



Music

Teacher Guide

Piano



Eighth notes



Child singing

Core Knowledge Music: Grade 2

Teacher Guide

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Core Knowledge Music: Grade 2

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Core Knowledge Music™: Grade 2
Teacher Guide

Introduction

Grade 2 Core Knowledge Music

This introduction provides the background information needed to teach the Grade 2 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 materials to enrich, enliven, and deepen student understanding of and appreciation for music. Of note are the connections between CKMusic and Core Knowledge Visual Arts (CKVA). While each of these programs may be used independently, the content in each program has been intentionally designed to complement the other. Use of both sets of materials may enhance student understanding and allow for greater depth of knowledge.


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

Program Components

In Grade 2, 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, song lyrics, and guidance for student activities. Please note that lyrics printed in this book may vary slightly from the song versions included in the CK Spotify Playlist. Preview each song to teach the lyrics to students. Refer to individual Teacher Guide units for lesson plans and guidance.

The **Student Activity Book** is a consumable workbook used by students to complete activities as directed in the Teacher Guide. Note that the Student Activity Book cannot be used without the accompanying directions in the Teacher Guide. When students are directed to a specific Student Activity Book page, teachers should read any directions and other text on the page aloud to the whole class, as Grade 2 students may have limited independent reading ability. These resources are indicated throughout the Teacher Guide by the icon .

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

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


You can access the Playlist through the Online 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 to, 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 2 Music Selections

Playlist Track Number	Title of Work
1	"Miss Mary Mack"
2	"When Johnny Comes Marching Home"
3	"Alabama Gal"
4	"Michael Finnegan"
5	Wallace Saunders, "Casey Jones"
6	"John Henry"
7	"Old Dan Tucker"
8	Francis Scott Key, "The Star-Spangled Banner"
9	"De colores"
10	Brewster Higley, "Home on the Range"
11	Margaret Embers McGee, "Canoe Song"
12	Thomas Allen, "Erie Canal"
13	Woody Guthrie, "This Land Is Your Land"
14	Charley Willis, "Goodbye, Old Paint"
15	"My Aunt Came Back"
16	Carver Neblett, "If You Miss Me from the Back of the Bus"
17	"Song of the Volga Boatmen"
18	"Follow the Drinking Gourd"
19	"Swing Low, Sweet Chariot"
20	Teddy Kalanda Harrison, "Jambo bwana"
21	Richard Rodgers, "Do-Re-Mi"
22–33	Antonio Vivaldi, <i>The Four Seasons</i> , op. 8 Tracks 22–24: No. 1, "La primavera" ("Spring"), nos. 1–3 Tracks 25–27: No. 2, "L'estate" ("Summer"), nos. 1–3 Tracks 28–30: No. 3, "L'autunno" ("Autumn"), nos. 1–3 Tracks 31–33: No. 4, "L'inverno" ("Winter"), nos. 1–3
34–35	Sergei Prokofiev, <i>Peter and the Wolf</i> Track 34: "The Cat" Track 35: "The Bird"
36–39	Dmitri Shostakovich, <i>Symphony No. 5 in D Minor</i> , op. 47 Track 36: No. 1, "Moderato" Track 37: No. 2, "Allegretto" Track 38: No. 3, "Largo" Track 39: No. 4, "Allegro non troppo"

40–41	Camille Saint-Saëns, <i>Carnival of the Animals</i> Track 40: “The Swan” Track 41: “The Elephant”
42	Abing, “Erquan yingyue” (“The Moon’s Reflection on the Second Spring”)
43	Carlos Chávez, Toccata for Percussion, no. 3, “Allegro un poco marziale”
44	Evelyn Glennie, “A Little Prayer”
45	Heitor Villa-Lobos, “O polichinelo”
46	Wolfgang Amadeus Mozart, Piano Sonata No. 11, no. 3, “Rondo alla turca”
47	Ludwig van Beethoven, “Für Elise”
48	Felix Mendelssohn, <i>Songs Without Words</i> Book 5, op. 62, no. 6, “Spring Song”
49	Fanny Mendelssohn, Piano Trio in D Minor, op. 11, no. 3, “Lied: Allegretto”
50	Christian Petzold, Minuet in G Major
51–52	Johann Sebastian Bach Track 51: “Jesu, Joy of Man’s Desiring” Track 52: Toccata and Fugue in D Minor
53–55	Ludwig van Beethoven, Symphony No. 6 in F Major (“Pastoral Symphony”), op. 68 Track 53: No. 1, “Allegro ma non troppo” Track 54: No. 4, “Allegro” Track 55: No. 5, “Allegretto”

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

The **Online 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

chart paper and marker

crayons, pencils

instruments for student use: shakers,
maracas, drums, rhythm sticks, tone bar,
resonator bells, tuned percussion tubes,
handbells

instruments for teacher use: piano or
keyboard; xylophone; a woodwind or brass,
a string, and/or a percussion instrument
painter’s tape or spot markers
paper plates
paper slips and a hat or bag
scarves or ribbons
timer

Unit 2 Instrument Families

crayons, pencils
instruments for student use: shakers,
maracas, drums, rhythm sticks, etc.
scarves or ribbons
tuning fork

Unit 3 Composers

chart paper and marker
crayons, pencils
instruments for student use: shakers,
maracas, drums, rhythm sticks, etc.
scarves or ribbons

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



Time Period Reference



Playlist



Elements of Music



Slide Deck



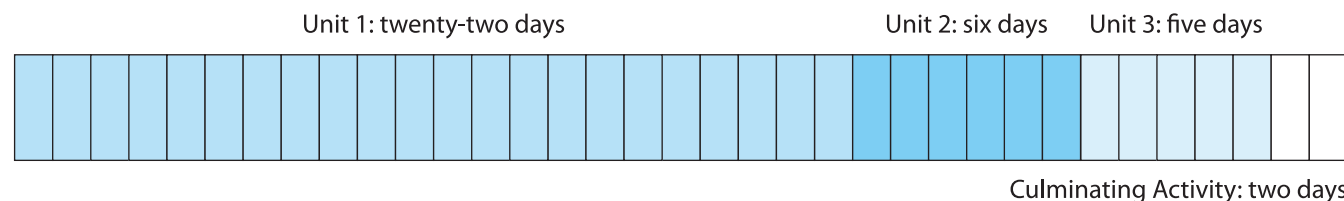
Student Activity Book

Pacing Guide

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

Over the course of the Grade 2 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 thirty lessons in Grade 2, divided into three units. While each unit has its own Pacing Guide, we have provided a combined Pacing Guide for the whole year below:



Cross-Curricular Connections

Music is strongly related to other subjects students will encounter as part of the Core Knowledge Curriculum. Teachers are encouraged 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 or chapter reference if 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	chorus, clef, downbeat, dynamics, form, <i>forte</i> , harmony, melody, notation, note, <i>piano</i> , pitch, refrain, rest, rhythm, scale, solfège, staff, tempo, timbre, treble clef, verse
2	brass, keyboard, percussion, string, woodwind
3	composer, concerto

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 for talking with students about music are included in the back of this book. Some additional resources to support listening and performing in the classroom and conducting discussions in a sensitive, safe, and respectful manner are provided in the Online Resource Document:

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

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

Elements of Music

Big Idea Rhythm, melody, harmony, form, dynamics, and timbre are elements that work together within music. Written musical notation includes scales and the names of notes.

Unit Introduction and Pacing Guide

This introduction includes the necessary background information to teach the *Elements of Music* unit. In this unit, you will guide students through activities designed to help them understand the basic elements of music and how these elements are used to create songs. You will expose students to instrument families and to traditional songs as well as the works of influential composers.

This unit contains twenty lessons, split across twenty-two class days. There will be half-day Looking Back reviews on Days 9, 14, and 16 and a unit assessment on Day 22. 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 Rhythms
3	Lesson 2 Tempo
4	Lesson 3 Short and Long Sounds
5	Lesson 4 Echo Rhythms
6	Lesson 5 Shape of the Melody
7	Lesson 6 Humming the Melody
8	Lesson 7 Melody and Pitch
9	Lesson 8 Improvisation Activities*
10	Lesson 9 Rounds and Harmony
11	Lesson 10 Form: Repetition

Day	Lesson
12	Lesson 11 Form: Verse and Refrain
13	Lesson 12 Form: Call-and-Response
14	Lesson 13 Soft and Loud, <i>Piano</i> and <i>Forte</i> *
15	Lesson 14 Dynamics: Getting Louder, Getting Softer
16–17	Lesson 15 Notation: Note Value*
18	Lesson 16 Notation: Rests
19	Lesson 17 Notation: Naming the Pitch
20	Lesson 18 Scales and Do-Re-Mi Syllables
21	Lesson 19 Timbre
22	Lesson 20 Unit 1 Assessment

*Looking Back

What Students Should Already Know

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

- Explaining what rhythm is and identifying the beat in music
- Performing a steady beat and echoing rhythmic patterns
- Explaining what a melody is and distinguishing between high and low pitches
- Identifying and comparing melodic phrases
- Echoing melodic patterns and singing songs in unison

- Explaining what harmony is and singing rounds
- Identifying and participating in call-and-response patterns in music
- Explaining what form is in music and identifying different musical forms
- Explaining what improvisation is and participating in improvisational activities
- Explaining what dynamics are and identifying loud and soft sounds in music
- Explaining what tempo is and identifying different tempos in music
- Identifying basic note values (quarter, eighth) and their durations

What Students Need to Learn

In this unit, students will:

- Participate in activities to learn the basic elements of music (rhythm, melody, harmony, form, and timbre);
- Identify and perform a steady beat and identify the downbeat;
- Discriminate between fast and slow tempos and identify tempo changes;
- Discriminate between short and long sounds;
- Echo rhythmic patterns;
- Discriminate between high and low pitches;
- Participate in improvisation activities;
- Sing songs in round, call-and-response, and verse-refrain forms;
- Discriminate between soft and loud sounds and identify when dynamics change;
- Recognize the Italian terms *piano* (soft) and *forte* (loud) to describe dynamics;
- Identify the durations of whole, half, quarter, and eighth notes and rests and clap rhythms made from these notes;
- Name notes on the treble clef staff;
- Recognize and sing a C-major scale using solfège syllables; and
- Describe the timbre of different instruments.

What Students Will Learn in Future Grades

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

Grade 3 Unit 1: *Elements of Music*

- Learn about accents in beats and rhythms.
- Sing melodies using solfège syllables.
- Play simple rhythms and melodies.
- Identify and describe dynamics using the Italian terms *pianissimo* and *fortissimo*.
- Read and write musical notation, including sixteenth notes, whole rests, half rests, meter signatures, bar lines, and repeat signs.

Vocabulary

chorus, n. the section of a song that is usually repeated; also called the refrain (25)

Example: The chorus of this song is repeated after each verse.

clef, n. a symbol placed at the beginning of each staff in written music to indicate the pitches of the notes (69)

Example: Use a clef to show what pitches are on the staff.

downbeat, n. the first and strongest beat of every measure of music (13)

Example: Play the drum loudly on each downbeat and quietly on the other beats.

dynamics, n. the element of music that deals with how loudly or softly it is performed (55)

Example: How do dynamics make this piece fun to listen to?

form, n. the element of music that deals with musical structures and patterns (40)

Example: One form a song can have is call-and-response.

forte, adv. or adj. abbreviated *f*; Italian music term meaning “loud” or “strong” (55)

Example: The song started quietly but ended *forte*!

harmony, n. the element of music that deals with the relationships between simultaneous pitches (40)

Example: Add harmony to your song to make it more interesting.

melody, n. the tune of a song, or the arrangement of individual pitches and rhythms into musical lines (27)

Example: The melody of that song sounds sad.

notation, n. a way of using symbols to represent sound on paper (61)

Example: Notes and rests are part of musical notation.

note, n. a written symbol used to represent a specific duration and pitch in music notation (28)

Example: A whole note lasts for four beats.

piano, adv. or adj. abbreviated *p*; Italian music term meaning “soft” or “quiet” (55)

Example: This piece starts with a *piano* dynamic and then gets louder.

pitch, n. a particular standard by which tones may be compared with respect to their relative level; how “high” or “low” a sound or tone is; specific pitches are named with letters from A to G (27)

Example: Sing a pitch that is higher than middle C.

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

Example: Sing the refrain after each verse.

rest, n. a written symbol used to represent a pause or silence in music notation (66)

Example: The quarter rest means pause for one beat.

rhythm, n. long and short durations of sound; the element of music that deals with the way sounds are organized through time (11)

Example: Can you clap the rhythm of the melody?

scale, n. a series of notes in order (34)

Example: What is the next note in the scale?

solfège, n. the syllables “do re mi fa so la ti,” traditionally sung to the pitches of the scale in rising order (73)

Example: We used solfège to sing the scale.

staff, n. the set of five parallel lines on which music notation is placed (69)

Example: Draw five lines to make the staff.

tempo, n. the speed of a musical performance (17)

Example: Can we use a faster tempo for this song?

timbre, n. the quality or tone color of a sound in music (76)

Example: The viola has a warm timbre.

treble clef, n. a symbol that, when placed on a staff, designates a high range known as the treble (69)

Example: Draw the treble clef on the staff before adding notes.

verse, n. a set of lyrics that tell the story of a song, changing with each repeat (18)

Example: The third verse of this song is my favorite.

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 2 Unit 8: *Americans Move West*
Grade 2 Unit 9: *The Civil War*
Grade 2 Unit 10: *Immigration and Citizenship*
Grade 2 Unit 11: *Civil Rights Leaders*

CK Language Arts (CKLA)

Grade 2 Domain 7: *Westward Expansion*
Grade 2 Domain 9: *The U.S. Civil War*
Grade 2 Domain 12: *Fighting for a Cause*

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 1 are as follows:

- Rhythm is built up from a steady beat, and the downbeat is the strongest beat in a group.
- Tempo is how fast or slow music is played or sung, and tempo can change.
- Combinations of long and short pitches create the rhythm of a melody.
- The melody and rhythm of music often contain patterns.

- The overall shape of the sound in music is called melody.
- A melody has pitches that are high and low.
- Musicians can use their knowledge of elements of music to improvise.
- When two pitches are sounded at the same time, harmony is created.
- Song forms include rounds, repetition, verse and refrain, and call and response.
- Music has dynamics, or loud and soft sounds.
- Dynamics in music may change throughout a piece.
- Music notation is a way to represent music using symbols.
- Music notes tell musicians what pitch to play and how long the pitch lasts.
- Rests represent pauses of different lengths in music notation.
- Music notes have letter names.
- The staff and clef indicate which pitch a note represents.
- A scale is a series of pitches, and do-re-mi (solfège) syllables can be used to sing a scale.
- Instruments have different timbres, influenced by how they produce sound.

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 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 be a tool to help us better understand how music works, but it can also be a way to deepen our enjoyment. The better we are at identifying what it is that we are hearing, the more we are able to become involved with it and respond.

Unit 1 Lesson 1

RHYTHMS

TIME: 2 DAYS

AT A GLANCE CHART

Lesson	Activity	Materials
DAY 1	Students will demonstrate the steady beat and downbeat in songs.	<ul style="list-style-type: none">• Playlist<ul style="list-style-type: none">• Track 1, "Miss Mary Mack"• Track 2, "When Johnny Comes Marching Home"• Online Resource Document<ul style="list-style-type: none">• "Hand Jives" video from PBS LearningMedia• Roman emperor wearing a laurel wreath
DAY 2	Students will dance to a steady beat.	<ul style="list-style-type: none">• Online Resource Document "Alabama Gal" video from Bow Tie Music• Playlist track 3, "Alabama Gal"• Painter's tape (1 roll) or spot markers (1 per student)

Lesson Objective

- Demonstrate the steady beat and the downbeat in music.

What Students Have Learned

In previous grades, students learned about the elements of music, including a steady beat. Volunteers can share what they know about keeping a steady beat.

DAY 1: STEADY BEAT AND DOWNBEAT

Introduce the lesson by explaining that music is made of different elements, or parts, that come together to make each piece of music unique. One of these elements is **rhythm**. Tell students that in this lesson, they will begin learning about how the rhythm of music is built.

Explain that the first building block of rhythm is the steady beat. The steady beat in music is like the music's heartbeat—a pulse that is felt through a whole piece of music. Tell students that when they clap, walk, or tap in time to music, they are moving with the steady beat.

Demonstrate clapping a steady beat, and have students join you. Then tell them you will play a song and clap or tap a steady beat.

Music in This Lesson

“Miss Mary Mack,” traditional



An early published version of “Miss Mary Mack” is found in *The Counting Out Rhymes of Children* (1888) by Henry Carrington Bolton.



This version of the song is performed as a call-and-response, with the guitar providing a rhythmic accompaniment.

Background for Teacher

This song has traditionally been used as a hand-clapping game. Variations on the hand-clapping patterns and lyrics are found in many English-speaking areas.



Play “Miss Mary Mack,” track 1 of the Grade 2 Spotify Playlist, which you may access through the Online Resource Document. Model clapping the steady beat and singing, and invite students to do the same.

Track 1

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

“Miss Mary Mack”

<i>Miss Mary Mack, Mack, Mack</i>	<i>They jumped so high, high, high</i>
<i>All dressed in black, black, black</i>	<i>They touched the sky, sky, sky</i>
<i>With silver buttons, buttons, buttons</i>	<i>And they never came back, back, back</i>
<i>All down her back, back, back</i>	<i>'Til the Fourth of July, ly, ly!</i>
<i>She asked her mother, mother, mother</i>	<i>And they never came back, back, back</i>
<i>For fifty cents, cents, cents</i>	<i>'Til the Fourth of July, ly, ly!</i>
<i>To see the elephants, elephants, elephants</i>	
<i>Jump the fence, fence, fence</i>	

Ask students to raise their hands if they have heard the song before. Invite students to sing along. Tell students that “Miss Mary Mack” is a traditional song that may often be part of a hand-clapping game.



Show the video clip of kids playing the “Miss Mary Mack” hand-clapping game in the “Hand Jives” video from PBS LearningMedia (0:43–1:10). Invite students to play the game.

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

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

Repeat the song as necessary to include other movements, such as knee taps or stepping in place, emphasizing the steady beat.

Then tell students that some beats in the steady beat are stronger than others. The first and strongest beat of a group of beats is called the **downbeat**. Demonstrate by clapping a simple 4/4 time beat, clapping harder on the downbeat.

SUPPORT—Count the beats 1-2-3-4, and say *one* louder as you clap to help students connect the first beat of a measure with the downbeat. Students may not know the term *measure* yet but can understand that beats come in groups.

You may do the same to demonstrate a downbeat in 3/4 time by clapping a waltz with a strong downbeat.

Then tell students to get ready to listen to another song.

Music in This Lesson

“When Johnny Comes Marching Home,” traditional



This song was adapted from Irish folk melodies and became popular in the 1860s in the United States during the Civil War.



The song was popularized by Union bandleader Patrick Gilmore, known as “the father of the American band.” This recording uses drum and fife to evoke the fife and drum corps of the Civil War. Music played by a fife and drum corps communicated information to soldiers, such as when to wake up or go to sleep at camp and whether to charge or retreat when in battle.

Background for Teacher

This song is also known as a version with the title “Johnny, I Hardly Knew Ye,” which describes the hopeful anticipation of the day when the war will be over and friends and loved ones can return from battle. Some students may be familiar with the counting song “The Ants Go Marching,” which is based on this tune.

Introduce the song “When Johnny Comes Marching Home,” and explain that it became popular during the U.S. Civil War because people looked forward to when the soldiers would be able to come back home after fighting.

TEACHER NOTE—Be aware that some students may have military service members in their families and may have experienced a loved one being away while deployed.

SUPPORT—You may wish to teach the meaning of some vocabulary before playing the song:

Vocabulary

gay

peal

lassies

strew

jubilee

Contextual Definition for Students

happy

the ringing sound a bell makes

girls or young women

spread on the ground

party

laurel wreath a crown-like circle of leaves and branches made from a laurel tree that symbolizes victory

brow forehead



Explain to students that using a laurel wreath to symbolize victory dates to the Roman Empire. Display the image of a Roman emperor wearing a laurel wreath on his head.

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

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

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

“When Johnny Comes Marching Home”

<i>When Johnny comes marching home again</i>	<i>Get ready for the jubilee</i>
<i>Hurrah, hurrah!</i>	<i>Hurrah, hurrah!</i>
<i>We'll give him a hearty welcome then</i>	<i>We'll give the hero three times three</i>
<i>Hurrah, hurrah!</i>	<i>Hurrah, hurrah!</i>
<i>The men will cheer, the boys will shout</i>	<i>The laurel wreath is ready now</i>
<i>The ladies, they will all turn out</i>	<i>To place upon his loyal brow</i>
<i>And we'll all feel gay</i>	<i>And we'll all feel gay</i>
<i>When Johnny comes marching home</i>	<i>When Johnny comes marching home</i>
<i>The old church bell will peal with joy</i>	<i>Let love and friendship on that day</i>
<i>Hurrah, hurrah!</i>	<i>Hurrah, hurrah!</i>
<i>To welcome home our darling boy</i>	<i>Their choicest treasures then display</i>
<i>Hurrah, hurrah!</i>	<i>Hurrah, hurrah!</i>
<i>The village lads and lassies say</i>	<i>And let each one perform some part</i>
<i>With roses they will strew the way</i>	<i>To fill with joy the warrior's heart</i>
<i>And we'll all feel gay</i>	<i>And we'll all feel gay</i>
<i>When Johnny comes marching home</i>	<i>When Johnny comes marching home</i>



Track 2

Play “When Johnny Comes Marching Home,” track 2 of the Playlist, and have students listen for the steady beat and the downbeat in the song.

Guide a brief discussion about which beats students felt were stronger (*John-*, *home*, *-rah*, *-rah*).

Play the song again, and invite students to walk or march to the music, taking a more pronounced, or stronger, step or stomp on the downbeat. Guide students as needed.

SUPPORT—Encourage students to feel the downbeat as a natural emphasis in the beat. Their inner sense of pulse is the best tool for feeling the steady beat.

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

A MUSICIAN'S QUESTIONS

What is a steady beat in music?

- o A steady beat is the pulse or heartbeat of a piece of music.

What is the downbeat?

- o The downbeat is the first and strongest beat of a group of steady beats.

Check for Understanding

Conclude the session by asking students to march along with you as you clap. First, clap a steady beat with all steps the same. Then clap a steady beat with a downbeat, indicated by a stronger clap. Observe students to be sure they are taking a stronger step on the downbeat as they march in time.

DAY 2: DANCE TO THE STEADY BEAT

Advance Preparation

Before teaching this lesson, use painter's tape or spot markers to mark spots for students to stand in two long parallel lines on the floor.

Introduce this part of the lesson by marching and clapping a steady beat and asking students to join in. Ask students to recall the musical term for keeping a pulse in music (*steady beat*). Tell students that today, they will learn a new song and a folk dance that goes with it. They will need to listen carefully to the steady beat of the music as they dance so they can keep their movements at the same speed.

Music in This Lesson

"Alabama Gal," traditional



"Alabama Gal" is an American folk song from the nineteenth century.



A steady beat helps students dance rhythmically to this song. The song is built from a pentatonic scale, which is a five-note scale made up of the first, second, third, fifth, and sixth pitches of a major scale.

Background for Teacher

The song "Alabama Gal" and its associated movements come from the Southern United States. It was originally part of a group of social activities known as play-parties, intended as a way for people to acceptably socialize in their communities. Some religious communities believed that dancing or playing instruments was immoral, but play-parties allowed people to gather appropriately, use hand clapping instead of playing instruments, and "play" instead of dance.



Track 3

Play “Alabama Gal,” track 3 of the Playlist, once, and have students tap their legs along with the beat. Then teach students the lyrics by rote, one line at a time.

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

“Alabama Gal”

*Come through 'n a hurry
I don't know how, how
I'll show you how, how
Ain't I rock candy*

Teaching Idea



Show the “Alabama Gal” video from Bow Tie Music, which is a demonstration of students participating in the dance. The song is a slightly different version, but the visual will help students understand what the steps should look like.

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

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

Teach the Folk Dance

Introduce the basic dance steps. Have students stand on the marks you previously prepared, which should be arranged as two rows facing each other. Each student should stand across from a partner. Teach students the actions in the song. Demonstrate each action, and have students mimic you before moving on to the next one.

- The partners at the top of the line sashay together down the center lane and back to the top.
- All students hook elbows with their partners for a right-hand turn, then a left-hand turn, then go back to their spots.
- The partners at the top of the line “peel the banana” and lead their line around the outside to the bottom of the marked-off spots (the former end of the line). They hold their hands up to create an arch for all others to go under.
- The formerly second set of partners go under the arch first and take their places at the top of the line. All other partners follow under, moving up one spot in their lines.

Practice the full dance first without music. Just tap out the steady beat and call out the movements. Then add music and repeat as many times as you'd like.

Check for Understanding

Conclude the session by transitioning students back to their seats. Ask, “What was your favorite part of the dance today?” (*Answers will vary but should reference the dance steps.*) “How did the steady beat help the class dance together?” (*It kept our movements at the same speed.*)

Unit 1 Lesson 2

TEMPO

TIME: 1 DAY

AT A GLANCE CHART

Lesson	Activity	Materials
DAY 1	Students will explore fast and slow tempos in "Michael Finnegan."	<ul style="list-style-type: none">• Playlist<ul style="list-style-type: none">• Track 4, "Michael Finnegan"• Track 43, Toccata for Percussion, no. 3, "Allegro un poco marziale"• Track 52, Toccata and Fugue in D Minor• Student Activity Book page 3, The Tempo of My Life• Scarves or ribbons (1 per student)• Crayons (1 set per student)• Pencils (1 per student)

Lesson Objective

- Identify differences and changes in tempo.

What Students Have Learned

In the last lesson, students learned about rhythm. They demonstrated how to keep a steady beat, show a downbeat, and dance to a steady beat.

DAY 1: TEMPO

Introduce the lesson by clapping a fast steady beat. Explain that a steady beat can go fast. Then explain that a steady beat can also be slow, and clap a slow, steady beat. Tell students that the speed of the steady beat is called the **tempo**.

Sing "Twinkle, Twinkle, Little Star" very slowly, clapping the steady beat. Then sing and clap the same song faster. Ask volunteers to do the same at even faster or slower tempos. Experiment with starting slow and then speeding up and with starting fast and then slowing down. Ask, "Did the tune change?" (*no*) "What changed?" (*the speed/tempo*)

Tell students they will now learn a song with a changing tempo.

Music in This Lesson

“Michael Finnegan,” traditional



The origin of this folk song is unknown, but one of the earliest known published versions appeared in *The Hackney Scout Song Book* in 1921.



This recording of the song moves into successively higher keys as the tempo increases. Like many folk tunes, it ends with the musical rhythm and motif known as *shave and a haircut, two bits*.

Background for Teacher

This song’s **verses** can vary and be improvised within the repetitive form, and the song can continue as long as one can manage to come up with new verses.



Track 4

Play “Michael Finnegan,” track 4 of the Playlist. Have students clap with the steady beat. Ask, “What did you notice about the tempo?” (*It got faster and faster.*)

SUPPORT—Invite larger movements with the steady beat, such as walking or jogging in place, to help students feel in their bodies how the tempo goes faster and faster.

Teach students the lyrics to the song by rote. Teach one phrase at a time before putting phrases together, and eventually sing the entire song. Have students sing along as you play it a second time.

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

“Michael Finnegan”

*There was an old man called Michael Finn-egan,
He grew whiskers on his chin-igan.
The wind came up and blew them in-again,
Poor old Michael Finnegan. Begin-again. (repeat all)*

Next, have students stand up. Tell them that you will play the song again, and they can sing along as they move to the tempo of the music in their own space. They may wish to act out the story of the song or just move however they feel. Play track 4 again in its entirety.

Then lead students in singing the song at a very slow tempo without the music. Have students move to the music again, feeling the slow tempo and moving accordingly.

Have students come back to their seats, and ask, “What movements did you do to the fast tempo? What movements did you do to the slow tempo?” (*Possible response: We moved faster to the fast tempo and slower to the slow tempo.*)

Teaching Idea



Track 43, 52

Have students listen to Toccata for Percussion, no. 3, “Allegro un poco marziale,” by Carlos Chávez, track 43 of the Playlist, and Toccata and Fugue in D Minor by Johann Sebastian Bach, track 52. These pieces have very different tempos and lend themselves to responsive movement. Distribute scarves or ribbons for dancing, and have students move responsively to the tempo in each piece. Students will encounter Toccata for Percussion again in Unit 2 Lesson 4, on percussion, and Toccata and Fugue in D Minor again in Unit 3 Lesson 2, on Bach.

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

A MUSICIAN’S QUESTIONS

What is tempo?

- o Tempo is the speed of the music.

How did the changing tempos in the music make you feel?

- o Students may suggest that the changing tempos made them feel silly or excited.

Activity



Page 3

Have students turn to page 3 of their Student Activity Books, The Tempo of My Life. Distribute pencils and crayons. Tell students that a soundtrack is the music that goes along with a video, show, or movie. Ask them to imagine a soundtrack for activities they like to do.

Read the title and the prompts aloud. Model filling in the first row of the chart for students by giving an example activity (e.g., riding a bike) and a matching tempo (e.g., fast).

Have students share their own ideas. Then have them fill in the other rows of the chart, choose one idea to draw a picture of, and write a sentence to go with their pictures. Have students put their crayons away when finished.

Check for Understanding

Conclude the session by asking students what they learned about tempo in music. Have them turn and talk with a partner, and then have each pair share one idea with the class.

Unit 1 Lesson 3

SHORT AND LONG SOUNDS

TIME: 1 DAY

AT A GLANCE CHART

Lesson	Activity	Materials
DAY 1	Students will explore sounds of shorter and longer duration in “Casey Jones” and “John Henry.”	<ul style="list-style-type: none">• Online Resource Document “John Henry” lyrics from Beth’s Notes• Playlist<ul style="list-style-type: none">• Track 5, “Casey Jones”• Track 6, “John Henry”• Student Activity Book page 4, John Henry Swings His Hammer• Classroom instruments that make long or short sounds (e.g., shakers, maracas, drums, rhythm sticks)• Pencils (1 per student)• Crayons (1 set per student)

Lesson Objective

- Recognize shorter and longer durations of sounds and how they help create the rhythm of music.

What Students Have Learned

In the last lesson, students learned about tempo. They explored how music can have faster or slower tempos and a steady beat.

DAY 1: SHORT AND LONG SOUNDS

Introduce the lesson by singing first a long sound and then a short sound on the same tone. Ask students which sound was longer (*the first sound*). Point out that these sounds are the same in some ways, but one sound was longer than the other.

Explain that while the beat of a song stays steady, with the pulses lasting the same amount of time, the rhythm of the song itself is made up of shorter and longer sounds. These fit into the steady beat, but some sounds last several beats, and some last less than one beat.

TEACHER NOTE—Both stories in this lesson’s songs involve the main character’s death. Be mindful that some students may find that upsetting.

Music in This Lesson

“Casey Jones,” Wallace Saunders



This song is based on an event that occurred in April 1900 in Mississippi.



“Casey Jones” is an example of a ballad, or a song that tells a story.

Background for Teacher

The story in “Casey Jones” is based on a real event, and Casey Jones was a real person. Jones was a respected railway conductor who was killed in a collision. The event inspired several songs, but this one was originally written by Wallace Saunders, an engine wiper—someone who kept the engine and mechanical areas of the train clean—who worked with Jones.



Track 5

Explain that this song tells a story about a man who drove a train. Invite students to first listen to the song to understand the story. Play “Casey Jones,” track 5 of the Playlist, from the beginning to 0:19. Stop after “he had his fame” is sung.

Teach students the lyrics to the song by rote. Teach one phrase at a time before putting phrases together, and eventually sing the entire song. Clarify words or phrases that may be unfamiliar, such as *rounders*, *engineer*, *locomotive*, and *promised land*.

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

“Casey Jones”

*Come all you rounders if you want to hear
A story 'bout a brave engineer.
Casey Jones was the rounder's name,
'Twas on the Illinois Central that he won his fame.*

*Casey Jones, he loved a locomotive.
Casey Jones, a mighty man was he.
Casey Jones run his final locomotive
With the Cannonball Special on the old I.C.*

*Casey Jones mounted the cabin,
Casey Jones, with the orders in his hand.
Casey Jones, he mounted the cabin,
Started on his farewell journey to the promised land.*

Then tell students to listen to part of the song again and pay attention to longer and shorter sounds. Play the section from 0:31 to 0:43 again, and discuss where students noticed longer sounds (*Jones*) and shorter sounds (*with the orders in his hand*).

SUPPORT—Hum and tap the rhythm of just a few phrases, such as “Casey Jones, with the orders in his hand” to help students hear the long and short sounds.

Teaching Idea

Use classroom instruments to reinforce the idea of long and short sounds. Shakers and maracas can create long sounds. Drums and wood blocks create short sounds. Distribute instruments, and let students investigate creating long or short sounds with each type of instrument.

Then divide the class into two groups. One will play the short sounds in “Casey Jones,” and the other will play only on the long sounds. Play “Casey Jones” again, having students watch you for visual cues as to when to play along with the long or short sounds.

Music in This Lesson

“John Henry,” traditional



The song and the story come from West Virginia in the 1870s



This song is another example of a ballad, or a song that tells a story. It is also a work song, or a song sung by workers to help pass the time as they swung their hammers in rhythm.

Background for Teacher

The song describes workers cutting holes for dynamite to make a railroad tunnel. John Henry, legendary folk hero, shows that he and his hammer are more powerful than the steam drill, an invention that was taking away jobs as it replaced railroad workers.



Track 6

Explain that this song, called “John Henry,” is similar to “Casey Jones” because it also tells a story about a railroad worker. Display the lyrics of “John Henry.” The version of the song heard on the Grade 2 Playlist is most similar to Version 2 on the linked web page. Please note that the lyrics to this traditional song often vary. We recommend that you preview the song to teach the lyrics to students. Teach students the lyrics to the song by rote. Teach one phrase at a time before putting phrases together, and eventually sing the entire song. Clarify unfamiliar words and phrases as needed.



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

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

Play “John Henry,” track 6 of the Playlist, so students can listen to the story.

Teaching Idea

Have students pretend to swing hammers while singing “John Henry” to feel how the rhythm of the work goes along with the song.

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

A MUSICIAN’S QUESTIONS

What gives music its rhythm?

- o Rhythm is made of longer and shorter sounds.

How does the rhythm of today’s songs help tell the story of the workers?

- o Students may suggest that the rhythm of a train or a person digging fit the song.

Activity



Page 4

Have students turn to page 4 in their Student Activity Books, John Henry Swings His Hammer. Distribute pencils and crayons. Read the text aloud, asking students to follow along in their book. Then ask, “How is the sound of John Henry’s hammer like the long and short sounds in music?” Discuss responses briefly before having students write an answer and color the picture. Have students put their pencils and crayons away.

Check for Understanding



Track 6

Have students stand up and move into their own body space so they won’t touch each other. Play “John Henry,” track 6 of the Playlist. Ask students to stretch their arms wide when they hear long sounds and bring their arms in tight to their bodies when they hear short sounds. Students should mostly keep their arms in but stretch during the last word in lines 1, 2, and 5 of each verse.

Unit 1 Lesson 4

ECHO RHYTHMS

TIME: 1 DAY

AT A GLANCE CHART

Lesson	Activity	Materials
DAY 1	Students will echo rhythms in song and with instruments.	<ul style="list-style-type: none">• Online Resource Document<ul style="list-style-type: none">• "Blackface: The Birth of an American Stereotype" from the National Museum of African American History & Culture• "Blackface Minstrelsy in Modern America" from the Digital Public Library of America• Playlist<ul style="list-style-type: none">• Track 7, "Old Dan Tucker"• Track 50, Minuet in G Major• Chart paper and marker• Small drums or other rhythm instruments (1 per pair of students)

Lesson Objective

- Listen to and echo rhythmic patterns.

What Students Have Learned

In the last lesson, students focused on listening for short and long sounds in music.

DAY 1: ECHO RHYTHMS

Introduce the lesson by asking students what they have learned so far about rhythm. Invite students to join your steady beat by tapping their laps or clapping their hands. Vary the rhythm and challenge students to stay with your short and long sounds.

Tell students that one way musicians can learn rhythmic patterns is by echoing a leader. Lead students in a call-and-response chant in which you say each line and they echo each line:

I said a boom chicka boom

I said a boom chicka boom

I said a boom chicka rocka chicka rocka chicka boom

Now, clap the rhythmic pattern of each line of "Boom Chicka Boom" without the words. Have students echo each line back to you by clapping. Distribute rhythm instruments, and have students echo the rhythm by playing the instruments.

You may wish to change the tempo and have students echo both the rhythm and the tempo you play. Reinforce the vocabulary word *tempo* from the previous lesson.

Finally, give a few students a chance to lead the words or rhythms of the chant, and have the class echo their words or rhythms.

Music in This Lesson

“Old Dan Tucker,” traditional



“Old Dan Tucker” was first recorded in the 1840s.



This song has a repetitive melody, placing the emphasis on the danceable rhythm and the humorous lyrics.

Background for Teacher

“Old Dan Tucker” was first performed by Dan Emmett, the composer of “Dixie.” In his stage show, he would amuse audiences by acting out the character of Old Dan Tucker, a blackface minstrel character. Blackface minstrelsy, in which white entertainers would impersonate Black people by blackening their faces, was a popular form of entertainment beginning in the 1800s. While blackface minstrelsy is a part of American music history, it perpetuates negative stereotypes of Black culture.



You may wish to learn more about blackface minstrelsy from the National Museum of African American History & Culture and the Digital Public Library of America.

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

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



Tell students they will listen to “Old Dan Tucker” and pay attention to the rhythm. Play “Old Dan Tucker,” track 7 of the Playlist.

Track 7

Teach students the lyrics to the song’s **chorus** by rote. Tie in the idea of echoing rhythm as you teach the lyrics. Speak the rhythm of the first line of the chorus: “Get out the way, Old Dan Tucker.” Have students echo you. Do the same with the next line. Tap the rhythm of the chorus without the recording, and have students echo it back to you.

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

“Old Dan Tucker” (Chorus)

*So get out the way!
Get out the way!
Get out the way, Old Dan Tucker,
You’re too late to come to supper!*

Teaching Idea



Track 50

Have students echo some of the rhythmic patterns they hear in Minuet in G Major, track 50 of the Playlist. This piece features a rhythmic melody made up of longer sounds and fast-moving, shorter sounds. Students will hear this piece again in Unit 1 Lesson 13, on dynamics, and Unit 3 Lesson 2, on Bach.

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

A MUSICIAN’S QUESTIONS

How can a rhythm have patterns?

- o Students may say a rhythm can have repeated or similar chunks of sounds of different lengths.

What did you do to echo rhythms you heard in the music?

- o Students may describe listening to the rhythm and then trying to imitate what they heard.

Activity

Explain and model an improvisational rhythm activity for students:

Echo Rhythm

1. Partner A plays a short rhythm with their instrument.
2. Partner A hands the instrument to Partner B.
3. Partner B echoes the rhythm.
4. Repeat, with Partner B playing a new rhythm.
5. Take a few more turns.

SUPPORT— You may wish to write or draw cues for each step of the activity on chart paper or a whiteboard so students can follow along.

Then have students find partners and move into their own space as much as possible. Distribute a small drum or other rhythm instrument to each pair, and give them time to play with rhythms and echoes.

Check for Understanding

Conclude the session by inviting pairs to share their rhythms and echoes with the class. Ask students to discuss whether they find it easier to create a rhythm or echo the rhythms and why.

Unit 1 Lesson 5

SHAPE OF THE MELODY

TIME: 1 DAY

AT A GLANCE CHART

Lesson	Activity	Materials
DAY 1	Students will listen for and describe the shape of the melody of “The Star-Spangled Banner.”	<ul style="list-style-type: none">• Playlist track 8, “The Star-Spangled Banner”• Piano or xylophone for teacher use• Student Activity Book page 5, Melody Listening Guide• Online Resource Document “The Star-Spangled Banner” sheet music from Hymnary.org

Lesson Objective

- Describe how a melody goes up and down in pitch to create its unique shape.

What Students Have Learned

Students have been learning about rhythm in music, including echoing patterns.

DAY 1: SHAPE OF THE MELODY

Introduce the lesson by explaining that another element of music is **melody**. A melody is the tune of a song. Melodies are made of sounds called **pitches** and patterns of long and short sounds called *rhythms*.

Sing a rhythm (“I said a boom chicka boom”) in an exaggeratedly low-pitched voice. Put your hand down low as you sing. Invite students to echo your rhythm and low sound.

Sing the same rhythm (“I said a boom chicka boom”) in an exaggeratedly high-pitched voice. Put your hand up high as you sing. Invite students to echo your rhythm and high sound.

Explain that when we say a sound is “high” or “low,” we are describing its pitch.

Model singing a verse of “Twinkle, Twinkle, Little Star” while moving your hand higher and lower with the high and low pitches. Invite students to join in your motions as you continue to sing.

SUPPORT—If you have access to a piano or xylophone, show students how the pitches move from lower to higher as you move from left to right.

Tell students that melodies often have patterns, or repeated chunks, of pitches, just like rhythms have patterns. Demonstrate briefly by singing “Twinkle, Twinkle, Little Star” and emphasizing how the melody of “up above the world so high” repeats in “like a diamond in the sky.”

When different pitches are combined in a row, they produce a musical line. Have students imagine melody as a line that goes up and down to create a shape. The line can go up and down a lot, like a mountain, or a little, like hills.

Activity



Page 5

Have students turn to page 5, Melody Listening Guide, in their Student Activity Books. Explain that the music they see on this page shows the shape of the melody to “Twinkle, Twinkle, Little Star” in three different ways. Sing the first four measures of “Twinkle, Twinkle, Little Star” three times.

- As you sing the first time, have students trace with a finger the simple lines going up and down in number 1 as the melody goes up and down.
- As you sing the second time, have students look at number 2 and notice how each X represents an individual pitch in the melody. Have students point to each X as you sing.
- Finally, sing the melody one last time, and have students point to the **notes** in number 3 as you sing.

Music in This Lesson

“The Star-Spangled Banner,” Francis Scott Key



The lyrics to “The Star-Spangled Banner” were written as a poem in 1814 by lawyer Francis Scott Key and were set to an existing melody.



This song has a soaring melody that spans an octave and a fifth, making it a challenge for singers. It consists of an A section that is repeated followed by a contrasting B section with a grand finish.

Background for Teacher

Francis Scott Key wrote these lyrics after he witnessed the successful defense of Fort McHenry, near Baltimore, during the War of 1812. The poem soon became extremely popular. The existing tune the poem was set to is believed to have been written by British composer John Stafford Smith. The song has been the national anthem of the United States since 1931.

Tell students that today, they will learn to sing the national anthem, or official song, of the United States.



Track 8

Play the first ten seconds of “The Star-Spangled Banner,” track 8 of the Playlist. Ask students if they have heard it before and to share when and where they may have heard it. (*Answers will vary but may include before a sporting event.*)

Now, ask students to listen for features of a melody. Play the first ten seconds again. Ask, “Does the melody start by moving up or down?” (*The melody moves down.*) “On what word does the melody change direction?” (*The melody changes directions on the word can.*) “What words have longer pitches?” (*The pitches for say and see are examples of longer pitches.*)

Teach students the lyrics for “The Star-Spangled Banner” by rote. Teach one phrase at a time before putting phrases together, and eventually sing the entire song. You may also wish to clarify unfamiliar vocabulary such as *ramparts*, *perilous*, or *gallantly*.

“The Star-Spangled Banner”

*O say can you see, by the dawn’s early light,
What so proudly we hail’d at the twilight’s last gleaming,
Whose broad stripes and bright stars through the perilous fight
O’er the ramparts we watch’d were so gallantly streaming?
And the rocket’s red glare, the bombs bursting in air,
Gave proof through the night that our flag was still there.
O say does that star-spangled banner yet wave
O’er the land of the free and the home of the brave?*



Display the sheet music for “The Star-Spangled Banner.” Tell students that the symbols on the page are called *notes*, and they correspond to pitches. They will learn more about notes in later lessons in this unit.

Point out that the notes form a line that goes up and down. As you play the song again, invite students to follow along with the lyrics and notes. Point out the very high note on *free*. Invite other observations of where the melody is lower or higher.

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

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

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

A MUSICIAN’S QUESTIONS

Why do we say a melody has shape?

- o Students may say that a melody has shape because you can imagine it like a line that goes up and down.

How would you describe the shape of the melody of “The Star-Spangled Banner”?

- o Answers will vary, but students should describe some of the ups and downs of the melodic line.

Teaching Idea

Read *The Star-Spangled Banner* by Peter Spier (found in the Additional Recommended Resources at the end of this unit on p. 82) aloud. Ask students to pay special attention to the illustrations as you read. When finished, lead a discussion of Francis Scott Key’s experience creating the song. What happened to make him write the song? Ask students if they’ve had experiences that could move them to write a song.

Check for Understanding

Conclude the session by playing or singing “The Star-Spangled Banner.” Have students move their hands or bodies up and down as the pitches move up and down.

Unit 1 Lesson 6

HUMMING THE MELODY

TIME: 1 DAY

AT A GLANCE CHART

Lesson	Activity	Materials
DAY 1	Students will explore melody by humming “De colores.”	<ul style="list-style-type: none">• Playlist<ul style="list-style-type: none">• Track 9, “De colores”• Track 47, “Für Elise”• Student Activity Book page 6, “De colores”• Crayons (1 set per student)• Pencils (1 per student)

Lesson Objective

- Hear and hum the melody of a piece of music.

What Students Have Learned

In the last lesson, students learned about the shape of a melody.

DAY 1: HUMMING THE MELODY

Introduce the lesson by clapping or tapping a steady beat and humming any familiar melody—such as “Twinkle, Twinkle, Little Star” or “Row, Row, Row Your Boat”—in time with the beat. Ask, “How am I keeping a steady beat?” (*clapping*) “How am I making the melody?” (*humming*)

Ask students to hum along with you. Invite students to name other familiar songs, and have the class hum the melodies. Ask, “How is humming a melody different from singing it?” (*Possible response: When you hum, you don’t think about the words.*) Explain that when students hum a melody without thinking about the words, they can pay more attention to the melody.

Music in This Lesson

“De colores,” traditional



“De colores” is a folk song that may have originated in the 1500s. A version of the song became popular in Majorca, Spain, in the 1940s.

Background for Teacher

This song began as a simple song about appreciating the many colors in the world around us, but it also was used as the anthem of the United Farm Workers Movement. This movement, led by Cesar Chavez and Dolores Huerta in the 1960s and '70s, worked for better conditions for migrant farmworkers.



Track 9

Play “De colores,” track 9 of the Playlist. Have students listen to the melody; tell them not to worry about the lyrics.

Discuss what students notice about the melody. Ask, “Does the melody start by moving up or down?” (*down*) “Is the first pitch longer or shorter than the next pitch?” (*longer*)

Play the song again, and ask students to hum along with the melody. Because this is a short song, you may wish to play it a few times as students get more comfortable with humming the melody. Students may also move responsively to match the music.

SUPPORT—To get students started with humming, demonstrate the first few pitches at a slower tempo than the recording, and have students match your pitches with their own humming. Tell them that even if they can’t keep up with the whole melody, they can hum any pitches they know when they occur in the song.

“De colores”

<i>De colores, de colores</i>	<i>Of colors, of colors</i>
<i>Se visten los campos en la primavera.</i>	<i>Are the fields dressed in the spring.</i>
<i>De colores, de colores</i>	<i>Of colors, of colors</i>
<i>Son los pajaritos que vienen de afuera.</i>	<i>Are the little birds that come from outside.</i>
<i>De colores, de colores</i>	<i>Of colors, of colors</i>
<i>Es el arco iris que vemos lucir.</i>	<i>Is the rainbow that we see shining.</i>
<i>Y por eso los grandes amores</i>	<i>And that is why the great loves</i>
<i>De muchos colores me gustan a mí.</i>	<i>Of many colors is what I like.</i>
<i>Y por eso los grandes amores</i>	<i>And that is why the great loves</i>
<i>De muchos colores me gustan a mí.</i>	<i>Of many colors is what I like.</i>

If students have familiarity with Spanish, invite them to share any words they know from the lyrics. Invite students to try singing the Spanish lyrics or to hum along with the singers.

Play the song a final time, and invite students to move their arms up and down with the shape of the melody.

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

A MUSICIAN’S QUESTIONS

How would you describe the shape of the melody of “De colores”?

- o Answers will vary, but students should use what they learned about how melodies go up and down from the previous lesson.

How did humming the melody of “De colores” help you pay attention to it?

- o Students may say that because they didn’t have to think about getting the words right, they could pay better attention to the melody itself.

Teaching Idea



Track 47

Play Beethoven's "Für Elise," track 47 of the Playlist, and have students listen carefully to the melody. This song has a melody that is easy to hear and imitate, and it may be familiar to students. Ask students to hum along as they listen a second time. Students will explore this song again in Unit 2 Lesson 5, on keyboard instruments, and then learn about Beethoven in Unit 3 Lesson 3.

Activity



Page 6

Have students turn to page 6, "De colores," in their Student Activity Books. Distribute crayons and pencils. Read the title and instructions as students follow along. Then play "De colores," track 9 of the Playlist, and have students listen as they respond to each prompt through drawing and writing.



Track 9

When students are finished, have them share their responses with a partner. Invite volunteers to share with the class. Have students put their crayons and pencils away.

Check for Understanding

Conclude the session by asking volunteers to hum a melody they know. Have the class guess the song and then hum the melody together. Continue the process with each volunteer.

Unit 1 Lesson 7

MELODY AND PITCH

TIME: 1 DAY

AT A GLANCE CHART

Lesson	Activity	Materials
DAY 1	Students will listen for lower and higher pitches in music, including “Home on the Range.”	<ul style="list-style-type: none">• Playlist<ul style="list-style-type: none">• Track 10, “Home on the Range”• Track 40, <i>Carnival of the Animals</i>, “The Swan”• Track 41, <i>Carnival of the Animals</i>, “The Elephant”• Student Activity Book page 7, Higher or Lower Pitch?• Piano for teacher use• Pencils (1 per student)• Scarves or ribbons (1 per student)

Lesson Objective

- Identify pitches that are higher and lower relative to other pitches.

What Students Have Learned

In the last lesson, students practiced humming melodies made up of longer and shorter sounds that go up and down in pitch.

DAY 1: MELODY AND PITCH

Introduce the lesson by inviting students to explain what it means that a pitch is high or low. Explain that in this lesson, they will focus on how lower and higher pitches create melody. First, play a game to compare two pitches.

Play a pitch on the piano or other instrument, and then play another pitch that is either lower or higher than the first pitch. Have students listen carefully and give a thumbs-up if they think the second pitch was higher or a thumbs-down if they think it was lower.

Do this several times, playing pitches that are both a little higher or lower and a lot higher or lower. Challenge students by using pitches with half-step intervals.

Steps and Jumps

Have students recall that a melody has a shape that goes up and down, like moving up and down hills or mountains—or stairs. Tell them they can think of pitches like the steps in a staircase. Sometimes you walk up each one, and sometimes you skip or jump over some steps.

On a piano, play four pitches in ascending order from the C-major **scale** (four white keys in a row from left to right).

Tell students the pitches you played are moving up the scale, or series of notes in order of pitch. They are like walking up the stairs one at a time.

Then play the first pitch and jump to the fourth pitch. Tell students that skipping pitches is like jumping up several stairs.

Now play the same four pitches in descending order, from right to left.

Ask, “Was that like going down steps one at time or like jumping?” (*going down steps one at a time*) Then play a “jump” down, and have students identify this as a “jump.”

Activity



Have students turn to page 7, Higher or Lower Pitch?, in their Student Activity Books, and distribute pencils.

Page 7

Read the title and instructions aloud as students follow along.

Model the activity by playing a pitch on the piano or another classroom instrument and then another, higher pitch following it.

Ask students if you should draw an arrow pointing up or down (*pointing up, because the second pitch was higher than the first*). Draw an arrow pointing up on the board or chart paper.

Then begin the activity. Say, “Number 1,” and play middle C on the piano or another instrument, and then play a lower pitch. Allow time for students to draw.

Repeat five more times: (2) lower, (3) higher, (4) higher, (5) lower, (6) higher.

Review the pairs of pitches you played, and have students discuss their answers. Have students put their pencils away.

Music in This Lesson

“Home on the Range,” Brewster Higley



The lyrics to “Home on the Range” were written in 1872 by Dr. Brewster Higley, a physician from Indiana who moved to Kansas as part of the Homestead Act of 1862.



This song, in 3/4 time, features a recognizable rhythm consisting of measures of three quarter notes alternating with measures of a half note and two eighth notes. Longer notes, such as the first note of the refrain, are notated with a dotted half note.

Background for Teacher

The song began as a poem. Dr. Higley wrote it to celebrate the beauty of the land. The poem was set to music by a local fiddler named Dan Kelley, creating what is perhaps the most widely known of all American popular songs. “Home on the Range” is now the official state song of Kansas.

Teach students the lyrics for “Home on the Range” by rote. Teach one phrase at a time before putting phrases together, and eventually sing the entire song. Clarify any words students may find unfamiliar, such as *range* and *antelope*.

“Home on the Range”

*Oh, give me a home where the buffalo roam,
Where the deer and the antelope play,
Where seldom is heard a discouraging word
And the skies are not cloudy all day.*

*Home, home on the range,
Where the deer and the antelope play;
Where seldom is heard a discouraging word
And the skies are not cloudy all day.*



Track 10

Play “Home on the Range,” track 10 of the Playlist. Have students listen to the melody and think about its shape. Ask students what they noticed about the melody, including where they heard the melody go up and down and where they heard longer and shorter pitches.

Distribute scarves or ribbons, and play the recording again. Invite students to use the props to make movements up high when the melody is high and down low when the melody is low.

Ask students to listen for steps and jumps in the melody as you play the song a final time. Ask, “Where did you hear a bigger jump in the song?” (*Students may note the interval between buff- and -alo in “buffalo.”*) “Where did you hear smaller steps?” (*Students may note “an-te-lope play.”*)

SUPPORT—To help students identify jumps and steps, sing the melody simply and slowly, emphasizing larger intervals with your voice or slowing down for emphasis.

Teaching Idea



Tracks 40–41

Play “The Swan” and “The Elephant” from *Carnival of the Animals*, tracks 40 and 41 of the Playlist. Have students move responsively to each piece of music with scarves or ribbons, making movements up high when the pitch is high and down low when the pitch is low.

After playing the two pieces, ask students to compare the pitches in each one. Students should note that “The Swan” had generally higher pitches than “The Elephant.” Students will explore these songs again in Unit 2 Lesson 3, when they learn about string instruments.

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

A MUSICIAN'S QUESTIONS

Why are higher and lower pitches important for creating melody?

- o Students may suggest that a melody must have higher and lower pitches to be interesting and musical.

How are melodies made up of steps and jumps in pitch?

- o Sometimes pitches in a melody are close together, like steps, and sometimes they are farther apart, like jumping across several steps.

Check for Understanding

Conclude the session by playing two pitches and having students identify which one is higher and which one is lower. Then play steps and jumps, and have students identify the interval as a step or a jump.

Unit 1 Lesson 8

IMPROVISATION ACTIVITIES

TIME: 1 DAY

AT A GLANCE CHART

Lesson	Activity	Materials
DAY 1	Students will review what they have learned about rhythm and melody and play an improvisation game.	<ul style="list-style-type: none">• Playlist<ul style="list-style-type: none">• Track 4, "Michael Finnegan"• Track 8, "The Star-Spangled Banner"• Small paper slips (10)• A hat or bag• Timer (1 for teacher use)

Advance Preparation

Prior to teaching this lesson, prepare ten or so paper slips by writing names of occupations on them, such as cook, musician, bus driver, or teacher. Fold each slip in half so the writing is not visible, and place them in a hat or bag.

Lesson Objective

- Review rhythm and melody and play an improvisation game.

What Students Have Learned

In the last lesson, students learned about steps and jumps between pitches in a melody.

Looking Back

Remind students of the first part of the Big Idea statement for this unit: *Rhythm, melody, harmony, form, dynamics, and timbre are elements that work together within music.* Discuss with them how the activities they have done so far have added to their understanding of the Big Idea.

Ask students to explain the meanings of the terms *rhythm, steady beat, tempo, melody, and pitch.* Then review rhythm and melody with students using "Michael Finnegan" and "The Star-Spangled Banner."



Track 4

First, play "Michael Finnegan," track 4 of the Playlist. Have students sing or hum along with the melody. After students listen, have them hum or sing the song without the recording. Use Simon Says directions to change the tempo. For example, say, "Simon says use a faster tempo," or "Simon says use a very slow tempo." Clap a steady beat to help students stay together at the various tempos.



Track 8

Clap the rhythm of the melody of “The Star-Spangled Banner,” and see whether students can identify the song by its rhythm. Then play the song, track 8 of the Playlist. Invite students to sing along with the melody. Have them begin the song standing. Ask students to crouch down when the pitch goes lower and grow taller when the pitch goes higher.

DAY 1: IMPROVISATION ACTIVITIES

Introduce the lesson by explaining that in music, sometimes the musicians perform music just as someone wrote it, and sometimes they make up their own music as they are playing. When musicians make up their own music, it is called *improvisation*. Students may have learned this term in CKMusic Kindergarten or Grade 1 lessons.

Improvisation is often used in music, but many things besides music can be improvised, including speeches, dances, comedy sketches, and plays.

TEACHER NOTE—If you have access to a larger space than a classroom, such as a gymnasium or outdoor space, you may wish to bring the class there to play the game that follows. Bring the paper slips and bag or hat you have prepared for the game.

Tell students they are going to play a game in which they will use improvisation. Explain that they will have to think quickly to act out a job their team has chosen.

Explain the rules:

1. Players form two teams, A and B, and each team has a “home base.”
2. Teams meet at their home base and have thirty seconds on the timer to secretly decide what occupation, or job, they will represent (doctor, painter, carpenter, etc.).
3. Each team will line up shoulder to shoulder, with the line of one team facing the line of the other team on opposite sides of the space. Team A begins marching toward Team B, chanting, “Bum, bum, bum . . . here we come . . . all the way from Washington.”
4. Team B chants, “Where’d you come from?”
5. Team A chants, “Puppy dog station!”
6. Team B chants, “What’s your occupation?”
7. Team A chants, “Almost anything!”
8. Team B chants, “Get to work!”
9. Members of Team A improvise to act out their chosen occupation, and Team B tries to guess the occupation. If Team B guesses correctly, Team A members have to run back to their home base before Team B members tag them. (If space is an issue, you may wish to instruct students to tiptoe instead of run and touch a shoulder with one finger instead of tag.)
10. If Team A reaches home base safely, they get to be the actors again. If Team B catches any of Team A, Team B gets to act out an occupation.

SUPPORT—For students who seem to be unsure what to do for a given occupation, suggest a few ideas for them to act out. If teams struggle to decide on an occupation, use the suggestions you have prepared on paper slips, and have students draw the ideas from a hat or bag.

Check for Understanding

Conclude the session by asking students how they decided what to do to show their occupation. Have students turn and share with a partner, then call on students to share their ideas with the class.

Unit 1 Lesson 9

ROUNDS AND HARMONY

TIME: 1 DAY

AT A GLANCE CHART

Lesson	Activity	Materials
DAY 1	Students will sing rounds and listen to the harmony that is created.	<ul style="list-style-type: none">• Online Resource Document “My Paddle’s Keen and Bright” (also known as “Canoe Song”) lyrics and sheet music from Can Do Music• Playlist track 11, “Canoe Song”• Slide Deck slide 1 and Student Activity Book page 8, Rounds• Xylophone, piano, keyboard, guitar, or other instrument for teacher to demonstrate harmony

Lesson Objective

- Create harmony by singing a round.

What Students Have Learned

In the last lesson, students worked together to improvise actions. Today, they will work together to create harmony.

DAY 1: ROUNDS AND HARMONY

Introduce the lesson by reviewing higher and lower pitches. Play one pitch followed by another pitch, a third or fifth higher (e.g., play the note C, then E or G higher than it).

Have students identify whether the second pitch is higher or lower (*higher*).

Harmony

Play both pitches together. Explain that when more than one pitch is played at the same time, the two pitches create **harmony**. Harmony is another element of music.

Form

Explain that students will also explore musical **form** in this lesson. Form is how the parts of a piece of music fit together. Ask, “What is a round in music? What examples of rounds do you know?” (*Students may have learned simple rounds such as “Row, Row, Row Your Boat.”*) Explain that a round is a song in which all singers sing the same melody but start singing at different times.

Music in This Lesson

“Canoe Song,” Margaret Embers McGee



“Canoe Song” is a Canadian song, composed in 1918.



This song provides an excellent opportunity to review how the rhythm of a melody fits within the steady beat of a song and how a melody is made up of steps and jumps.

Background for Teacher

This song was originally a campfire song and is well known in the scouting community. It is sometimes known as “My Paddle,” “My Paddle’s Keen and Bright,” “Canoe Round,” or “Dip, Dip, and Swing.” It is often sung along with another folk song, “Land of the Silver Birch,” as the two melodies harmonize.



Display the sheet music and lyrics. Read through the lyrics as students follow along. Teach students the lyrics to the song by rote. Teach one phrase at a time before putting phrases together, and eventually sing the entire song.

Use this link to download the Core Knowledge Music Online Resource Document, where the specific link to the sheet music and lyrics may be found:

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



Track 11

Play “Canoe Song,” track 11 of the Playlist. Have students listen to the whole song to become familiar with the melody. Then play the song again, and invite students to sing along. Invite them to mime paddling a canoe to the rhythm of the song.

Once students can sing the song confidently, tell them they will sing it as a round. Divide the class into two groups.

Tell the students in Group 2 that they will come in after Group 1 sings “My paddle’s keen and bright, flashing with silver.” Sing the song one time through in a round. Once students become comfortable with singing the round, they can sing the song two or three times through.

SUPPORT— You may need to have a student volunteer who is a confident singer lead Group 1 while you help Group 2 enter at the correct time. Alternatively, you may want to find another adult to assist leading the song.

To explore how the round form creates harmony, explain that harmony occurs when Group 1 sings “dip, dip, and swing” and Group 2 sings “flashing with silver.”

Using the sheet music linked in the Online Resource Document, play the pitch for “dip” in the fourth measure (E) and the pitch for “flashing” in the second measure (G) together on a piano or xylophone. Have students listen to the harmony the two pitches create.

Invite the groups to sing together slowly to create harmony. Have Group 1 sing “dip, dip, and swing” and Group 2 sing “flashing with silver.”

Teaching Idea



Track 11

You can also use “Canoe Song” to discuss the use of harmony apart from the round form. Play the song, track 11 of the Playlist, beginning at 0:49. Point out that the flute is playing different pitches than the singer is singing. Here, the singer is singing the melody, and the flute is providing the pitches that create harmony.

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

A MUSICIAN’S QUESTIONS

What is harmony in music?

- o Harmony is when two or more pitches are played or sung at the same time.

What is a round?

- o A round is a music form made up of one melody that different singers sing beginning at different times.

What is enjoyable about singing rounds?

- o Answers may vary, but students may suggest that rounds are simple to learn, are fun to sing, make their own harmonies, and can go on for as long as you like.

Activity



Page 8

Have students turn to page 8, Rounds, in their Student Activity Books, and display slide 1 for the class to view together. Read the title and instructions aloud as students follow along. Have students form small groups. Then have groups work together to prepare a round to perform.



Slide 1

Check for Understanding

Conclude the session by inviting groups to perform the round they prepared.

Unit 1 Lesson 10

FORM: REPETITION

TIME: 1 DAY

AT A GLANCE CHART

Lesson	Activity	Materials
DAY 1	Students will listen to “Erie Canal” and identify repetition in its form.	<ul style="list-style-type: none">• Online Resource Document<ul style="list-style-type: none">• Map of the Erie Canal• “When Mules Ruled the Canal” video from PBS• Playlist track 12, “Erie Canal”• Student Activity Book page 9, Repetition• Pencils (1 per student)• Crayons (1 set per student)

Lesson Objective

- Identify repetition in the song “Erie Canal.”

What Students Have Learned

In the last lesson, students learned about the form of a round. Musical form is how the parts of a song or instrumental piece are put together.

DAY 1: FORM: REPETITION

Introduce the lesson by asking “What do we mean when we say something repeats?” (*It happens again and again.*) Remind students that in a previous lesson, they echoed rhythms. *Echoing* is another way of saying *repeating*.

Clap a rhythm and have students echo it back to you. Then sing a phrase from a song students have learned, such as “Dip, dip, and swing,” and have them sing it back to you.

Explain that a song’s form is built from repeating sections.

Music in This Lesson

“Erie Canal,” Thomas Allen



This song was written in 1905.

Background for Teacher

Opened in 1825, the Erie Canal was the largest public works project of its time, employing thousands of workers to dig a three-hundred-mile (483 km) canal. The canal helped New York City become the largest and most important city in the United States and cut the cost of transporting goods.

Tell students that today, they will learn a song that tells a story about events that happened a long time ago. Explain that in the early 1800s, rivers were an important way people traveled and carried goods, but sometimes rivers didn't go where people wanted to travel. So, people began to dig canals that connected rivers, lakes, and other bodies of water.

A very famous canal is the Erie Canal. It is located in New York State. It connected Lake Erie with the Hudson River and the Atlantic Ocean for the first time. Cities such as Albany and Buffalo in upstate New York are located along the path of the canal.

Teaching Idea



Display the map of the Erie Canal. The bright red line is the canal. Show students how it runs from Lake Erie to the top of the Hudson River, and then the Hudson River runs to the Atlantic Ocean.

Play the “When Mules Ruled the Canal” video from PBS to show students how mules pulled barges down the canal.

Use this link to download the Core Knowledge Music Online Resource Document, where the specific links to the map and the video may be found:

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



Track 12

Play “Erie Canal,” track 12 of the Playlist.

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

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

“Erie Canal”

*I've got an old mule, and her name is Sal,
Fifteen years on the Erie Canal.
She's a good old worker and a good old pal,
Fifteen years on the Erie Canal.
We've hauled some barges in our day,
Filled with lumber, coal, and hay.
And every inch of the way I know,
From Albany to Buffalo.*

*Low bridge, everybody down,
Low bridge, we must be getting near a town.
You can always tell your neighbor, you can
always tell your pal,
If he's ever navigated on the Erie Canal.*

*We'd better look 'round for a job, old gal,
Fifteen years on the Erie Canal.
You bet your life I wouldn't part with Sal,
Fifteen years on the Erie Canal.
Giddyap there, gal, we've passed that lock,
We'll make Rome 'fore six o'clock
So one more trip and then we'll go,
Right straight back to Buffalo.*

*Low bridge, everybody down,
Low bridge, I've got the finest mule in town.
Once a man named Mike McGinty tried to
put it over Sal,
Now he's way down at the bottom of the
Erie Canal.*

*Oh, where would I be if I lost my pal?
Fifteen years on the Erie Canal.
Oh, I'd like to see a mule as good as Sal,
Fifteen years on the Erie Canal.
A friend of mine once got her sore,
Now, he's got a broken jaw.
'Cause she let fly with her iron toe
And kicked him into Buffalo.*

*Low bridge, everybody down,
Low bridge, I've got the finest mule in town.
If you're looking 'round for trouble, better
stay away from Sal.
She's the only fighting donkey on the Erie
Canal.*

*I don't have to call when I want my Sal,
Fifteen years on the Erie Canal.
She trots from her stall like a good old gal,
Fifteen years on the Erie Canal.
I eat my meals with Sal each day,
I eat beef and she eat hay.
She isn't so slow if you want to know,
She put the "Buff" in Buffalo.*

*Low bridge, everybody down,
Low bridge, I've got the finest mule in town.
Eats a bale of hay for dinner, and on top of
that, my Sal
Tries to drink up all the water in the Erie Canal.*

*You'll soon hear them sing everything about
my gal,
Fifteen years on the Erie Canal.
It's a darned fool ditty 'bout my darned
fool Sal,
Fifteen years on the Erie Canal.
Oh, every band will play it soon,
Darned fool words and darned fool tune!
You'll hear it sung everywhere you go,
From Mexico to Buffalo.*

*Low bridge, everybody down,
Low bridge, I've got the finest mule in town.
She's a perfect, perfect lady, and she
blushes like a gal
If she hears you sing about her and the Erie
Canal.*

TEACHER NOTE—In this context, a *lock* is a device for raising and lowering boats as they travel along a waterway that has segments at different levels.

Play the song again, and have students listen for repetition. After listening once through, briefly discuss what students noticed.

Ask, “What did you hear that was repeated?” (*The line “Fifteen years on the Erie Canal” repeats, and the “low bridge” section is also repeated.*)

Students may also notice that the melody of the verses repeats. They will explore verse-chorus form in the next lesson, so students are not expected to know these terms yet, though some may mention that there are verses and a chorus.

Play the song again, pausing at 0:23, after the second “Fifteen years on the Erie Canal.” Point out that in the first twenty-three seconds of the song, the melody repeats twice with slightly different words. Have students hum the melody. Then play the song until 0:38, and point out that the melody for “Albany to Buffalo” is the same as the melody for “Fifteen years on the Erie Canal.”

SUPPORT—To help students hear the repetition, play or hum the repeated phrases more slowly and have students hum along with you. Isolating the melody from the accompaniment and lyrics may help students better focus on how the tune itself contains repetition.

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

A MUSICIAN’S QUESTIONS

What is repetition in music?

- o Repetition in music is when a part of the melody repeats more than once in a song, even if the words are different.

Why do you think musicians use repetition in music?

- o Answers may vary. Students may suggest repetition makes a song easier to sing or makes a song seem finished or whole.

Activity



Have students turn to page 9, Repetition, in their Student Activity Books and retrieve a pencil and crayons. Read the title and instructions aloud as students follow along.

Page 9

- Students should underline the two lines that repeat.
- Students will be writing their own lyrics with repetition to the melody of the song. You may wish to demonstrate by using examples that are topical to your students (e.g., “Every Monday in the music classroom”).
- Students may work in pairs or individually to write their new lyrics and draw an accompanying picture. Allow time for students to write and draw. When students are finished writing, have them put their pencils and crayons away.

Check for Understanding

Conclude the session by having students share their new lyrics, and have the class join in singing them to the melody of “Erie Canal.”

Unit 1 Lesson 11

FORM: VERSE AND REFRAIN

TIME: 1 DAY

AT A GLANCE CHART

Lesson	Activity	Materials
DAY 1	Students will explore form in music through listening to and singing “This Land Is Your Land” and “Goodbye, Old Paint.”	<ul style="list-style-type: none">• Playlist<ul style="list-style-type: none">• Track 13, “This Land Is Your Land”• Track 14, “Goodbye, Old Paint”• Track 10, “Home on the Range”• Online Resource Document<ul style="list-style-type: none">• “This Land Is Your Land” lyrics from Woody Guthrie Publications• Photo of Manhattan• Images of the redwood forest• Student Activity Book page 10, Verse and Refrain• Pencils (1 per student)

Lesson Objective

- Explore the verse-refrain song form.

What Students Have Learned

In the last lesson, students learned about repetition in a song’s form and listened for repetition in the song “Erie Canal.”

DAY 1: FORM: VERSE AND REFRAIN

Introduce the lesson by singing the chorus of “Erie Canal” (“Low bridge, everybody down . . .”). Explain that when a part of a song is repeated regularly in a song, it is called a **refrain**, or chorus. In songs with a refrain, the refrain alternates with verses. Each verse shares the same melody but has different words.

Music in This Lesson

“This Land Is Your Land,” Woody Guthrie



Folk singer/songwriter Woody Guthrie wrote this well-known song in 1940.

Background for Teacher

The lyrics of this song contrast the bounty of the American landscape with the poverty of the Depression era, and the freedom embedded in American ideals with the realities of its restrictions and limitations. Many people today know only the first few verses of the song, which celebrate the natural beauty of America.



Display the lyrics of “This Land Is Your Land” from Woody Guthrie Publications.

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

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

You will only need the first four stanzas for this lesson. Point out the verses and the chorus. If you have an interactive whiteboard, have students circle the verses in one color and the chorus in another color. Otherwise, you may wish to have large sticky notes prepared with the words “verse” and “chorus” for students to gently stick on the screen. Then teach students the lyrics to the song by rote. Teach one phrase at a time before putting phrases together, and eventually sing the entire song.



Track 13

Invite students to listen to “This Land Is Your Land” to hear how the verses and chorus fit together. Play the song, track 13 of the Playlist. Invite students to sing along with the chorus. Then divide the class into two groups. Ask Group 1 to sing along with the verses and Group 2 to sing along with the chorus. Play the recording just loud enough for students to hear their singing resonate.

Teaching Idea



While students are learning “This Land Is Your Land,” use the lyrics as a chance to extend their knowledge of American geography.

Display the images of the redwood forest, and ask, “Where are the redwood forests?” (*the West Coast of the United States*)

Display the photo of Manhattan, and ask, “What is the New York island?” (*Manhattan*)

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

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

You may also wish to connect to students’ knowledge of land formations from Core Knowledge Visual Arts Grade 2 Unit 3, *Landscapes*, while they are learning this song.

Music in This Lesson

“Goodbye, Old Paint,” Charley Willis



This song was written in the late 1800s.



In addition to being an example of verse-refrain form, this song uses repetition throughout, making it easy to learn.

Background for Teacher

Charley Willis was a Black American who gained freedom after the Civil War. He lived in Texas and became a cowboy. He taught the song to others, who spread it throughout the era’s cowboy trails. The song was recorded by musicologist John Lomax in 1947 to be preserved in the Library of Congress. American composer Aaron Copland used the melody of this song in his score for the ballet *Billy the Kid* and his “Saturday Night Waltz” from *Rodeo*.

Explain that this song is about a cowboy who is saying goodbye to his horse, a spotted horse known as a *paint*. The cowboy is bidding a fond farewell as he heads to a new job.

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

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

“Goodbye, Old Paint”

*My foot in the stirrup, my pony won’t stand,
I’m a-leavin’ Cheyenne, I’m off for Montan’.*

*Goodbye, old Paint, I’m a-leavin’ Cheyenne,
Goodbye, old Paint, I’m a-leavin’ Cheyenne.*

*I’m a-ridin’ old Paint, I’m a-leadin’ old Dan,
Goodbye, little Annie, I’m off for Montan’.*

*Oh, hitch up your horses and feed ’em some hay,
And seat yourself by me as long as you stay.*

*My horses ain’t hungry, they’ll not eat your hay.
My wagon is loaded and rolling away.*

Clarify words and phrases in the lyrics as needed. Ask students to identify the refrain just by reading the lyrics. (“*Goodbye, old Paint, I’m a-leavin’ Cheyenne.*”)



Track 14

Play “Goodbye, Old Paint,” track 14 of the Playlist. Have students sing along to the refrain.

Teaching Idea



Tracks 10, 14

Have a “cowboy sing-along” with “Goodbye, Old Paint” and “Home on the Range” (from Lesson 7, track 10 of the Playlist). Have students pretend to be cowboys sitting and singing around a fire on the open prairie.

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

A MUSICIAN’S QUESTIONS

What is a refrain?

- o A refrain is a part of a song that is repeated regularly with the same melody and words.

How is a refrain different from a verse?

- o Verses have the same melody but different lyrics.

Activity



Page 10

Have students turn to page 10, Verse and Refrain, in their Student Activity Books and retrieve a pencil. Read the title and instructions aloud as students follow along. Students may work in pairs or individually to write their verses and refrains. Allow time for students to write. When students are finished writing, have them put their pencils away.

Check for Understanding

Conclude the session by having students sing the refrains from “This Land Is Your Land” and “Goodbye, Old Paint.” Invite volunteers to share their new verses and refrains.

Unit 1 Lesson 12

FORM: CALL-AND-RESPONSE

TIME: 1 DAY

AT A GLANCE CHART

Lesson	Activity	Materials
DAY 1	Students will explore form in music through listening to and singing call-and-response songs such as “My Aunt Came Back.”	<ul style="list-style-type: none">• Online Resource Document<ul style="list-style-type: none">• “My Aunt Came Back” lyrics from Wee Sing• World map• Playlist<ul style="list-style-type: none">• Track 1, “Miss Mary Mack”• Track 13, “This Land Is Your Land”• Track 14, “Goodbye, Old Paint”• Track 15, “My Aunt Came Back”

Lesson Objective

- Recognize and describe call-and-response song form.

What Students Have Learned

In the last lesson, students learned more about form in music. They listened to and sang the verses and refrains of “This Land Is Your Land” and “Goodbye, Old Paint.”

DAY 1: FORM: CALL-AND-RESPONSE



Tracks 13–14

Introduce the lesson by reviewing verse-refrain form. You may wish to play “This Land Is Your Land” or “Goodbye, Old Paint,” tracks 13 and 14 of the Playlist, as needed to help students recall the form.

Ask students to explain what *form*, *verse*, and *refrain* mean. (*Form is the element of music that deals with musical structures and patterns; a verse is a set of lyrics that tell the story of a song, changing with each repeat; and a refrain is the section of a song that is usually repeated, also called the chorus.*)

Explain that today, students will learn about a new form called call-and-response form. This form has an initial part that is the call, which is answered with a response.



Track 1

Play “Miss Mary Mack,” track 1 of the Playlist. Prompt students to recall the song from Lesson 1, and have them join in on the response. Point out that in this song, the response repeats the last word of the call two times.

Music in This Lesson

“My Aunt Came Back,” traditional



This song is an American folk song of unknown origin.



“My Aunt Came Back” has a simple melody and can be used to help students learn to match pitches and echo melodies.

Background for Teacher

This echo song is a popular camp song and often has motions that accompany each verse, such as waving a hand like a fan.



Teach students the lyrics to “My Aunt Came Back,” available to view on the Wee Sing website.

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

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

Explain that each verse tells about the aunt coming back from different places to which she has traveled. When the aunt comes back, she brings with her an object that rhymes with the place she visited. Tell students that in this song, the response echoes the call—it is exactly the same.



Invite students to sing the responses along with the recording. Play “My Aunt Came Back,” track 15 of the Playlist.

Track 15

Teaching Idea



Display the map of the world. Encourage students to make up new verses for “My Aunt Came Back” by looking at the names of the countries. Point out places on the map and say their names. Invite students to brainstorm objects that rhyme and use their ideas to make up a new verse.

You may wish to offer a list of places and potential rhyming items, such as the following:

- Spain, airplane
- Sudan, frying pan
- Peru, shampoo
- Laos, house

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

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

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

A MUSICIAN'S QUESTIONS

How does call-and-response form differ from verse-refrain form? How are the two forms similar?

- o Possible response: Verse-refrain form has a refrain that alternates with the verses, whereas call-and-response form may have the same repeated call-and-response. The two forms are similar because they both use the same melody for different lyrics.

How was repetition used in the song you learned today?

- o The phrase “My aunt came back” was repeated in the song.

Check for Understanding



Track 15

Conclude the session by playing “My Aunt Came Back” a final time. Ask half the class to sing along with the call and the other half to sing along with the response. Invite students to sing any of their newly written verses.

Unit 1 Lesson 13

SOFT AND LOUD, *PIANO* AND *FORTE*

TIME: 1 DAY

AT A GLANCE CHART

Lesson	Activity	Materials
DAY 1	Students will explore dynamics in music through listening to and singing music, including “If You Miss Me from the Back of the Bus.”	<ul style="list-style-type: none">• Playlist<ul style="list-style-type: none">• Track 11, “Canoe Song”• Track 13, “This Land Is Your Land”• Track 16, “If You Miss Me from the Back of the Bus”• Track 22, <i>The Four Seasons</i>, op. 8, no. 1, “La primavera” (“Spring”), no. 1• Online Resource Document<ul style="list-style-type: none">• “The Role of Freedom Songs” web page from Civil Rights Teaching• “Spring” from <i>The Four Seasons</i> sheet music• Student Activity Book page 11, <i>Piano and Forte from Carol Matz Piano</i>• Crayons (1 set per student)• Pencil (1 per student)• Paper plates (2 for teacher use)• Marker (1 for teacher use)

Lesson Objective

- Recognize and respond to dynamics in music.

What Students Have Learned

In the last lesson, students learned about the call-and-response music form.

Looking Back

Remind students of the first part of the Big Idea statement for this unit: *Rhythm, melody, harmony, form, dynamics, and timbre are elements that work together within music.* Discuss with them how the activities they have done so far have added to their understanding of the Big Idea. Ask students to focus on the elements of music they have learned about so far: rhythm, melody, harmony, and form.



Track 11

Play “Canoe Song,” track 11 of the Playlist, and ask students to tap a steady beat as they sing along to the melody. Ask students to describe the shape of the melody, where pitches are held longer or shorter, and where pitches are higher or lower. Have students sing the song in a round.



Track 13

Play “This Land Is Your Land,” track 13 of the Playlist. Have students sit to sing the verses and stand to sing the refrain. Lead a discussion on its rhythm, melody, harmony, and form.

DAY 1: SOFT AND LOUD, *PIANO* AND *FORTE*

Introduce **dynamics** by asking students to sing “Canoe Song” as quietly as they can. Have them repeat the song, singing a little louder. Then have students sing the song loudly. Explain that when music is soft, or quiet, we use the term ***piano***. This is an Italian word for “soft” or “quiet.” When music is loud, we use the term ***forte***. This word is Italian for “loud” or “strong.” Explain that the word *dynamics* refers to quiet and loud sounds in music.

Music in This Lesson

“If You Miss Me from the Back of the Bus,” Carver Neblett



“If You Miss Me from the Back of the Bus” was written by Carver Neblett and recorded by Pete Seeger in 1963.

Background for Teacher

This song references a number of civil rights events and issues. The title is in refers to bus protests: In 1955, a fifteen-year-old girl, Claudette Colvin, kept her seat on a segregated bus in Montgomery, Alabama, rather than give it up to a white passenger. Later that same year, adult Rosa Parks made the same decision, sparking the Montgomery bus boycott, which ultimately led to the Supreme Court finding that such segregation was unconstitutional.



You may wish to refer to the web page “The of Freedom Songs” from Civil Rights Teaching for further background information.

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

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

If students are using the Core Knowledge History and Geography curriculum, you may wish to make connections to Grade 2 Unit 11, *Civil Rights Leaders*, in which students learn about Rosa Parks and the Montgomery, Alabama, bus boycott her actions inspired.



Track 16

Play “If You Miss Me from the Back of the Bus,” track 16 of the Playlist, once through. Ask students to listen for soft and loud parts of the song.



Teach students the lyrics to the song, which can be found at the bottom of the web page “The Role of Freedom Songs” web page from Civil Rights Teaching.

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

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

Play the song again, encouraging students to join in singing.

After students listen, ask them how the use of one or a few voices versus many voices affected the dynamics. (*One or a few voices were quieter; many voices made the music louder.*)

Teaching Idea



Track 22

Play the first movement of Vivaldi's "La primavera" ("Spring") from *The Four Seasons*, track 22 of the Playlist. The piece begins with a *forte* dynamic and gets softer and then louder. Share with students the sheet music, which you may access from the Online Resource Document, to point out the *f* for *forte*. Students will hear this piece again in Unit 3 Lesson 1, on Vivaldi.



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

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

SUPPORT—When playing the music in this lesson, pause the recording at points to call out the dynamics or to ask students if the part of the song they just heard is loud or soft.

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

A MUSICIAN'S QUESTIONS

What are dynamics in music?

- o Dynamics are loud and soft sounds in music.

What are some of the words musicians use to describe the soft and loud sounds in music?

- o *Piano* refers to soft sounds, and *forte* refers to loud sounds.

Activity



Page 11

Have students turn to page 11, *Piano* and *Forte*, in their Student Activity Books and retrieve their pencils and crayons. Read the instructions aloud as students follow along.



Track 22

Then play movement 1 of Vivaldi's "Spring" from *The Four Seasons*, track 22 of the Playlist, and have students write and draw as they listen. Assist students as necessary with identifying loud and soft sections of the music. When they are finished, have them put their pencils and crayons away.

Check for Understanding

Conclude the session by writing *piano* and *forte* on paper plates in large letters. Choose a short song that students have enjoyed and know well from the previous lessons, such as "Miss Mary Mack." Ask students to sing softly when you hold up the *piano* sign and loudly when you hold up the *forte* sign.

Unit 1 Lesson 14

DYNAMICS: GETTING LOUDER, GETTING SOFTER

TIME: 1 DAY

AT A GLANCE CHART

Lesson	Activity	Materials
DAY 1	Students will explore dynamics in music through listening to and singing music, including "Song of the Volga Boatmen."	<ul style="list-style-type: none">• Online Resource Document<ul style="list-style-type: none">• Images of barge haulers• "Rondo alla turca" sheet music from MuseScore• Playlist<ul style="list-style-type: none">• Track 17, "Song of the Volga Boatmen"• Track 46, Piano Sonata No. 11, no. 3, "Rondo alla turca"• Student Activity Book page 12, Getting Louder, Getting Softer• Paper plate signs with <i>piano</i> and <i>forte</i> from Unit 1 Lesson 13• Rhythm instruments such as drums, shakers, or rhythm sticks (1 per student)• Pencils (1 per student)• Crayons (1 set per student)

Lesson Objective

- Recognize and respond to changing dynamics in music.

What Students Have Learned

Students have been learning about the elements of music, and in the last lesson, they began learning about the dynamics *piano* and *forte*.

DAY 1: DYNAMICS: GETTING LOUDER, GETTING SOFTER

Introduce the lesson by asking students what they remember about dynamics from the previous lesson. Review that when music is soft, or quiet, we use the term *piano*, and when music is loud, we use the term *forte*. Use the *piano* and *forte* signs you made for the previous lesson to have students sing a song with varying dynamics, similar to the Check for Understanding in the previous lesson.

Music in This Lesson

“Song of the Volga Boatmen,” traditional



“Song of the Volga Boatmen” is a traditional Russian song, collected and published by Mily Balakirev in 1866.

Background for Teacher

This song is a work song sung by Russian burlaks, or barge haulers. These were workers—both men and women—who pulled the barges along the river. Barge hauling was a trade from the 1500s into the 1900s, when steam power gradually replaced the work of the burlaks.

Introduce “Song of the Volga Boatmen” by explaining that the song was originally a Russian song for workers pulling barges along the river. Explain that the workers pulled the barges in groups, and they sang to pull with the same rhythm.



Display the images of barge haulers for students. Ask, “Do you predict that these workers will sing *piano* or *forte*? Why?” (*Answers will vary but should use the word piano or forte and explain student reasoning.*)

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

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



Tell students that they will listen to the song and then experiment with dynamics when they sing it. Play “Song of the Volga Boatmen,” track 17 of the Playlist.

Track 17

After students listen, ask them to describe any dynamics they heard. Ask, “Where was the music louder? Where did it get softer?” (*It was louder when the men were singing and then softer and softer at the end.*)

Revisit any points in the song that students noticed, and play them again so the class can hear the dynamics.

SUPPORT—Play the song from 0:35 to 0:45, and point out that the singing gets a little stronger at 0:42. Then play from 0:50 to 1:05, and see if students notice the singing becoming quieter right at 1:00. Play from 1:20 to the end so students can hear the singing get quieter and finally fade out.

Teach students the “Yo, heave ho!” refrain and invite them to sing along. Play the song again. This time, hold up the *piano* and *forte* signs at a variety of times throughout the song, and invite students to sing louder or softer depending on the sign you are holding.

Next, have one group of students hold their arms out like they are making a big shark jaw while the other group sings *piano* or *forte*. Have the first group open the shark mouth as they hear the music get louder and close it as they hear the music get softer. Then switch group roles.

Teaching Idea



Track 46

Play Mozart’s Piano Sonata No. 11, no. 3, “Rondo alla turca,” track 46 of the Playlist, and have students listen carefully to the dynamics. This piece has dramatic and noticeable dynamic shifts. Ask students to focus on where the music gets louder and softer.



Display the sheet music for “Rondo alla turca,” and point out the markings for *piano*, *forte*, *crescendo* (both the word and symbol), and any other dynamic markings.

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

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

Again, have students hold their arms out like they are making a big shark jaw. Have them open the shark mouth as they hear the music get louder and close it as they hear the music get softer. Students will explore the piece again in Unit 2 Lesson 5, on keyboard instruments.

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

A MUSICIAN’S QUESTIONS

What did you learn about dynamics today?

- o Possible response: Songs can have many different dynamics and can get gradually louder or gradually softer.

Why do you think dynamics are an important element of music?

- o Answers may vary. Students may connect the dynamics to different emotions or suggest dynamics make music more interesting to listen to.

Activity



Page 12

Have students turn to page 12, Getting Louder, Getting Softer, in their Student Activity Books and retrieve their pencils and crayons. Read the instructions aloud as students follow along.

- Model playing a rhythm, such as the “Yo, heave ho” rhythm from “Song of the Volga Boatmen,” on a classroom instrument.
- Show how to use the instrument to make soft sounds and loud sounds.
- Place students into small groups and distribute instruments. Allow time for all students to have a turn investigating dynamics on rhythm instruments.
- Ask students to write and draw to respond to the questions on the page. When they are finished, have them put their pencils, crayons, and instruments away.

Check for Understanding

Have students sing any tune from the previous lessons in the unit, such as “Miss Mary Mack” or “When Johnny Comes Marching Home,” and use the “shark jaw” motion or the *piano* and *forte* signs to tell students to get louder or softer as they sing. Challenge students to get gradually louder and softer by opening and closing the shark jaw gradually.

Unit 1 Lesson 15

NOTATION: NOTE VALUE

TIME: 2 DAYS

AT A GLANCE CHART

Lesson	Activity	Materials
DAY 1	Students will explore music notation with whole and half notes by listening to “Follow the Drinking Gourd” and clapping rhythms.	<ul style="list-style-type: none">• Playlist track 18, “Follow the Drinking Gourd”• Online Resource Document “Follow the Drinking Gourd” sheet music• Slide Deck slide 2 and Student Activity Book page 13<ul style="list-style-type: none">• Whole Notes and Half Notes• Spot markers (1 per student) or painter’s tape (1 roll)• Chart paper and marker for teacher use
DAY 2	Students will explore music notation with quarter and eighth notes by listening to “Swing Low, Sweet Chariot” and clapping rhythms.	<ul style="list-style-type: none">• Playlist<ul style="list-style-type: none">• Track 19, “Swing Low, Sweet Chariot”• Track 7, “Old Dan Tucker”• Track 50, Minuet in G Major• Online Resource Document<ul style="list-style-type: none">• “Swing Low, Sweet Chariot” sheet music from ABC Notation• “Old Dan Tucker” sheet music from michaelkravchuk.com• Minuet in G Major sheet music from Piano Street• Slide Deck slide 3 and Student Activity Book page 14<ul style="list-style-type: none">• Quarter Notes and Eighth Notes• Chart paper and marker for teacher use

Advance Preparation

Set up stations of four spot markers or tape four X’s in a row in locations spread throughout the classroom. Make as many stations as there are students in the class.

Lesson Objective

- Understand the use of different types of notes in music notation.

What Students Have Learned

In the last lesson, students learned more about dynamics, or music getting louder and softer.

Looking Back

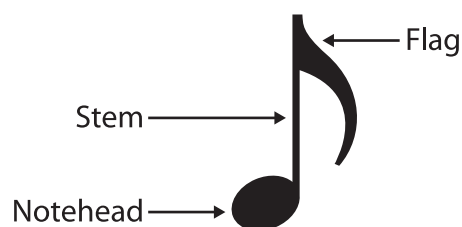
Remind students of the first part of the Big Idea statement for this unit: *Rhythm, melody, harmony, form, dynamics, and timbre are elements that work together within music.* Discuss with them how the activities they have done so far have added to their understanding of the Big Idea.

Ask students to suggest songs they have listened to in this unit, then play the songs suggested and ask students questions about the rhythm, melody, form, and dynamics. Make sure to review high and low pitches and long and short sounds to prepare students for this lesson.

DAY 1: NOTATION: WHOLE AND HALF NOTES

Introduce the lesson by explaining that musicians use a special system of symbols, or **notation**, to represent sound on paper in order to write down music. Tell students that learning to read written music is a valuable way of improving our musical understanding, just like learning to read words helps us improve our understanding of language.

Explain that symbols called *notes* stand for different pitches and how long each pitch lasts. Draw an example eighth note on the board. (Students do not need to know it is an eighth note.) Teach students the words *notehead* (the little circle or oval), *stem*, and *flag*, following the diagram.



Draw and label a whole note, which looks like an oval, on chart paper. Point out that this note is not filled in, and it does not have a stem. Tell students it is a whole note and it lasts for four beats. You can help students remember the name of this note by making the connection that the whole note looks like a “hole.”



Draw and label a half note, which is an oval with a stem. Point out that this note looks just like a whole note, but it has a stem. Tell students it is a half note and it lasts for two beats—half as long as a whole note.



SUPPORT—Reinforce the idea of whole and half by drawing a cookie on the chart paper. Divide the cookie into two halves. Say, “I have a whole cookie, and it is cut into two pieces. If I eat half of the cookie, how many pieces will I eat?” (*one*) “How much of the whole cookie will I have left?” (*half*)

Notes Game

Invite students to play a game to represent whole and half notes. Demonstrate how to play with two students in front of the class.

- Use one of the stations you have prepared with four spots marked.
- Students will walk around the room as you play music, similar to musical chairs. Pause the music after about five seconds. Say “whole note” or “half note.”
 - On “whole note,” one student will stand, legs wide, across all four spots. The other student needs to find a different station and stand across all four spots.
 - On “half note,” two students will each stand across two spots at the same station.

- Verbally notice how students arrange themselves into whole- or half-note formations.
- Play the music again, and call out a different note value.

Play the game with the full class. As students get better at playing, challenge them by holding up or pointing to the symbols for the notes instead of saying the name out loud.

Music in This Lesson

“Follow the Drinking Gourd,” traditional



“Follow the Drinking Gourd” was one of the tools enslaved people in the American South used to travel north to free states. Though used at the time of the Underground Railroad in the nineteenth century, it was first published in 1928.

Background for Teacher

The “drinking gourd” in the song is actually the constellation of the Big Dipper, which can be used to locate the North Star; this song was sung by enslaved people to remember how to find their way north if they were able to escape. The song originally had several verses that contained coded information about making the trip to freedom.



Track 18

Introduce “Follow the Drinking Gourd” by explaining that this song helped enslaved people get to freedom before the Civil War by guiding them to those states in the North that did not practice slavery and that the “drinking gourd” in the song is the constellation we know as the Big Dipper. Tell students to listen for longer pitches in the song. Play the song, track 18 of the Playlist.



Display the sheet music for “Follow the Drinking Gourd,” which also shows the lyrics. Use this link to download the Core Knowledge Music Online Resource Document, where the specific link to the sheet music may be found:

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

Play the song again, encouraging students to join in singing.

After students listen, point out the half and whole notes in the sheet music for the song. Students should look for the word “gourd” at the end of each phrase.

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

A MUSICIAN’S QUESTIONS

What are notes?

- o Notes are symbols or shapes that stand for pitches and how long each pitch lasts.

How is a half note different from a whole note?

- o A half note is a hollow oval with a stem that lasts for two beats, and a whole note is a hollow oval without a stem that lasts for four beats.

Activity



Slide 2

Display slide 2 and have students turn to page 13 in their Student Activity Books, Whole Notes and Half Notes. Guide students to practice counting the notes in the table, and then lead them in clapping and counting the rhythms shown.



Page 13

Check for Understanding

Draw a simple rhythm using whole and half notes on chart paper. For example, you could draw a half note, half note, whole note pattern, as shown:



Have students clap and count the rhythm. Then ask for volunteers to draw new three-note rhythms of half and whole notes. Have the class clap and count each rhythm.

DAY 2: NOTATION: WHOLE, HALF, QUARTER, AND EIGHTH NOTES

Introduce this part of the lesson by reviewing that symbols called *notes* show different pitches and how long each pitch lasts. A note is a little circle or oval, and some notes have a stem. Invite volunteers to draw a whole note and a half note on the chart paper. Then tell students they will learn about two more kinds of notes.

Draw an oval on the chart paper, fill it in, and add a stem. Tell students this note is called a quarter note and it lasts for one beat.



Quarter note

SUPPORT— Reinforce the idea of quarters/quarter notes by reminding students that four quarters make a dollar, so four quarter notes fill as many beats as one whole note.

Draw another quarter note, and add the flag to transform it into an eighth note. Tell students the note with a flag is called an eighth note and it lasts for half of one beat. Draw two eighth notes joined by a beam, and explain that when there are two or more eighth notes together on the same beat, the beam takes the place of the flags. Beams can be on the top or on the bottom.



Eighth notes

Invite students to play the note value game again, this time adding quarter and eighth notes to whole and half notes. Demonstrate how to play with eight students in front of the class.

- Use one of the stations you have prepared with four spots marked.
- Students will walk around the room as you play music, similar to musical chairs. Pause the music after about five seconds. Say “quarter note” or “eighth note.”
 - On “quarter note,” four students will stand in one station, one per spot.
 - On “eighth note,” eight students will stand in one station, two per spot. Model how students should stand together safely in one station.
 - Review “whole note”: One student stands at each station.
 - Review “half note”: Two students stand at the same station.
- Verbally notice how students arrange themselves into note formations.
- Play the music again, and call out a different note value.

Play the game with the full class. As students get better at playing, challenge them by holding up or pointing to the symbols for the notes instead of saying the name out loud.

Music in This Lesson

“Swing Low, Sweet Chariot,” traditional



“Swing Low, Sweet Chariot” dates to the era of the American Civil War or earlier. It was collected and arranged in 1917 by Harry T. Burleigh, a Black American musicologist and composer who was one of the first people to recognize the cultural importance of the spiritual.

Background for Teacher

Many believe that the lyrics to “Swing Low, Sweet Chariot” express the hope of enslaved people that after death, they would be carried to heaven, where they would be free from oppression. The lyrics may have also communicated the hope that the Underground Railroad would “carry” them to the North, across the Mississippi or Ohio River (instead of the Jordan River), with the help of the “angels,” or the people working on the Underground Railroad.



Track 19

Introduce “Swing Low, Sweet Chariot” by explaining that this song was also sung by enslaved people who were longing for freedom. Tell students to listen for shorter pitches in the song. Play the song, track 19 of the Playlist.



Display the sheet music for “Swing Low, Sweet Chariot,” which also shows the lyrics. Use this link to download the Core Knowledge Music Online Resource Document, where the specific link to the sheet music may be found:

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

Play the song again, encouraging students to join in singing.

After students listen, invite them to identify quarter and eighth notes in the sheet music. Play the song again as students follow along with the notation.

Teaching Idea



Display a piece of sheet music from music students have previously heard, such as “Old Dan Tucker” or Minuet in G Major, which you may access through the Online Resource Document. Point out a few quarter notes and eighth notes.



Have students locate and point to other quarter notes and eighth notes.

Tracks 7, 50

Then play the track that corresponds to the sheet music you displayed (tracks 7 and 50, respectively), and guide students to follow along with the music.

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

A MUSICIAN’S QUESTIONS

How is a quarter note different from an eighth note?

- o A quarter note is a filled-in oval with a stem that lasts for one beat, and an eighth note is a filled-in oval with a stem and a flag that lasts for half a beat.

Why do you think we need so many different kinds of notes in music?

- o Answers may vary. Students should recognize that because melodies have different rhythms made up of shorter and longer sounds, we need symbols to tell us how long each sound lasts.

Activity



Slide 3

Display slide 3, Quarter Notes and Eighth Notes, and have students turn to page 14 in their Student Activity Books.



Page 14

Guide students to practice counting the notes in the table, and then lead them in clapping and counting the rhythms shown.

Extend the activity by suggesting words and syllables that match the rhythms—for example, *kitty cat*, in which *kitty*, two syllables, is two eighth notes and *cat*, one syllable, is one quarter note.

Check for Understanding

Draw a simple rhythm using whole, half, quarter, and eighth notes on the chart paper. Have students clap and count the rhythm.

Unit 1 Lesson 16

NOTATION: RESTS

TIME: 1 DAY

AT A GLANCE CHART

Lesson	Activity	Materials
DAY 1	Students will learn how rests are used in musical notation through music such as “Jambo bwana.”	<ul style="list-style-type: none">• Playlist<ul style="list-style-type: none">• Track 20, “Jambo bwana”• Track 18, “Follow the Drinking Gourd”• Online Resource Document<ul style="list-style-type: none">• Map of Africa• “Jambo bwana” lyrics from Darlington Children’s Centre• “Follow the Drinking Gourd” sheet music• Slide Deck slide 4 and Student Activity Book page 15<ul style="list-style-type: none">• The Sound of Silence• Chart paper and marker for teacher use• Hand drums or pairs of rhythm sticks (1 per student)

Lesson Objective

- Identify and count rests in musical notation.

What Students Have Learned

Students have been learning about musical notation, and in the last lesson, they learned about the lengths of notes.

DAY 1: NOTATION: RESTS

Introduce the lesson by reminding students that notes stand for sounds in music notation. Ask students to name the kinds of notes they learned about and how many beats each one lasts (*whole note, four beats; half note, two beats; quarter note, one beat; eighth note, half of one beat*).

Then ask, “Is music made up of only sound?” (*Answers may vary.*) Explain that while sound is a very important part of music, pauses where there is no sound are also important. Explain that in this lesson, students will explore how pauses in sound, or **rests**, are part of music.

Music in This Lesson

“Jambo bwana,” Teddy Kalanda Harrison



“Jambo Bwana” was written in 1979 by Teddy Kalanda Harrison and recorded by his band, Them Mushrooms, in the 1980s.

Background for Teacher

This song was originally written to help visitors to Kenya learn some simple Swahili words and phrases. Its catchy tune and simple lyrics made its popularity spread to areas around Kenya and Tanzania.

Introduce “Jambo bwana” by explaining that some of the lyrics to this song are in Swahili, a language spoken in several countries in East Africa.



Display the map of Africa. Point out countries in East Africa, such as Kenya, Tanzania, Uganda, and Rwanda.

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

Use this link to download the Core Knowledge Music Online Resource Document, where the specific links to the map and the lyrics may be found:

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

Tell students that they will listen to the song for pauses, or rests. Explain that they should focus on the main melody performed by the singers as they listen. When they hear a rest in the melody, they should place a finger over their lips as if making a *shhhh* gesture.



Play “Jambo bwana,” track 20 of the Playlist.

Track 20

SUPPORT—Guide students to use the *shhhh* gesture to mark the pauses by modeling it for a few pauses until students catch on. Because the music becomes more complex as the recording continues, you may wish to play from 0:19 to 0:40 only so students can easily hear the pauses.

After students listen, explain that the pauses they heard in the music are marked by symbols called *rests* in musical notation. Explain that there are different kinds of rests and that each type lasts for a specific number of beats, just as notes do.

Draw each type of note and its corresponding rest on chart paper, explaining how long each one lasts:

- Whole note, whole rest: four beats
- Half note, half rest: two beats
- Quarter note, quarter rest: one beat
- Eighth note, eighth rest: one-half beat



1 1/2 1/4 1/8

SUPPORT—To help students differentiate whole and half rests, tell them to think of the rest symbol as a bucket. When the bucket is only half full, it rests on top of the line; when it is completely full, it is so heavy that it drops below the line.

Teaching Idea



Display the sheet music for “Follow the Drinking Gourd,” and have students identify rests in the notation.



Track 18

Then play the song, track 18 of the Playlist, and use a pointer on your screen to help students follow along to make connections between what they are hearing and seeing.

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

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

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

A MUSICIAN’S QUESTIONS

What are rests in music notation?

- o Rests are symbols that stand for pauses of different lengths.

Why do you think rests are important in music notation?

- o Answers may vary. Students may suggest that pauses are part of the rhythm of music, and we need a way to write them in music notation.

Activity



Page 15

Have students turn to page 15, The Sound of Silence, in their Student Activity Books, and display the corresponding slide. Guide students to practice counting the rests in the table, and then lead them in clapping and counting the rhythms shown.



Slide 4

Distribute rhythm sticks or hand drums. Have students play the rhythms in pairs. For an extension activity, students can work in pairs to compose four-beat patterns incorporating the notes and rests they have learned in this lesson and the one prior.

Check for Understanding



Track 20

Point to each note and rest on the chart paper, and have students say how many beats it lasts. Then play “Jambo bwana,” track 20 of the Playlist. Have students use the *shhhh* motion to mark the rests in the section from 0:19 to 0:40.

Unit 1 Lesson 17

NOTATION: NAMING THE PITCH

TIME: 1 DAY

AT A GLANCE CHART

Lesson	Activity	Materials
DAY 1	Students will learn how pitches are represented by notes drawn on a staff.	<ul style="list-style-type: none">• Slide Deck slides 1 and 5 and Student Activity Book pages 8 and 16• Rounds• Name the Notes• Chart paper and marker for teacher use• Piano or other keyboard instrument for teacher use• Pencils (1 per student)

Lesson Objective

- Identify notes on a staff.

What Students Have Learned

Students have been learning about musical notation and types of notes. In the last lesson, they learned about rests.

DAY 1: NOTATION: NAMING THE PITCH

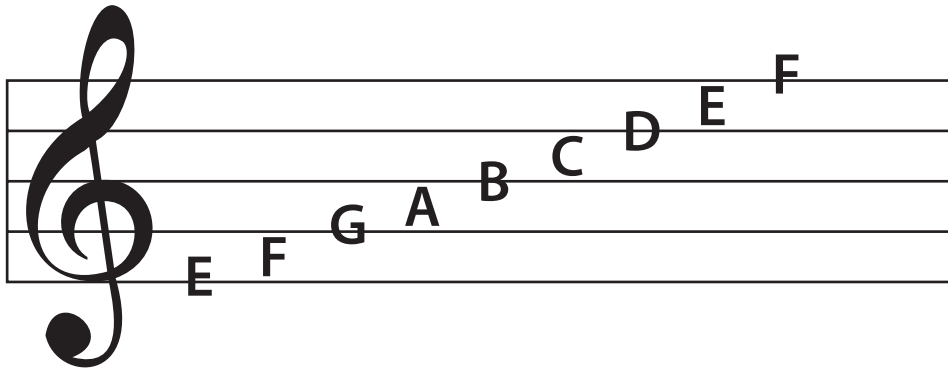
Introduce the lesson by reminding students that notes are symbols that stand for different pitches, and rests are symbols that stand for pauses. Review that pitches can be very high, very low, and anywhere in between. Explain that in this lesson, students will learn how to name the pitches of notes.

On chart paper, draw five parallel horizontal lines, and tell students these lines are called a **staff**. Explain that notes placed higher on the staff will sound higher than notes placed lower on the staff. Any notes placed on the same line of the staff will represent the same pitch.

Add the **treble clef** to the staff. Explain that symbols called **clefs** are used to help musicians understand which pitches should be played. Tell students that there are several different clefs, and the treble clef shows a range of high notes.

Tell students that notes are identified by letters from A to G, and after every G comes A again. Have students say the alphabet from A to G and then start over at A.

Explain that on a staff with a treble clef, the bottom line represents the note E. Starting with E, add note names to the lines and spaces in the staff. Then point to and name each one.



SUPPORT—Hold up your hand, and explain that a staff has five lines just like your hand has five fingers. Your hand also has four spaces in between your fingers. Prompt students to touch the tip of their pinky on E, the space between their pinky and ring finger on F, the tip of their ring finger on G, and so on for a tactile example of lines and spaces on the staff.

Share the well-known mnemonic devices for memorizing the note names in the treble clef, such as the saying “Every Good Boy Does Fine” for the lines of the staff, then point out that the names of the notes in the spaces spell “FACE.”

SUPPORT—Explain to students that they can find any note’s name just by remembering that the bottom line of the treble clef is an E. They can figure out the rest of the letters simply by working upward through the scale and naming each line and space, starting with E, in the repeating A through G order.

Teaching Idea

Encourage students to come up with their own mnemonic devices to remember the letter names of the notes in the treble clef. Write student ideas on the chart paper with the treble staff and letters.

Teaching Idea



Slide 1

Display slide 1, the sheet music for “Row, Row, Row Your Boat,” and have students turn to page 8, Rounds, in their Student Activity Books.



Page 8

Have students look specifically at the third line of music. Ask, “What is the first note you see?” (C) “Where is the G?” (*the set of notes in the second measure*) “What is the third note?” (E)

Be aware that the music includes notes below the staff, which students may not have learned yet.

Ask the following questions:

A MUSICIAN’S QUESTIONS

What is a staff, and what is written on it?

- o A staff is five lines for writing music, and we write notes on it.

How can we tell which pitch to sing or play by looking at music notation?

- o Possible response: The location of the note on the staff tells you which pitch to sing or play. The clef tells you what notes are on the staff.

Activity



Page 16

Have students turn to page 16, Name the Notes, in their Student Activity Books, and display the corresponding slide. Have them retrieve their pencils. Then read the instructions aloud and give students time to complete the activity. Have them put their pencils away.



Slide 5

Check for Understanding

Draw a staff and treble clef on chart paper, and have students identify the items using the terms *staff* and *treble clef*. Then invite a volunteer to draw a note on the staff, and have the class identify it. Remind students to reference the chart you created during the lesson with note names and mnemonic devices. Invite volunteers to draw notes for the class to identify.

Unit 1 Lesson 18

SCALES AND DO-RE-MI SYLLABLES

TIME: 1 DAY

AT A GLANCE CHART

Lesson	Activity	Materials
DAY 1	Students will use solfège syllables to sing the notes of a scale.	<ul style="list-style-type: none">• Playlist<ul style="list-style-type: none">• Track 21, “Do-Re-Mi”• Online Resource Document<ul style="list-style-type: none">• “Do-Re-Mi” lyrics from Glebe• Video of “Do-Re-Mi” scene from <i>The Sound of Music</i> from Vimeo• Slide Deck slides 5–6 and Student Activity Book pages 16–17<ul style="list-style-type: none">• Name the Notes• Do-Re-Mi• Piano or xylophone for teacher use• Tone bar resonator bells, tuned percussion tubes, or handbells• Chart paper and marker for teacher use

Lesson Objective

- Recognize a major scale and use the solfège syllables “do re mi fa sol la ti” to sing its notes.

What Students Have Learned

Students have been learning how notes are used to represent pitches in music notation. In the last lesson, they focused on learning the letter names of notes written on a staff.

DAY 1: SCALES AND DO-RE-MI SYLLABLES

Introduce the lesson by telling students to listen carefully. Play a C scale on a piano (or xylophone, if a piano is unavailable), beginning on middle C.

Ask, “What did you notice about what I just played?” (*Students may identify note names or observe that you played every white key.*)

Explain that what you just played is called a scale. A scale is a series of notes in order of pitch. A scale can begin on any note, but this scale started on C, so it is called a C-major scale.



Slide 5

Display slide 5 and have students turn to page 16, Name the Notes, in their Student Activity Books. This is a review from last class. Ask, “What is the first note?” (C)



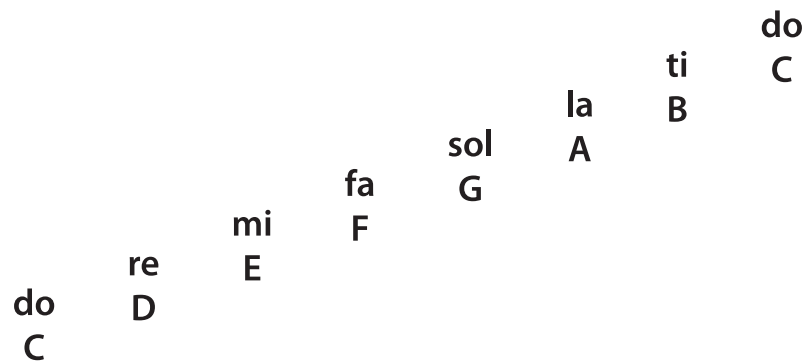
Page 16

Tell students that this is known as the C-major scale. Have them point to the first note, C, and point to each note going up the scale as you play the C-major scale on the piano.

SUPPORT—For visual and kinesthetic learners, use tone bar resonator bells, tuned percussion tubes, or handbells to build the C-major scale from low to high by placing them on stairs or a ladder.

Then explain that the syllables “do re mi fa sol la ti” are traditionally sung to the pitches of a scale. These syllables, sometimes called **solfège** (/sahl*fezh/) syllables, are a standard way to sing any major scale. Draw a visual such as the one below on chart paper to show students how the syllables work with a C-major scale.

TEACHER NOTE—The solfège syllable after *fa* is traditionally written as *sol* but may be pronounced as “so” to allow singers to extend the vowel sound of the *o*.



Music in This Lesson

“Do-Re-Mi,” Richard Rodgers



This song originally appeared in the musical *The Sound of Music* by Richard Rodgers and Oscar Hammerstein in 1959.

Background for Teacher

In the musical, the song is used to teach children to sing solfège. Although the melody moves around freely in between the “do re mi” syllables, the song is written so that whenever a solfège syllable appears, it is being sung on the appropriate pitch.

Introduce “Do-Re-Mi” by explaining that this song will help students learn the syllables and how they are used to form a scale.



Display the lyrics of “Do-Re-Mi.”

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

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

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



Track 21

Play “Do-Re-Mi,” track 21 on the Playlist. Point out the wordplay used in the lyrics (do/ doe, re/ray, mi/me, fa/far, sol/sew, ti/tea). Play the song a second time, from 0:40 to 2:11, and have students sing along.

Teaching Idea



Show students a video of the scene from *The Sound of Music* that features the song.

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

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

Teaching Idea

Once students are familiar with the song “Do-Re-Mi,” have eight students hold out the initial syllable of each line as it is sung so that the class can more clearly hear the scale underlying the song. If you’d like, try learning the second part of the song (“do mi mi, mi so so . . .”), which is good practice for singing the notes of the scale out of order.

After students practice singing the scale in ascending order, “do re mi fa sol la ti do,” have them practice singing the scale in descending order, “do ti la sol fa mi re do.” Once students can do that, challenge them to sing the notes in other orders or sing melodies with the solfège syllables. “Twinkle, twinkle, little star / How I wonder what you are,” for instance, becomes “do do sol sol la la sol / fa fa mi mi re re do.”

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

A MUSICIAN’S QUESTIONS

What is a scale?

- o A scale is a series of pitches or notes that are arranged like steps or stairs.

Why do you think we sing a scale using do-re-mi syllables instead of note names?

- o Answers may vary. Students may suggest that you can use do-re-mi for any scale, so you only have to learn one set of syllables instead of different letter patterns.

Activity



Slide 6

Display slide 6 and have students turn to page 17, Do-Re-Mi, in their Student Activity Books. Have them retrieve their pencils. Then read the instructions aloud and give students time to complete the activity.



Page 17

Guide students as necessary in the first item as they write the do-re-mi syllable for each note on the line below the staff.

In the second item, guide students as necessary as they draw notes in any order on the staff and write the do-re-mi syllable for each note they drew.

Remind students to use the C-major scale in the first item to help them. Then have students put their pencils away.

Check for Understanding

Draw a staff and treble clef on chart paper, and add the notes for the C-major scale. Have volunteers name the notes with their letter names and with their solfège syllables, writing the letter names above the staff and the syllables under the staff. Remind students to refer to the chart created during class.

Unit 1 Lesson 19

TIMBRE

TIME: 1 DAY

AT A GLANCE CHART

Lesson	Activity	Materials
DAY 1	Students will describe the timbre of different instruments.	<ul style="list-style-type: none">• Playlist tracks 22–23, <i>The Four Seasons</i>, op. 8, no. 1, “La primavera” (“Spring”), nos. 1–2• Student Activity Book page 18, Instruments and Their Sounds• Online Resource Document “String Instruments” web page from Classics for Kids• String instrument, woodwind or brass instrument, and percussion instrument for teacher use (if available)

Lesson Objective

- Describe the timbre of a variety of instruments.

What Students Have Learned

In the last lesson, students learned about do-re-mi, or solfège, syllables, to identify notes in a scale.

DAY 1: TIMBRE

Introduce the lesson by telling students that the word **timbre** refers to the qualities of a musical sound. Ask students to imagine that a male singer, a trumpet, and a flute are all playing or singing a middle C. Ask students to talk with a partner about whether these would all sound exactly the same and why. (*The instruments would sound different even if the note is the same.*)

Explain that instruments, including voices, have different timbres, and the timbre of an instrument has a lot to do with how the instrument works. Tell students that in this lesson, they will listen to instrumental music and think about the sounds the different instruments make.

Teaching Idea

Use real instruments to demonstrate and explain the three main ways instruments make sound: In string instruments, a taut string vibrates to produce the sound. In woodwind and brass instruments, air blown into the instrument produces the sound. Percussion instruments vibrate to produce sound when they are struck. Students will study these families of instruments in more detail in Unit 2.

Music in This Lesson

The Four Seasons, op. 8, no. 1, “La primavera” (“Spring”), nos. 1–2, “Allegro” and “Largo e pianissimo sempre,” Antonio Vivaldi



The concertos that make up *The Four Seasons*, by Italian composer Antonio Vivaldi, were first published in 1725.

Background for Teacher

The Four Seasons is a set of four violin concertos. In this lesson, students will hear the first two movements of the first concerto, “Spring.” Each movement has brief text that goes with it. For the *allegro* movement (track 22), the text is “Spring’s awakening – Song of the birds – The Springs gush out – Thunder – The song of the birds.” The text accompanying the *largo* movement (track 23) is “A sleeping goatherd – Rustling of foliage – The dog barks – The goat-herder and his faithful dog.”



Track 22

Introduce these two movements of Vivaldi’s *The Four Seasons* by explaining that they are part of a piece of music called “La primavera,” which means “spring” in Italian. Explain that the music is meant to sound like springtime.

Play the *allegro* movement, track 22 of the Playlist. Ask students what they noticed about the music. (*Students may observe elements of music such as dynamics, repeated/echoed melodies, or the high-pitched violin sound.*) Ask, “Did you hear any particular instruments?” (*Students may identify violins or other strings.*)

Tell students that this part of the piece is supposed to sound like birds singing, a spring storm, and the birds singing again. Have them listen a second time, paying attention to the difference between the sound made by an individual violin and the sound made by the orchestra playing together.

Ask, “Is one warmer than the other? What words would you use to describe timbre of the solo violin? What words would you use to describe the strings all playing together?” (*Answers will vary; students may say the individual violin has a sharp, clear, or shrill sound, whereas the whole orchestra has a warm, deep sound.*)

Say, “Notice that the solo violin imitates a bird singing. Why do you think Vivaldi chose to give the sound of the bird to the solo violin and not to the whole orchestra?” (*Students may suggest that it helps the sound stand out or that it is meant to sound like individual birds.*)

SUPPORT—Brainstorm with the class a list of words students can use to describe timbre, such as *bright, warm, mellow, strong, sharp, dull, sweet, smooth, clear, majestic, delicate, breathy, thin, rough, dark, light, sparkly, gentle, and velvety*. Keep adding to the list throughout this lesson and the next unit.



Track 23

Play the *largo* movement, track 23 of the Playlist. Explain that this movement is slower and meant to sound like a goatherd (person who watches over a herd of goats) waking up to the barking of his dog.

Ask students to identify the instrument playing the melody (*violin*). Explain that the “dog barking” is played on a viola, which is larger than a violin and has a lower sound than the violin. Ask, “How would you describe the timbre of the viola in this piece?” (*Students may suggest it is warm or mellow.*)

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

A MUSICIAN’S QUESTIONS

What is timbre?

- o Timbre is the quality or “color” of a sound in music.

What words can you use to describe the timbre of the music in “Spring” from Vivaldi’s *The Four Seasons*?

- o Answers will vary. Students may reprise some of the words used in the class discussions.

What was your favorite part of the music you heard today?

- o Answers will vary. Students may have enjoyed the animal sound effects made by the instruments.

Activity



Page 18

Have students turn to page 18, Instruments and Their Sounds, in their Student Activity Books. Have them retrieve their pencils. Identify the instruments shown on the page.



Display the “String Instruments” web page from Classics for Kids, and show the images and play the sounds of each of the instruments on the Activity Book page. Use this link to download the Core Knowledge Music Online Resource Document, where the specific link to the web page may be found:

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

Tell students they heard each of these instruments on the recordings today. Have them write words to describe the timbre of each one. Guide students as needed to identify appropriate describing words. Have students put their pencils away.

Check for Understanding

Have students share the words they used to describe timbre in their Activity Books with the class. If you are keeping a list of timbre words, add any new words used to describe timbre.

Unit 1 Lesson 20

UNIT 1 ASSESSMENT

TIME: 1 DAY

AT A GLANCE CHART

Lesson	Activity	Materials
DAY 1	Students will review main ideas from the unit and demonstrate understanding of the elements of music and musical notation.	<ul style="list-style-type: none">• Student Activity Book page 19, Unit 1 Assessment• Playlist track 11, “Canoe Song”• Scarves or ribbons (1 per student)• Pencils (1 per student)• Reference charts of note lengths and notes on staves created throughout the unit

Lesson Objective

- Assess student mastery of content presented in Unit 1.

Review and Assessment

Preparation for Assessment

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

Review

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

- Rhythm is built up from a steady beat, and the downbeat is the strongest beat in a group.
- Tempo is how fast or slow music is played or sung, and tempo can change.
- Combinations of long and short pitches create the rhythm of a melody.
- The melody and rhythm of music often contain patterns.
- The overall shape of the sound in music is called melody.
- A melody has pitches that are high and low.
- Musicians can use their knowledge of elements of music to improvise.
- When two pitches are sounded at the same time, harmony is created.
- Song forms include rounds, repetition, verse and refrain, and call-and-response.
- Music has dynamics, or loud and soft sounds.
- Dynamics in music may change throughout a piece.

- Music notation is a way to represent music using symbols.
- Music notes tell musicians which pitch to play and how long the pitch lasts.
- Rests represent pauses of different lengths in music notation.
- Music notes have letter names.
- The staff and clef indicate which pitch a note represents.
- A scale is a series of pitches, and do-re-mi (solfège) syllables can be used to sing a scale.
- Instruments have different timbres, influenced by how they produce sound.

Revisit the Big Idea of this unit: *Rhythm, melody, harmony, form, dynamics, and timbre are elements that work together within music. Written musical notation includes scales and the names of notes.* Discuss with students the activities they did in this unit that involved listening to music, moving to music, humming, singing, playing instruments, echoing melodies and rhythms, and learning about musical notation.

Assessment



Page 19

Ask students to turn to page 19, Unit 1 Assessment, in their Student Activity Books, and have them retrieve their pencils. Students will complete the assessment activity for this unit. Read the instructions aloud as students follow along.



Track 11

Play “Canoe Song,” track 11 of the Playlist. Ask students to describe the song using two of the words in the word box. Pause for students to write their responses.

Read the second word box and the first sentence missing a word in number 2 aloud. Tell students to write the missing word on the line. Then read the second sentence in the same way.

Have students look at number 3, where there are pictures of three notes. Ask them to circle the note value that lasts for two beats.

Have students look at the notes in number 4. Point out that the first note is not labeled, but the second, third, and fifth notes are. Ask students to use what they know about musical notation to fill in the rest of the letters.

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

- Play a game in which a student acts out an element of music, such as dynamics, without identifying the element. Other students guess what element the student is acting out.
- Encourage students to look at a piece of sheet music from the unit, identify notes and rests, and make other observations about the music. Then ask students to follow along with their finger as the song is played or sung on a recording. Have each student write about the piece of music, using the vocabulary terms they learned in the unit.
- Provide each student with a long scarf or a long piece of ribbon. Play a selection of music from this section, and encourage the class to move responsively to the music, using their scarves and ribbons as they move. When the music is finished, have students talk about the experience. What was it like to hear the music, and why did they move in that way?

Encourage students to respond using the terms for elements of music they learned in the unit.

- Make connections between unit songs and the following topics from Grade 2 CKHG:
 - Unit 8: *Americans Move West* (track 10, “Home on the Range”)
 - Unit 9: *The Civil War* (track 2, “When Johnny Comes Marching Home”)
 - Unit 10: *Immigration and Citizenship* (track 5, “Casey Jones”)
 - Unit 11: *Civil Rights Leaders* (track 16, “If You Miss Me from the Back of the Bus”)
- Have students refer to the following texts from Grade 2 CKLA and make connections to the songs they learned in the unit: Domain 7, *Westward Expansion*; Domain 9, *The U.S. Civil War*; and Domain 12, *Fighting for a Cause*.

Additional Recommended Resources

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

- Andrews, Julie, and Emma Walton Hamilton. *The First Notes: The Story of Do, Re, Mi*. New York: Little, Brown Books for Young Readers, 2022.
- Bonilla, Lisa. *The Note Who Faced the Music*. Salem, MA: Page Street Kids, 2023.
- Pinkney, Brian. *Max Found Two Sticks*. New York: Aladdin, 1997.
- Purton, Michael. *I Can Make Music: Simple-to-Make and Fun-to-Play Musical Instruments for Young Children*. Dayton, OH: Lorenz Books, 2000.
- Spier, Peter, illustrator. *The Star-Spangled Banner*. New York: Dragonfly Books, 1992.
- Thorne, Donna Sloan, and Marilyn Sloan Felts. *Buzz and Ollie's Steady Beat Adventure*. Cornwall-on-Hudson, NY: Sloan Publishing, 2002.

Consider using the following resources for teachers and parents:

- Danes, Emma, and Gerald Wood. *Usborne Music Theory for Beginners*. London: Usborne, 2003.
- Duke, Robert. *Intelligent Music Teaching: Essays on the Core Principles of Effective Instruction*. Austin, TX: Learning and Behavior Resources, 2009.
- Pica, Rae. *Experiences in Movement and Music*. Boston: Cengage Learning, 2012.

Instrument Families

Big Idea Instruments are grouped into families based on the way they create sound.

Unit Introduction and Pacing Guide

This introduction includes the necessary background information to teach the *Instrument Families* unit. In this unit, you will guide students through activities designed to help them understand more deeply the ways different instrument families produce sound and how the instruments sound. You will help students learn about and expose them to a variety of musical works.

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

Day	Lesson
1	Lesson 1 The Orchestra: Woodwinds
2	Lesson 2 The Orchestra: Brass
3	Lesson 3 The Orchestra: Strings

Day	Lesson
4	Lesson 4 Percussion
5	Lesson 5 Keyboard Instruments
6	Lesson 6 Unit 2 Assessment

What Students Should Already Know

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

- Grade 1 Unit 2: *Composers and the Orchestra*
 - Composers write music.
 - Mozart was a composer of classical music.
 - Instruments can be grouped into families that have similarities in how they make sound.
 - Conductors lead orchestras.
 - In *Peter and the Wolf* by Prokofiev, different instruments represent different characters to tell the story.

What Students Need to Learn

In this unit, students will:

- Identify how instruments in the woodwind, brass, string, percussion, and keyboard families produce sound;
- Describe the sounds of instruments in the woodwind, string, and brass families within orchestral music; and

- Describe the sounds of keyboard instruments in diverse examples of music.

What Students Will Learn in Future Grades

In future grades, students will review and extend their learning about instrument families and the orchestra.

Grade 3 Unit 2: *The Orchestra*

- Review orchestral instrument families: strings, brass, woodwinds, percussion.
 - o Explore the brass and woodwind families in more depth.
 - o Identify and distinguish woodwinds with and without reeds.
- Continue to explore a variety of compositions.

Vocabulary

brass, n. a family of instruments that produce sound when the air inside a tube is made to vibrate by the motion of the player's lips **(90)**

Example: The trumpet is my favorite instrument in the brass family.

keyboard, n. a family of instruments that produce sound using an array of many keys, where each key controls a different note **(101)**

Example: The organ is one type of keyboard instrument.

percussion, n. a family of instruments that produce sound when the surface of the instrument is made to vibrate, usually by striking it **(97)**

Example: The timpani is a pitched member of the percussion family.

string, n. a family of instruments that produce sound when their taut strings are made to vibrate **(93)**

Example: The violin, cello, and viola are all string instruments.

woodwind, n. a family of instruments that produce sound when the air inside a tube is made to vibrate by blowing air into or across it **(87)**

Example: My favorite woodwind instrument is the bassoon.

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 Science (CKSci)
Grade 1 Unit 3: <i>Exploring Light and Sound</i>
Grade 2 Unit 2: <i>Organisms and Their Habitats</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:

- The flute, clarinet, oboe, and bassoon are instruments in the woodwind family, and musicians play them by blowing into or over them.
- The trumpet, trombone, horn, and tuba are members of the brass family, and players buzz their lips into the mouthpieces to make sound.
- The violin, viola, cello, and double bass are closely related string instruments that vary in size and pitch, and players use a bow or pluck strings (*pizzicato*) to make music.
- Drums, xylophones, and marimbas are some of the instruments in the percussion family, and players hit or strike them to make sound; some percussion instruments are pitched, and some are not.
- Keyboard instruments include the piano, harpsichord, and organ, and players press the keys to play many notes at once.

What Teachers Need to Know

There are many different musical instruments, each with its own unique sound, or timbre. The nature of the timbre that an instrument produces is determined by the way the instrument is constructed and the way it is performed. In fact, each musical instrument in the orchestra is generally assigned to one of four basic instrument families depending on the way it produces sound.

The four families are woodwinds, brass, strings, and percussion. In addition, there are many instruments that are only occasionally played in orchestras, including keyboard instruments. Some keyboards, such as pianos, have a “hammer” that hits strings to make sound. Other keyboards are electronic and can make many different sounds, approximating the sounds of pianos, organs, or synthesizers. The piano is technically part of the percussion family because the sound is produced by a hammer striking the strings to make the sound, but for the purposes of this program, the piano is classified as a keyboard instrument.

Learning to recognize an instrument means being able to identify its sound, its appearance, and the method by which it is played.

Unit 2 Lesson 1

THE ORCHESTRA: WOODWINDS

TIME: 1 DAY

AT A GLANCE CHART

Lesson	Activity	Materials
DAY 1	Students will listen to selections from Prokofiev's <i>Peter and the Wolf</i> to identify and describe the sound of woodwind instruments.	<ul style="list-style-type: none">• Online Resource Document<ul style="list-style-type: none">• "Instrument Families" video from PBS LearningMedia• "Meet the Woodwind Quintet!" video from PBS• "3D Orchestra Instruments: Meet the Woodwind Family" web page from PBS LearningMedia• "Instruments" web page from the Dallas Symphony Orchestra• <i>Peter and the Wolf</i> listening guide from Maestro Classics• Playlist<ul style="list-style-type: none">• Track 34, <i>Peter and the Wolf</i>, "The Cat"• Track 35, <i>Peter and the Wolf</i>, "The Bird"• Student Activity Book page 20, The Woodwinds• Tuning fork for teacher use• Pencils (1 per student)

Lesson Objective

- Identify and describe the sound of instruments in the woodwind family.

What Students Have Learned

In the previous unit, students learned about the elements of music, including rhythm, melody, harmony, form, dynamics, and timbre. *Timbre* describes different instrument sounds and the tone color, or quality, of sounds.

DAY 1: THE ORCHESTRA: WOODWINDS

Introduce the lesson by explaining that musical instruments can be sorted into groups based on how they produce sound. We call these groups *instrument families*. Instrument families often have similarities of timbre.

Teaching Idea



Play the “Instrument Families” video from PBS LearningMedia to give students an overview of instrument families in the orchestra.

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

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

Tell students that today, they will focus on the group of instruments called the **woodwind** family, or simply woodwinds. Explain that all of the instruments in the woodwind family produce sound when the air inside a tube is made to vibrate by blowing air into or across the tube.

SUPPORT—Use a tuning fork to demonstrate what it means to vibrate, or move quickly back and forth. Tap the tuning fork, then allow students to examine it closely to see it move. You may also invite them to gently touch the tuning fork to feel it vibrate.

Teaching Idea



Play the “Meet the Woodwind Quintet!” video from PBS. Students will see musicians playing the flute, oboe, bassoon, and clarinet. Explain that the horn in this group is not a member of the woodwind family. The clip from 2:55 to 6:29 has the musicians performing Waltz No. 2 by Dmitri Shostakovich.

Display the “3D Orchestra Instruments: Meet the Woodwind Family” web page from PBS LearningMedia to give students a closer look at each of the instruments in the woodwind family. Introduce the flute, clarinet, oboe, and bassoon, pointing out similarities and differences in the way they look.

Display the “Instruments” web page from the Dallas Symphony Orchestra. Scroll down to the woodwinds section, and choose the same instruments for students to hear examples of each.

Use this link to download the Core Knowledge Music Online Resource Document, where the specific links to the video and web pages may be found:

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

Music in This Lesson

Peter and the Wolf, “The Cat” and “The Bird,” Sergei Prokofiev



Sergei Prokofiev wrote *Peter and the Wolf* in 1936.

Background for Teacher

This piece was commissioned by Natalya Sats of the Central Children’s Theatre in Moscow, who asked Prokofiev to compose a piece that would appeal to children. Prokofiev chose to base his piece on a Russian folktale, and he used different instruments and musical themes to represent characters in the tale. Peter is represented by the strings, his grandfather by a bassoon, the bird by a flute, the cat by a clarinet, the duck by an oboe, the wolf by horns, and the hunters by percussion.

Introduce *Peter and the Wolf*, and remind students they may have heard this piece in Grade 1 CKMusic. Explain that this piece is about a boy named Peter, his grandfather, and some animals. Each character is represented by a different instrument. Tell students they will listen to the part of *Peter and the Wolf* called “The Cat,” played by the clarinet.



Track 34

Have students get ready to listen by taking three slow, deep breaths and sitting comfortably. Play “The Cat,” track 34 of the Playlist, from the beginning to 0:50. Pause the recording.

Ask, “How would you describe the timbre of the clarinet in this piece?” (*Answers will vary, but students may suggest it is mellow, calm, smooth, or low.*) “What did the music make you think of?” (*Answers will vary, but students may suggest it sounded like a cat walking around or prowling.*)



Track 35

Next, tell students they will listen to another part of *Peter and the Wolf* called “The Bird,” played by the flute. Play “The Bird,” track 35 of the Playlist, from the beginning to 0:25. Pause the recording.

Ask, “How would you describe the timbre of the flute in this piece?” (*Answers will vary, but students may suggest it is clear, high, shrill, or breathy.*) “What did the music make you think of?” (*Answers will vary, but students may suggest it sounded like a bird singing.*)

Teaching Idea



Review the instrument sounds of the other woodwinds in *Peter and the Wolf* by playing the duck’s theme (oboe) and the grandfather’s theme (bassoon) in the *Peter and the Wolf* listening guide from Maestro Classics. Discuss the timbre of each instrument and what students think of when they hear the different instruments.

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

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

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

A MUSICIAN'S QUESTIONS

How are instruments in the woodwind family the same?

- o They all make sound when a person blows into or over them, moving or vibrating the air inside.

How did the flute and the clarinet sound different from each other?

- o Students should note differences between the two instruments' sounds, such as that the flute played high, clear, or shrill sounds, while the clarinet played low, warm, or mellow sounds.

Activity



Page 20



Tracks 34–35

Have students turn to page 20, The Woodwinds, in their Student Activity Books and retrieve their pencils. Read the directions aloud as students follow along. For question 1, play the first part of “The Cat” (to 0:50), track 34 of the Playlist. For question 2, play the first part of “The Bird” (to 0:25), track 35. Ask students to circle the instruments they hear. Give students time to complete question 3 on their own. When they are finished, have students put their pencils away.

Check for Understanding

Conclude the lesson by asking students to turn and talk to a partner about something new they learned about music today. Have pairs share their ideas with the class.

Unit 2 Lesson 2

THE ORCHESTRA: BRASS

TIME: 1 DAY

AT A GLANCE CHART

Lesson	Activity	Materials
DAY 1	Students will listen to selections from Shostakovich's Symphony No. 5 to identify and describe the sound of brass instruments.	<ul style="list-style-type: none">• Online Resource Document<ul style="list-style-type: none">• "Meet the Brass Quintet!" video from PBS• "3D Orchestra Instruments: Meet the Brass Family" web page from PBS LearningMedia• "Terrific Tuba" video from PBS• "Instruments" web page from the Dallas Symphony Orchestra• Playlist<ul style="list-style-type: none">• Track 36, Symphony No. 5 in D Minor, op. 47, no. 1, "Moderato"• Track 37, Symphony No. 5 in D Minor, op. 47, no. 2, "Allegretto"• Track 39, Symphony No. 5 in D Minor, op. 47, no. 4, "Allegro non troppo"• Student Activity Book page 21, The Brass• Crayons (1 set per student)

Lesson Objective

- Identify and describe the sound of instruments in the brass family.

What Students Have Learned

In the last lesson, students learned about instrument families. Instruments in the woodwind family make sound when the player blows into or over the instrument, vibrating the air inside.

DAY 1: THE ORCHESTRA: BRASS

Tell students they will learn about the group of instruments called the **brass** family, or simply brass. All of the instruments in this family produce sound when the air inside a tube is made to vibrate by the motion of the player's lips. Players "buzz" their lips against a mouthpiece, and this sends air vibrating through the instrument.

Teaching Idea



Play the “Meet the Brass Quintet!” video from PBS from 3:07 to 5:27 to hear the musicians perform “El Capitan” by John Philip Sousa.

Display the “3D Orchestra Instruments: Meet the Brass Family” web page to introduce the trumpet, trombone, horn, and tuba, pointing out similarities and differences in the way they look.

Use this link to download the Core Knowledge Music Online Resource Document, where the specific links to the video and web page may be found:

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

Explain that brass instruments tend to have a very strong, bright timbre, but they can also produce a wide range of sounds. The larger the instrument, the lower the sound the instrument makes. The tuba is famous for making very low sounds.

Teaching Idea



Play some or all of the “Terrific Tuba” video from PBS.

- At 5:02, learn about mouthpieces and how to buzz into the mouthpiece.
- At 11:54, listen to the sounds of the tuba.

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

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

Music in This Lesson

Symphony No. 5 in D Minor, op. 47, Dmitri Shostakovich



This piece was composed in 1937 in what was then the Soviet Union, during the regime of Joseph Stalin.

Background for Teacher

Shostakovich’s 1936 opera, *Lady Macbeth of the Mtsensk District*, was brutally criticized by Stalin, placing Shostakovich in a difficult position politically. This piece, written one year later, is considered more conventional than his earlier music and was able to rehabilitate Shostakovich’s image for a time.

Introduce Symphony No. 5 by explaining that this piece was written by Russian composer Dmitri Shostakovich. Students will listen for instruments in the brass family.



Track 36

Play Symphony No. 5, op. 47, no. 1, “Moderato,” track 36 of the Playlist, from 3:50 to 4:10. Pause the recording to point out the prominent sound of the trumpets. Ask, “How would you describe the timbre of the trumpets in this piece?” (*Answers will vary, but students may suggest the timbre is strong, bright, or powerful.*)



Track 37

Play Symphony No. 5, op. 47, no. 2, “Allegretto,” track 37 of the Playlist. Begin at 4:03. Ask students to listen for the instruments of the brass family. They may also be able to pick out the sounds of other instruments they know. After listening, briefly discuss the music and ask students to identify any instruments they heard. Ask, “What feelings did the music seem to express?” (*Students may suggest the music sounded proud, exciting, or adventurous.*)



Track 39

Play Symphony No. 5, op. 47, no. 4, “Allegro non troppo,” track 39 of the Playlist. Ask students to listen for the instruments of the brass family. When they think they hear a brass instrument, have them hold up their hands. After students listen, discuss the timbres of the brass instruments they heard. Ask, “How would you describe the timbres of the brass instruments?” (*Answers will vary, but students may suggest words such as strong, warm, or hard.*)



SUPPORT—If students have difficulty separating the sounds of the brass from the other instruments, use a resource such as the “Instruments” web page from the Dallas Symphony Orchestra, linked on the Online Resource Document. Play the brass sounds individually.

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

A MUSICIAN’S QUESTIONS

How are instruments in the brass family the same?

- o They all make sound when a player buzzes their lips while blowing air into the mouthpiece, causing the air to vibrate in the instrument.

What are some of the instruments in the brass family?

- o Some brass instruments are trumpet, trombone, horn, and tuba.

Activity



Page 21

Have students turn to page 21, The Brass, in their Student Activity Books and retrieve their crayons. Read the directions aloud as students follow along. Have students circle an instrument and write a sentence.



Track 39

Then play Symphony No. 5, op. 47, no. 4, “Allegro non troppo,” track 39 of the Playlist, as students draw. When they are finished, have students put their crayons away.

Check for Understanding

Conclude the session by asking students to turn and talk with a partner about their favorite brass instrument. Have volunteers share their preferences and their reasons with the class.

Unit 2 Lesson 3

THE ORCHESTRA: STRINGS

TIME: 1 DAY

AT A GLANCE CHART

Lesson	Activity	Materials
DAY 1	Students will listen to movements from <i>Carnival of the Animals</i> by Camille Saint-Saëns and <i>The Four Seasons</i> by Vivaldi to identify and describe the sounds of string instruments.	<ul style="list-style-type: none">• Online Resource Document<ul style="list-style-type: none">• “Meet the String Quintet!” video from PBS• “Double Bass: Meet George, the Bassist!” video from PBS• “Instruments” web page from the Dallas Symphony Orchestra• Playlist<ul style="list-style-type: none">• Track 40, <i>Carnival of the Animals</i>, “The Swan”• Track 41, <i>Carnival of the Animals</i>, “The Elephant”• Track 27, <i>The Four Seasons</i>, op. 8, no. 2, “L’estate” (“Summer”), no. 3• Track 32, <i>The Four Seasons</i>, op. 8, no. 4, “L’inverno” (“Winter”), no. 2• Student Activity Book page 22, The Strings• Pencils (1 per student)

Lesson Objective

- Identify and describe the sounds of instruments in the string family.

What Students Have Learned

Students have been learning about instrument families. In the previous lesson, they focused on the sounds of instruments in the brass family.

DAY 1: THE ORCHESTRA: STRINGS

Introduce the lesson by reminding students that musical instruments can be sorted into groups based on how they produce sound. In the last two lessons, they learned about instruments that make sound when players use their breath. Tell students that today they will focus on the group of instruments called the **string** family, or simply strings. All of the instruments in this family produce sound when their strings vibrate.

Explain that the violin, viola, cello, and double bass are the main instruments of the string family in an orchestra.

Teaching Idea



Show the “Meet the String Quintet!” video from PBS. Play the clip from 2:20 to 6:26, which features two violins, a viola, a cello, and a double bass playing *Danzas de Panama* by William Grant Still. Name the instruments for students as they are featured in the video. Ask students to watch how the musicians play their instruments and point out similarities and differences in the way the instruments look.

For all string instruments, players press down on the strings in different places to change the length of the part of the string that will vibrate, which changes the pitch. Players either draw bows across the strings to produce the vibrations or pluck the strings with their hands. Sounds produced with the bow can be long, smooth, and expressive, like singing, while sounds made by plucking the strings are brief and light, sounding like drops of water.

Explain that the difference in instrument size affects the range of pitches a musician can make with that instrument. The longer the string, the lower the range of sounds the instrument can produce. A larger instrument such as the double bass can produce a lower tone than a smaller instrument such as the violin.

Music in This Lesson

Carnival of the Animals, “The Swan” and “The Elephant,” Camille Saint-Saëns



Carnival of the Animals was composed in 1886.

Background for Teacher

Carnival of the Animals was written by French composer Camille Saint-Saëns (1835–1921). It is a humorous collection of short pieces that illustrate various animals, using different instruments and effects to imitate their sounds and behaviors. The tune used for “The Elephant” is a dance tune borrowed from the composer Louis-Hector Berlioz.

Tell students they are going to listen to *Carnival of the Animals* and focus on the sound of the strings. “The Swan” features a cello playing the melody. Invite students to prepare to listen.



Track 40

Play “The Swan,” track 40 of the Playlist, in its entirety. After listening, ask, “What words would you use to describe the timbre of the cello in this piece?” (*Answers will vary, but students may suggest the sound was smooth or graceful.*) “How did the cello make you think about a swan?” (*Students may connect the flowing music to the movements of a swan gliding across water.*)



Track 41

Then tell students they will listen to another part of the piece, “The Elephant,” which features the double bass. Play track 41. Then ask students to describe the timbre of the double bass and how it made them think of an elephant. (*Students may suggest the double bass sounds deep and connect its sound to the heaviness of an elephant.*)

Teaching Idea



Play the “Double Bass: Meet George, the Bassist!” video from PBS. Play the clip from 1:25 to 2:33 to see how the instrument works, and then play from 8:30 to 9:00 to see him play “The Elephant.”

Music in This Lesson

The Four Seasons, op. 8, no. 2, “L'estate” (“Summer”), no. 3, “Presto,” Antonio Vivaldi

The Four Seasons, op. 8, no. 4, “L'inverno” (“Winter”), no. 2, “Largo,” Antonio Vivaldi



The violin concertos that make up *The Four Seasons*, by Italian composer Antonio Vivaldi, were first published in 1725.

Background for Teacher

The Four Seasons is a set of four violin concertos. In this lesson, students will hear a movement from “Summer” and one from “Winter.” Both movements evoke rain—a summer storm and the cold rain of winter.

Introduce today’s movements of Vivaldi’s *The Four Seasons* by reminding students that they listened to movements from “Spring” in a previous lesson. Explain that today, they will listen to a movement from “L'estate” (“Summer”) that is meant to sound like a summer storm and one from “L'inverno” (“Winter”) that also sounds like rain. Invite students to listen for violins as well as the lower strings.



Track 27

Play the *presto* movement of “Summer,” track 27 of the Playlist. Ask, “What words would you use to describe the string instruments you heard?” (*Students may suggest the strings were powerful, quick, or bright.*)



Track 32

Then play the *largo* movement of “Winter,” track 32 of the Playlist. Discuss the sound of the *pizzicato* of violins mimicking the sound of icy rain.



SUPPORT—To help students hear differences in timbre among the strings, especially the viola, use a resource such as the “Instruments” web page from the Dallas Symphony Orchestra to play the sounds of the instruments individually.

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

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

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

A MUSICIAN'S QUESTIONS

How are instruments in the string family the same?

- o String instruments all make sound when their strings vibrate.

How are the instruments in the string family different?

- o Some string instruments are smaller, and some are larger.

What causes these instruments to make higher or lower pitches?

- o Students should connect string length to higher (shorter strings) and lower (longer strings) pitches.

Activity



Page 22

Have students turn to page 22, The Strings, in their Student Activity Books and retrieve their pencils. Read the instructions aloud as students follow along. You may wish to play music from today's class as students compare and contrast string instruments.

When students are finished, have them put their pencils away.

Check for Understanding

Conclude the session by asking students to share their ideas from their Activity Books. *(Students may have pointed out similarities in shape and how sound is produced, and differences in size, string length, timbre, and pitch.)*

Unit 2 Lesson 4

PERCUSSION

TIME: 1 DAY

AT A GLANCE CHART

Lesson	Activity	Materials
DAY 1	Students will listen to Carlos Chávez's Toccata for Percussion and "A Little Prayer" by Evelyn Glennie to identify and describe the sound of percussion instruments.	<ul style="list-style-type: none">• Online Resource Document<ul style="list-style-type: none">• "Instruments" web page from the Dallas Symphony Orchestra• "Percussion Instruments" web page from Classics for Kids• "Perky Percussion" video from PBS• "Meet the Percussion Ensemble" video from PBS• Playlist<ul style="list-style-type: none">• Track 43, Toccata for Percussion, no. 3, "Allegro un poco marziale"• Track 44, "A Little Prayer"• Student Activity Book page 23, Percussion• Classroom percussion instruments• Pencils (1 per student)• Crayons (1 set per student)

Lesson Objective

- Identify and describe the sound of percussion instruments.

What Students Have Learned

In the last lesson, students learned about instruments in the string family.

DAY 1: PERCUSSION

Introduce the lesson by noting that all instruments produce sound by vibrating. Students have learned about instruments that vibrate from players blowing air, buzzing their lips, or plucking or moving a bow across strings. The instruments in the **percussion** family vibrate because players hit or strike them with their hands, a mallet, or a stick.

Next, explain that some percussion instruments are pitched and some are not. Pitched percussion instruments, such as xylophones and timpani, produce sounds with specific pitches. Some people include piano in this category as well, as pianos have a "hammer" that hits strings to make pitched sounds.

Unpitched percussion instruments, such as a bass drum, cymbals, wood blocks, triangles, and maracas, produce sounds with no specific pitch.

If you have percussion instruments in the classroom, invite students to explore them, following a rhythm pattern from you or from another student.

Teaching Idea



Use the “Instruments” web page from the Dallas Symphony Orchestra to introduce percussion instruments used in an orchestra, including cymbals, snare drum, tambourine, timpani, triangle, xylophone, and wood block.

Use the “Percussion Instruments” web page from Classics for Kids to introduce students to a worldwide variety of percussion instruments beyond those in the orchestra.

Show clips from the “Perky Percussion” video from PBS for an introduction to some of the percussion instruments in an orchestra. It includes a wide variety of instrumental demonstrations for a class of students, starting at 2:33.

Use this link to download the Core Knowledge Music Online Resource Document, where the specific links to the web pages and video may be found:

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

Music in This Lesson

Toccatà for Percussion, no. 3, “Allegro un poco marziale,” Carlos Chávez



Carlos Chávez (1899–1978) was a twentieth-century Mexican composer and conductor who wrote a toccata for percussion only. This piece was composed in 1942.

Background for Teacher

The term *toccatà* comes from the Latin word for “touch,” and most toccatas are written for the piano. The musician must play, or touch, the keys quickly and with great skill.

Introduce Toccata for Percussion, and remind students they heard this piece in Unit 1. Ask, “Do you think you could compose music that used percussion instruments only?” Brainstorm ideas for such a piece with students. Then tell them that a Mexican composer named Carlos Chávez did just that. Invite students to prepare to listen.



Track 43

Then play movement 3 of Toccata for Percussion, track 43 of the Playlist. After students listen, invite responses and reactions. Ask, “What did you find interesting about this piece? What percussion instruments did you hear?” (*the timpani, the snare drum, bells/glockenspiel, or other percussion instruments*) “How would you describe the tempo of this piece?” (*It changed as new instruments were added.*)

Teaching Idea



Play the “Meet the Percussion Ensemble!” video from PBS. Play the clip from 0:50 to 5:51, which features a percussion ensemble performing Toccata for Percussion by Carlos Chávez.

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

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

Music in This Lesson

“A Little Prayer,” Evelyn Glennie



Scottish percussionist and composer Dame Evelyn Glennie wrote this piece in 1977 at the age of thirteen.

Background for Teacher

Evelyn Glennie began losing her hearing at an early age, and by the time she wrote this piece, she had lost most of her hearing. She performs barefoot to feel the vibrations of the percussion instruments. She went on to become a celebrated percussionist and pianist.

Introduce “A Little Prayer” by telling students that the composer, Evelyn Glennie, wrote this piece for marimba when she was thirteen years old, after she had lost most of her hearing. Discuss with students that because sounds are vibrations, you can feel them with your body as well as hear them with your ears.



Track 44

Play “A Little Prayer,” track 44 of the Playlist. After students listen, invite responses and reactions. Ask, “What feelings did this piece express?” (*Students may suggest the piece was calm or peaceful.*) “How would you describe the timbre of the marimba?” (*Students may suggest that the timbre was warm, sweet, or woody.*)

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

A MUSICIAN’S QUESTIONS

How are instruments in the percussion family the same?

- o They all make sound when a person strikes them with hands, mallets, or sticks, causing the instrument to vibrate.

Why do you think there are so many different kinds of percussion instruments?

- o Students may suggest that there are many things that make sound when you strike them, so almost anything can be a percussion instrument.

How can percussion instruments affect the tempo of music?

- o Students may suggest that the percussion sets the tempo and all the other instruments in the orchestra follow it.

Activity



Page 23

Have students turn to page 23, Percussion, in their Student Activity Books and retrieve their pencils and crayons. Read the directions aloud as students follow along. Then play music from the lesson as students write and draw. When they are finished, have students put their pencils and crayons away.



Tracks 43–44

Check for Understanding

Conclude the session by asking students to turn and share their Student Activity Book pages with a partner. Have volunteers share their ideas for percussion instruments with the class.

Unit 2 Lesson 5

KEYBOARD INSTRUMENTS

TIME: 1 DAY

AT A GLANCE CHART

Lesson	Activity	Materials
DAY 1	Students will listen to pieces for solo piano and piano ensemble music to identify and describe the sound of keyboard instruments.	<ul style="list-style-type: none">• Online Resource Document<ul style="list-style-type: none">• "Keyboard Instruments" web page from Classics for Kids• "Instruments" web page from the Dallas Symphony Orchestra• Playlist<ul style="list-style-type: none">• Track 46, Piano Sonata No. 11, no. 3, "Rondo alla turca"• Track 47, "Für Elise"• Track 48, <i>Songs Without Words</i> Book 5, op. 62, no. 6, "Spring Song"• Track 49, Piano Trio in D Minor, op. 11, no. 3, "Lied: Allegretto"• Student Activity Book page 24, Keyboard Instruments• Scarves or ribbons (1 per student)• Pencils (1 per student)

Lesson Objective

- Identify and describe the sound of keyboard instruments.

What Students Have Learned

In this unit, students have learned about the instrument families in the orchestra: strings, woodwinds, brass, and percussion.

DAY 1: KEYBOARD INSTRUMENTS

Introduce the lesson by explaining that students are probably already familiar with the most famous **keyboard** instrument—the piano. Tell students that the keyboard of the piano is the part that has black and white keys. Other keyboard instruments, including the organ and the harpsichord, have keyboards that look similar to the piano.

Teaching Idea



Use the “Keyboard Instruments” web page from Classics for Kids and the “Instruments” web page from the Dallas Symphony Orchestra to introduce students to the piano, harpsichord, and organ. Discuss the timbre of each instrument.

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

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

Next, explain that to play these instruments, players push the keys down with their fingers. The keys are connected to moving parts on the inside of the instrument that cause the sound.

Tell students that one unique aspect of keyboard instruments is that one person can play several notes at once. Ask, “How many notes do you think a player can play at once on a piano?” (*Students may say ten because people have ten fingers.*)

Tell students that today, they will listen and move responsively to a variety of keyboard music. Distribute scarves or ribbons for students to use as they move to the music. Introduce each piece and play a representative clip that meets the attention span of your class.

Music in This Lesson

Piano Sonata No. 11, no. 3, “Rondo alla turca,” Wolfgang Amadeus Mozart



“Rondo alla turca” was composed in the 1780s.

Background for Teacher

The melody of this piece was intended to evoke the sounds of a Turkish band, particularly when the lower bass part imitates the distinctive sounds of a Turkish percussion section; thus, the piece is *alla turca*, or “in the Turkish style.”

Introduce “Rondo alla turca” by telling students that it is by Wolfgang Amadeus Mozart, a famous composer. Explain that it is a piece for solo piano, or a piano being played alone, but it is supposed to sound like a whole orchestra. Have students prepare to listen.



Track 46

Play “Rondo alla turca,” track 46 of the Playlist. Pause at 0:42. Tell students to listen to how the lower pitches sound similar to other percussion instruments, such as cymbals crashing, when you start the music again. After students listen to the whole piece, invite responses and reactions.

Music in This Lesson

“Für Elise,” Ludwig van Beethoven



Ludwig van Beethoven, a German composer who bridged the Classical and Romantic musical eras, composed this piece in 1810.

Background for Teacher

Beethoven’s “Für Elise” has become one of his best-known pieces, primarily because it is not too difficult to play and many beginning piano students learn it. The famous melody frames the piece, but in the two intervening sections, other melodies express different feelings.

Introduce “Für Elise” by telling students that it is by Ludwig van Beethoven. Explain that this piano solo expresses different feelings than “Rondo alla turca.”



Track 47

Play “Für Elise,” track 47 of the Playlist. After students listen, invite responses and reactions. Ask, “What feelings does this piece express? How do the feelings differ from the feelings the Mozart piece expresses?” (*Students may say the Beethoven piece sounds sad, whereas the Mozart piece sounds proud.*)

SUPPORT—If students have difficulty comparing the pieces, play snippets of each. Suggest describing words as options for students to use to describe each piece.

Music in This Lesson

Lieder ohne Worte (Songs Without Words) Book 5, op. 62, no. 6, “Frühlingslied” (“Spring Song”), Felix Mendelssohn



Felix Mendelssohn, a German Romantic composer, composed *Songs Without Words* between 1829 and 1845.

Background for Teacher

The melody of Mendelssohn’s “Spring Song” is meant to suggest the charms of nature in spring. The piece is scored like a voice singing with accompaniment: The smooth, song-like tune is surrounded by lightly tripping figures that sound as though they’re made by a different instrument entirely.



Track 48

Introduce “Spring Song” by telling students that it is a piece for solo piano by Felix Mendelssohn. Play “Spring Song,” track 48 of the Playlist. After students listen, invite responses and reactions, as well as comparison with the other pieces.

Music in This Lesson

Piano Trio in D Minor, op. 11, no. 3, “Lied: Allegretto,” Fanny Mendelssohn



Fanny Mendelssohn composed Piano Trio in D Minor in 1847.

Background for Teacher

Fanny Mendelssohn was the elder sister of Felix Mendelssohn, another famous composer. At the time, women were encouraged to perform music but not compose it. This piece was her last major work. She died just a month after it premiered.

Tell students that composer Fanny Mendelssohn, Felix’s older sister, wrote Piano Trio in D Minor for piano, violin, and cello. A trio is a musical group made up of three instruments.



Track 49

Play movement 3 of Piano Trio in D Minor, track 49 of the Playlist. Have students move responsively to the music.

After students listen, compare the sound of a piano trio with the sound of a solo piano. Point out that piano solos feature the piano as the spotlight, whereas in the trio, the piano may take a back seat to the prominent violin part. Ask, “How might the dynamics of the piano be different when it is part of a trio and when it is in the spotlight?” (*The piano may be quieter as part of a trio and louder in the spotlight.*)

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

A MUSICIAN’S QUESTIONS

What is unique about keyboard instruments?

- o Students may suggest that because players can play many notes at a time, keyboard instruments can sound a little like a whole orchestra.

How were the solo piano music and the piano trio music alike and different?

- o Students may suggest that in both, it is easy to hear the piano, but in the trio, they could also hear other instruments.

Activity



Page 24

Have students turn to page 24, Keyboard Instruments, in their Student Activity Books and retrieve their pencils. Read the directions aloud as students follow along. Have students name all the instruments on the page. Then play music from the lesson as students complete the activity.



Tracks 46–49

Check for Understanding

Conclude the session by asking “What was your favorite piece that we listened to today, and why?” Have students share answers with a partner. Then have volunteers share with the class.

Unit 2 Lesson 6

UNIT 2 ASSESSMENT

TIME: 1 DAY

AT A GLANCE CHART

Lesson	Activity	Materials
DAY 1	Students will review main ideas from the unit and demonstrate understanding of the instrument families.	<ul style="list-style-type: none">• Student Activity Book page 25, Unit 2 Assessment• Playlist<ul style="list-style-type: none">• Track 46, Piano Sonata No. 11, no. 3, “Rondo alla turca”• Track 43, Toccata for Percussion, no. 3, “Allegro un poco marziale”• Pencils (1 per student)

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

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

- The flute, clarinet, oboe, and bassoon are instruments in the woodwind family, and musicians play them by blowing into or over them.
- The trumpet, trombone, horn, and tuba are members of the brass family, and players buzz their lips into the mouthpieces to make sound.
- The violin, viola, cello, and double bass are closely related string instruments that vary in size and pitch, and players use a bow or pluck strings (*pizzicato*) to make music.
- Drums, xylophones, and marimbas are some of the instruments in the percussion family, and players hit or strike them to make sound; some percussion instruments are pitched, and some are not.
- Keyboard instruments include the piano, harpsichord, and organ, and players press the keys to play many notes at once.

Revisit the Big Idea of this unit: *Instruments are grouped into families based on the way they create sound.* Discuss with students the activities they did in this unit that involved listening to music, learning about instrument families, watching videos about instruments, classifying instruments, discussing timbre, and responding to music.

Assessment



Page 25

Ask students to turn to page 25, Unit 2 Assessment, in their Student Activity Books, and have them retrieve their pencils. Students will complete the assessment activity for this unit. Read the instructions aloud as students follow along.



Track 46

- For question 1, play “Rondo alla turca,” track 46 of the Playlist. Pause to give students time to write their response.
- For question 2, play Toccata for Percussion, track 43 of the Playlist. Pause to give students time to write their response.



Track 43

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:

- Give students an opportunity to play some of the various instruments discussed in this unit. Make simple maracas by providing the class with dried beans and plastic jars or cans with lids. Have children experiment with putting different amounts of beans in the containers to see what different sounds they can create. When the students have made their maracas, have them play simple pieces.
- Review the families of instruments by making a class chart with a section for each family (strings, brass, woodwinds, percussion, keyboard). Provide a variety of pictures of instruments, and have each student select a picture. Then have students come forward and place the picture of the instrument in the correct section. Have each student state a reason for putting their instrument in their chosen section, and then ask the class to double-check each choice.
- Make a class set of cards with pictures of the different instruments in the instrument families. Distribute the cards to the class, and then have each student identify the instrument and the family to which it belongs and pantomime what it would look like to play that instrument. For example, for a violin, the student would demonstrate pulling a bow across the strings.
- Play recordings of the pieces from this unit at different times during the day, if possible. What do students notice about the music? Is there a better time of day to play one piece over another? Do certain instruments make them feel more calm or more energetic? Provide a time for students to listen to the pieces and identify the instruments as well as the mood of the pieces.
- Make connections between unit songs and the following topics from Grade 1 and 2 CKSci:
 - o Grade 1 Unit 3: *Exploring Light and Sound* (qualities of sound from different instruments)
 - o Grade 2 Unit 2: *Organisms and Their Habitats* (for *Carnival of the Animals*)

Additional Recommended Resources

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

- Auld, Mary. *How to Build an Orchestra*. Northampton, MA: Crocodile Books, 2024.
- Kuskin, Karla. *The Philharmonic Gets Dressed*. New York: HarperCollins, 1986.
- Levine, Robert. *The Story of the Orchestra*. New York: Workman Kids, 2002.
- Lynch, Wendy. *Percussion*. Portsmouth, NH: Heinemann, 2002. (There are also titles on string instruments and keyboards in this same series.)
- Moss, Lloyd. *Zin! Zin! Zin! A Violin*. New York: Aladdin, 2000.
- Turner, Barrie Carson. *Carnival of the Animals: By Saint-Saëns*. New York: Henry Holt, 1999.

Consider using the following resources for teachers and parents:

- *Discover the Instruments of the Orchestra Poster Pack*. Milwaukee, WI: Hal Leonard Publishing, 2002.
- Koscielniak, Bruce. *The Story of the Incredible Orchestra: An Introduction to Musical Instruments and the Symphony Orchestra*. Boston: Houghton Mifflin, 2000.
- “Music Educators Toolbox.” Carnegie Hall. <https://www.carnegiehall.org/Education/Programs/Music-Educators-Toolbox>.

Composers

Big Idea Exploring notable composers, including Vivaldi, Bach, and Beethoven, and listening to their works builds knowledge about music.

Unit Introduction and Pacing Guide

This introduction includes the necessary background information to teach the *Composers* unit. In this unit, you will guide students through activities designed to help them understand the lives of major composers and some of their important works. You will help students listen attentively to music and consider how it uses elements of music and instruments to express emotions, tell stories, and evoke natural phenomena.

This unit contains four lessons, split across five class days. There will be a unit assessment on Day 5. 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 Antonio Vivaldi
3	Lesson 2 Johann Sebastian Bach

Day	Lesson
4	Lesson 3 Ludwig van Beethoven
5	Lesson 4 Unit 3 Assessment

What Students Should Already Know

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

Kindergarten Unit 2: *Instruments and Music*

- The music of Rodrigo, Rachmaninoff, Verdi, Prokofiev, Debussy, Paganini, Grieg, Herbert, and Saint-Saëns

Grade 1 Unit 2: *Composers and the Orchestra*

- Influential composers and their works, including:
 - o Mozart’s *Eine kleine Nachtmusik*
 - o Prokofiev’s *Peter and the Wolf*

What Students Need to Learn

In this unit, students will:

- Recall information about the life of Antonio Vivaldi;
- Listen and respond to Vivaldi’s violin concertos *The Four Seasons*;
- Recall information about the life of Johann Sebastian Bach;

- Listen and respond to Bach’s works, including Toccata and Fugue in D Minor and “Jesu, Joy of Man’s Desiring”;
- Recall information about the life of Ludwig van Beethoven; and
- Listen and respond to Beethoven’s Symphony No. 6.

What Students Will Learn in Future Grades

In future grades, students will review and extend their learning about composers and their works.

Grade 3 Unit 3: *Composers*

- Influential composers and their works, including:
 - o Tchaikovsky, *Swan Lake*
 - o Sousa, “The Stars and Stripes Forever” and “The Washington Post March”
 - o Copland, *Fanfare for the Common Man*, “Hoedown” from *Rodeo*, “Simple Gifts” from *Appalachian Spring*
 - o Boulanger, “Cantique,” Three Pieces for Cello and Piano, Three Pieces for Organ
 - o Rimsky-Korsakov, “The Sea and Sinbad’s Ship” from *Scheherazade*

Vocabulary

composer, n. a person who creates and writes down music (112)

Example: The composer wrote hundreds of pieces of music.

concerto, n. a piece that features a solo performer in relationship to a larger group of performers (112)

Example: *The Four Seasons* is a collection of violin concertos.

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 Language Arts (CKLA)
Grade 2 Domain 6: <i>Cycles in Nature</i>
CK Science (CKSci)
Kindergarten Unit 4: <i>Weather Patterns</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 3 are as follows:

- Italian composer Antonio Vivaldi wrote violin concertos for the seasons; these concertos are now known as *The Four Seasons*.
- German composer Johann Sebastian Bach both wrote and collected music; two of his well-known pieces are Toccata and Fugue in D Minor and “Jesu, Joy of Man’s Desiring.”
- German composer Ludwig van Beethoven continued to write music even after going deaf; his Symphony No. 6 expresses his feelings about country life and the outdoors.

What Teachers Need to Know

Learning about major composers of the Baroque and Classical periods involves learning about their lives as well as listening to their works. Students can use all of the knowledge they have gained about the elements of music and instruments to help them notice, wonder about, and respond to the music of these composers. Throughout the unit, emphasize listening skills and engage students in discussion about the music through guiding questions and brief discussions about what students notice or wonder about. Have these discussions after students have listened to a piece, or pause during the listening to ask and answer questions.

Unit 3 Lesson 1

ANTONIO VIVALDI

TIME: 2 DAYS

AT A GLANCE CHART

Lesson	Activity	Materials
DAY 1	Students will learn about Vivaldi and listen and respond to movements from <i>The Four Seasons</i> .	<ul style="list-style-type: none">• Slide Deck slide 7 and Student Activity Book page 26<ul style="list-style-type: none">• Meet Antonio Vivaldi• Playlist<ul style="list-style-type: none">• Tracks 22–24, <i>The Four Seasons</i>, op. 8, no. 1, “La primavera” (“Spring”), nos. 1–3• Tracks 25–27, <i>The Four Seasons</i>, op. 8, no. 2, “L’estate” (“Summer”), nos. 1–3• Chart paper and marker for teacher use• Pencils (1 per student)
DAY 2	Students will play instruments in time with movements from Vivaldi’s <i>The Four Seasons</i> .	<ul style="list-style-type: none">• Online Resource Document Sonnet texts for <i>The Four Seasons</i>• Playlist<ul style="list-style-type: none">• Tracks 28–30, <i>The Four Seasons</i>, op. 8, no. 3, “L’autunno” (“Autumn”), nos. 1–3• Tracks 31–33, <i>The Four Seasons</i>, op. 8, no. 4, “L’inverno” (“Winter”), nos. 1–3• Student Activity Book page 27, The Music of Antonio Vivaldi• Classroom rhythm instruments (e.g., shakers, maracas, rhythm sticks)• Crayons (1 set per student)

Lesson Objective

- Explore the music of Antonio Vivaldi, an Italian composer of the Baroque era.

What Students Have Learned

In the last unit, students learned about the instrument families in an orchestra and listened to parts of Vivaldi’s *The Four Seasons*.

DAY 1: “SPRING” AND “SUMMER”

Introduce the lesson by asking students what sounds they associate with the seasons. Create a four-column chart on chart paper with the seasons as headings, and record students’ answers. (*They may suggest sounds related to weather, playing outside, animals, campfires, and so on.*)

Explain that Italian **composer** Antonio Vivaldi wrote music about the four seasons. His music is part of the Baroque era of music. Clarify that a composer is a person who creates and writes music. Students may recall this word if they used the CKMusic Grade 1 program. Tell students that each piece is a **concerto**, which is a piece written for one main instrument—in these selections, a violin—and a larger group such as an orchestra.

Activity



Slide 7

Display slide 7 and have students turn to page 26, Meet Antonio Vivaldi, in their Student Activity Books. Distribute pencils. Read the passage about Vivaldi aloud as students follow along.



Page 26

Read the directions aloud, and have students complete the sentences about Vivaldi using the words from the word box. Once students are finished, have them put their pencils away.

Cross-Curricular Connections

Make connections between Vivaldi’s *The Four Seasons* and CKLA Grade 2 Domain 6, *Cycles in Nature*. Students learn about natural cycles that make life on Earth possible, including seasonal cycles.

You may also wish to draw on students’ prior knowledge from science lessons, including CKSci Kindergarten Unit 4, *Weather Patterns*.

As you explore each season in the music, students may enjoy guessing which season is being represented based on the music. Have them explain what seasonal qualities made them guess as they did.

Music in This Lesson

The Four Seasons, op. 8, nos. 1–2, “La primavera” (“Spring”) and “L’estate” (“Summer”), Antonio Vivaldi



The concertos that make up *The Four Seasons*, by Italian composer Antonio Vivaldi, were first published in 1725.



These pieces feature driving rhythms and repeated notes used to depict natural phenomena like wind, rain, lightning, and thunder. Like many of Vivaldi's works, these are violin concertos, each of which can stand alone as a musical work.

Background for Teacher

The Four Seasons is a collection of four concertos, each representing one of the four seasons. The pieces were originally published with four sonnets, one on each season, apparently written by Vivaldi himself, and he placed excerpts from these sonnets directly into the score over the sections of the music that corresponded to them.

Play “La primavera” (“Spring”), tracks 22–24, and “L'estate” (“Summer”), tracks 25–27 of the Playlist. Invite students to prepare to listen by taking a few slow, deep breaths and resting their hands in their laps. Before students listen to a few minutes of each movement, guide them on the focus of the movement.

SUPPORT—Have students move responsively or keep the steady beat of the music using quiet body percussion when they need a break from sitting and listening.



Tracks 22–24

“Spring”

- First movement: The world comes to life with joy, and birds sing.
- Second movement: A goatherd naps peacefully as a gentle breeze blows and a dog barks.
- Third movement: A dance takes place beneath a clear sky.



Tracks 25–27

“Summer”

- First movement: It's hot, and the wind begins blowing. You can hear birdcalls.
- Second movement: It's a calm summer day, but occasional rumbles of thunder mean a storm is coming.
- Third movement: The storm erupts with thunder and lightning.

After students have listened to a few minutes of a movement, pause to ask the following questions:

A MUSICIAN'S QUESTIONS

What did you hear that sounded like spring/summer?

- o Students may say they heard weather such as rain, wind, and thunder and animals such as birds.

What feelings did the music express?

- o Students may say “Spring” expressed happiness and peace and “Summer” felt calm at first and then exciting.

SUPPORT—If students have difficulty naming feelings the music expresses, write some options on the board or chart paper, and have students choose from among them.

Check for Understanding

Conclude the session by asking “What is one new thing you learned about Vivaldi or Vivaldi's music today?” Have students turn and talk about the question with a partner before sharing ideas with the class.

DAY 2: “AUTUMN” AND “WINTER”

Introduce this part of the lesson by reviewing what students learned and listened to on the first day of the lesson. Ask students to explain what *composer* and *concerto* mean. Then explain that students will get to play instruments along with parts of two more concertos from *The Four Seasons*. Ask, “What seasons do you think we will listen to today?” (*fall/autumn and winter*)

Music in This Lesson

The Four Seasons, op. 8, nos. 3–4, “L’autunno” (“Autumn”) and “L’inverno” (“Winter”),
Antonio Vivaldi



The concertos that make up *The Four Seasons*, by Italian composer Antonio Vivaldi, were first published in 1725.



These pieces feature driving rhythms and repeated notes used to depict natural phenomena like wind, rain, lightning, and thunder. Like many of Vivaldi’s works, these are violin concertos, each of which can stand alone as a musical work.

Background for Teacher

The Four Seasons is a collection of four concertos, each representing one of the four seasons. The pieces were originally published with four sonnets, one on each season, apparently written by Vivaldi himself, and he placed excerpts from these sonnets directly into the score over the sections of the music that corresponded to them.

Teaching Idea



Explain that Vivaldi wrote sonnets to go with each season and that a sonnet is a poem that has fourteen lines. Read excerpts from the poems as appropriate before having students listen to the pieces.

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

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

Tell students that today, they will listen to and play along with “L’autunno” (“Autumn”) and “L’inverno” (“Winter”). Before students listen to a few minutes of each movement, guide them on the focus of the movement. Play “Autumn,” tracks 28–30, and “Winter,” tracks 31–33 of the Playlist.

Distribute rhythm instruments, and invite students to keep the steady beat of each piece as you play the track.

Help students stay with the tempo of the piece and play along with the musicians they hear. Help students recognize the different dynamic levels in the music. Model exaggerated motions to demonstrate playing louder or quieter.



Tracks 28–30

“Autumn”

- First movement: Farmers have fun at a dance after the crops are harvested.
- Second movement: The farmers sleep after the big dance.
- Third movement: A big hunt follows with horns, guns, and dogs.



Tracks 31–33

“Winter”

- First movement: Cold winter wind makes people shiver and stamp their feet as their teeth chatter.
- Second movement: People gather inside by a fire as cold rain falls outside.
- Third movement: People walk carefully and nervously across the ice, fall, and then move on. A wind rushes in.

After students have listened to a few minutes of each movement, pause to ask the following questions:

A MUSICIAN’S QUESTIONS

What did you hear that sounded like autumn/winter?

- o Students may say they heard weather such as rain and wind and people doing things like dancing, shivering in the cold, walking on ice, or resting by a warm fire.

What feelings did the music express?

- o Students may say “Autumn” expressed enjoyment and “Winter” felt nervous, calm, and wild.

SUPPORT—Revisit the music as needed to help students identify the sounds and emotions.

Activity



Page 27

Have students turn to page 27, The Music of Antonio Vivaldi, in their Student Activity Books and retrieve their crayons. Read the directions aloud as students follow along. Play a minute or two from each season’s concerto as students complete the activity. When students are finished, have them put their materials away.



Tracks 22–33

Check for Understanding

Conclude the session by asking students to share their Student Activity Book pages with a partner. Invite volunteers to share with the whole group.

Unit 3 Lesson 2

JOHANN SEBASTIAN BACH

TIME: 1 DAY

AT A GLANCE CHART

Lesson	Activity	Materials
DAY 1	Students will learn about Bach and listen and respond to his music.	<ul style="list-style-type: none">• Slide Deck slide 8 and Student Activity Book page 28<ul style="list-style-type: none">• Meet Johann Sebastian Bach• Playlist<ul style="list-style-type: none">• Track 50, Minuet in G Major• Track 51, “Jesu, Joy of Man’s Desiring”• Track 52, Toccata and Fugue in D Minor• Student Activity Book page 29, The Music of Johann Sebastian Bach• Scarves or ribbons (1 per student)• Pencils (1 per student)• Crayons (1 set per student)

Lesson Objective

- Explore music by German composer Johann Sebastian Bach.

What Students Have Learned

In the last lesson, students learned about Vivaldi and his popular concertos *The Four Seasons*.

DAY 1: JOHANN SEBASTIAN BACH

Introduce the lesson by asking “Where do you hear music in your day-to-day life?” (*Students may suggest on the radio in the car, at home, on phones, or in stores.*)

Explain that Johann Sebastian Bach was a composer who wrote music that people played and heard in different ways and places—he composed for church services and for entertainment. He also collected pieces he liked that were composed by other people. Tell students that today, they will learn about his life and listen to some of his music.

Activity



Slide 8

Display slide 8 and have students turn to page 28, Meet Johann Sebastian Bach, in their Student Activity Books. Read the passage aloud as students follow along. Then have them retrieve their pencils. Read the directions aloud, and have students write three facts about Bach, guiding them as necessary. Once students are finished, have them put their pencils away.



Page 28

Music in This Lesson

Minuet in G Major, Christian Petzold



Bach included this piece by German organist and composer Christian Petzold in the *Anna Magdalena Notebook*, compiled in 1725.

Background for Teacher

Minuet in G Major is from a collection of pieces compiled by Bach and dedicated to his wife, Anna Magdalena, a skilled musician herself. Many of the pieces were meant to be used for Bach's children's musical instruction. For years, music historians attributed the pieces in the *Anna Magdalena Notebook* to Bach himself; however, it is now understood that Bach included many pieces by other composers as well as his own compositions.

Explain that Bach collected many pieces of music by other composers of the time. One is Minuet in G Major by Christian Petzold, which Bach included in a collection of pieces dedicated to his wife, Anna Magdalena.



Track 50

Play Minuet in G Major, track 50 of the Playlist. Ask, "What instrument do you hear?" (*harpsichord*) Point out that in Bach's time, the modern piano was just being invented, so most people played keyboard instruments such as the harpsichord.

Distribute scarves or ribbons, and invite students to move responsively to the melody they hear. Reinforce melodic contour by having students move their scarves or ribbons low when they hear low pitches and higher when they hear high tones.

SUPPORT—Revisit some of the resources from Unit 2 Lesson 5, on keyboard instruments, to help students visualize the instruments in this lesson's pieces.

Music in This Lesson

“Jesu, Joy of Man’s Desiring,” Johann Sebastian Bach



Bach composed the cantata on which “Jesu, Joy of Man’s Desiring” is based around 1714–16.



In the original piece, a flowing melody provides a contrast and link between sections of a traditional hymn tune that can be heard in slower notes. To Bach’s audience, the melody was most likely already known, and so his piece was, to them, a beautiful elaboration and expansion of a familiar hymn. The piano arrangement maintains the contrast between the flowing melody and the slower hymn tune.

Background for Teacher

“Jesu, Joy of Man’s Desiring” is based on an excerpt from one of Bach’s many cantatas, the elaborate sacred works he composed regularly for church services. This well-known arrangement is by Myra Hess, who used lyrics from the cantata to give it the title “Jesu, Joy of Man’s Desiring.”

Give students some background information about this piece. Explain that Bach originally composed the piece for a church choir to sing, and another person, pianist Myra Hess, arranged part of it for solo piano. Invite students to prepare to listen by taking a few slow, deep breaths and resting their hands in their laps.



Track 51

Play “Jesu, Joy of Man’s Desiring,” track 51 of the Playlist. Briefly discuss what students noticed about the piece. (*They may notice that the piece has two melodies that weave together.*)

Music in This Lesson

Tocatta and Fugue in D Minor, Johann Sebastian Bach



Bach probably composed this piece sometime between 1703 and 1707.



A toccata, in Bach’s time, had a relatively free construction, meant to sound a bit like an improvisation. A fugue is a carefully controlled piece in which a single melody is juggled among several different independent voices within the music. Because of the contrast in the spirit of the two forms (one free, one controlled), the combination of toccata and fugue was often used to form a satisfying whole.

Background for Teacher

Tocatta and Fugue in D Minor is perhaps Bach’s best-known piece for solo organ. The piece shows off many of the abilities of the organ: huge, impressive masses of sound; sudden changes in volume and timbre; lines played simultaneously on two keyboards of the same instrument, and sometimes on a large “keyboard” of foot pedals.



Track 52

Invite students to prepare to listen to the music, and tell them that this piece is really a pair of pieces—a toccata and a fugue—written for organ. Then play Toccata and Fugue in D Minor, track 52 of the Playlist. Pause after the toccata at 2:46. Ask students what they noticed about the music. Discuss the ominous mood the organ establishes and its huge, powerful sound.

Then tell students that the next part of the recording is the fugue and that fugues have a main theme that is a piece of the melody used over and over in different ways. They can recognize this theme because it has a back-and-forth motion, like a fast seesaw. Then play the rest of the track, and discuss the mood and different sounds as you discussed with the contrasting toccata.

Teaching Idea

Invite students to think about how contrast serves an important role in Toccata and Fugue in D Minor. For instance, the toccata itself contrasts with the fugue, and the different sections of the fugue contrast with each other, as well as different organ sounds. Ask, “Why might contrast be satisfying?”

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

A MUSICIAN’S QUESTIONS

What feelings did the music of this lesson express?

- o Students may suggest that Petzold’s minuet was happy, “Jesu” was peaceful or calming, the music of the toccata was spooky or scary, and the fugue was exciting.

How is the music composed by Bach different from the music you heard from Vivaldi?

- o Students may suggest that Bach’s music was complicated and expressed a variety of feelings, while Vivaldi’s felt lighter and had stronger melodies.

Activity



Page 29

Have students turn to page 29, The Music of Johann Sebastian Bach, in their Student Activity Books and retrieve their crayons and pencils. Read the directions aloud as students follow along. Play Toccata and Fugue in D Minor, track 52 of the Playlist, as students create their stories. When students are finished, have them put their materials away.



Track 52

SUPPORT—If students have difficulty coming up with ideas for a story, have partners or small groups cocreate stories, guiding them as needed. Have them create their own illustrations.

Check for Understanding

Conclude the session by asking students to share their stories with a partner.

Unit 3 Lesson 3

LUDWIG VAN BEETHOVEN

TIME: 1 DAY

AT A GLANCE CHART

Lesson	Activity	Materials
DAY 1	Students will learn about Beethoven and listen and respond to Symphony No. 6 in F Major.	<ul style="list-style-type: none">• Slide Deck slide 9 and Student Activity Book page 30<ul style="list-style-type: none">• Meet Ludwig van Beethoven• Student Activity Book page 31, The Music of Ludwig van Beethoven• Playlist<ul style="list-style-type: none">• Track 53, Symphony No. 6 in F Major, op. 68, no. 1, “Allegro ma non troppo”• Track 22, <i>The Four Seasons</i>, op. 8, no. 1, “La primavera” (“Spring”), no. 1• Track 54, Symphony No. 6 in F Major, op. 68, no. 4, “Allegro”• Track 55, Symphony No. 6 in F Major, op. 68, no. 5, “Allegretto”• Pencils (1 per student)

Lesson Objective

- Explore music by German composer Ludwig van Beethoven.

What Students Have Learned

Students have been learning about famous composers, including Vivaldi and Bach.

DAY 1: LUDWIG VAN BEETHOVEN

Introduce the lesson by telling students they will learn about a composer who lived after Bach and Vivaldi in the Classical era. Remind students that Vivaldi’s music was meant to evoke images and sounds of the seasons, such as the thunder of a summer storm or walking on the ice in winter.

Explain that German composer Ludwig van Beethoven also wrote a piece that was about nature. Tell students that they will get to hear some of that piece in today’s lesson.

Activity



Slide 9



Page 30

Display slide 9, Meet Ludwig van Beethoven, and have students turn to page 30 in their Student Activity Books. Read the passage aloud as students follow along. Then have them retrieve their pencils. Read the directions aloud, and have students complete the sentences about Beethoven using the words in the word box. Once students are finished, have them put their pencils away.

Music in This Lesson

Symphony No. 6 in F Major (“Pastoral Symphony”), op. 68, no. 1, “Allegro ma non troppo,”
Ludwig van Beethoven



Beethoven composed this symphony in 1808.



Listen carefully to hear one of Beethoven’s favorite techniques: Everything in the movement is built from ideas taken from the tune right at the beginning. Sometimes the bits of the tune sound gentle, sometimes grand, but the movement flows naturally from one section to another because the segments are all based on the same material.

Background for Teacher

Beethoven’s Symphony No. 6 is known as the “Pastoral Symphony” because Beethoven made it clear that it represented his love of the outdoors. In fact, he gave descriptive titles to the different movements that suggested scenes of country life. He called the first movement “Awakening of Cheerful Feelings on Arriving in the Country.”

Teaching Idea

Before revealing Beethoven’s titles for each movement, have students listen to the movements and suggest their own titles. The first and last movements’ titles describe different types of feelings. Ask students what types of feelings they hear in the music and what elements in the music might make them feel that way.

Invite students to prepare to listen by taking a few slow, deep breaths and resting their hands in their laps. If you wish, tell students the title of the piece. Ask them to listen for elements of music they learned about, such as dynamics and tempo.



Track 53

Play the first movement of Symphony No. 6, track 53 of the Playlist. After students listen, ask, “What did you notice about the dynamics and the tempo in this piece?” (*Students may note that the dynamics went from soft to loud and loud to soft throughout and that the tempo also seemed to increase and then decrease often.*) “If Beethoven’s piece told a story, what kind of story would it tell?” (*Answers will vary.*)

SUPPORT—Because the movements of this symphony are long, you may wish to invite students to move responsively in their seats or spread out around the room rather than sitting still.

Teaching Idea



Track 22

Play a few minutes of the first movement of “Spring” from Vivaldi’s *The Four Seasons*, track 22 of the Playlist. Discuss with students how the two pieces compare. Ask, “How are these pieces similar?” (*Students may say they both express happy feelings.*) “How are they different?” (*Students may say that the Vivaldi piece has more nature sounds, whereas the Beethoven piece is more about feelings.*)

Music in This Lesson

Symphony No. 6 in F Major (“Pastoral Symphony”), op. 68, nos. 4–5, “Allegro” and “Allegretto,”
Ludwig von Beethoven



These movements are meant to evoke a storm that begins with distant rumbles of thunder and a few drops of rain before the thunder and lightning break out in full force and then subside. The “Shepherd’s Song” is represented by horn-call-like figures—short tunes that sound like horns blowing—which anticipate the full melody as the shepherds play their pipes and horns to celebrate the good weather.

Background for Teacher

The last two movements, which are played continuously without a break, are “Thunderstorm” and “Shepherd’s Song,” the latter of which takes the subtitle “Happy, Thankful Feelings After the Storm.”

Invite students to prepare to listen to the music, and tell them that the two movements of Beethoven’s Symphony No. 6 they will hear are usually played without a break in between because they are part of the same musical story. Explain that first, they will listen to a piece meant to sound like a storm, beginning with distant rumbles of thunder and a few drops of rain, and then a giant storm with thunder and lightning.



Track 54

Play movement 4 of Symphony No. 6, track 54 of the Playlist. Invite students to quietly pat their laps or loudly stomp their feet along with the rhythms they hear, depending on the part of the storm. Ask, “What do you think happens at the end (at 3:25)?” (*The storm is over.*)

Explain that as the storm ends and the next movement starts, we can almost imagine the shepherds coming out into the daylight and playing their pipes and horns to celebrate the return of the good weather.



Track 55

Play movement 5 of Symphony No. 6, track 55 of the Playlist, and ask students to keep these pictures in their minds as they listen.

SUPPORT—You may wish to pause at 0:18 to point out that the upcoming melody sounds a little like the horn calls of the shepherds; students can listen for pieces of this melody to be picked up by the orchestra, starting with the violin at about 0:20.

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

A MUSICIAN'S QUESTIONS

What feelings did the music of this lesson express?

- o Students may suggest the music was exciting, joyful, and like a celebration.

What dynamics did you notice in Beethoven's music?

- o Students may note that Beethoven uses extreme dynamic changes, sometimes sudden and sometimes growing or fading over time.

Reflection Activity



Page 31

Have students turn to page 31, The Music of Ludwig van Beethoven, in their Student Activity Books and retrieve their pencils. Read the directions aloud as students follow along. Explain the term *opinion*—what one thinks or believes, or in other words, one's point of view. Then ask students to brainstorm some opinions about the music they heard and examples from the music that support their reasons. Revisit parts of the music from the lesson as needed to help students complete the activity. Circulate to assist as needed. When students are finished, have them put their materials away.

Check for Understanding

Conclude the session by asking students “How would you describe Beethoven's music to someone who has never heard it?” Have students turn and share with a partner. Call on volunteers to share their ideas.

Unit 3 Lesson 4

UNIT 3 ASSESSMENT

TIME: 1 DAY

AT A GLANCE CHART

Lesson	Activity	Materials
DAY 1	Students will review main ideas from the unit and demonstrate understanding of Vivaldi, Bach, and Beethoven.	<ul style="list-style-type: none">• Student Activity Book page 32, Unit 3 Assessment• Playlist<ul style="list-style-type: none">• Track 52, Toccata and Fugue in D Minor• Pencils (1 per student)

Lesson Objective

- Assess student mastery of content presented in Unit 3.

Preparation for Assessment

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

Review

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

- Italian composer Antonio Vivaldi wrote violin concertos for the seasons; these concertos are now known as *The Four Seasons*.
- German composer Johann Sebastian Bach both wrote and collected music; two of his well-known pieces are Toccata and Fugue in D Minor and “Jesu, Joy of Man’s Desiring.”
- German composer Ludwig van Beethoven continued to write music even after going deaf; his Symphony No. 6 expresses his feelings about country life and the outdoors.

Revisit the Big Idea of this unit: *Exploring notable composers, including Vivaldi, Bach, and Beethoven, and listening to their works builds knowledge about music.* Discuss with students the activities they did in this unit that involved listening and responding to the music of these composers.

Assessment



Page 32

Ask students to turn to page 32 in their Student Activity Books, and have them retrieve their pencils. Students will complete the assessment activity for this unit.

Read the instructions and questions 1–4 aloud for students. Provide time after reading each sentence for students to write their answers.



Read question 5 aloud. Play Toccata and Fugue in D Minor, track 52 of the Playlist. Have students respond to the prompt as the music plays.

Track 52

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 about in the unit:

- Make a connection between the composers and their home countries. Provide a map to each student, and have them identify the composers' countries and continents. On a class map, place pictures of the composers on their home countries. Review with the class what they know about the composers.
- Make a class timeline with the dates when each composer lived and their pictures. Add the dates of the pieces students heard in this unit to the timeline. Consider adding other historical figures from Grade 2 study to the timeline to make a connection to when the composers lived.
- Play a modern instrumental composition, and compare it to the pieces by Vivaldi, Bach, and Beethoven. Thomas Newman's original score for *Finding Nemo* is an excellent choice of a recent composition. He makes great use of strings and unusual percussion as well as the piano. The music is uplifting, yet also contains some very dramatic parts, giving listeners a good feel for the range of string instruments and orchestration in general. Discuss how the piece compares to the pieces students listened to in this unit.
- Provide students with a variety of art materials, such as markers, crayons, or paints, and a large piece of paper. Explain that you are going to play one of the selections from this section, and you would like them to draw a picture about how the music makes them feel. Review elements of art, such as line and color, from CKVA. For example, if the music is very fast, students may draw a lot of sharp lines and corners or use bold colors. If the music is slow, their lines may be curvy or the colors muted. Let students explore the use of lines and color and how they relate to the music. When the pieces are completed, have students write about their pieces, including the name of the composer, the piece to which they responded, and an explanation of what they drew and why.
- Make cross-curricular connections to CKLA Grade 2 Domain 6, *Cycles in Nature* (seasons/seasonal changes), or CKSci Kindergarten Unit 4, *Weather Patterns* (for reference, to review what students know about weather/seasons).

Additional Recommended Resources

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

- Ketcham, Sallie, and Timothy Bush. *Bach's Big Adventure*. London: Orchard Books, 1999.
- Rachlin, Ann. *Bach*. Famous Children Series. Hauppauge, NY: BES Publishing, 1992.
- Shefelman, Janice. *I, Vivaldi*. Grand Rapids, MI: Eerdmans Books for Young Readers, 2022.
- Venezia, Mike. *Bach*. Getting to Know the World's Great Composers. New York: Children's Press, 2017.
- Venezia, Mike. *Ludwig van Beethoven*. Getting to Know the World's Great Composers. New York: Children's Press, 2017.
- Warner-Reed, Emma. *Beethoven*. Classical Giants: Musical Histories for Enquiring Minds. New York: Calendar House Press, 2023.
- Winter, Jeanette. *Sebastian: A Book About Bach*. Boston: Harcourt Childrens Press, 1999.

Consider using the following resources for teachers and parents:

- "Composer Explorer." Classics for Kids. 90.9 WGUC, last modified June 20, 2024. <https://www.classicsforkids.com/composer-explorer/>.
- Newman, Thomas. *Finding Nemo: An Original Soundtrack*. Walt Disney Records. Released May 20, 2003.

Culminating Activity

WHAT I LEARNED THIS YEAR

TIME: 2 DAYS

AT A GLANCE CHART		
Lesson	Activity	Materials
DAY 1	Students will review main ideas from the units and use their learning to prepare a presentation.	<ul style="list-style-type: none">• Online Resource Document “Meet the Woodwind Quintet!” video from PBS• Playlist<ul style="list-style-type: none">• Track 21, “Do-Re-Mi”• Track 34, <i>Peter and the Wolf</i>, “The Cat”• Track 54, Symphony No. 6 in F Major, op. 68, no. 4, “Allegro”• Student Activity Book page 33, My Music Learning Presentation Planner• Pencils (1 per student)
DAY 2	Students will present their learning to others.	<ul style="list-style-type: none">• Student Activity Book page 33, My Music Learning Presentation Planner

Lesson Objective

- Use music learning from all units to create a short presentation.

DAY 1: PLAN A PRESENTATION

Introduce the activity by congratulating students on the work they have done this year to learn about the elements of music, instruments, and composers. Explain that they will use what they have learned to create a short presentation.

Review of the Year

Provide students with a brief summary of the material they covered during the course.

SUPPORT—Create a visual of the Big Idea from each unit of Grade 2 Core Knowledge Music.

Ask the following questions as you replay music from previous units.



Track 21

Play “Do-Re-Mi,” track 21 of the Playlist.

Unit 1: What elements of music do you notice in this song? How is a musical scale part of the song? (*Students may share examples of the melody, rhythm/beat, or other elements of music. They should connect the do-re-mi syllables to the musical scale.*)



Remind students of the sounds of woodwind instruments using the “Meet the Woodwind Quintet!” video from PBS.

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

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



Track 34

Play “The Cat” from *Peter and the Wolf*, track 34 of the Playlist.

Unit 2: What instruments do you hear? What families do those instruments belong to? (*Students should identify the clarinet from the woodwind family; the flute, another woodwind; cymbals from the percussion family; and strings.*)



Track 54

Play Symphony No. 6 in F Major, op. 68, no. 4, “Allegro,” track 54 of the Playlist. Remind students that this is from Beethoven’s Sixth Symphony, known as the “Pastoral Symphony.”

Unit 3: What feelings does it express? (*Students should describe feelings the music evokes, such as excitement.*)

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 134 of this Teacher Guide. Share the criteria on the rubric with students so they know what must be included.

- **I Am a Composer:**
 - Have students choose to act as one of the composers they learned about in Unit 3. Have them prepare a brief presentation about their life and music from the point of view of the composer. Presentations should include facts about their life, an example of their music, and a discussion of the elements of music and instruments in the music example.
 - Alternatively, students may wish to compose their own music inspired by one of the composers and present it with an explanation of the elements of music it illustrates. Have students consider tempo, dynamics, form, rhythm, and/or melody. Use classroom instruments and allow students to work individually or in pairs.
- **Music Reviewer:** Students choose a piece from Unit 3 to listen to and review. Encourage students to listen to several pieces from the Playlist before choosing. In their review, students should (1) share an opinion about the music, (2) discuss what the music expresses, and (3) identify the instruments and any elements of music they notice in the music.
- **Riddle Me This:** Students create four (or more) riddles to which the answer is an element of music, an instrument, or a composer. Students can choose ideas from all three units. For example: You blow over me to make a sound. I can sound like a bird. What am I? (*flute*)

Activity



Page 33

Have students turn to Student Activity Book page 33, My Music Learning Presentation Planner, and retrieve their pencils. Read the instructions and the planning chart aloud as students follow along, and answer questions. Have students work individually or in pairs to plan their presentations.

Circulate as students plan their presentations, and assist those who need additional guidance in choosing an idea and identifying ideas to include.

Ask questions to get students thinking, such as “What do you remember about the elements of music? Which composer did you find most interesting?” Help students with writing the text of their presentation as needed.

Check for Understanding

Conclude the session by asking students to share an idea from their plan with an elbow partner. Ask volunteers to share with the class.

DAY 2: LISTEN AND PRESENT

Introduce this part of the lesson by reminding students that they will be sharing their yearlong learning today.

Pair students so they can rehearse their presentations. Remind them to speak clearly and loudly enough to be heard as they present. After a few minutes of rehearsal time, allow each student to present as their classmates listen. As an alternative, place students in small groups of four or five and have them present to their small group.

Teaching Idea

Before students present, review what it looks like and sounds like to respectfully listen to classmates as well as ways to give positive feedback to classmates after they finish presenting.

Check for Understanding

Conclude the session by asking “What is one new thing you learned this year about music?” Have students share aloud, and capture their responses on chart paper. Congratulate students on a successful year in Grade 2 Core Knowledge Music.

Glossary for Core Knowledge Music: Grade 2

B

brass, n. a family of instruments that produce sound when the air inside a tube is made to vibrate by the motion of the player's lips

C

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

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

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

concerto, n. a piece that features a solo performer in relationship to a larger group of performers

D

downbeat, n. the first and strongest beat of every measure of music

dynamics, n. the element of music that deals with how loudly or softly it is performed

F

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

forte, adv. or adj. abbreviated *f*; Italian music term meaning "loud" or "strong"

H

harmony, n. the element of music that deals with the relationships between simultaneous pitches

K

keyboard, n. a family of instruments that produce sound using an array of many keys, where each key controls a different note

M

melody, n. the tune of a song, or the arrangement of individual pitches and rhythms into musical lines

N

notation, n. a way of using symbols to represent sound on paper

note, n. a written symbol used to represent a specific duration and pitch in music notation

P

percussion, n. a family of instruments that produce sound when the surface of the instrument is made to vibrate, usually by striking it

piano, adv. or adj. abbreviated *p*; Italian music term meaning "soft" or "quiet"

pitch, n. a particular standard by which tones may be compared with respect to their relative level; how "high" or "low" a sound or tone is; specific pitches are named with letters from A to G

R

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

rest, n. a written symbol used to represent a pause or silence in music notation

rhythm, n. long and short durations of sound; the element of music that deals with the way sounds are organized through time

S

scale, n. a series of notes in order

solfège, n. the syllables "do re mi fa so la ti," traditionally sung to the pitches of the scale in rising order

staff, n. the set of five parallel lines on which music notation is placed

string, n. a family of instruments that produce sound when their taut strings are made to vibrate

T

tempo, n. the speed of a musical performance

timbre, n. the quality or tone color of a sound in music

treble clef, n. a symbol that, when placed on a staff, designates a high range known as the treble

V

verse, n. a set of lyrics that tell the story of a song, changing with each repeat

W

woodwind, n. a family of instruments that produce sound when the air inside a tube is made to vibrate by blowing air into or across it

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 7 Higher or Lower Pitch? p. 7

1. Down
2. Down
3. Up
4. Up
5. Down
6. Up

Lesson 10 Repetition p. 9

1. Students should underline the two lines reading “Fifteen years on the Erie Canal.”


Lesson 17 Name the Notes p. 16

1. **Middle C**, D, E, F, G, **A**, B, C

Lesson 18 Do-Re-Mi p. 17

1. **do**, re, mi, fa, sol, **la**, ti, do

Lesson 20 Unit 1 Assessment p. 19

1. Ensure the answer correctly uses two vocabulary terms.
2. scale; rest
3. Half note 
4. C, F, A, B, C

Unit 2 *Instrument Families*

Lesson 1 The Woodwinds p. 20

1. Students should circle the clarinet.

2. Students should circle the flute.
3. Students should draw an X on the violin.

Lesson 3 The Strings p. 22

Possible response: Students may point out similarities in shape and how sound is produced and differences in size, string length, timbre, and pitch.

Lesson 5 Keyboard Instruments p. 24

Students should circle the piano and the organ.

Lesson 6 Unit 2 Assessment p. 25

1. Piano
2. Percussion
3. percussion; string; keyboard; woodwind; Brass
4. Students should circle the double bass.
5. Students should circle the xylophone.

Unit 3 *Composers*

Lesson 1 Meet Antonio Vivaldi p. 26

Italy; violin; teacher

Lesson 3 Meet Ludwig van Beethoven p. 30

Germany; organ, viola (order does not matter); hearing

Lesson 4 Unit 3 Assessment p. 32

1. composer
2. seasons
3. hear
4. church

Culminating Activity Scoring Rubric

Note: Students should be evaluated on their ability to reflect on their learning in music class this year by completing a presentation. Students should include information learned from all three units as well as three pieces of factual information about music, instruments, and composers.

Exemplary	Response is accurate and detailed. Student demonstrates a strong understanding of the Big Ideas of the course by including information from all three units, which may include: <ul style="list-style-type: none">• Identifying a specific element of music• Describing the feelings certain music expresses• Identifying instruments, their families, and the quality of sound they make• Giving factual information about a composer and that composer's work
Accomplished	Response is mostly accurate and somewhat detailed. Student demonstrates a solid understanding of the Big Ideas of the course, noting at least two correct details.
Developing	Response is mostly accurate but lacks detail. Student demonstrates a very basic understanding of the Big Ideas of the course, noting at least one correct detail.
Limited	Response is incomplete and demonstrates a minimal understanding of the content.



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