony No. 5, Movement 4, and complete the questions about the symphony.

Page 10

TEACHER NOTE—As time allows during the lesson, you may also wish to play “Battle Hymn of the Republic” and “Hava Nagila,” tracks 14 and 15 of the Playlist, to provide additional opportunities for students to discuss tempo.

Check for Understanding

You may check for understanding by having a student perform an *accelerando* or *ritardando* on a classroom instrument. Students can write on whiteboards, raise their hands, or move to a side of the room labeled *Accelerando* or *Ritardando* to show their answer and understanding of the concept.

Unit 1 Lesson 6

METER AND BAR LINES

TIME: 1 DAY

AT A GLANCE CHART		
Lesson	Activity	Materials
DAY 1	Students will perform a piece of music in 3/4 and 4/4 time.	<ul style="list-style-type: none">• Playlist<ul style="list-style-type: none">• Track 17, "Dona nobis pacem"• Track 14, "Battle Hymn of the Republic"• Track 16, "If I Had a Hammer"• Track 18, "The Washington Post March"• Track 19, "We Are the Champions"• Slide Deck slide 4 and Student Activity Book page 11<ul style="list-style-type: none">• "Dona nobis pacem" Part 1• Student Activity Book page 12, Add the Bar Lines

Lesson Objective

- Perform a piece of music in 3/4 and 4/4 time, identify where to place bar lines in measures of music, and identify time signatures in music.

What Students Have Learned

Students learned this concept when they were taught to find the downbeat, the first and strongest beat of each measure.

DAY 1: METER AND BAR LINES

Inform students that to show the structure of rhythm in notation, we use **time signatures** such as 2/4, 3/4, and 4/4. These are also known as *meter signatures*. The upper number indicates the number of beats in each **measure**. The lower number indicates what note value is being used to represent one beat. A 4/4 time signature means that each measure will have four beats, and each beat will have the value of a quarter note.

Throughout the music from beginning to end, the **meter** is represented in a different way: The beginning and end of each measure is marked by a vertical line across the **staff**. These lines, known as **bar lines**, break the music into sections called measures. Most bar lines are just a single line. However, some consist of two close parallel lines. These are called *double bar lines* and indicate the end of a major section of the music, such as the **verse** or **chorus**.

Ask students to suggest a familiar piece of music, such as a pop song or a traditional song like “You’re a Grand Old Flag.” Perform the music by singing, and ask the students to join you by clapping a steady beat to the music. Emphasize the strongest downbeats with a hand drum or a stomping foot (typically on beats 1 and 4).

Ask, “What meter do you think this song is in?” (4/4) “Why do you believe the song is written in 4/4 time?” (*The strong beat is the first one in each measure.*)

SUPPORT—To help students kinesthetically understand the concept, you may ask them to stand up and stomp or pat while counting out rhythms in 4/4 or 3/4 time. This body percussion will enable students to physically feel the groupings of four or groupings of three. You may play quarter-note or paired eighth-note rhythms on a drum, a pair of rhythm sticks, or a keyboard.

TEACHER NOTE—Most students are familiar with 4/4, or **common time**, as it is the most often used meter in music. When 3/4 time is introduced, students may need more practice at emphasizing the grouping every three beats, but with time, they should be able to master the meter.

Music in This Lesson

“Dona nobis pacem,” traditional



Believed to be sixteenth or seventeenth century



Vocal ensemble: soprano, alto, tenor, and bass

Background for Teacher

The text of “Dona nobis pacem” is a short prayer for peace from the Agnus Dei of the Latin mass. In the round for three parts, it is sung twice in every line.



Play “Dona nobis pacem,” track 17 of the Playlist, from the beginning to 0:20. Tell students to listen to the grouping of the notes and attempt to identify the meter.

Track 17

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

A MUSICIAN’S QUESTIONS

What meter do you think “Dona nobis pacem” was written in?

- o It was written in 3/4 time.

How can you tell?

- o The values of the rhythms are grouped between the bar lines, showing three beats in each measure.



Slide 4

Display the “Dona nobis pacem” sheet music on slide 4 of the Slide Deck, and have students open to page 11 of their Student Activity Books. Have students follow along with the notes by singing or clapping the rhythms. If students need assistance locating the rhythms, they may look at the lyrics below the rhythms and follow along that way. Work together to identify that the music is written in 3/4 time by counting the beats in each measure.



Page 11

Activity



Page 12

Ask students to turn to page 12 in their Student Activity Books and complete the Add the Bar Lines activity. As time permits, review the answers with students and ask them to count the beats in each measure.

TEACHER NOTE—As time allows during the lesson, you may also wish to play “Battle Hymn of the Republic” and “If I Had a Hammer,” tracks 14 and 16 of the Playlist, to provide examples of songs played in 4/4 time and “The Washington Post March” and “We Are the Champions,” tracks 18 and 19, as examples of 6/8 time.

Check for Understanding

You may check for understanding by asking students to select a popular piece of music and then streaming it for them to listen to. Have students identify what meter the piece of music uses. After students identify the meter, notate the rhythm of the piece of music on a whiteboard, and ask students to draw with a dry-erase marker where the bar lines should be added to create measures.

Unit 1 Lesson 7

MELODY

TIME: 2 DAYS

AT A GLANCE CHART		
Lesson	Activity	Materials
DAY 1	Students will identify a melody as ascending or descending and create their own melody with the opposite pattern.	<ul style="list-style-type: none">• Playlist<ul style="list-style-type: none">• Track 21, "Greensleeves"• Track 20, "Danny Boy"• Student Activity Book page 13, Identifying Melody• Scarves (1 per student)• Pitched percussion instrument such as a xylophone
DAY 2	Students will identify and describe <i>legato</i> and <i>staccato</i> phrasing.	<ul style="list-style-type: none">• Playlist track 22, "Fifty Nifty United States"• Student Activity Book page 14, <i>Legato</i> and <i>Staccato</i> Phrasing• Pitched instrument such as a recorder (teacher only)• Index cards (optional; 1 for each student)

Lesson Objective

- Learn about the musical staff, the treble clef, how to determine if the pitch is high or low, and how to identify *staccato* and *legato* phrasing.

What Students Have Learned

In previous lessons, students learned about rhythm, bar lines, measures, and time signatures.

DAY 1: STAFF AND TREBLE CLEF

The staff is a set of five parallel lines on which music notation is written. Notes placed higher on the staff will have a higher **pitch**. Notes placed lower on the staff will have a lower pitch. Any two notes placed on the same line or space of the staff will sound the same.

The clef signs, treble and bass, let the musician know the names of the notes. The **treble clef** is also called the G clef. It is the symbol at the beginning of a staff that looks similar to the ampersand (&). It indicates the pitch of the notes on a staff, placing the note G above the **middle C** on the second line of the staff.

Melody is the “tune” of a piece of music. We recognize a melody based on its rhythm and the arrangement of its pitches. When we say a sound is “high” or “low,” we are describing its pitch. Melody is the arrangement of several pitches in a row.

Ask, “How is a rhythm different from a melody?” (A *rhythm* is composed of short and long sounds, and a *melody* is the tune of a piece of music that travels up and down.)

SUPPORT—For students who need extra help comprehending this element, you may elect to write a pattern of quarter notes and pairs of eighth notes on a whiteboard (a simple eight-beat **phrase** will be sufficient). Next to the phrase, write the same rhythm on the board; however, write it with the melody either ascending or descending (at your discretion). Compare and contrast these two phrases, and have students identify the similarities and differences.

Music in This Lesson

“Greensleeves,” traditional



Traditional English folk song, early seventeenth century



Vocals, acoustic guitar

Background for Teacher

“Greensleeves” is a folk song that originated during the reign of Queen Elizabeth I. Over time, it has been adapted into various versions, including the 1865 Christmas carol “What Child Is This?,” written by William Chatterton Dix.



Track 21

Play “Greensleeves,” track 21 of the Playlist, from the beginning to 0:20. Tell the students to listen carefully to the melody and think about the instruments being played, the notes that would be indicated on sheet music, and any tempo markings they might expect to see on the sheet music.

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

A MUSICIAN’S QUESTIONS

Did you hear the melody in the piece of music?

- o Students will generally be able to identify the melody.

Describe the rise or fall of the melody.

- o Students will give different answers at different points of the musical example. The musical example will have the melody rising and falling, mostly alternating, going up and down.

SUPPORT—Provide each student with a scarf, and ask them to place the scarf next to their shin to indicate when the melody is a low pitch. Play “Greensleeves,” and have students gradually raise or lower their scarves to signify the melodic figure going up or down.

Activity



Ask students to turn to page 13 of their Student Activity Books and complete the Identifying Melody activity.

Page 13

TEACHER NOTE—As time allows during the lesson, you may also wish to play “Danny Boy,” track 20 of the Playlist, to provide an additional example of an ascending melody. Ask students to identify any parts of the song that have a descending melody, such as the ending.

Check for Understanding

Have a student volunteer play eight quarter notes, all with ascending or descending patterns, on a pitched percussion instrument such as a xylophone. Ask students what direction the melody went—whether it was ascending or descending. For student clarity, you may refer to it as *up* or *down*.

DAY 2: LEGATO AND STACCATO PHRASING

Inform students that ***legato*** is an Italian term that means “bound together.” It is a musical marking that indicates a technique of playing consecutive notes as a smoothly connected, continuous line, without any breaks between notes. This requires that each note be held for its full length. ***Legato*** markings are indicated with an arched line connecting the notes that should be connected.

Staccato is the Italian term for “detached,” and it is the musical opposite of a ***legato*** marking. It indicates a technique of playing consecutive notes as very disconnected, held for significantly less than their full length. ***Staccato*** markings are indicated with a dot above or below the note being played with a ***staccato*** phrasing. If possible, draw ***legato*** and ***staccato*** markings for students on a whiteboard or other method of display.

Ask, “Why is it important to have both ***legato*** and ***staccato*** markings in music?” (They give the music a unique sound and may make the song or piece more interesting and engaging to listen to.)

Music in This Lesson

“Fifty Nifty United States,” Ray Charles



1950s, United States



Vocals, guitar, brass, woodwinds, and percussion

Background for Teacher

The songwriter Ray Charles who wrote “Fifty Nifty United States” (1918–2015) was not the same Ray Charles who pioneered soul music during the 1950s by combining elements of blues, jazz, rhythm and blues, and gospel music. Known as “the other Ray Charles,” he was a choral director whose most famous song was “Fifty Nifty United States,” which became a popular way for students to learn the names of the states.



Play “Fifty Nifty United States,” track 22 of the Playlist, from the beginning to 0:45.

Track 22

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

A MUSICIAN’S QUESTIONS

Were you able to hear *staccato* and *legato* phrasing in the musical selection?

- Yes, both *staccato* and *legato* were performed.

The opening section with the flute and piano has what type of phrasing?

- The opening section has *staccato* phrasing.

Activity



Page 14

Ask students to turn to page 14 of their Student Activity Books and complete the *Legato* and *Staccato* Phrasing activity. Review student responses to ensure that they can differentiate between *legato* and *staccato* markings.

Check for Understanding

Perform for students using a pitched classroom instrument such as a recorder. Play notes with either a *staccato* or *legato* phrasing and ask students to identify them. You can use index cards with “*staccato*” and “*legato*” written on either side for students to hold in response, or you can ask them to respond with hand signals of your designation.

Unit 1 Lesson 8

NOTATION

TIME: 2 DAYS

AT A GLANCE CHART		
Lesson	Activity	Materials
DAY 1	Students will name the notes of the treble clef staff and show a C-major scale.	<ul style="list-style-type: none">• Playlist track 14, "Battle Hymn of the Republic"• Slide Deck slide 5 and Student Activity Book page 15<ul style="list-style-type: none">• On the Scale• Student Activity Book page 16, Letters in Place
DAY 2	Students will identify the notes of the treble clef staff with sharps and flats.	<ul style="list-style-type: none">• Playlist track 23, Pictures at an Exhibition, "Promenade I – Gnomus"• Student Activity Book page 17, Sharps and Flats

Lesson Objective

- Identify the note names of the treble clef staff and write a scale with notes in succession.

What Students Have Learned

Students have learned about rhythm and melody, which refer to the durations of the notes and the pitches that go up and down, respectively.

DAY 1: STAFF, TREBLE CLEF, AND SCALES

Remind students that in years past, they learned that the musical staff is a set of five parallel lines on which music notation is placed. They have seen musical staffs and notes already in their Student Activity Books. Today, they will learn the names for the positions where each note appears on the staff. Remind students that notes placed higher on the staff will have a higher pitch, and notes placed lower on the staff will have a lower pitch.



Slide 5

Display slide 5, On the Scale, and ask students to turn to the corresponding page in their Student Activity Books. Point to the first staff and explain that when the treble clef appears on the staff, the lines and spaces, from bottom to top, represent the pitch letters shown. The letters from the lower E to the higher E indicate a **scale**, or arrangement of notes in ascending or descending order of pitch.



Page 15

Ask, “How do you think musicians remember the letter names of each note as they look at a musical staff?” (*They must need a lot of practice playing the notes, and they may need to memorize the placement of each letter on the staff.*)

Explain to students that as musicians learn, they often find that a mnemonic device helps them memorize the names of the lines of the treble clef staff in ascending order. A mnemonic device uses an association with a letter pattern to help with recall. For example, “Every Good Boy Does Fine” is meant to help students memorize the names of the lines of the treble clef staff in ascending order. The names of the notes in the spaces between the lines spell “FACE.”

SUPPORT—Students may become overwhelmed at the amount of information presented when discussing the notes of the treble clef staff. To make it easier for students, isolate just the lines of the treble clef staff and think of other mnemonic devices, such as “Elephants Get Big Dirty Feet” or “Elvis’s Guitar Broke Down Friday.” The mnemonic device for the notes in the spaces can be remembered with the rhyme “FACE on a space.”

TEACHER NOTE—To provide students with practice naming the notes on a staff, invite them to return to notes they have seen in earlier lessons in their Student Activity Books, and challenge them to name the notes by their letter.

Point out to students where middle C is located on the **C-major scale** that they are learning about. A scale is a series of notes in order. For instance, the C-major scale consists of the notes C, D, E, F, G, A, B, and C. The C is located below the treble clef staff with a ledger line, or a line that extends through the note below or above the staff to identify pitches. Point out the middle C on the On the Scale slide and Student Activity Book page.

Music in This Lesson

“Battle Hymn of the Republic,” Julia Ward Howe



1861, the American Civil War



Children’s vocals, drums, synthesized instruments

Background for Teacher

The “Battle Hymn of the Republic” is a famous American patriotic song written by Julia Ward Howe in 1861, during the Civil War. The lyrics were inspired by the Union Army’s efforts and the biblical themes of justice and righteousness. Over the years, the hymn has become an anthem for various causes, often used in national events and celebrations. It is known for its rousing melody and powerful message of hope and justice.



Play “Battle Hymn of the Republic,” track 14 of the Playlist, from the beginning to 0:25. Ask students to listen to the melody carefully.

Track 14

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

A MUSICIAN'S QUESTIONS

Do you think the melody in “Battle Hymn of the Republic” has parts of a scale written in the notes and rhythms?

- o Yes, the melody was part of a scale.

Were there any repeated notes in the song that you heard?

- o Yes, notes were repeated across the entire listening example. (Notes are also identifiable because the students are able to read the sheet music example.)



Page 15



Slide 5

Activity



Page 16

Check for Understanding

Conclude the session by drawing a treble clef staff on the board along with four to eight quarter notes and asking students to fill in the pitch names from left to right. They can do this in groups, individually, or as a class. Remember to use the “EGBDF” and “FACE on a space” mnemonic devices to help them remember.

DAY 2: NOTE NAMES, SHARPS, AND FLATS

Tell students that now that they’ve learned note names, they will learn about special symbols called **accidentals** that can raise or lower a note’s pitch. *Accidental* is a general term for a **sharp**, **flat**, or natural sign. When a sharp “♯” is placed in front of a note, it raises the pitch of that note by one **half step**; when a flat “♭” is placed in front of a note, it lowers the pitch of that note by one half step. Scales can also have sharps or flats depending on the letter the scale starts on.

Ask, “If you were to raise the note C one half step, how would it be written and said?” (C ♯, C-sharp) “If you were to lower the note E one half step, how would it be written and said?” (E ♭, E-flat)

TEACHER NOTE—You may wish to search online for video explanations of sharps and flats to show students. If you do not have a piano or other instrument in class that can be used to demonstrate the difference between sharp and flat notes, students may benefit from a video example.

SUPPORT—Demonstrate for students the difference between a sharp notation (♯) and a flat notation (♭) and that they appear to the left of a note. You may wish to do this on a whiteboard or another method of display.

Music in This Lesson

Pictures at an Exhibition, “Promenade I – Gnomus,” Modest Mussorgsky

1874



This selection features a piano solo and later includes a full orchestra.



Background for Teacher

Modest Mussorgsky, one of a handful of famous nineteenth-century Russian composers, originally composed *Pictures at an Exhibition* for piano. In 1924, a French composer, Maurice Ravel, arranged the music for orchestra. Since that time, Ravel’s 1922 adaptation for orchestra has been the most recorded and performed.



Track 23

Play *Pictures at an Exhibition*, “Promenade I – Gnomus,” track 23 of the Playlist, and then repeat the first ten seconds of the track. Invite students to point out particular notes that seem like they may be sharp or flat.

After students listen to the music, ask the following question:

A MUSICIAN’S QUESTIONS

Do the accidentals make this melody sound different?

- o Yes, they alter the notes either down or up a half step.

Activity



Ask students to turn to page 17 in their Student Activity Books to complete the activity Sharps and Flats.

Page 17

Check for Understanding

Conclude the session by playing a pitched instrument, if possible, such as a piano. Play the note C, and then play C-sharp. Ask students if the note was a sharp or a flat. Then play the note B on the piano, followed by B-flat. Ask students if the note played was a sharp or a flat. You may repeat this several times until students have mastered accidentals.

Unit 1 Lesson 9

HARMONY

TIME: 2 DAYS

AT A GLANCE CHART		
Lesson	Activity	Materials
DAY 1	Students will perform a two-part round.	<ul style="list-style-type: none">• Playlist track 17, "Dona nobis pacem"• Slide Deck slide 6 and Student Activity Book page 18<ul style="list-style-type: none">• "Dona nobis pacem" Part 2• Student Activity Book page 19, Sing a Round
DAY 2	Students will reflect on the harmonies in "Siyahamba."	<ul style="list-style-type: none">• Playlist<ul style="list-style-type: none">• Track 34, "Siyahamba"• Track 33, "Tenting Tonight"• Student Activity Book page 20, "Siyahamba"

Lesson Objective

- Identify canons and rounds and perform a two-part round.

What Students Have Learned

In the last lesson, students learned about notation, including the staff, treble clef, scales, and accidental sharps and flats.

DAY 1: SINGING ROUNDS AND CANONS

Harmony is an element of music that creates varied listening effects depending on how two or more notes are combined at the same time. The varied results are caused by the **interval**, or distance, between the pitches.

Explain that students will listen to a **round**, which is a particular kind of **canon**. A canon is a musical technique in which a melody is performed by one or more voices or instruments after a short delay. This creates a layered or overlapping effect. A round is a canon that can be repeated continuously, creating a circular effect.

TEACHER NOTE—If students have a background in intervals, explain or remind them that harmonies are intervals that are created vertically. Melodic intervals, which are intervals measured between two pitches, are created horizontally. Ensure that students are aware of which intervals will create harmony.

Music in This Lesson

“Dona nobis pacem,” traditional



Believed to be sixteenth or seventeenth century



Vocal ensemble: soprano, alto, tenor, and bass

Background for Teacher

The melody for “Dona nobis pacem” has been passed on orally. It has traditionally been attributed to Mozart but without evidence. English-language hymnals usually mark it “traditional.” The melody is relatively easy, with the second and third lines supplying mostly **consonant** harmony to the first line, in many long notes compared to the flow of the first.



Track 17

Play “Dona nobis pacem,” track 17 of the Playlist, all the way through, then replay the section of the song from 0:20 to 0:37. Students should listen to the harmony created by the vocalists. Explain that students will work together as a team to perform the song in a round.

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

A MUSICIAN’S QUESTIONS

Why is the selection considered a canon?

- o It has an overlapping melody.

Why is the selection considered a round?

- o The overlapping melody can continue in a circular pattern.



Slide 6

Display slide 6 of the Slide Deck, the “Dona nobis pacem” sheet music, and ask students to turn to the corresponding page in their Student Activity Books. Practice singing the song as a group a few times, not as a round, and to the selection as it plays. Point out that the round starts as the song reaches line 3, or measure 9, of the sheet music.



Page 18

Activity



Page 19

Ask students to turn to page 19 of their Student Activity Books to perform the Sing a Round activity. Guide students as they clap the rhythm and speak the words as a class. Teach the melody by rote if possible to ensure that students have had enough practice to perform their part. Divide students into two equal groups, and move them

to separate sides of the room so they can concentrate on their part of the round and stay together as they sing. As time allows, repeat the round with students

SUPPORT—If students have trouble following along with the round in “Dona nobis pacem,” have them perform the familiar tune “Row, Row, Row Your Boat” as a round to illustrate the concept on a simpler level. Then have students attempt the round with “Dona nobis pacem” by either humming it or singing it with “la” as a replacement for the Latin words.

Check for Understanding

Ask students to review the definitions of *round* and *canon*, and invite them to take a couple of minutes to make up a round of their own.

Looking Back

Take a few minutes to review the “Dona nobis pacem” sheet music and have students discuss the elements of music they have learned about so far during the unit. Point out the time signature, flat sign, treble clef, bar measures, and note values they see, including the dotted notes and tied notes. Have students name the letter notes they see.

DAY 2: TWO- AND THREE-PART SINGING

Inform students that in some **arrangements** and compositions, there are melodies that are sung together to create harmonic intervals. These compositions are built with the overall goal of creating a richer and more textured sound. They are common in choral music, folk songs, and even contemporary music styles. In a two-part arrangement, one voice might sing the melody, and the second voice could sing a harmony, either above or below the melody. In three-part singing, a composer may write a melody and two harmonies or even make complex melodies.

Ask, “Why is two- and three-part singing important?” (*It gives the performer and audience a richer musical experience to listen to and engage in.*)

Music in This Lesson

“Siyahamba,” traditional

1950



The selection features vocalists singing with multiple harmonies with no instrumental accompaniment. It is an African hymn first written down, and possibly composed, by Andries van Tonder and translated into Zulu by Thabo Mkhize.

Background for Teacher

“Siyahamba” is a popular South African song, often sung in choir settings. The title translates to “We Are Marching” or “We Are Walking” in English. It is typically sung in Zulu, one of the many languages spoken in South Africa.



Play “Siyahamba,” track 34 of the Playlist, from the beginning to 0:39. Instruct students to listen for the two-part singing and harmonies created.

Track 34

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

A MUSICIAN’S QUESTIONS

Was there one melody or more than one melody that resulted in the multiple parts to the song?

- o There were at least two melodies.

What would the song sound like if there were not multiple parts to the song?

- o It would sound less interesting without the extra layers of harmony provided.

Activity



Ask students to turn to page 20 of their Student Activity Books and answer the questions about “Siyahamba.”

Page 20

Music in This Lesson

“Tenting Tonight,” traditional



The song was written in 1863 during the American Civil War.



This selection is performed as an a capella, multipart song.

Background for Teacher

This song, also known as “Tenting on the Old Camp Ground,” was a plea for peace that was often sung by Union Army soldiers and was first performed in Massachusetts.



Play “Tenting Tonight,” track 33 of the Playlist, and have students discuss how the melody is similar to and different from that of “Siyahamba.”

Track 33

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

A MUSICIAN’S QUESTIONS

Was there one or more melodies resulting in the harmonies?

- o There was one melody with different harmonies.

Check for Understanding

Using the music for “Dona nobis pacem” on Student Activity Book page 18, ask students to pick a melody at measure 1 or 9 and sing simultaneously as a two-part song instead of a canon or round. Assess this by listening for two parts, and allow students to practice until both parts are sung with mastery.

Unit 1 Lesson 10

FORM

TIME: 4 DAYS

AT A GLANCE CHART		
Lesson	Activity	Materials
DAY 1	Students will create music with repetition.	<ul style="list-style-type: none">• Playlist<ul style="list-style-type: none">• Track 16, "If I Had a Hammer"• Track 35, "Shenandoah"• Student Activity Book page 21, Creating Repeats• Percussion instruments: xylophones or hand drums (1 per student)
DAY 2	Students will create a two-measure verse section and a two-measure refrain section.	<ul style="list-style-type: none">• Playlist<ul style="list-style-type: none">• Track 37, "The Happy Wanderer"• Track 36, "Down by the Riverside"• Student Activity Book page 22, Creating Verse and Refrain Sections• Percussion instruments: xylophones or hand drums (1 per student)
DAY 3	Students will identify terms visually on a piece of sheet music.	<ul style="list-style-type: none">• Playlist track 39, Symphony No. 94 in G Major, no. 2, "Andante"• Student Activity Book page 23, Identifying Pieces of Form• Online Resource Document "Theme and Variation" lesson from, Carnegie Hall
DAY 4	Students will create a musical composition with attention to form.	<ul style="list-style-type: none">• Student Activity Book page 24, Your Own Composition

Lesson Objective

- Learn, identify, create, and perform various parts of musical form.

What Students Have Learned

In previous lessons, students learned about elements of music such as melody, harmony, and notation, which will serve as foundational elements to build musical form.

DAY 1: FORMS OF REPETITION IN MUSIC

Explain to students that form is the shape and order of music. It describes how the melody or melodies are organized over the course of the whole piece. One of the simplest forms a piece can have is repeated sections. A **repeat sign** is a double bar with two dots arranged alongside it. This symbol indicates that a whole section of the music—the section on the side of the double bar line with the dots—is to be repeated as part of the piece. Draw a repeat sign on a whiteboard for students, or point it out to them on page 21 in their Student Activity Books.

The phrase *da capo* is often abbreviated as *D.C.* on sheet music, and it instructs the performer to continue playing by returning to the beginning of the piece. In many ways, *da capo* is similar to a repeat sign, but it is often necessary because repeat signs have been used elsewhere in the piece.

The phrase *al fine* means “to the end,” and so ***da capo al fine*** means the player should return to the beginning and play until the end.

Ask, “What phrase tells you to go to the beginning of the music and play it again?” (*da capo*) “How would you know to repeat a section of music?” (by looking for a double bar line with two vertical dots)

TEACHER NOTE—Reading a few measures of music may have become standard practice; however, with the new annotations implemented in the music, students may be required to look back or forward in the music abruptly. This will take some time to learn, as students may not be accustomed to reading from one measure to another measure later in the piece, but it can be mastered with practice.

Music in This Lesson

“If I Had a Hammer,” performed by Pete Seeger

1949, United States of America



This selection features vocals and guitar and makes use of various forms of repetition.



Background for Teacher

The song talks about using a hammer, a bell, and a song to symbolize the desire to fight for freedom, equality, and peace. The lyrics mention hammering in the morning and evening, symbolizing working for a better world throughout the day, and using the bell to signal solidarity and unity. The song became a popular anthem for various social and political movements.



Track 16

Play “If I Had a Hammer,” track 16 of the Playlist, from beginning to end. Ask students to pay close attention to the lyrics.

Track 16

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

A MUSICIAN’S QUESTIONS

Did you notice anything about the melody in the song?

- o Yes, the melody repeated several times.

Consider the first minute of the song. What notation would be appropriate for the melody, rhythm, and instruments: *D.C. al fine* or a repeat sign?

- o A repeat sign would be an appropriate notation.

SUPPORT—As time allows during class, play “Shenandoah,” track 35 of the Playlist, as an additional example, and work with students to identify repeats in melody and places where *da capo*, *fine*, *da capo al fine*, or a simple repeat sign might be used.

Activity



Page 21

Ask students to turn to page 21 of their Student Activity Books and complete the activity *Creating Repeats*. Hand out instruments for students to use to perform their melodies or rhythms. Remind them that if they are using a xylophone, they can use various pitches of notes in a melody, but if they are using a hand drum, they should indicate that each note receives the same pitch or letter note on the staff. Allow time for students to perform their compositions for the class.

Check for Understanding

Assess students by showing a piece of music with simple rhythms and a repeat sign at the end. Play through the rhythm as a class, and monitor students to ensure all are participating while playing the rhythm and repeat correctly. You can also do this with *D.C. al fine* by marking it in the music.

DAY 2: VERSE AND REFRAIN

Explain that **verse** and **refrain** are terms that describe contrasting sections of a song. The refrain, also known as the chorus, always has the same or nearly the same lyrics when it appears. The verse varies from one appearance to another, often telling a story as the lyrics progress.

Ask, “Which part of the song typically has the same lyrics when it appears?” (*the refrain*)

SUPPORT—Ask students if they remember the song “Old MacDonald.” The song has one repeated section, using different animal names and sounds in each verse. The “Old MacDonald had a farm, E-I-E-I-O” lyric is the refrain, and the verses describe the individual animals.

Music in This Lesson

“The Happy Wanderer,” Friedrich Wilhelm Möller

1961



The song features vocals, drums, and accordion and has a clear verse and refrain.



Background for Teacher

The song’s lyrics talk about the joy of wandering and traveling through nature, often with a sense of freedom and happiness. The refrain reflects the carefree spirit of the wanderer and their love for the outdoors. It tells of walking through forests and fields while feeling happy with life.



Track 37

Play the song “The Happy Wanderer,” track 37 of the Playlist,” from beginning to end. Ask students to listen carefully to the lyrics, melody, and rhythm throughout the song. This should help them identify the difference between the verse and refrain, or chorus.

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

A MUSICIAN’S QUESTIONS

Were there clear verse and refrain sections in the song?

- Yes, there were clear verse and refrain sections.

The lyrics that are written “val-deri, val-dera” belong to which type of section?

- The lyrics belong to the refrain, or chorus.

SUPPORT—As time allows during class, play “Down by the Riverside,” track 36 of the Playlist, as an additional example of verse and refrain sections, and work with students to differentiate between the two.

Activity



Page 22

Ask students to turn to page 22 of their Student Activity Books and complete the activity Creating Verse and Refrain Sections. Hand out instruments for students to perform their verse and refrain. Allow time for student performances.

Check for Understanding

Ask students to explain the difference between a verse and a refrain. Alternatively, you can provide the lyrics to the song “The Happy Wanderer” (or any song that has a verse and refrain) and ask them to point out the difference between the verse and the refrain of the song. This will help students see the pattern of repetition and storytelling.

DAY 3: INTRODUCTION, INTERLUDE, CODA, THEME AND VARIATIONS

In music, the **introduction** of a song is the opening section that typically sets the tone and mood and sometimes introduces key musical **themes** or motifs before the main part of the song begins. It prepares the listener for what’s to come.

An **interlude** in a song is a short instrumental section that occurs between two parts of a song, typically between verses or between the verse and refrain.

A **coda** in music is a concluding section or passage that brings a piece or movement to a close. It serves to wrap up the music.

Theme and variations is a form in which a main musical theme is presented and then changed in different ways throughout the piece. The **variations** keep the idea similar, but each variation introduces something new, such as changes in melody, harmony, rhythm, orchestration, or dynamics.

Ask students to think about the terms they just learned.

Ask, “What is the difference between the introduction and the coda of a musical selection?” (*The introduction is at the beginning, and the coda is at the end.*) “What is the form of a section that comes between two parts of a song and is often instrumental?” (*the interlude*)

Teaching Idea



Play the recording of “Twinkle, Twinkle, Little Star” found in the Carnegie Hall lesson on theme and variations to illustrate the concept of variation. You do not need to play the entire recording. Students should be able to understand the concept after just a few variations. Invite them to discuss how the variations change the tone and mood of the familiar selection.

Use this link to download the Core Knowledge Music Online Resource Document, where the specific link to the lesson may be found:

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

Music in This Lesson

Symphony No. 94 in G Major, no. 2, “Andante,” Joseph Haydn



This symphony was written in 1791, during Haydn’s time in London, where he composed several of his most famous symphonies.



This selection features a full orchestra.

Background for Teacher

Symphony No. 94 in G Major by Joseph Haydn is popularly known as the “Surprise Symphony.” The symphony was composed in 1791 and is part of Haydn’s later symphonic works. The “Surprise” part of the nickname is due to a famous moment in the second movement when a sudden loud chord startles the listener.



Track 39

Play the second movement of Symphony No. 94 in G Major, track 39 of the Playlist, from the beginning to 0:15. After this section, play the piece from 2:13 to 2:29. Ask the students to listen to the melody throughout each section.

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

A MUSICIAN’S QUESTIONS

Was there a theme and variation in the second section you heard?

- o Yes, there was a theme and variation in the second section.

(Play the coda, beginning at 6:10.) Would this section also be considered a variation of the theme?

- o Yes, although the melody has changed, the rhythm and phrasing are the same.

Activity



Page 23

Ask students to turn to page 23 of their Student Activity Books and complete the activity Identifying Pieces of Form. Review answers with students and discuss their responses to ensure that students understand the difference between each musical form.

Check for Understanding

Ask students follow-up questions such as “In your own words, what is a theme in music?” and “What does it mean to create a variation in music?” In addition, play a simple melody such as “Twinkle, Twinkle, Little Star” and ask students if they think it’s a theme or a variation of the theme.

DAY 4: CREATE MUSIC WITH ATTENTION TO FORM

Remind students what they have learned so far about form. Explain that they will now create a short musical piece with attention to form. Tell them that they will take what they have already learned about the parts of form and create a new composition.

SUPPORT—Before beginning, you may review all of the elements of form that students have learned, using concrete examples either visually or aurally. This review will reinforce the elements they are working with.

Activity



Page 24

Ask students to turn to page 24 of their Student Activity Books and complete the activity Your Own Composition. Leave time for students to share their compositions with the class or in small groups. Have students check each other's work for the elements of form in the directions: a two-measure introduction, a verse and refrain or a theme and variation, and a coda.

Check for Understanding

Ask students to work in pairs or small groups to come up with their own matching activity. Have them create a list of descriptions for each term and a list of musical examples or sections of songs (either in written form or through listening). Have them trade papers with another group to match the terms to their descriptions or examples.

Unit 1 Lesson 11

DYNAMICS AND SINGING IN UNISON

TIME: 1 DAY

AT A GLANCE CHART		
Lesson	Activity	Materials
DAY 1	Students will perform a variety of dynamics and sing in unison.	<ul style="list-style-type: none">• Playlist<ul style="list-style-type: none">• Tracks 4, Symphony No. 5 in C Minor, op. 67 , no. 1, "Allegro con brio"• Track 45, "Git Along, Little Dogies"• Track 44, "God Bless America"• Online Resource Document "God Bless America" lyrics from ScoutSongs.com• Slide Deck slide 7 and Student Activity Book page 25<ul style="list-style-type: none">• Dynamic Markings• Student Activity Book page 26, Singing in Unison with Dynamics• Tambourines and hand drums (optional; 1 for each student)

Lesson Objective

- Identify levels of dynamics and shifts in volume of dynamics, and understand singing in unison.

What Students Have Learned

In the last lesson, students learned about form in music, along with the form identifiers that correspond to each section.

DAY 1: DYNAMICS AND SINGING IN UNISON

Tell students that a composer may use dynamic markings to indicate dynamics to almost any degree of precision. The dynamics may change in any way at any point the composer chooses. Students should have learned that *p* means *piano*, or "soft," and *f* means *forte*, or "loud." They also were introduced to four variants of these basic dynamic indications: **pianissimo** (*pp*), or "very soft"; **mezzo piano** (*mp*), or "moderately soft"; **mezzo forte** (*mf*), or "moderately loud"; and **fortissimo** (*ff*), or "very loud." These six indications from softest to loudest are *pp*, *p*, *mp*, *mf*, *f*, and *ff*.



Slide 7

Display slide 7, Dynamic Markings, for students and ask them to turn to page 25 in their Student Activity Books to see the dynamic markings you just explained. Then point to the markings at the bottom of the page, and inform students that composers may change the dynamic level during the course of a piece by placing a new dynamic marking at the place in the **score** where they want the change to occur.



Page 25

However, often a composer will want to create a gradual, rather than sudden, change in dynamics. These changes are indicated and described by two terms: **crescendo** and **decrescendo**. *Crescendo* is from the Italian word meaning “increasing.” It suggests the music should gradually grow louder. *Decrescendo* is the Italian word for “decreasing” and indicates the music should gradually get softer.

Singing in unison means that multiple singers sing the same melody at the same pitch. It creates a strong, unified sound rather than harmonies, in which different notes are sung simultaneously. Unison singing is usually performed by choirs in group performances.

Ask, “What would be a reason for a composer to use a *crescendo* or *decrescendo* marking?”
(*to add variety and interest to a piece of music*)

SUPPORT—To show an example of dynamics, you may elect to play movement 1 of Beethoven’s Symphony No. 5 in C Minor, track 4 of the Playlist. Have students listen for how the instruments begin louder and then play a softer dynamic. Throughout the piece, there will also be *crescendos* designed to build energy throughout the composition.

Music in This Lesson

“Git Along, Little Dogies,” traditional



The song originated in the late nineteenth century in the American West. It is a traditional cowboy ballad of unknown origin, though it was first published in 1910.



The song features a male vocalist and acoustic guitar.

Background for Teacher

The song is about urging young cattle (called *dogies*, pronounced /dough*gees/) to keep moving on the trail. “Git along” is cowboy slang for “move along” or “keep going.” It was likely adapted from Irish or Scottish folk tunes and became widely sung during cattle drives in the American West.



Track 45

Play “Git Along, Little Dogies,” track 45 of the Playlist, from beginning to end. Have students pay careful attention to the melody and any changes in dynamics.

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

A MUSICIAN'S QUESTIONS

How can you describe the dynamics of the verse?

- o The dynamics can be described as medium soft or soft.

How can you describe the dynamics of the refrain, or chorus?

- o The dynamics can be described as medium loud or loud.

Activity



Track 44



Page 26



Ask the students to turn to page 26 in their Student Activity Books to complete the activity Singing in Unison with Dynamics. Play “God Bless America,” track 44 of the Playlist. If students require the lyrics to “God Bless America,” you may wish to write them on a whiteboard or view them through the Online Resource Document. Play the song a few times for students so they can get used to singing in unison before making dynamic changes with their voices.

Check for Understanding

Conclude the session by checking to ensure that students understand the various dynamic levels and what it means to sing in unison. You can do this by composing questions such as “What does *piano (p)* mean in music?” and “If a composer wants a section to be played very loud, which dynamic marking should they use?” You can have students answer individually or in pairs.

Unit 1 Lesson 12

UNIT 1 ASSESSMENT

TIME: 1 DAY

AT A GLANCE CHART		
Lesson	Activity	Materials
DAY 1	Students will compose music and identify the elements of music used to create it.	<ul style="list-style-type: none">• Student Activity Book page 27, Composition with Elements of Music• Xylophones (1 per student or group)

Lesson Objective

- Assess student mastery of content presented in Unit 1.

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 and Assessment

Introduce the lesson by asking students to think about everything they have learned in this *Elements of Music* unit. Remind them that they covered rhythm, melody, harmony, form, dynamics, and notation and that they created some musical compositions of their own.

Review

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

- Rhythm, melody, and harmony are the building blocks of music.
- Rests are an important part of musical notation.
- Tied and dotted notes can both extend the value of a musical notation.
- Syncopation and simultaneous rhythms can add to the interest of a musical selection.
- Musical notation includes tempo, dynamics, and forms such as repeats, verses, refrains, interludes, codas, and variations.
- Musical notation can include the count of a beat and the letter pitch of a note on a musical scale.
- Markings such as time signatures and treble clefs communicate to the musician how a musical selection should be played.

Revisit the Big Idea of this unit: *Music has its own language and is described with terms such as rhythm, melody, harmony, form, dynamics, and timbre.* Discuss with students the activities they did in this unit, such as creating freeform music and composing sheet music.

Assessment



Page 27

Ask students to turn to page 27 in their Student Activity Books, the Composition with Elements of Music activity. Provide xylophones for students to use. If you do not have enough instruments for each student, you may have them work in pairs or small groups.

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:

- Build a game-show-style assessment by using an online tool or application. Include definitions learned throughout the unit.
- Have students choose their favorite piece of music from the unit and create a listening journal to describe the song using vocabulary they learned during the unit.
- Play a piece of popular music, and have the students identify the parts of the music as it begins playing. Have them identify the verse and refrain, if applicable, as well as changes in dynamics and patterns similar to a major scale.

Additional Recommended Resources

Consider using the following trade books that discuss composing music and essential elements for students:

- Nye, Robert E., et al. *Music in the Elementary School*. 6th ed. Prentice Hall, 1992
- *Songwriting For Kids*. Making Life Musical Publications, 2024.

Consider using the following resources for teachers and parents:

- Bernstein, Leonard. *Young People's Concerts*. Posted June 9–28, 2022, by Trine. YouTube, playlist, 53 videos. <https://www.youtube.com/playlist?list=PLU0HyYmOgH8Xn06fDThwLDh95igfZpurQ>.
- “Composing Accidental Music with Teaching Artist Danny Clay.” Kennedy Center Education. John F. Kennedy Center for the Performing Arts, revised February 3, 2023. <https://www.kennedy-center.org/education/resources-for-educators/classroom-resources/media-and-interactives/media/music/tap/composing-accidental-music-with-danny-clay/>.
- Kraus, Nina. “The Extraordinary Ways Rhythm Shapes Our Lives.” *The MIT Press Reader*, April 3, 2023. <https://thereader.mitpress.mit.edu/the-extraordinary-ways-rhythm-shapes-our-lives/>.
- “Life Songs: Telling Your Story Through Music.” TeachRock. The Rock and Soul Forever Foundation, last modified November 1, 2023. <https://teachrock.org/unit/life-songs-telling-your-story-through-music/>.

Composers

Big Idea Listening to and exploring pieces of music by great composers enhances students' appreciation of the music of different eras.

Unit Introduction and Pacing Guide

This introduction includes the necessary background information to teach the *Composers* unit. In this second unit, you will focus on specific composers and their music, making historical and literary connections to the time period in which the artist lived.

This unit contains five lessons, split across five class days. 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 Ludwig van Beethoven
2	Lesson 2 Modest Mussorgsky
3	Lesson 3 Alice Parker

Day	Lesson
4	Lesson 4 Joy Harjo
5	Lesson 5 Unit 2 Assessment

What Students Should Already Know

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

- Grieg, Hubert, Rogus, and Saint-Saëns
- Mozart, Prokofiev, Humperdinck, Dukas, and Tchaikovsky
- Vivaldi and *The Four Seasons*
- Bach and Minuet in G Major; “Jesu, Joy of Man’s Desiring”; Toccata and Fugue in D Minor
- Beethoven and Symphony No. 6 in F Major (“Pastoral Symphony”), first movement and from “Thunderstorm” to end of symphony
- Tchaikovsky and *Suite from Swan Lake*
- Sousa and “The Stars and Stripes Forever”
- Copland and “Fanfare for the Common Man”; “Hoedown” from *Rodeo*; “Simple Gifts” from *Appalachian Spring*
- Rimsky-Korsakov and “The Sea and Sinbad’s Ship” from *Scheherazade*
- Handel and “Hallelujah Chorus” from *Messiah*
- Haydn and Symphony No. 94 in G Major (“Surprise Symphony”)

- Mozart and selections from *The Magic Flute*
- Gregorian chant

What Students Need to Learn

In this unit, students will become acquainted with:

- Ludwig van Beethoven, Symphony No. 5 in C Minor;
- Modest Mussorgsky, *Pictures at an Exhibition* (as orchestrated by Ravel);
- Alice Parker, “Hark, I Hear the Harps Eternal” and “Of Being Is a Bird”; and
- Joy Harjo, “Trail of Tears Song, We Will Go Together.”

What Students Will Learn in Future Grades

In Grade 6, students will extend their learning about classical music by studying the baroque, classical, and romantic periods.

Vocabulary

movement, n. a self-contained section of a larger musical work (like a symphony, concerto, or suite), often with its own tempo and character **(63)**

Example: The first movement of Antonin Dvorak’s Ninth Symphony is riveting.

promenade, n. a stately walk, or music that accompanies such a walk **(66)**

Example: During the promenade of the ballet, the dancers moved across the stage.

song, n. a short musical composition with lyrics meant to be sung by a voice or voices **(67)**

Example: There is a song by Stephen Foster called “Oh! Susanna,” which is one of the most famous Western songs of all time.

suite, n. a collection of short musical pieces meant to be played together, often based on dance forms, especially in baroque music **(65)**

Example: George Frideric Handel’s keyboard suite is a fantastic composition that contains four pieces for the piano.

symphony, n. a musical piece for a large orchestra, usually consisting of four movements or sections **(62)**

Example: Symphony No. 10 by Dmitri Shostakovich tells a musical story about Russian history in four movements.

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 6 Unit 3: <i>The Enlightenment</i>
Grade 6 Unit 4: <i>The French Revolution and Romanticism</i>
CK Visual Arts (CKVA)
Grade 5 Unit 6: <i>Russian Art and Architecture</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 Resource Document.

Most Important Ideas

The most important ideas in Unit 2 are as follows:

- Ludwig van Beethoven was a German composer whose works had unparalleled importance in changing musical styles at the start of the nineteenth century. Beethoven's nine symphonies are some of the most important and influential works in all classical music. His Symphony No. 5, beginning with the famous four-note figure, shows his masterful style.
- Modest Mussorgsky was one of the most original and accomplished Russian composers of the nineteenth century. He belonged to a group that wanted to create a new and distinctly Russian style.
- Alice Parker was an influential figure in choral composition of the twentieth century because of her use of traditional and modern elements.
- Joy Harjo is an American poet who is also an accomplished musician, playing the saxophone and incorporating jazz and Indigenous music into her performances. In 2019, she was appointed as the twenty-third U.S. poet laureate, making history as the first Native American to hold the position. She was reappointed twice, serving until 2022. As poet laureate, she promoted Indigenous voices, storytelling, and poetry across the country.

What Teachers Need to Know

Ludwig van Beethoven (1770–1827) is one of the central figures in the history of European classical music and, in many ways, the most influential. His life spanned a period of major stylistic advancements in music, and many of the innovations of his style guided the next several generations of composers.

Mussorgsky did not receive much training as a composer. Though his music is not as polished as others', many people appreciate the raw and sometimes surprising sounds that he created. His works give the sense that they are somehow as native to Russia as its folk music.

Alice Parker's works are highly regarded for their craftsmanship and emotional depth. She has written choral and ensemble music with a variety of folk song arrangements, hymns, and spirituals.

Joy Harjo's work reflects a strong connection to her Muscogee roots, exploring the complexities of Native American life and identity in modern America. Her contributions have earned numerous awards while her legacy continues to inspire generations of writers and activists.

Unit 2 Lesson 1

LUDWIG VAN BEETHOVEN

TIME: 1 DAY

AT A GLANCE CHART		
Lesson	Activity	Materials
DAY 1	Students will reflect on Beethoven's Symphony No. 5.	<ul style="list-style-type: none">• Playlist tracks 4–7, Symphony No. 5 in C Minor, op. 67• Student Activity Book page 28, Symphony No. 5, Movement 1

Lesson Objective

- Use previous knowledge from the *Elements of Music* unit to identify timbre, melody, and dynamics.

What Students Have Learned

Students learned about timbre and the composer Ludwig van Beethoven in previous lessons.

DAY 1: LUDWIG VAN BEETHOVEN

Remind students that they learned about Beethoven in the Grade 2 Core Knowledge Music curriculum. Inform them that Ludwig van Beethoven was a German composer whose works had unparalleled importance in changing musical styles at the start of the nineteenth century. Beethoven's nine symphonies are some of the most important and influential works in classical music. His Symphony No. 5, beginning with the famous four-note figure, shows his masterful style.

His life spanned a period of major stylistic advancement in music, and many of the innovations of his personal style guided the next several generations of composers. Symphony No. 5 (1804–8) is one of the most familiar of the symphonies; the opening phrase is among the most widely known musical motifs in the world. The **symphony** is a good example of two aspects of composition that particularly interested Beethoven. First, he liked to compose music by assembling small, simple building blocks to make larger structures. Second, he didn't want the separate movements of his symphonies to feel like several unrelated pieces. To unify the whole, he wrote connections between the movements.

Ask, “In what century did Beethoven compose his music?” (*the nineteenth century*) “Beethoven liked using small building blocks to make larger structures. What building blocks of music did we discuss in the previous unit?” (*Students may name various elements of music from Unit 1: melody, rhythm, harmony, meter, etc.*)

SUPPORT—Learning about Beethoven can be a rewarding experience, as his music and life have had a profound influence on classical music. You may wish to search for online videos that detail Beethoven’s life. Be sure to preview the videos for grade-level appropriateness and interest before showing them to students.

Music in This Lesson

Symphony No. 5 in C Minor, op. 67, Ludwig van Beethoven

Between 1804 and 1808



The selection features a full symphony orchestra of woodwinds, brass, percussion, and strings. The tracks feature excerpts from all four movements of the symphony.

Background for Teacher

This symphony is one of Beethoven’s most famous and iconic compositions, particularly known for its four-note opening motif (da-da-da-daah), often described as “fate knocking at the door.” It marked a key moment in his compositional career, moving away from the classical style of composers like Haydn and Mozart toward a more individual, dramatic, and emotional expression.



Play the first **movement** of Symphony No. 5, track 4 of the Playlist, from the beginning to 0:28, and pause it to ask students questions about what they heard.

Track 4

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

A MUSICIAN’S QUESTIONS

Drawing on the instruments you learned about in previous grades, which instrument section was featured in the opening few seconds?

- o Students should respond by identifying string instruments.

Which musical dynamic do you think was in the opening theme?

- o The opening theme included *forte* (*f*) or *fortissimo* (*ff*).

Activity



Page 28

Ask students to turn to page 28 in their Student Activity Books and complete the Symphony No. 5, Movement 1 reflection activity. Explain that they heard only movement 1 of the symphony. Remind students that a symphony is a musical piece for a large orchestra. It usually consists of four movements, or sections.

TEACHER NOTE—If possible, use a piano to play the opening four-note motif of the symphony: “da-da-da-daah” (short-short-short-long). Discuss how this motif is often described as “fate knocking at the door.” Ask the students what they think of this interpretation and what emotions the motif evokes. Explain how this motif is used throughout the movement, not just at the beginning.



Tracks 4–7

Continue playing the rest of track 4 for students to complete the selection for movement 1. Then play tracks 5–7 so students can hear samples from movements 2, 3, and 4.

Check for Understanding

Conclude the session by playing portions of the piece, checking to see if the students can identify the timbres, such as the woodwind, string, brass, or percussion section.

Unit 2 Lesson 2

MODEST MUSSORGSKY

TIME: 1 DAY

AT A GLANCE CHART		
Lesson	Activity	Materials
DAY 1	Students will create a picture to match the mood of a Mussorgsky selection from <i>Pictures at an Exhibition</i> .	<ul style="list-style-type: none">• Playlist tracks 23–32, <i>Pictures at an Exhibition</i>• Student Activity Book page 29, A Picture at Your Own Exhibition• Crayons (1 set for each student or group of students)

Lesson Objective

- Draw inspiration from the sound, emotion, and expression of music to create a visual work of art.

What Students Have Learned

Students have learned about the elements of music, including dynamics. Students also learned about timbre in music and how it impacts mood.

DAY 1: MODEST MUSSORGSKY

Inform students that Modest Mussorgsky was a Russian composer best known for his deeply emotional and innovative works. His music is marked by a vivid and often dramatic portrayal of Russian culture, landscapes, and history, applying a style that altered some traditional norms of western European classical music.

Pictures at an Exhibition is one of Modest Mussorgsky's most famous and beloved works. Originally composed as a **suite** for solo piano in 1874, the piece has since become iconic, notably following Maurice Ravel's famous orchestration of it in 1922. The work is a musical depiction of an art exhibition, in which each movement represents a different painting or drawing by Mussorgsky's friend Viktor Hartmann.

Ask, “What did Mussorgsky intend for the listener to envision while listening to *Pictures at an Exhibition?*” (artwork or a visual arts display)

SUPPORT—Explain that Mussorgsky's music creates art by capturing emotions, ideas, and stories in sound. It transcends the visual and provides a unique experience that relies on the abstract qualities of sound, rhythm, and harmony to express ideas and evoke responses. The beauty of music lies in its capacity to speak to us directly, removing the need for visual representation to create meaningful art.

Music in This Lesson

Pictures at an Exhibition, Modest Mussorgsky

1874



The selection includes a recurring theme depicted at various tempos. The theme is shared with the audience through a piano solo as well as with a full orchestra, creating differing moods throughout the piece.

Background for Teacher

Pictures at an Exhibition was originally written as a piano suite to depict the art exhibition of a friend of Mussorgsky's, the Russian artist Viktor Hartmann. The title “**Promenade**” that can be seen on several tracks in the Playlist shows how walking around an art exhibit can create a variation in mood and tone, depending on the piece of art being viewed.



Track 23

Play *Pictures at an Exhibition*, “Promenade I – Gnomus,” track 23 of the Playlist, from the beginning to 0:29 and then from 0:51 to 1:05. Ask students to listen to the music and share what it brings to mind for them in terms of visualizations of scenes that could be depicted in a piece of artwork.

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

A MUSICIAN'S QUESTIONS

Which elements of music did you hear in both examples?

- o Students could suggest rhythm, melody, dynamics, meter, or form.

What helps you paint the pictures in your mind when you listen to the piece *Pictures at an Exhibition*?

- o The instruments that act as the timbre for the composition help me paint the pictures in my mind.

Activity



Page 29

Ask students to turn to page 29 in their Student Activity Books and complete the activity A Picture at Your Own Exhibition. Play track 29, “Ballet of Unhatched Chicks in Their Shells,” as students work on their drawings. The music should create a mood for their drawing and help inspire their artwork, just as the artwork that Mussorgsky saw at an art show inspired his music.



Tracks 24–32

Play all the tracks on the Playlist from the Ukraine National Symphony Orchestra performance of *Pictures at an Exhibition* (tracks 24–32). Discuss with students the change in mood among the selections, especially the three variations of “Promenade.” Invite students to discuss the types of artwork they would imagine could go along with each track.

Check for Understanding

Ask students to share the drawings they made during today's activity. Discuss ways in which the drawings are alike because they were inspired by the sound and mood of the track students listened to while making them.

Unit 2 Lesson 3

ALICE PARKER

TIME: 1 DAY

AT A GLANCE CHART		
Lesson	Activity	Materials
DAY 1	Students will reflect on Alice Parker's "Of Being Is a Bird."	<ul style="list-style-type: none">• Playlist<ul style="list-style-type: none">• Track 46, "Hark, I Hear the Harps Eternal"• Track 47, <i>An Exultation of Birds</i>, no. 1, "Of Being Is a Bird"• Student Activity Book page 30, "Of Being Is a Bird"

Lesson Objective

- Learn about Alice Parker's contributions to American choral music and be able to identify the elements of music found in her compositions.

What Students Have Learned

Students have been learning about composers and the musical elements involved in two-part singing.

DAY 1: ALICE PARKER

Alice Parker (1925–2023) was a twentieth-century American composer and arranger from Massachusetts who was well known for her choral music. Explain that choral music relates to music sung by a choir. Parker has been an influential figure in the world of choral composition, using both traditional and modern elements. Her compositions include a wide variety of choral arrangements, from hymns and spirituals to contemporary works.

Parker's choral arrangements of folk **songs**, hymns, and spirituals have become widely performed and are popular in many choir repertoires.

Ask, "What area of the world was Alice Parker from?" (*the United States*) "Based on what you learned about singing in Unit 1, what types of works might you expect to hear, knowing that Alice Parker was a composer of choral music?" (*two-part singing; three-part singing; singing in unison, rounds, or canons*)

Music in This Lesson

An Exultation of Birds, no. 1, “Of Being Is a Bird,” Alice Parker



The song collection *An Exultation of Birds* was written in the early 1960s.



The selection has a strong vocal ensemble, soprano, tenor, alto, and bass.

Background for Teacher

An Exultation of Birds was composed by Alice Parker as part of a larger work called *Heavenly Hurt: Poems by Emily Dickinson*. The work consists of three selections based on Emily Dickinson poems: “Of Being Is a Bird,” “Sang from the Heart, Sire,” and “Beauty Crowds Me Till I Die.”

SUPPORT—You may wish to locate the three Emily Dickinson poems that *An Exultation of Birds* is based on, of which “Of Being Is a Bird” is the most relevant to this lesson. Invite interested students to read the poems and create their own musical selection to go with one of them.



Play the entire selection “Of Being Is a Bird,” track 47 of the Playlist. Have students listen to the piece carefully, paying close attention to the interaction between the voices.

Track 47

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

A MUSICIAN’S QUESTIONS

As you listened to the piece, what element of music was most noticeable?

- o The harmony was most noticeable.

What role do dynamics create in the overall mood of the piece?

- o The dynamics give the singers emotion with contrasting volume from soft and light to loud and bold.

Activity



Ask students to turn to page 30 in their Student Activity Books and complete the “Of Being Is a Bird” reflection activity.

Page 30



Track 46

SUPPORT—As time allows, play another example of Alice Parker’s choral arrangements for students: “Hark, I Hear the Harps Eternal,” track 46 of the Playlist. The song is thought to have been written in 1867 as a spiritual, and Parker’s arrangement has a strong and complex vocal ensemble harmony that includes soprano, tenor, alto, and bass. Have students pay attention to the changes in dynamics from soft and light to loud and bold.

Check for Understanding

Conclude the session by having students work in pairs to analyze the role of dynamics and harmony in the first verse. How do these elements influence the mood or message?

Unit 2 Lesson 4

JOY HARJO

TIME: 1 DAY

AT A GLANCE CHART		
Lesson	Activity	Materials
DAY 1	Students will reflect on Joy Harjo's music and influence.	<ul style="list-style-type: none">• Playlist track 48, "Trail of Tears Song, We Will Go Together"• Student Activity Book page 31, "Trail of Tears Song, We Will Go Together"

Lesson Objective

- Learn about Native American composer Joy Harjo and explore one of her most notable compositions.

What Students Have Learned

Students have studied the contributions of various composers and a choral arranger, all musicians who used various elements of music to create their work.

DAY 1: JOY HARJO

Inform students that Joy Harjo was born in 1951 and is a member of the Muscogee Nation, also known as the Creek, and she belongs to the Oce Vpofv, or Hickory Ground, tribal town. Her upbringing in Oklahoma, surrounded by the culture and history of her people, deeply influenced her artistic and literary career. Harjo published her first poetry collection, *The Last Song*, in 1975. Since then, she has written numerous acclaimed books of poetry. Harjo is also an accomplished musician, playing the saxophone and incorporating jazz and Indigenous music into her performances.

In 2019, Joy Harjo was appointed as the twenty-third U.S. poet laureate, making history as the first Native American to hold the position. She was reappointed twice, serving until 2022. As poet laureate, she promoted Indigenous voices, storytelling, and poetry across the country. Harjo's work is celebrated for its lyrical beauty, deep spirituality, and focus on Native American history and resilience.

Ask, "In what area of art did Joy Harjo receive an honor in 2019?" (poetry) "What genres of music does Joy Harjo incorporate into her music?" (jazz and Indigenous music)

SUPPORT—You may wish to provide students with additional information about Joy Harjo by visiting her website (www.joyharjo.com) and informing students about her other publications or music.

Music in This Lesson

“Trail of Tears Song, We Will Go Together,” Joy Harjo



Written in 2010, the selection recalls the forced removal of Native American tribes in the nineteenth century.



The selection features a female vocalist providing the melody and speaking part and a non-pitched percussion instrument providing a rhythmic beat.

Background for Teacher

The Trail of Tears refers to the forced removal of Native American tribes. In the 1830s, around sixty thousand Muscogee (Creek), Cherokee, Chickasaw, Choctaw, and Seminole people were driven from their ancestral homelands in the southeastern United States and forced to Indian Territory (present-day Oklahoma). Thousands of Native people suffered and died during this forced migration. The title of the song suggests a sense of unity despite the suffering of forced removal. Native people faced these hardships together, carrying their traditions, songs, and spirits with them. This music emphasizes the importance of sticking together as a community in times of struggle. The song carries a message of survival and perseverance as it honors the ancestors who endured the Trail of Tears and recognizes their ongoing influence.

TEACHER NOTE—You can make a connection between this lesson and a history lesson about Native American history and cultures in the Grade 5 CKHG program, Unit 13, *Native Americans: Cultures and Conflicts*.



Play “Trail of Tears Song, We Will Go Together,” track 48 of the Playlist, all the way through for students without pausing.

Track 48

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

A MUSICIAN’S QUESTIONS

How does this song honor the memory of those who endured the Trail of Tears?

- o It honors their memory through its lyrics and melody.

What do you think the phrase “We will go together” means in the context of the Trail of Tears?

- o The phrase honors the perseverance of the Native tribes that experienced the hardship together.

Activity



Ask students to turn to page 31 of their Student Activity Books and complete the “Trail of Tears Song, We Will Go Together” reflection activity. Review students’ responses as a class.

Page 31

Check for Understanding

Conclude the session by asking questions about Joy Harjo’s cultural background and what historical event the song is based on. In addition, you may ask about the significance of the phrase “We will go together.”

Unit 2 Lesson 5

UNIT 2 ASSESSMENT

AT A GLANCE CHART		
Lesson	Activity	Materials
DAY 1	Students will reflect on the music they heard during the unit.	<ul style="list-style-type: none">• Student Activity Book page 32, Unit 2 Reflection• Playlist<ul style="list-style-type: none">• Tracks 4–7, Symphony No. 5 in C Minor, op. 67• Tracks 23–32, <i>Pictures at an Exhibition</i>• Track 46, “Hark, I Hear the Harps Eternal”• Track 47 <i>An Exultation of Birds</i>, no. 1, “Of Being Is a Bird”• Track 48, “Trail of Tears Song, We Will Go Together”• Chart paper (optional; 1 sheet for each group)

Lesson Objective

- Assess student mastery of content presented in Unit 2.

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 and Assessment

Introduce the lesson by asking students to think about everything they have learned about the composers in the unit. Discuss the time period in which each composer worked and what makes their style unique.

Review

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

- Ludwig van Beethoven had a massive impact on classical music, and his work endures today.
- Modest Mussorgsky was best known for *Pictures at an Exhibition*, which was made to musically illustrate what it was like to attend an artistic exhibition.
- Alice Parker was known for complex choral arrangements.
- Joy Harjo is a poet and musician who raises awareness of the Native American experience, past and present.

Revisit the Big Idea of this unit: *Listening to and exploring pieces of music by great composers enhances students' appreciation of the music of different eras.* Discuss the activities students did in this unit, such as reflecting on the music they heard and creating art to go with a musical piece.

Assessment



Page 32

Ask students to turn to page 32 in their Student Activity Books. Students will complete the Unit 2 Reflection activity. You may choose any of the selections available on the Playlist for each composer. Give students time to write their reflections before moving on to play the next selection.



Tracks 4–7,
23–32

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 selections of Beethoven and Mussorgsky. Have students write about the music, reflecting on the similarities and differences of the pieces.
- Arrange students in small groups, and have each group create a biography of one composer from this section. More than one group can research the same composer. Have students put the composer's name in the middle of a piece of chart paper. Then tell them that they will first create a web diagram. Ask each student to locate one fact about the composer. Students should add a box or circle to the web diagram and write their fact inside it, then connect their fact with a line extending from the composer's name. Post the web diagrams around the room for students to use when writing about each composer. The class will have access to many facts on which to base their writing.
- Invite students to write a list of interview questions they would like to ask one of the composers they learned about during the unit. They may then research the answer to the question to help them learn more about the composer.

Additional Recommended Resources

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

- Warner-Reed, Emma. *Beethoven*. Classical Giants: Musical Histories for Enquiring Minds. Washington, DC: Calendar House Press, 2023.
- *World's Greatest Musicians: Biographies of Inspirational Personalities for Kids*. Wonder House Books, 2019.

Consider the following trade books by or about the composers in this unit for teachers and parents:

- Brown, David. *Musorgsky: His Life and Works*. The Master Musicians. Oxford University Press, 2002.
- Harjo, Joy. *Poet Warrior: A Memoir*. W. W. Norton, 2022.
- Parker, Alice. *The Anatomy of Melody: Exploring the Single Line of Song*. GIA Publications, 2019.
- Swafford, Jan. *Beethoven: Anguish and Triumph*. Mariner Books, 2014.

Renaissance Music

Big Idea The Renaissance era was an important reaction to music that came before it, and its composers had a lasting impact on music well into the future.

Unit Introduction and Pacing Guide

This introduction includes the necessary background information to teach the *Renaissance Music Unit*. In this unit, you will teach students about the Renaissance period and its music by discussing composers and compositions and making historical connections to the time period and literature.

This unit contains four lessons, split across four class days. 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 continue on to Day 2 the following week.

Day	Lesson
1	Lesson 1 Introduction to Renaissance Music, Josquin des Prez
2	Lesson 2 John Dowland

Day	Lesson
3	Lesson 3 <i>A Midsummer Night's Dream</i> , Felix Mendelssohn
4	Lesson 4 Unit 3 Assessment

What Students Should Already Know

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

- Grieg, Hubert, Rogus, and Saint-Saëns
- Composers: Mozart, Prokofiev, Humperdinck, Dukas, and Tchaikovsky
- Vivaldi and *The Four Seasons*
- Bach and Minuet in G Major; “Jesu, Joy of Man’s Desiring”; Toccata and Fugue in D Minor
- Beethoven and Symphony No. 6 in F Major (“Pastoral Symphony”), first movement and from “Thunderstorm” to end of symphony
- Tchaikovsky and *Suite from Swan Lake*
- Sousa and “The Stars and Stripes Forever”
- Copland and “Fanfare for the Common Man”; “Hoedown” from *Rodeo*; “Simple Gifts” from *Appalachian Spring*
- Rimsky-Korsakov and “The Sea and Sinbad’s Ship” from *Scheherazade*
- Handel and “Hallelujah Chorus” from *Messiah*

- Haydn and Symphony No. 94 in G Major (“Surprise Symphony”)
- Mozart and selections from *The Magic Flute*
- Gregorian chant

What Students Need to Learn

In this unit, students will study:

- Renaissance music, including choral works by Josquin des Prez and lute songs by John Dowland; and
- Felix Mendelssohn’s Overture, “Scherzo,” and “Wedding March” from *A Midsummer Night’s Dream*.

What Students Will Learn in Future Grades

In Grade 6, students will extend their learning about classical music by studying the baroque, classical, and romantic periods.

Vocabulary

andante, adv. or adj. a moderate pace, such as a “walking” pace (81)

Example: The second movement of Mozart’s Piano Concerto No. 21 has an *andante* tempo.

counterpoint, n. the combination of two or more melodies simultaneously (81)

Example: Bach would often combine two melodies to create a beautiful counterpoint.

incidental music, n. music used in a play or movie to create a mood or enhance the dramatic action (86)

Example: We went to see an old silent film with a piano playing incidental music that went with the action.

largo, adv. or adj. very slow (81)

Example: The *largo* section from Dvorak’s Ninth Symphony is very famous.

lute, n. a stringed instrument related to the guitar but with its own distinctive timbre; the most popular solo instrument during the Renaissance (83)

Example: The music from the lute filled the room with a soft and melodic sound.

march, n. a musical piece with a strong, steady beat, often used for parades, ceremonies, or military purposes (86)

Example: John Philip Sousa was a popular composer who wrote a march called “The Stars and Stripes Forever.”

motet, n. in the Renaissance, a choral composition, generally based on a sacred text (80)

Example: The choir performed a beautiful motet.

overture, n. an instrumental piece played before the start of a dramatic work such as a play or opera, sometimes introducing musical ideas to be heard later in the work (86)

Example: The orchestra played a dramatic overture that set the tone for the opera.

polyphony, n. multiple independent musical lines (81)

Example: The many sections of the orchestra played different notes and melodies together to create a beautiful polyphony.

presto, adv. or adj. very fast (81)

Example: The violinist's fingers flew across the strings in the *presto* section.

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 5 Unit 4: <i>The Renaissance</i>
CK Language Arts (CKLA)
Grade 5 Unit 4: <i>The Renaissance</i> Grade 5 Unit 5: <i>A Midsummer Night's Dream</i>
CK Visual Arts (CKVA)
Grade 5 Unit 1: <i>Art and Architecture: The Renaissance</i>

The Grade 5 Core Knowledge History and Geography (CKHG) materials include an in-depth unit on the Renaissance, consisting of a Teacher Guide, an illustrated Student Reader, and Timeline Cards.

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 Resource Document.

Most Important Ideas

The most important ideas in Unit 3 are as follows:

- The period of the Renaissance was, in music as in the other arts, a time of major stylistic advances that broke away from the limitations of the Middle Ages.
- Josquin des Prez was one of the foremost composers of the Renaissance, known for his expressive vocal works. John Dowland was a prolific Renaissance composer, noted particularly for his writing for the lute.
- Felix Mendelssohn's *A Midsummer Night's Dream* is incidental music meant to accompany Shakespeare's play, but it became popular on its own as well.

What Teachers Need to Know

As is true for other arts, the Renaissance was a time of great advances in the sophistication and variety of music. During the Middle Ages, music was written under considerable limitations; some resulted from the limited theoretical understanding of music, and others from the specific religious and ceremonial purposes of most musical composition. As the Renaissance began in the Italy in the fourteenth century, a rising interest in the rich artistic cultures of ancient Greece and Rome inspired composers to try to write more expressive works. Attention to music theory grew, and as a result, a broader, more sophisticated musical language became available to Renaissance composers. This change, of course, took place gradually over a long period of time.

Josquin des Prez's major works are masses (large works based on the church liturgy for use in services) and motets (shorter vocal works, usually in four parts, based on Latin texts). His reputation rests in great part on the expressive qualities of his writing for the voice. Josquin was a master at capturing the emotion of a text in his music and clarifying its meaning. His music communicated with its audience in a way no music had before.

John Dowland was an English Renaissance composer, famed for his lute songs. A lute is a stringed instrument played somewhat like a guitar, but with a different and distinctive timbre. The lute was the most popular solo instrument of the Renaissance. For this reason, many composers, including Dowland, wrote songs for a solo singer to be accompanied by the lute.

Felix Mendelssohn was one of the leading German composers of the early nineteenth century. He avoided the Romantic leanings of his time and developed his own style—more classical in spirit and less weighty in tone. Particularly skilled at writing vibrant and picturesque music, Mendelssohn used those skills when he composed his incidental music for Shakespeare's *A Midsummer Night's Dream* in 1842. Mendelssohn had always been fond of this play and had written the overture much earlier, in 1826, at the age of seventeen. Mendelssohn captured the spirit of the play so well that his incidental music is still used quite often for productions of *A Midsummer Night's Dream*.

Unit 3 Lesson 1

INTRODUCTION TO RENAISSANCE MUSIC, JOSQUIN DES PREZ

TIME: 1 DAY

AT A GLANCE CHART

Lesson	Activity	Materials
DAY 1	Students will reflect on the work of Josquin des Prez and Renaissance music in general.	<ul style="list-style-type: none">• Playlist<ul style="list-style-type: none">• Track 21, "Greensleeves"• Track 49, "Mille regretz"• Student Activity Book page 33, Renaissance Reflection

Lesson Objective

- Understand the characteristics of Renaissance music and the importance of Josquin des Prez's music during the Renaissance and beyond.

What Students Have Learned

Students have studied various composers of different time periods and their connections to the elements of music.

DAY 1: INTRODUCTION TO RENAISSANCE MUSIC, JOSQUIN DES PREZ

As in the other arts, the Renaissance was a time of great advances in the sophistication and variety of music. Before the Renaissance and during the Middle Ages, music was written under considerable limitations, some resulting from the limited theoretical understanding of music and some from the specific religious and ceremonial purposes of most musical composition. Renaissance music, spanning roughly from the fourteenth to the early seventeenth century, marks a period of great transformation in Western music. The era is characterized by the development of more sophisticated musical techniques.



Track 21

Inform students that they have already heard one of the most famous examples of Renaissance music during Unit 1: "Greensleeves." Play the song again for students, and discuss the characteristics of Renaissance music based on what they have learned so far.

As you continue to explore this era of music, inform students that one of the greatest Renaissance composers was Josquin des Prez (/joz*can/day/pray/) (c. 1450–1521). His works are some of the finest of the entire Renaissance. His music is entirely for voice, which was the norm for his time. Before the late fifteenth century, instrumental music was almost never notated or published. Josquin's major works are masses (large works based on the church liturgy for use in services) and **motets** (shorter vocal works, usually in four parts, based on Latin texts).

Josquin's reputation rests in great part on the expressive qualities of his writing for the voice. He was a master of capturing the emotion of a text in his music, making sure the text could be understood. His music communicated with its audience in a way no music had before.

Many of Josquin's works, such as his masses and motets, were set to Latin texts, which can be a bridge to studying the Latin language. Students can examine how the meaning and structure of the Latin text enhance the musical interpretation. Josquin often employed the technique of *word painting*, in which the music mirrors the meaning of the text (e.g., rising melodies to represent ascending or dissonance to represent suffering). This connection between music and literature can inspire students to analyze how words and music work together to tell a story. Josquin is admired for his mastery of **polyphony** (multiple independent musical lines) and his innovative use of **counterpoint** (the relationship between different musical voices).

Explain to students that Renaissance music was written at a variety of tempos. Introduce the following Italian terms to describe tempo:

- ***largo***: very slow
- ***andante***: moderate, as in a “walking” pace
- ***presto***: very fast

Ask, “Why do you think many Renaissance composers wrote lyrics in Latin?” (*The selections were often written for use during masses or other church services.*) “How is Renaissance music different from music of the Middle Ages?” (*It is more sophisticated.*)

SUPPORT—Note that Renaissance music is closely connected with CKHG Grade 5 Unit 4, *The Renaissance*, and with certain topics in the CKVA and CKLA curricula. We suggest that you teach about Renaissance music to correlate with your study of other features of the Renaissance. Your students’ understanding of the works discussed will increase if they can connect the composers and music to the humanists, patrons, and city-states described in the CKHG unit.

TEACHER NOTE—To get students to practice identifying *largo*, *andante*, and *presto* tempos in music, play various songs from the Playlist and invite students to use one of the three words they learned to identify the tempo of each piece.

Music in This Lesson

“Mille regretz,” Josquin des Prez

1551



The selection features a vocal ensemble.



Background for Teacher

“Mille regretz” is a well-known chanson composed by Josquin des Prez during the Renaissance. It is one of his most famous secular works and is admired for its emotional depth and expressive qualities. The title, which translates to “A Thousand Regrets,” reflects the melancholic and sorrowful tone of the piece.



Play the entirety of “Mille regretz,” track 49 of the Playlist, and ask students to listen carefully to the piece, paying close attention to the lyrics and harmonies within it.

Track 49

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

A MUSICIAN’S QUESTIONS

How would you describe the tempo of the selection: *largo*, *andante*, or *presto*?

- o The tempo is *largo*.

“Mille regretz” translates to “a thousand regrets” in Latin. What elements of music were used to portray the mood of the title?

- o Harmony, melody, and tempo were used to portray the mood of the title.

Activity



Ask students to turn to page 33 of their Student Activity Books and complete the Renaissance Reflection activity. You may wish to repeat the song for students as they write.

Page 33

Check for Understanding

Conclude the session by asking students to share their responses to the Renaissance Reflection activity so the class can come to a consensus about the characteristics and impact of Josquin des Prez’s music and the music of the Renaissance in general.

Unit 3 Lesson 2

JOHN DOWLAND

TIME: 1 DAY

AT A GLANCE CHART		
Lesson	Activity	Materials
DAY 1	Students will work in groups to create a word painting about the Renaissance style.	<ul style="list-style-type: none">• Playlist<ul style="list-style-type: none">• Track 50, “Queen Elizabeth’s Galliard”• Track 51, “A Shepherd in a Shade”• Student Activity Book page 34, Make a Word Painting• Various instruments such as recorders, xylophones, tambourines, and accessory percussion (1 per student)

Lesson Objective

- Understand key concepts of Renaissance music, such as polyphony, counterpoint, and word painting.

What Students Have Learned

Students have learned that the term for multiple independent musical lines is *polyphony*, while *counterpoint* refers to the relationship between different musical voices.

DAY 1: JOHN DOWLAND

Explain that John Dowland (1563–1626) was an English Renaissance composer famed for his **lute** songs. The lute is a stringed instrument similar to the guitar, but with a different timbre. It was the most popular solo instrument of the Renaissance. For this reason, many composers, including Dowland, wrote songs for a solo singer to be accompanied by the lute. Dowland’s songs are noted for their subtle and expressive attention to the texts and for marking the first time that the melody and its accompaniment were written in full.

In the past, the instrumental accompaniment had either been improvised or simply passed from performer to performer. It was typical of the Renaissance spirit, however, to begin devoting artistic attention to the composition of the instrumental accompaniment.

Ask, “What instrument was one of the most popular solo instruments of the Renaissance?” (the lute) “Who usually accompanied the lute on one of John Dowland’s songs?” (a solo singer)

SUPPORT—The sounds of Renaissance music may seem new and different to students. The most important goal is for students to become accustomed to the musical world of that era. Play recordings of Renaissance music while studying Renaissance art and history. This will help set the scene and help students build associations and a sense of the cultural context for those less familiar musical sounds. Ask students if they see connections among the music, the paintings, and the architecture of the Renaissance. Explore this unit at the same time you teach CKVA Grade 5 Unit 1, *Art and Architecture: The Renaissance*.

Music in This Lesson

“Queen Elizabeth’s Galliard,” John Dowland

1610



This selection features the lute.



Background for Teacher

The galliard, a popular dance form in the sixteenth century, was known for its lively and energetic character. The piece was likely composed for the lute, though it has been transcribed and arranged for various instruments over the years.



Track 50

Before playing the song, explain that a galliard is a popular dance from the Renaissance era. Then play “Queen Elizabeth’s Galliard,” track 50 of the Playlist, and ask students to listen to the timbre of the music.

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

A MUSICIAN’S QUESTIONS

What instrument did you hear in the beginning?

- o I heard the lute at the beginning.

What dynamic do you believe is in this piece, and which tempo?

- o Possible response: The piece has a *mezzo piano* or *mezzo forte* dynamic and an *andante* tempo.

Music in This Lesson

“A Shepherd in a Shade,” John Dowland



1600



This selection features a lute and female voice.

Background for Teacher

“A Shepherd in a Shade” is an example of Dowland’s mastery of the lute song genre, in which he skillfully combines lute accompaniment with vocal lines. The style of “A Shepherd in a Shade” is pastoral, a common theme in Renaissance music that represents rural life, often with a tone of simplicity and peace. The theme of nature and relaxed, idealized pastoral life is reflected in both the lyrics and the musical style of the piece.



Play the song “A Shepherd in a Shade,” track 51 of the Playlist. Ask students to close their eyes and imagine what the setting of the song might be.

Track 51

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

A MUSICIAN’S QUESTION

Where did you think the setting was?

- o Students may answer fields or a pastoral setting, perhaps in a rural area.

What dynamic do you believe is in this piece?

- o Possible response: The dynamic is *mezzo piano* or *mezzo forte*.

Activity



Introduce students to the phrase *word painting*, which is a musical technique often associated with the Renaissance. It means using music to express the meaning of words, such as high notes for *up* or *rise* and slow, descending notes for *fall*.

Page 34

Explain to students that they will work in groups to create their own word painting. Pass out a variety of musical instruments so that each student has something to play. Then divide students into at least four groups so that each group can be assigned a short phrase to “illustrate” with music. Ask students to open their Student Activity Books to page 34 to work on the Make a Word Painting activity. Try to assign one of the four phrases shown on the activity page to each group in secret. This will make the guessing part of the performances at the end of the class more fun for students.

Check for Understanding

Conclude the session by asking follow-up questions such as the following: What time period does Renaissance music cover? What was the role of the lute in Renaissance music? What orchestration was primarily used in Renaissance music?

Unit 3 Lesson 3

A MIDSUMMER NIGHT'S DREAM, FELIX MENDELSSOHN TIME: 1 DAY

AT A GLANCE CHART		
Lesson	Activity	Materials
DAY 1	Students will reflect on Mendelssohn's work as a composer.	<ul style="list-style-type: none">• Playlist<ul style="list-style-type: none">• Track 52, <i>A Midsummer Night's Dream</i> Overture, op. 21• Track 53, <i>A Midsummer Night's Dream</i>, op. 61, no. 9, "Wedding March"• Student Activity Book page 35, <i>A Midsummer Night's Dream</i>

Lesson Objective

- Understand the influence Renaissance music has had on popular culture.

What Students Have Learned

Students have learned about characteristics of Renaissance music and the impact of famous composers of the era, such as Josquin des Prez and John Dowland.

DAY 1: A MIDSUMMER NIGHT'S DREAM, FELIX MENDELSSOHN

Inform students that Felix Mendelssohn (1809–47) was one of the leading German composers of the early nineteenth century. Point out that Mendelssohn lived after the Renaissance era and is generally considered to be a Romantic-era composer. However, he is known for bringing a piece of classic Renaissance literature to life.

Mendelssohn was particularly skilled at writing music that was vibrant and picturesque, a skill that he put to good use in his **incidental music** for Shakespeare's *A Midsummer Night's Dream*. Incidental music is music that is used in a play or a movie to help create a mood or enhance the action. Mendelssohn had always been fond of this Renaissance-era play and had written the **overture** much earlier, in 1826, at the age of seventeen.

Mendelssohn captured the spirit of the play so well that his incidental music is still used quite often for productions of *A Midsummer Night's Dream*. The overture brings us into the world in which the play takes place, conveying a sense of mystery, magic, and humor. Though the music is built on traditional classical principles, it is the mood and color that are most important here. Mendelssohn is also known for the "Scherzo," a piece to be played between acts 1 and 2, which portrays the fairies, and in particular Puck, flitting through the forest like fireflies. This helps set the scene for what is to come.

Mendelssohn creates a sense of mischievous motion that never slows or rests until the piece is done and the scene begins. The famous "Wedding March," now heard at weddings all over the world, originally fell between acts 4 and 5, preceding the wedding scene. While this delightful **march** is a genuinely grand and celebratory piece for a wedding, it also manages to fit right in with the whimsical world of the other movements.

Mendelssohn's music for *A Midsummer Night's Dream* and Mussorgsky's *Pictures at an Exhibition* were both composed in response to other kinds of art: a play and a collection of drawings and paintings, respectively. Reiterate the idea for students that sometimes one kind of art will become the inspiration for another.

Ask, "Who wrote the play *A Midsummer Night's Dream*?" (Shakespeare) "What other piece of music did we learn about that was composed in response to another kind of art?" (*Pictures at an Exhibition* by Modest Mussorgsky)

TEACHER NOTE—You may wish to teach Mendelssohn's *A Midsummer Night's Dream* at the end of the CKLA unit of the same name. Students may enjoy making the connection between the play and the music.

SUPPORT—Students may need some background about the play *A Midsummer Night's Dream*. Explain that the play is set in an enchanted forest, where magic plays a significant role. Oberon and Puck, two powerful fairy characters, use magical potions to manipulate the emotions and actions of the human characters. This introduces a sense of unpredictability and whimsy as characters fall in and out of love or act contrary to their true desires. Magic is also a metaphor for the unpredictable nature of love itself.

TEACHER NOTE—The play explores sensitive aspects of the concept of love, which may not lend well to Grade 5 students. Love is a central theme in *A Midsummer Night's Dream*, and Shakespeare explores its many forms: passionate, irrational, and transformative. The play illustrates how love can be confusing, fickle, and even absurd, as seen in the wild changes of affection among the lovers due to the fairy magic. It raises questions about the nature of true love and the role of fate in relationships, which may not be appropriate to discuss in this grade.

Music in This Lesson

A Midsummer Night's Dream, Felix Mendelsohn



1826–42, during the Romantic period of classical music



The selection features a full symphony orchestra, with woodwinds, strings, percussion, and brass.

Background for Teacher

Felix Mendelssohn's *A Midsummer Night's Dream* is a musical composition inspired by Shakespeare's play of the same name. Mendelssohn was commissioned to write incidental music for a production of *A Midsummer Night's Dream* in 1842, and it is one of his most celebrated works, particularly famous for its overture and the full suite of incidental music that he composed for the play.



Tracks 52–53

Play the overture and "Wedding March" from *A Midsummer Night's Dream*, tracks 52–53 of the Playlist, for students. Be sure to point out the most famous notes from the "Wedding March," with which students may be familiar.

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

A MUSICIAN'S QUESTIONS

How does the music relate to the themes of Shakespeare's play?

- o The music mirrors the magical and whimsical atmosphere of the play through its timbres, dynamics, and form.

Mendelssohn uses an element of music that shows movement and excitement throughout the composition. Which element of music would that be?

- o Movement and excitement can be shown using tempo.

Activity



Ask students to turn to page 35 of their Student Activity Books and complete the *A Midsummer Night's Dream* reflection activity.

Page 35

Check for Understanding

Conclude the session by asking questions about Mendelssohn's composition and its use of the elements of music, including dynamics, timbre, tempo, and form.

Unit 3 Lesson 4

UNIT 3 ASSESSMENT

AT A GLANCE CHART		
Lesson	Activity	Materials
DAY 1	Students will recall information and answer questions about Renaissance composers from the unit.	<ul style="list-style-type: none">• Student Activity Book page 36, Unit 3 Reflection

Lesson Objective

- Assess student mastery of content presented in Unit 3.

Preparation for Assessment

Prior to teaching this lesson, 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 and Assessment

Introduce the lesson by asking students to think about everything they have learned about music of the Renaissance era. Discuss the characteristics of the music of the time and the specific composers students learned about in the unit.

Review

Review with students the main ideas from each lesson in Unit 3:

- Renaissance music was more emotional in nature as a response to music of the Middle Ages.
- Josquin des Prez was known for complex vocal arrangements.
- John Dowland featured the lute in many of his compositions.
- Felix Mendelssohn, a Romantic-era composer, created incidental music for William Shakespeare's Renaissance-era play *A Midsummer Night's Dream*.

Revisit the Big Idea of this unit: *The Renaissance era was an important reaction to music that came before it, and its composers had a lasting impact on music well into the future.* Discuss with students the activities they completed in this unit. They reflected on music from Renaissance composers, and they formed groups to create their own word paintings in the Renaissance style.

Assessment



Page 36

Ask students to turn to page 36 in their Student Activity Books and complete the Unit 3 Reflection activity. 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:

- Make connections to literature from other compositions in Renaissance music.
- Invite students to write a short skit with Renaissance-style incidental music to go with it.
- Connect student learning to previous units. Discuss form, canons, rounds, dynamics, introductions, codas, and other elements of music that students can hear in the Renaissance music of this unit.

Additional Recommended Resources

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

- Edwards, Roberta. *What Was the Renaissance?* Penguin Workshop, 2025.
- *The Renaissance for Kids: A Captivating Guide to a Period in the History of Europe Following the Middle Ages.* Captivating History, 2022.

Consider using the following trade books that discuss Renaissance music for teachers and parents:

- Burkholder, J. Peter, Donald Jay Grout, and Claude V. Palisca. *A History of Western Music.* 10th ed. W. W. Norton, 2019.
- Christensen, Thomas, ed. *The Cambridge History of Western Music Theory.* Cambridge University Press, 2006.
- Freedman, Richard. *Music in the Renaissance.* Western Music in Context. W. W. Norton, 2012.

American Spirituals

Big Idea Spirituals are religious songs from the African American tradition. Singing these and other traditional songs enhances appreciation for different types of songs.

Unit Introduction and Pacing Guide

This introduction includes the necessary background information to teach the *American Spirituals* unit. In this unit, students will learn about spirituals and the music that corresponds to each composer. In addition to learning about composers, students will learn the background of how spirituals came to be, how they were passed down, and the effect they had on unifying people for a common cause.

This unit contains five 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
1–2	Lesson 1 American Spirituals
3	Lesson 2 Mahalia Jackson
4	Lesson 3 Bob Dylan

Day	Lesson
5	Lesson 4 Pete Seeger
6	Lesson 5 Unit 4 Assessment

What Students Should Already Know

Students in Core Knowledge schools should have become familiar with and sung traditional songs from the past few centuries.

What Students Need to Learn

In this unit, students will:

- Learn about spirituals, originally sung by Black people during the time of slavery in the United States; and
- Learn the lyrics and melodies of spirituals and songs in this unit.

A Special Note to Teachers—Talking About Slavery

Discussing slavery with younger students is a challenging task. Slavery, which has existed for thousands of years in many cultures, is by definition an inhumane practice—people are reduced to property, to be bought and sold, and often treated with brutality and violence.

Classroom discussion of slavery should acknowledge the cruel realities while remaining mindful of the age of the students. In CK materials, we have attempted to convey the inhumane practices of slavery without overly graphic depictions.

Recently, some historians have questioned the language used to talk about slavery. Some contemporary historians urge that we refer not to slaves but instead to enslaved persons or enslaved workers. The term *slave*, these historians argue, implies a commodity, a thing, while *enslaved person* or *enslaved worker* reminds us of the humanity of people forced into bondage and deprived of their freedom. Other historians, however, argue that by avoiding the term *slave*, we may unintentionally minimize the horror of humans being treated as though they were someone else's property.

In CK products, we acknowledge the logic of both perspectives and sometimes refer to slaves while at other times referring to enslaved persons or enslaved workers.

What Students Will Learn in Future Grades

In Grade 7, students will study music influenced by Black artists, such as the genres of blues and jazz.

In Grade 8, students will return to the works of mid-twentieth century folk singers such as Pete Seeger and Bob Dylan.

Vocabulary

spiritual, n. a religious song from the African American tradition, often dating back to the era of slavery (95)

Example: The enslaved people found comfort in singing spirituals as they worked on the plantations.

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 5 Unit 10: *Westward Expansion Before the Civil War*

Grade 5 Unit 11: *The Civil War*

The Grade 5 Core Knowledge History and Geography (CKHG) materials include in-depth units on American westward expansion before the Civil War and the Civil War itself, each consisting of a Teacher Guide, an illustrated Student Reader, and Timeline Cards.

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 Resource Document.

Most Important Ideas

The most important ideas in Unit 4 are as follows:

- Spirituals are religious songs from the Black tradition, many of which date back to the era of slavery.
- Songs can capture or reflect other cultures or historical eras.

What Teachers Need to Know

The lyrics of the early spirituals combine expressions of Christian faith with themes of slavery—the pain of oppression and dreams of freedom. Some of these songs also functioned as work songs, sung by slaves to relieve the tedium and pain of repetitive physical labor.

Unit 4 Lesson 1

AMERICAN SPIRITUALS

TIME: 2 DAYS

AT A GLANCE CHART		
Lesson	Activity	Materials
DAY 1	Students will analyze an American spiritual and prepare a presentation.	<ul style="list-style-type: none">• Playlist<ul style="list-style-type: none">• Track 36, "Down by the Riverside"• Track 54, "Sometimes I Feel Like a Motherless Child"• Track 55, "Wayfaring Stranger"• Track 56, "We Shall Overcome"• Track 57, "Go Down Moses"• Student Activity Book page 37, American Spiritual Presentation
DAY 2	Students will analyze an American spiritual, prepare a presentation, and take notes on other spirituals.	<ul style="list-style-type: none">• Playlist<ul style="list-style-type: none">• Track 36, "Down by the Riverside"• Track 54, "Sometimes I Feel Like a Motherless Child"• Track 55, "Wayfaring Stranger"• Track 56, "We Shall Overcome"• Track 57, "Go Down Moses"• Student Activity Book page 37, American Spiritual Presentation

Lesson Objective

- Work in groups to analyze and identify musical elements of American spirituals.

What Students Have Learned

In the last unit, students learned about composers of the Renaissance period and applied their knowledge of the elements of music to that period of musical history.

DAY 1: SPIRITUALS

Explain to students that **spirituals** are religious songs from the African American tradition, many of which date back to the era of enslavement. Religion was vital to most slaves to help them cope with their incredible hardships. Many Christian churches held services for slaves; however, unlike the Christian Church of the late 1700s, many African cultures emphasized

singing and dancing as part of worship. Enslaved people often gathered after services or held secret meetings to share their feelings of pain, hope, and faith through music.

Their songs became known as spirituals and were based in part on the African music that many had learned before being brought to the United States. Christian hymns and psalms sung during American church services were blended in. The songs were passed down orally from generation to generation. After the revivalist movement of the 1850s, song became an important part of Christian worship even outside of the enslaved community, and after the Civil War, spirituals began to be heard and enjoyed by a wider audience. During the Civil Rights Movement of the 1950s and 1960s, spirituals were sung in support of rights for Black Americans.

Many spirituals from this era were adapted to the fight for civil rights, while other spirituals were newly created in a style similar to the originals.

Ask, “How did religion help the enslaved African Americans cope with the hardships of their lives?” (*Many slaves found solace in Christian teachings, and their beliefs helped them endure the brutal conditions of their lives.*) “How did spirituals evolve during the Civil Rights Movement of the 1950s and '60s?” (*Spirituals were sung to express solidarity, strength, and hope.*)

TEACHER NOTE—When discussing American spirituals, there are several sensitivity issues that can arise, particularly when considering the historical context, the experiences they reflect, and their cultural significance. These include exploitation, appropriation, and misinterpretation of religious significance.



Remind students that they heard a spiritual in Unit 1 Lesson 10 when they learned about musical form. Replay track 36 for students so they can hear “Down by the Riverside” again before introducing the new tracks below.

Track 36

Music in This Lesson

“Sometimes I Feel Like a Motherless Child,” performed by Odetta



Traditional, passed down orally through generations



The song features a solo vocalist and chorus.

Background for Teacher

The song is rooted in the experiences of enslaved people, many of whom were forcibly separated from their families and culture. The theme of abandonment—particularly the feeling of being “motherless”—refers to the trauma of being torn apart from one’s family. Enslaved individuals often faced the cruelty of having family members sold, leaving them without familial support and nurturing.

“Wayfaring Stranger,” performed by Rhiannon Giddens

Early nineteenth century



The song features a solo vocalist and banjo.



Background for Teacher

“Wayfaring Stranger” is thought to have been written by an unknown composer, possibly in the early nineteenth century. Some sources suggest that the song was first recorded in the Appalachian region, where folk music and spirituals were heavily influenced by both Black and European musical traditions.

“We Shall Overcome,” performed by the Freedom Singers

This song has its origins in an older gospel song called “I’ll Overcome Someday,” written in 1901 and popularized in the 1940s and 1950s.



The song features a chorus singing melody and harmony.



Background for Teacher

The song was adapted and popularized in the 1940s and 1950s, primarily by Black communities, particularly during labor and civil rights movements. It was sung at protests, at rallies, and in churches. Often the lyrics “We shall overcome” replaced the words “I’ll overcome.” The song became a central part of the Civil Rights Movement in the 1950s and 1960s after it was sung by activists during sit-ins and marches at that time.

“Go Down Moses,” performed by Paul Robeson

Early nineteenth century



The song features a solo vocalist and piano.



Background for Teacher

The song’s lyrics make reference to the story of Moses leading the Israelites out of slavery in Egypt, from the Book of Exodus in the Bible. In this context, Moses represents a liberator figure, and the pharaoh represents the oppressive forces of slavery.



Play tracks 54–57 of the Playlist, one after the other, for students.

Tracks 54–57

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

A MUSICIAN'S QUESTIONS

What is the importance of spirituals in preserving Black history?

- o The lyrics reveal the stories, struggles, and hopes of the enslaved. The spirituals reflect the experiences of enslaved people.

What tempo are most of these spirituals, and why?

- o Most spirituals are sung at a slower tempo to express the people's emotions. The music connects the enslaved people to feelings of sorrow.

Activity



Page 37

Ask the students to turn to page 37 of their Student Activity Books to complete the American Spiritual Presentation activity. Break students into at least five groups so that each group can analyze one of the spirituals. Assign each group one of the spirituals on the list. Have students complete the activity up to step 3, and explain that they will do the last step—performance—during the next class period.

Check for Understanding

Conclude the session by asking questions about the origin of American spirituals and how the slower tempos contributed to their impact. To isolate a song, you could ask students to explain the meaning behind the song “Go Down Moses” and its historical context.

DAY 2: GROUP WORK

Review with students what they learned during the last class about spirituals. Remind them that they have been analyzing one of the spirituals they heard for the elements of music that it demonstrates. Tell students that they will continue to work on that activity during this class.

Activity



Page 37

Arrange students into the same groups that worked together during the last class, and have them continue working on the activity on page 37 of their Student Activity Books. They should be completing step 3 or 4 of the activity. Allow time for students to practice their songs before inviting groups to perform for the class.

Check for Understanding

Conclude the session by asking students to present their song, explain the impact it had in its historical context, and discuss the elements of music demonstrated in the song.

Unit 4 Lesson 2

MAHALIA JACKSON

TIME: 1 DAY

AT A GLANCE CHART		
Lesson	Activity	Materials
DAY 1	Students will reflect on Mahalia Jackson's music.	<ul style="list-style-type: none">• Playlist<ul style="list-style-type: none">• Track 58, "Amazing Grace"• Track 59, "Silent Night, Holy Night"• Student Activity Book page 38, The Life and Work of Mahalia Jackson

Lesson Objective

- Explain the influence of Mahalia Jackson's contributions to American gospel music.

What Students Have Learned

Students have learned about American spirituals by listening to music such as "Sometimes I Feel Like a Motherless Child," "Wayfaring Stranger," "We Shall Overcome," and "Go Down Moses."

DAY 1: MAHALIA JACKSON

Explain that Mahalia Jackson was an iconic American gospel singer, widely regarded as one of the most influential vocalists of the twentieth century. Known as the "Queen of Gospel," she brought gospel music to mainstream audiences and played a key role in the Civil Rights Movement.

Mahalia grew up in New Orleans and was raised in the Black Baptist tradition. She was influenced by the sounds of jazz, blues, and especially gospel music. At age sixteen, she moved to Chicago, Illinois, where she joined the Greater Salem Baptist Church and began singing with local gospel groups. Mahalia Jackson became the first gospel artist to perform at New York's Carnegie Hall and on national television. She received many honors, including the Grammy Lifetime Achievement Award.

Briefly discuss Mahalia Jackson's involvement in the Civil Rights Movement. Explain how she used her music to inspire and bring hope to people during a challenging time in history. Mahalia Jackson was a close friend of Dr. Martin Luther King Jr. and provided support throughout the Civil Rights Movement, often singing at his rallies, events, and marches. One of the most notable moments was during the March on Washington in 1963, where Dr. King delivered his now-famous "I Have a Dream" speech. Jackson sang a moving rendition of "I've Been 'Buked and I've Been Scorned" before King's speech, helping set a tone of hope and perseverance.

Ask, “What genre of music did Mahalia Jackson sing?” (gospel) “Where did Mahalia Jackson perform as the first gospel artist?” (Carnegie Hall)

SUPPORT—You may wish to search for the Mahalia Jackson version of “I’ve Been ‘Buked and I’ve Been Scorned,” the song she sang before Dr. King’s 1963 “I Have a Dream” speech, to play for students.

TEACHER NOTE—Mahalia Jackson’s life intersects with race, religion, gender, and civil rights, so care should be taken to approach her story with context and respect. When discussing Jackson’s upbringing, students may encounter the topics of racial injustice, religious beliefs, gender representation, and personal struggles.

Music in This Lesson

“Amazing Grace,” performed by Mahalia Jackson

1772



The song features an organ and a single female vocalist.



Background for Teacher

“Amazing Grace” by Mahalia Jackson is one of the most powerful and soul-stirring renditions of the classic Christian hymn. Her version stands out for its emotional depth, spiritual intensity, and signature gospel style. Jackson used slow, expressive phrasing and emotional vocal dynamics, employing minimal instrumental accompaniment.

“Silent Night, Holy Night,” performed by Mahalia Jackson

1818



The song features an organ and a single female vocalist.



Background for Teacher

This is a deeply moving and reverent gospel interpretation of the classic Christmas carol. Jackson’s soulful voice brings a unique emotional depth to the song, making it not just a holiday favorite but a spiritual experience, with a minimalist arrangement and slow reflective tempo.



Play “Amazing Grace” by Mahalia Jackson, track 58 of the Playlist.

Track 58

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

A MUSICIAN’S QUESTIONS

What emotions can you hear in the piece?

- o I can detect hope and sorrow. It feels like pain, but she is still full of strength.

What instrument is in the background?

- o An organ can be heard in the background.



Play “Silent Night, Holy Night” by Mahalia Jackson, track 59 of the Playlist.

Track 59

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

A MUSICIAN’S QUESTIONS

How does the slow tempo affect the listener?

- o The tempo helps the listener feel peaceful.

What is in the background behind the vocalist?

- o A choir is in the background.

Activity



Ask students to open their Student Activity Books to page 38, The Life and Work of Mahalia Jackson, and complete the reflection activity.

Page 38

SUPPORT—Explain that spirituals often reflect deep cultural and historical roots, particularly the African American experience during slavery. Understanding the significance of this genre of music may help listeners become more aware of their storytelling power and emotional depth. Encourage students to listen to other spirituals and all the various renditions. Focus on the variations in style and emotion across performances by different artists or choirs.

Check for Understanding

Conclude the session by asking biographical questions about Mahalia Jackson. Be sure to touch on the reason her music was so important during the Civil Rights Movement and what song Jackson sang before Dr. Martin Luther King Jr.’s “I Have a Dream” speech.

Unit 4 Lesson 3

BOB DYLAN

TIME: 1 DAY

AT A GLANCE CHART

Lesson	Activity	Materials
DAY 1	Students will reflect on and answer questions about Bob Dylan's music.	<ul style="list-style-type: none">• Playlist track 60, "Blowin' in the Wind"• Student Activity Book page 39, Reflection on Bob Dylan

Lesson Objective

- Reflect on the influence of Bob Dylan on both music and twentieth-century culture.

What Students Have Learned

In the last lesson, students learned about Mahalia Jackson and her contributions to the Civil Rights Movement through music and advocacy for Black rights.

DAY 1: BOB DYLAN

Explain that Bob Dylan is one of the most influential figures in modern music. He is known for his profound lyrics, unique voice, and ability to blend various genres, such as folk, rock, blues, and country. Dylan's career spans more than six decades and has greatly influenced music, culture, and social movements. His songs have been covered by countless artists, and his ability to blend the personal with the political has resonated with generations of listeners. He is often cited as one of the greatest songwriters of all time and was inducted into the Rock and Roll Hall of Fame in 1988.

Ask, "What prestigious organization was Bob Dylan inducted into in 1988?" (*the Rock and Roll Hall of Fame*) "Which genres of music has Bob Dylan blended into his compositions?" (*folk, rock, blues, country*)

Music in This Lesson

“Blowin’ in the Wind,” Bob Dylan



1963, during the Civil Rights Movement



The song features solo vocals, harmonica, and acoustic guitar.

Background for Teacher

Bob Dylan’s song “Blowin’ in the Wind” is one of the most iconic protest songs of the 1960s. The song is known for its simple yet profound lyrics, which address issues of peace, civil rights, and social justice. The song’s central theme is a call for answers to pressing societal questions. These questions reflect the struggles and injustices faced by various groups, particularly during the Civil Rights Movement. They convey the yearning for peace and justice. The repeated line “The answer, my friend, is blowin’ in the wind” suggests that the solutions to the problems are clear, but people seem to be overlooking the answers or failing to act.



Play the song “Blowin’ in the Wind” by Bob Dylan, track 60 of the Playlist. Ask students to listen carefully, paying close attention to the lyrics.

Track 60

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

A MUSICIAN’S QUESTIONS

How does the song reflect the political and social climate of the 1960s?

- o It was addressing the Civil Rights Movement during that period.

What tempo would best describe the song “Blowin’ in the Wind”: *largo*, *andante*, or *presto*?

- o The tempo is *andante*.

How do the dynamics affect the piece “Blowin’ in the Wind”?

- o The softer dynamics like *mezzo piano* and *mezzo forte* help set an emotion for the piece. At the chorus section, you hear a *crescendo* from *piano* to *forte*, giving a sense of hope and strength.

What different instruments did you hear in the piece?

- o I hear a harmonica, a guitar, and some percussion.

Activity



Ask students to turn to page 39 of their Student Activity Books and complete the Reflection on Bob Dylan activity. Review student responses as a class.

Page 39

SUPPORT—As time permits during the lesson, you may wish to search for additional examples of Bob Dylan’s work. Focus particularly on protest songs or songs that could fall under the category of “spirituals” to keep with the theme of the unit. You may wish to play “The Times They Are a-Changin” or “Like a Rolling Stone.” Discuss the messages of the songs and the elements of music they demonstrate.

TEACHER NOTE—Discuss with the class some of the questions posed in the lyrics of “Blowin’ in the Wind.” You can also elect to make cross-curricular connections by discussing the Civil Rights Movement, focusing on key themes like peace, justice, and change.

Check for Understanding

Conclude the session by asking questions such as “What is the message of ‘Blowin’ in the Wind?’” and “How can this song be considered a spiritual?”

Unit 4 Lesson 4

PETE SEEGER

TIME: 1 DAY

AT A GLANCE CHART		
Lesson	Activity	Materials
DAY 1	Students will answer reflection questions on Pete Seeger's music.	<ul style="list-style-type: none">• Playlist track 16, "If I Had a Hammer"• Student Activity Book page 40, Reflection on Pete Seeger

Lesson Objective

- Reflect on the legacy of Pete Seeger's music and how it has been revolutionary in the Civil Rights Movement.

What Students Have Learned

Students have been learning about spirituals throughout American history, from the times of slavery through the Civil Rights Movement of the 1950s and 1960s.

DAY 1: PETE SEEGER

Remind students that they heard the song "If I Had a Hammer" by Pete Seeger during Unit 1 when they studied meter and bar lines in Lesson 6 and again when they studied form in Lesson 10. Inform students that Pete Seeger was an influential American folk musician, singer, and social activist. Seeger's music, which often contained themes of social justice, peace, and environmentalism, was both heartfelt and politically charged. He was a key figure in the folk music revival of the 1940s and 1950s and worked alongside other prominent musicians.

Seeger was an advocate for civil rights, labor rights, and environmental causes.

In addition to his music, Seeger was dedicated to encouraging others to get involved in social movements and political causes. He also built a sailing vessel named the *Hudson River Sloop Clearwater* to raise awareness about environmental issues and promote the cleanup of the Hudson River.

Ask, "What genre of music did Pete Seeger help revive in the 1940s?" (*folk music*) "What causes was Pete Seeger an advocate for?" (*civil rights, labor rights, and environmental causes*)

Music in This Lesson

“If I Had a Hammer,” Pete Seeger and Lee Hays

1949



The song features a male vocalist, acoustic guitar, and banjo.



Background for Teacher

“If I Had a Hammer” is a folk song written by Pete Seeger and Lee Hays of the Weavers. The lyrics express a desire to fight for peace, justice, and freedom, using powerful symbols like a hammer, a bell, and a song to convey the idea of building a better world. The song is simple yet powerful, with its message of unity, love, and determination to fight for a better, more equitable world. It has remained a beloved anthem for social movements throughout the years, from civil rights to labor rights, and continues to inspire people today.



Play the song “If I Had a Hammer,” track 16 on the Playlist. Tell students to listen carefully to the lyrics and their message.

Track 16

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

A MUSICIAN’S QUESTIONS

What do the hammer and bell mean in this song?

- o The hammer represents justice, and the bell represents freedom.

What movement is this song closely related to?

- o The song is related to the Civil Rights Movement.

How does the simple instrumentation make the song part of the folk style genre?

- o The instrumentation doesn’t overload the song and keeps the listener focused on the main ideas of the vocalist.

Activity



Ask students to turn to page 40 in their Student Activity Books and complete the Reflection on Pete Seeger activity.

Page 40

TEACHER NOTE—To further enhance the importance of this type of music in the civil rights era, introduce students to an example of other similar songs they have studied. For example, the song “Hands Together” has a message of unity and collective action to tackle climate change. It talks about people coming together, like hands joining in a circle, to make a difference for the planet. The song “Rise Up for Equality” is a song advocating for racial equality and justice, calling on people to stand up and speak out against injustice.

SUPPORT—As time permits during the lesson, you may wish to search for additional examples of Pete Seeger’s work. Focus particularly on protest songs or songs that could fall under the category of “spirituals” to keep with the theme of the unit. You may wish to play Seeger’s versions of “Solidarity Forever,” “Where Have All the Flowers Gone?,” or “We Shall Overcome.” Discuss the messages of the songs and the elements of music they demonstrate.

Check for Understanding

Conclude the session by asking questions about Pete Seeger, such as “What was Pete Seeger’s role in American folk music?” and “What themes did Pete Seeger’s music explore?”

Unit 4 Lesson 5

UNIT 4 ASSESSMENT

AT A GLANCE CHART		
Lesson	Activity	Materials
DAY 1	Students will recall information and answer questions about spirituals in the unit.	<ul style="list-style-type: none">• Playlist<ul style="list-style-type: none">• Track 36, "Down by the Riverside"• Track 54, "Sometimes I Feel Like a Motherless Child"• Track 55, "Wayfaring Stranger"• Track 56, "We Shall Overcome"• Track 57, "Go Down Moses"• Track 58, "Amazing Grace"• Track 59, "Silent Night, Holy Night"• Track 60, "Blowin' in the Wind"• Track 16, "If I Had a Hammer"• Student Activity Book page 41, Unit 4 Assessment

Lesson Objective

- Assess student mastery of content presented in Unit 4.

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 and Assessment

Introduce the lesson by asking students to think about everything they have learned about American spirituals. Discuss the various time periods and musicians who brought spirituals and protest songs to the American people.

Review

Review with students the main ideas from each lesson in Unit 4:

- Spirituals began in the United States at the time of slavery.

- Mahalia Jackson influenced the Civil Rights Movement of the 1950s and 1960s.
- Bob Dylan created folk and rock songs starting in the 1960s that raised cultural awareness of political issues of the time.
- Pete Seeger's folk songs raised awareness of political and environmental issues of the 1950s and 1960s.

Revisit the Big Idea of this unit: *Spirituals are religious songs from the African American tradition. Singing these and other traditional songs enhances appreciation for different types of songs.* Discuss with students the activities they did in this unit. They analyzed spirituals for their elements of music and performed them in groups. They also reflected on the work and influence of Mahalia Jackson, Bob Dylan, and Pete Seeger and their roles in unifying people.

Assessment



Ask students to turn to page 41 in their Student Activity Books. Students will complete the Unit 4 Assessment activity for this unit.

Page 41

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:

- Encourage students to pair up and perform lyrical analyses to understand the meanings and messages of various folk songs of the 1960s.
- Make connections to historical context by having students research the origins, historical significance, and role of African American spirituals in the context of slavery and the Civil Rights Movement.
- Teach students a simple spiritual song, either by singing it together or by listening to a recording.
- Ask students to write lyrics for a spiritual inspired by African American traditions. The song may address a current issue (e.g., social justice, unity, overcoming hardship).
- If possible, invite a guest speaker such as a musician, historian, or cultural expert who can provide firsthand insights into the legacy of spirituals.

Additional Recommended Resources

Consider using the following trade books to enhance student understanding of spirituals:

- Lewis Patrick, Denise. *Mahalia Jackson: Freedom's Voice*. VIP. HarperCollins, 2021.
- O'Connor, Jim. *Who Is Bob Dylan?* Penguin Workshop, 2013.
- Silvey, Anita. *Let Your Voice Be Heard: The Life and Times of Pete Seeger*. Clarion Books, 2016.

Consider using the following resources for teachers and parents:

- “African American Spirituals.” Library of Congress, July 21, 2023. <https://www.loc.gov/item/ihas.200197495/>. For detailed background on spirituals as a genre, including historical recordings and analysis.
 - <https://www.loc.gov>
- National Museum of African American History & Culture. Smithsonian Institution. <https://nmaahc.si.edu/>. Search for “spirituals” to access articles, videos, and digital exhibits.

Culminating Activity

CULMINATING ACTIVITY

TIME: 1 DAY

AT A GLANCE CHART		
Lesson	Activity	Materials
DAY 1	Students will use listening examples, instruments, or a composition project to show their mastery of information in Units 1 through 4.	<ul style="list-style-type: none">• Playlist tracks 1–60, entire Grade 5 Playlist• Student Activity Book pages 42–43<ul style="list-style-type: none">• Spiritual Composition• Composing Music to Tell a Story• Xylophones, metallophones, auxiliary percussion instruments such as maracas, castanets, rhythm sticks, tambourines, etc.

Lesson Objective

- Assess student mastery of the material they have learned in Units 1–4.

DAY 1: CULMINATING ACTIVITY

Students will participate in their choice of activities to review the four units of music they have studied in Grade 5:

- Unit 1: *Elements of Music*
- Unit 2: *Composers*
- Unit 3: *Renaissance Music*
- Unit 4: *American Spirituals*

Review of the Year

In CKMusic Grade 5, students learned about the elements of music in Unit 1, including rhythms, rests, notation, tempo, meter, melody, harmony, form, and dynamics. In Unit 2, they learned about the composers Ludwig van Beethoven, Modest Mussorgsky, Alice Parker, and Joy Harjo and their corresponding works and influences in their respective eras of music. In Unit 3, students learned about Renaissance music and the composers Josquin des Prez, John Dowland, and Felix Mendelssohn. In Unit 4, students learned about spirituals, including songs such as “We Shall Overcome,” “Go Down Moses,” “Sometimes I Feel Like a Motherless Child,” and “Wayfaring Stranger.” In addition, they learned about composers and performers such as Mahalia Jackson, Bob Dylan, and Pete Seeger, whose contributions to music and culture had a profound impact on the Civil Rights Movement.



Play the selected music from Units 1–4. Have students listen and answer the following questions regarding the music.

Tracks 1, 25,
50, 56

Unit 1: After listening to track 1, “Red River Valley,” what type of musical element did you hear with the voices in the beginning? (*harmony*)

Unit 2: After listening to the first ten seconds of track 25, *Pictures at an Exhibition*, no. 1, “Gnomus,” what dynamic did it start at, and what dynamic did it end at? (*It started at forte and ended at piano.*)

Unit 3: After listening to track 50, “Mille regretz,” how would you describe the piece of music? (*sorrow, despair, anguish*)

Unit 4: After listening to track 56, “We Shall Overcome,” how does the piece inspire you? (*by offering hope and unification and showing empowerment to people to stand up for what is right*)

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 120.

- Compose a short spiritual using classroom instruments and lyrics.
- Compose a piece using classroom percussion instruments to tell a story.
- Identify elements of music in a piece of popular music.

Activity



Ask students to turn to pages 42–43 in their Student Activity Books and choose a Culminating Activity for CKMusic Grade 5.

Pages 42–43

Year-Long Wrap-Up

Conclude the session by asking students to demonstrate their knowledge of material learned in CKMusic Grade 5 through performance and presentation.

Glossary for Core Knowledge Music: Grade 5

A

accelerando, adv. or adj. “getting faster”; notation indicating that the music should gradually speed up

accent, n. regularly recurring stress or special emphasis on a tone in a measure

accidental, n. a general term for a sharp, flat, or natural sign; a symbol used to raise or lower a note or return it to its normal pitch

andante, adv. or adj. a moderate pace, such as a “walking” pace

arrangement, n. a specific rendition of a piece that specifies the instruments used, the exact notes of the accompaniment, the harmony parts, and similar details.

B

bar, n. one measure of music

bar line, n. a vertical line that divides the staff into measures

beam, n. in music notation, the horizontal line used in place of flags to connect groups of short notes (eighth notes, sixteenth notes, and thirty-second notes)

beat, n. the steady pulse that can be felt during a piece of music

C

canon, n. a melody that is imitated by a different voice that begins a short interval of time after the original voice

chorus, n. the section of a song that is usually repeated; also called a refrain

clef, n. a symbol in written music placed at the beginning of each staff to indicate the pitches of the notes

C-major scale, n. an important scale found on the white keys of the piano, from one C to the next C

coda, n. a section of a musical piece that occurs only once, at the end, and brings the music to a conclusion

common time, n. a 4/4 time signature

consonant, adj. sounding pleasant to the ear

counterpoint, n. the combination of two or more melodies simultaneously

crescendo, adv. or adj. “increasing”; notation indicating that the music should gradually get louder

D

da capo al fine, adv. or adj. “from the head to the end,” pronounced /dah*kah*po/ahl*feen*eh/, abbreviated *D.C. al fine*; notation indicating that the performer should return to the beginning of the piece and continue playing until they reach the word *fine* in the score

decrescendo, adv. or adj. “decreasing”; notation indicating that the music should gradually get softer

dissonant, adj. sounding unpleasant to the ear

dotted note, n. a note with a dot written beside it, indicating that the length of the note is increased by half of its original value

dynamics, n. the element of music that has to do with volume, or loudness and softness

F

flag, n. a line or lines extending from the right side of the stem of a note, indicating whether the note is an eighth note, a sixteenth note, or smaller

flat, n. a symbol (♭) placed next to a notehead to lower the pitch of that note by one half step

form, n. the element of music that deals with musical structures and patterns

forte, adv. or adj. abbreviated *f*; dynamic markings meaning “loud”

fortissimo, adv. or adj. abbreviated *ff*; dynamic markings meaning “very loud”

H

half rest, n. two beats of rest or silence (in 4/4 meter)

half step, n. the interval between any two adjacent notes of a piano, including black keys; the smallest interval used in most music

harmony, n. a combination of sounds that is pleasing to the ear

incidental music, n. music used in a play or movie to create a mood or enhance the dramatic action

interlude, n. a short piece of music that is used to bridge together sections of a longer piece of music

interval, n. the distance in pitch between two notes

introduction, n. a section of a musical piece that occurs only once, at the beginning, and leads into the main part of the piece

L

legato, adv. or adj. “bound together”; notation indicating a technique of playing consecutive notes as a smooth, continuous line, without breaks between notes

lute, n. a stringed instrument related to the guitar but with its own distinctive timbre; the most popular solo instrument during the Renaissance

M

march, n. a musical piece with a strong, steady beat, often used for parades, ceremonies, or military purposes

measure, n. the space between two bar lines

melody, n. an organized sequence of single pitches that make up a tune

meter, n. the specific way the beat is organized in a piece of music; the number of beats per measure

mezzo forte, adv. or adj. abbreviated *mf*; dynamic markings meaning “moderately loud”

mezzo piano, adv. or adj. abbreviated *mp*; dynamic markings meaning “moderately soft”

middle C, n. the C that falls just below the bottom of the treble clef; found near the middle of the piano keyboard

motet, n. in the Renaissance, a choral composition, generally based on a sacred text

movement, n. a self-contained section of a larger musical work (like a symphony, concerto, or suite), often with its own tempo and character

N

notation, n. a way of representing sounds on paper

note, n. a written symbol used in music to represent a sound of a particular pitch and duration

O

overture, n. an instrumental piece played before the start of a dramatic work such as a play or opera, sometimes introducing musical ideas to be heard later in the work

P

phrase, n. a unit of music, analogous to a sentence in language

pianissimo, adv. or adj. abbreviated *pp*; dynamic markings meaning “very soft”

piano, adv. or adj. abbreviated *p*; dynamic markings meaning “soft”

pitch, n. the highness or lowness of a note

polyphony, n. multiple independent musical lines

presto, adv. or adj. very fast

promenade, n. a stately walk, or music that accompanies such a walk

Q

quarter rest, n. one beat of rest or silence (in 4/4 meter)

R

refrain, n. the section of a song that is usually repeated; also called a chorus

repeat sign, n. a kind of bar line distinguished by two dots alongside it, indicating that a whole section of the score is to be repeated before continuing to the next bar

rhythm, n. the pattern of long and short note values in music

ritardando, adv. or adj. “getting slower”; notation indicating that the music should gradually slow down

round, n. a vocal canon for two or more voices in which each voice begins shortly after the other, singing the same melody and lyrics, and when a voice reaches the end, it can start over and continue indefinitely

S

scale, n.: a series of notes in order

scale degree, n. one of the seven differently named pitches that make up a scale, identified in terms of its position in the scale, such that E, for example, is the third scale degree of the C-major scale (C D E F G A B C)

score, n. a piece of notated music

sharp, n. a symbol (#) placed next to a notehead to raise the pitch of that note by one half step

solfège, n. pronounced /sahl*fehz/; the syllables “do re mi fa so la ti” sung to the pitches of the scale in rising order

song, n. a short musical composition with lyrics meant to be sung by a voice or voices

spiritual, n. a religious song from the African American tradition, often dating back to the era of slavery

staccato, adv. or adj. “detached”; notation indicating a technique of playing consecutive notes as very short and disconnected from one another

staff, n. the five horizontal lines on which music is written

suite, n. a collection of short musical pieces meant to be played together, often based on dance forms, especially in baroque music

symphony, n. a musical piece for a large orchestra, usually consisting of four movements or sections

syncopation, n. the placement of rhythmic accents on weak beats or weak portions of beats; the effect created when music falls into a rhythm that does not align with the underlying beat in a simple way

T

tempo, n. the speed of a musical performance

theme, n. the musical subject of a piece, usually the melody

theme and variations, n. a musical form that presents the theme of the piece and then restates it in different ways

tie, n. a curved line connecting two notes of the same pitch, indicating they are to be played as one

timbre, n. the tone, color, and quality of a musical instrument or voice

time signature, n. the numbers at the beginning of a piece of music, in which the top number indicates the number of beats in a measure and the bottom number indicates the type of note that receives one beat; also called a meter signature

treble clef, n. a symbol that, when placed on the staff, indicates that the lines of the staff, from bottom to top, represent E, G, B, D, and F

V

variation, n. a musical theme that has been melodically, harmonically, or rhythmically changed from its original form

verse, n. a set of lyrics that tells the story of a song and, unlike the chorus (or refrain), generally differs from stanza to stanza

W

whole rest, n. four beats of rest or silence (in 4/4 meter)

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: Some questions in the Student Activity Books 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

Lesson 1 Reading and Playing Rhythms

Steady Beat and Rhythm p. 2

1. Possible response: the constant pulse of music a listener can feel
2. Possible response: the pattern of sounds and silences over time
3. Possible response: Rhythm is based on the constant pulse of the steady beat. The pulse allows rhythms to be spaced evenly off of the steady beat.
4. Possible response: Steady beat is the inherent pulse that typically does not change within a piece, though the composer can change it. Rhythm can change or fluctuate in a piece of music.

Read Along with “Sakura Sakura” p. 4

Reflection Possible response: “Sakura Sakura” maintains a steady beat with a strong first beat in each measure.

Lesson 3 Tied Notes and Dotted Notes

How Many Counts? p. 8

1. five; 2. four; 3. three; 4. six; 5. two; 6. six, three, one and one-half, three-quarters

Lesson 5 Tempo

Symphony No. 5, Movement 4 p. 10

1. Possible response: *accelerando*
2. Possible response: It is fast overall but has some sections where the tempo increases even more.

Lesson 6 Meter and Bar Lines

Add the Bar Lines p. 12

1. Students draw a bar line after the third, seventh, tenth, and final notes.
2. Students draw a bar line after the first, fourth, fifth, eighth, tenth, twelfth, fourteenth, and final notes.
3. Students draw a bar line after the fourth, seventh, twelfth, and final notes.

Lesson 7 Melody

Identifying Melody p. 13

1. ascending
3. Possible response: Yes, because rhythm indicates the timing and duration of the notes being played in the melody.

Legato and Staccato Phrasing p. 14

1. *staccato*
2. Possible response: detached, performed less than their full length
3. *legato*
4. Possible response: smoothly connected without any breaks in between

Reflection Possible response: because it gives the music a unique sound and may make the song or piece more interesting and engaging

Lesson 8 Notation

Letters in Place p. 16

1. E on the first line from the bottom, B on the third line from the bottom, F on the first space from the bottom
2. B on the third line from the bottom, A on the second space from the bottom, G on the second line from the bottom

3. C on a ledger line below the staff and on the third space from the bottom, F on the first space on the bottom and from the top line
3. Possible response: C, D, and E

Sharps and Flats p. 17

1. accidental
2. It lowers the pitch of that note by one half step.
3. It raises the pitch of that note by one half step.
4. Sharps (♯) and flats (♭) can be added to any note that has no accidental before it.

Reflection Possible response: The flats provided a slightly lower pitch and the sharps provided a slightly higher pitch than the notes the accidentals appear in front of.

Lesson 9 Harmony

Sing a Round p. 19

Reflection Possible response: It was hard to hear what I was performing while others were performing something else.

“Siyahamba” p. 20

1. Possible response: It wouldn't sound as interesting to listen to and would not be as engaging without the additional harmonies.
2. Possible response: The multiple harmonies give the song a fluent and free-flowing quality, giving the listener a lot to follow and listen to.

Reflection Possible response: It might be difficult to keep track of the melody that you have been assigned to sing, and it could be difficult to keep all parts moving at the same tempo.

Lesson 10 Form

Identifying Pieces of Form p. 23

1. C; 2. D

Unit 2 Composers

Lesson 1 Ludwig van Beethoven

Symphony No. 5, Movement 1 p. 28

1. Possible response: flutes, clarinets, oboes, bassoons, trumpets, trombones, tuba, violin, viola, cello, double bass, percussion
2. Possible response: The first movement creates tension and release, resulting in contrasting emotions like strength, weight, and drama.

Lesson 3 Alice Parker

“Of Being Is a Bird” p. 30

1. Possible response: A canon, because there is no discernable increase in tempo, but the melody is imitated by a second musical voice.
2. Possible response: The rhythm and tempo enhance the mood and feelings of the piece.

Lesson 4 Joy Harjo

“Trail of Tears Song, We Will Go Together” p. 31

1. Possible response: The lyrics tell a story and express feelings about an event, while the percussion instrument provides a steady beat reminiscent of Native American music.
2. Possible response: It reminds the listener that the song is like a poem that can help honor the Native Americans who were part of the Trail of Tears.

Unit 3 Renaissance Music

Lesson 1 Introduction to the Renaissance, Josquin des Prez

Renaissance Reflection p. 33

1. Possible response: It was a reaction to the style of music of the Middle Ages, which was more religious and less secular.

2. Possible response: His work provided an example of how to express emotion in music.
3. Possible response: melody, tempo, harmony
4. Possible response: The selection has a somber or sad tone.

Lesson 3 A Midsummer Night's Dream, Felix Mendelssohn

A Midsummer Night's Dream p. 35

1. Possible response: By using woodwinds and high strings such as the violin, Mendelssohn creates lighter moments in contrast with more intense moments.
2. It was written to accompanying the performance of a play.

Reflection Possible response: Because the “Wedding March” is so recognizable, it can connect to other literature that includes weddings.

Unit 4 American Spirituals

Lesson 2 Mahalia Jackson

The Life and Work of Mahalia Jackson p. 38

1. Possible response: Her music was powerful and uplifting.
3. Possible response: Jackson’s music spreads important messages of hope, strength, and unity.

Reflection Possible response: Jackson’s friendship helped spread Dr. King’s message of justice and equality, connecting the Civil Rights Movement and the Black church community.

Lesson 3 Bob Dylan

Reflection on Bob Dylan p. 39

1. Possible response: Simple instruments are used, allowing room for a vocalist.

2. Possible response: That line implies the answer is already clear, but people are not paying attention.

Lesson 4 Pete Seeger

Reflection on Pete Seeger p. 40

1. Possible response: Seeger’s music helped people rally together to fight for justice, peace, and equality.
2. Possible response: It means people can build a better world with the tools they have.
3. Possible response: There were civil rights, political, and environmental issues happening at the time.

Reflection Possible response: It can encourage people to unite and take action, demonstrating how change is possible when people come together.

Lesson 5 Unit 4 Assessment

Unit 4 Assessment p. 41

1. spirituals
2. They were learned by rote and passed down orally through the generations.
3. gospel music
4. Possible responses: “Amazing Grace,” “Silent Night, Holy Night”
5. folk, rock, blues, and country
6. the Civil Rights Movement
7. social activist
8. folk music

Culminating Activity Scoring Rubric

Note: Students should be evaluated on how well they implemented, analyzed, and demonstrated their music through performance using this rubric.

Exemplary	<p>Response is accurate and detailed. Student demonstrates strong understanding of composing a piece of music to tell a story by including three correct details, which may include:</p> <ul style="list-style-type: none">• Instruments that serve as an identification of characters or scenes in the story• Melodies and rhythm for each of the instruments• The performance of the piece
Accomplished	Response is mostly accurate and somewhat detailed. Student demonstrates solid understanding of composing a piece of music to tell a story by including two correct details.
Developing	Response is mostly accurate but lacks detail. Student demonstrates a very basic understanding of composing a piece of music to tell a story.
Limited	Response is incomplete and demonstrates a minimal understanding of the content.



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