

# Music

Student Activity Book



French horn

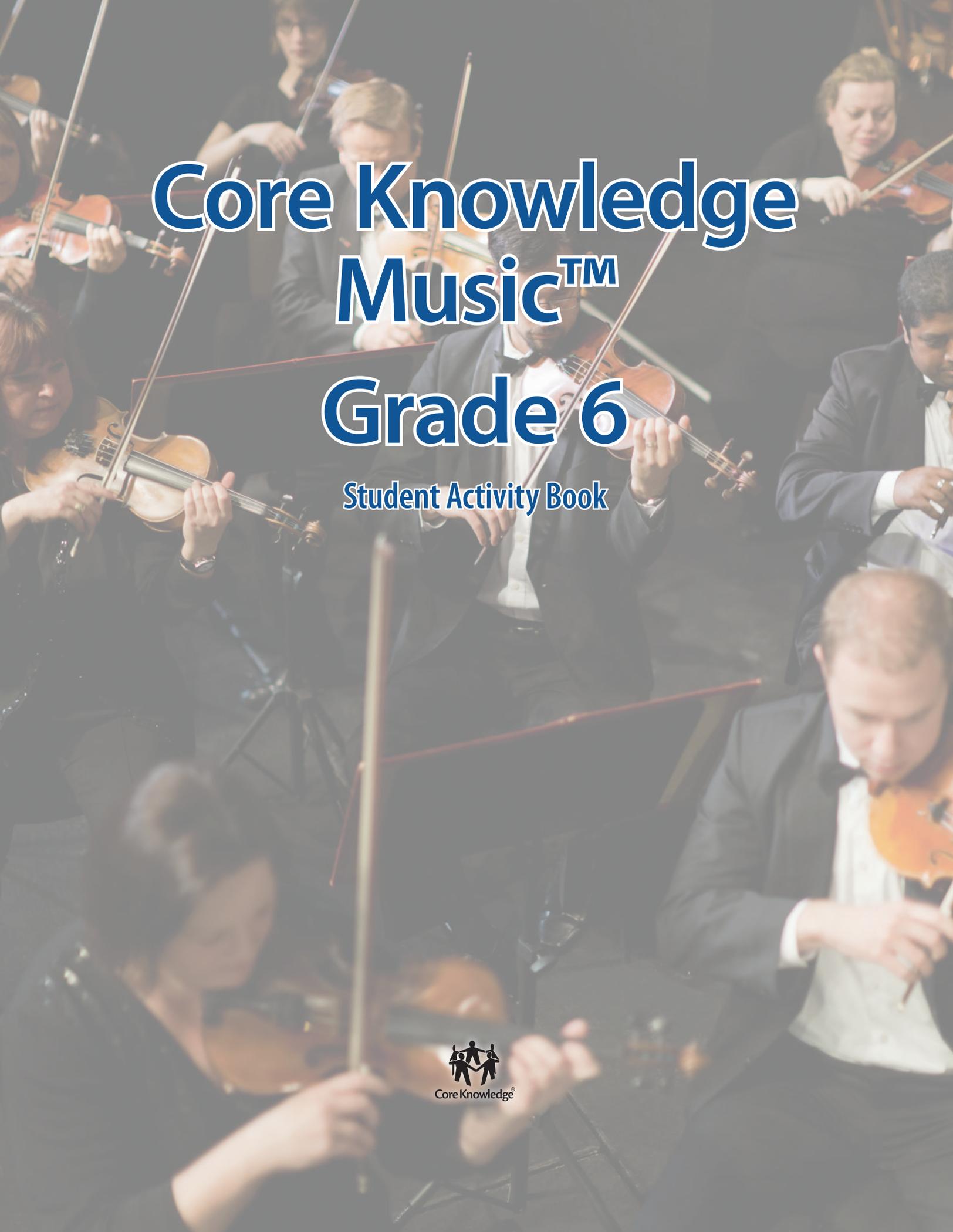


Musical notes and symbols



Baroque music concert





# Core Knowledge Music™ Grade 6

Student Activity Book



Core Knowledge®

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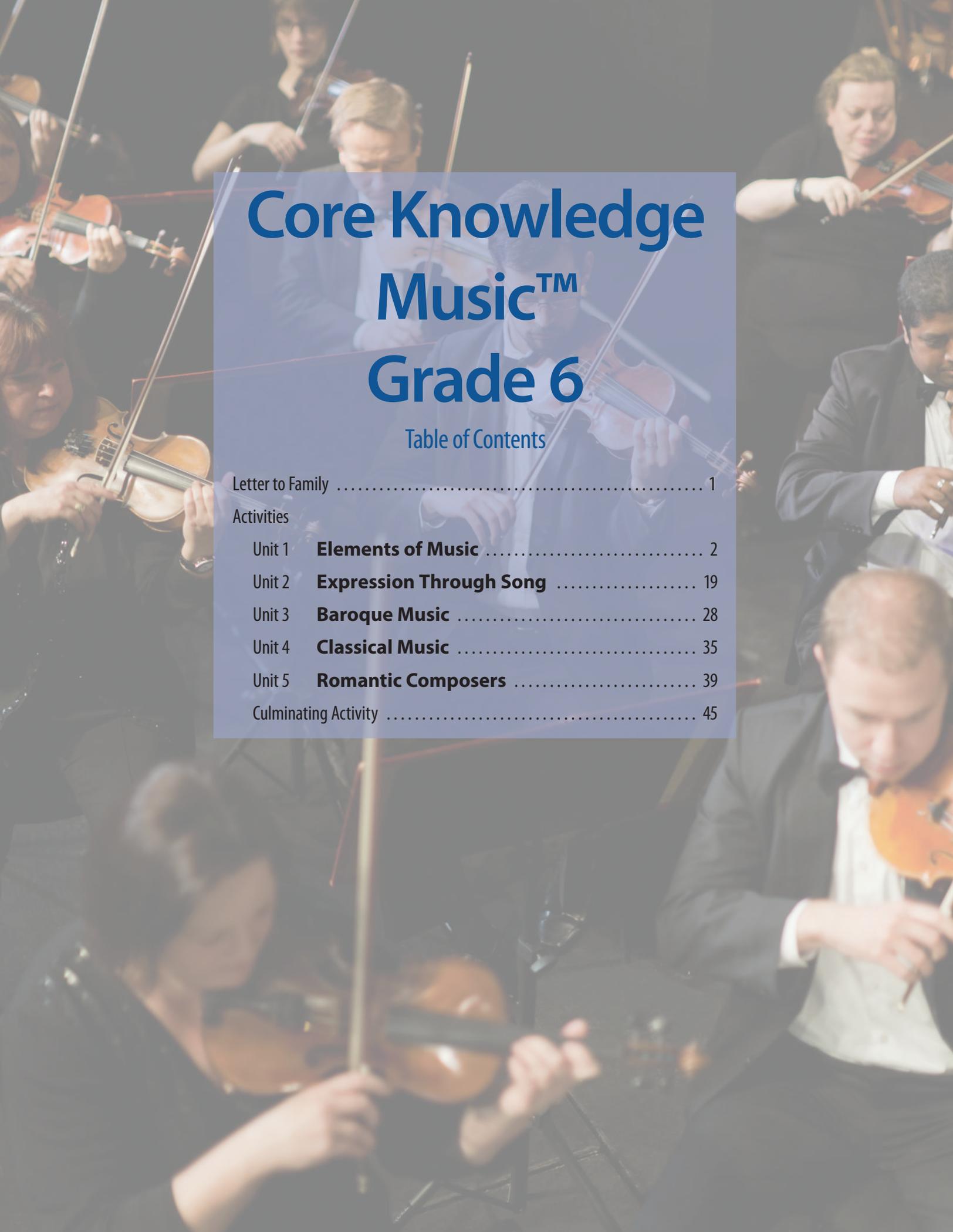
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# Core Knowledge Music™ Grade 6

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Dear Family Member,

We warmly welcome your student and you to the Grade 6 Core Knowledge Music (CKMusic) program. This Student Activity Book is part of a K–8 curriculum that will help your student learn about and create music in the classroom. Here’s what your student will learn throughout the year during our five units of study:

### **Unit 1: *Elements of Music***

This comprehensive unit covers topics from vocal ranges to musical notation and chords. As part of their learning, students will have opportunities to write some of their own notes with notations such as *forte*, *mezzo piano*, and more.

### **Unit 2: *Expression Through Song***

Students will dive deeply into the ways that songs can express identity, emotion, and even satire. Expression through song will be brought to light through analysis of songs such as “Lift Every Voice and Sing,” “Hard Times Come Again No More,” and “Jeanie with the Light Brown Hair.”

### **Unit 3: *Baroque Music***

Music from the baroque period will be explored through the study of forms such as operas, concertos, and cantatas. Students will also have the chance to work in groups to write their own comical operas.

### **Unit 4: *Classical Music***

Through exposure to composers such as Mozart, Haydn, and Beethoven, students will learn all about the classical era of music. Beethoven’s “Moonlight Sonata,” Mozart’s Piano Concerto No. 21, and Haydn’s “Emperor” String Quartet will be among the pieces studied as part of this unit.

### **Unit 5: *Romantic Composers***

Composers such as Schubert, Chopin, and Robert and Clara Schumann will be explored as part of this unit. Students will further their knowledge of musical notation and vocal ranges as they deepen their studies of composers and genres.

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

## Instrument Families

In an orchestra, instruments are classified according to how they make music, and instruments that make similar sounds are grouped together in instrument families.

1. **String** instruments have strings that can be strummed, plucked, or bowed. They can also play more than one note at once.
2. **Woodwind** instruments were historically made of wood and are played by blowing into a reed. Flute and piccolo are the notable exceptions. Pitches are changed by opening or closing holes.
3. **Brass** instruments also use air to generate sound, but the musician buzzes or vibrates their lips into a mouthpiece.
4. **Percussion** instruments make sound when they are struck by a mallet or stick (occasionally by hand), causing a skin head or the instrument itself to vibrate.

Which family of instruments does each instrument belong to?

 _____	 _____	 _____	 _____
 _____	 _____	 _____	 _____

### Reflection

A piano has strings and can play more than one note at once, but in the orchestra, it is often grouped with the percussion instruments. Discuss with a partner why you think that is.

## Vocal Ranges

Match the following terms with their correct definition.

1. unison singing	_____ The highest range of a female voice
2. part singing	_____ The act of multiple singers performing the same melody and pitch at the same time
3. soprano	_____ The lowest range of a female voice
4. mezzo-soprano	_____ The lowest range of a male voice
5. alto	_____ The middle range of a male voice
6. tenor	_____ The act of multiple voices singing separately to form a harmony
7. baritone	_____ The middle range of a female voice
8. bass	_____ The highest range of a male voice

### Reflection

What is the benefit of having a choir with a wide mix of different vocal ranges?

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## Reading Rhythms

Whole note ♩ = 4 beats each	Half note ♩ = 2 beats each	Quarter note ♩ = 1 beat each	Eighth note ♩ = 1/2 beat each	Sixteenth note ♩ = 1/4 beat each
 1+ 2+ 3+ 4+	 1+ 2+ 3+ 4+	 1+ 2+ 3+ 4+	 1+ 2+ 3+ 4+	 1 e + uh 2 e + uh 3 e + uh 4 e + uh

1.   
1+2+ 3+4+ 1 + 2 + 3+ 4+ 1+2+3+4+

2.   
1 e + uh 2+ 3+ 4+ 1+2+ 3 e + uh 4+ 1+2+3+4+

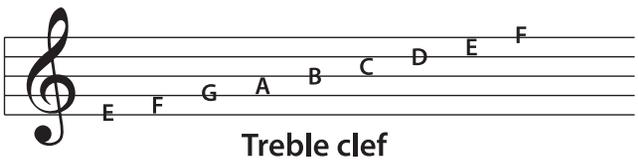
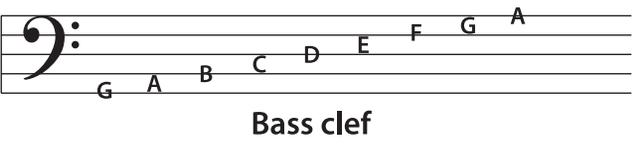
3.   
1 + 2 + 3 + 4 e + uh 1+ 2+ 3+4+ 1+ 2+ 3+ 4+



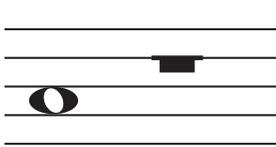
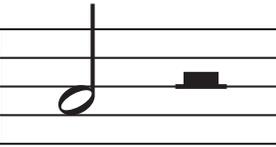


## Notation Review

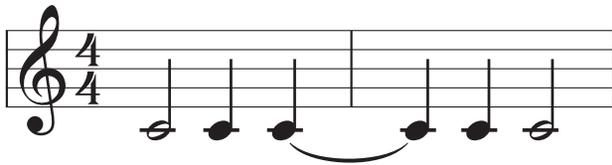
**Musical Notation** Clefs, such as the treble clef and the bass clef, indicate the range of notes appearing on a staff.

 <p><b>Treble clef</b></p>	 <p><b>Bass clef</b></p>
---	--

**Rests** show when silences should occur when music is being played. Rests and notes have matching values.

							
Whole note	Whole rest	Half note	Half rest	Quarter note	Quarter rest	Eighth note	Eighth rest

**Tied notes** connect the values of two neighboring notes of the same pitch using a curved line.



**Dotted notes** use dots to add a half value to the note being dotted.

$$\frac{1}{2} + \frac{1}{1} = \frac{3}{2}$$

$$\frac{1}{1} + \frac{1}{2} = \frac{3}{2}$$

$$\frac{1}{2} + \frac{1}{4} = \frac{3}{4}$$

## Pitches and the Staff

Answer the questions below.

- Some musicians use the memory aids **Every Good Boy Does Fine** and **F-A-C-E** to remember the order of notes on a treble clef staff. Come up with your own memory aid for the lines and spaces on the treble clef.

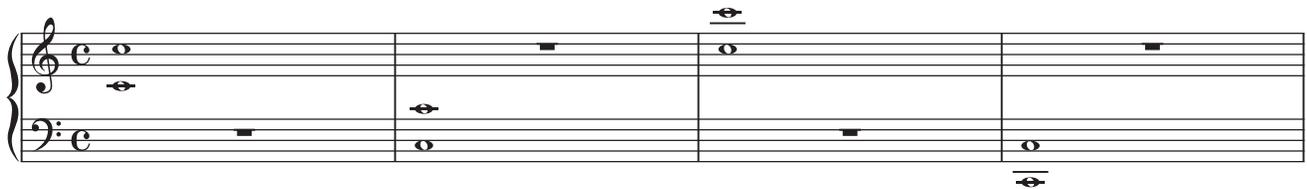
**Lines:** \_\_\_\_\_

**Spaces:** \_\_\_\_\_

- Identify the following pitches on the treble and bass clefs.

## Intervals and Octaves

An **interval** is the distance between any two notes on the scale. An **octave** is a special kind of interval that corresponds to the same pitch name, but seven notes apart, or the interval between two notes where one note's frequency is exactly double that of the other. The interval between middle C and the C above middle C is an octave, as is the interval from the C below middle C to middle C. Octaves are shown on the staves below.



Draw a note an octave away from each of the pitches shown. Notice that both bass and treble clefs are shown.





## Dynamic Markings

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

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

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



***Crescendo***  
Gradual increase in volume



***Decrescendo***  
Gradual decrease in volume

NAME: \_\_\_\_\_

## Tempo

The tempo markings below are in alphabetical order. Write the markings in order from slowest to fastest, and write a definition for each.

<i>andante</i>	<i>grave</i>	<i>largo</i>	<i>prestissimo</i>	<i>presto</i>
----------------	--------------	--------------	--------------------	---------------

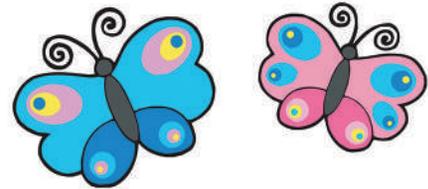
1. \_\_\_\_\_ Definition: \_\_\_\_\_
2. \_\_\_\_\_ Definition: \_\_\_\_\_
3. \_\_\_\_\_ Definition: \_\_\_\_\_
4. \_\_\_\_\_ Definition: \_\_\_\_\_
5. \_\_\_\_\_ Definition: \_\_\_\_\_

## Add the Expression

Add some musical drama to this story for young children by adding dynamic and tempo markings. Pick an overall tempo at which you would like the story to be read aloud. Next, add some dynamics to indicate which phrases or words should be read softly, which should be read loudly, and if there are any places where it should get louder or softer gradually.



Tempo: \_\_\_\_\_



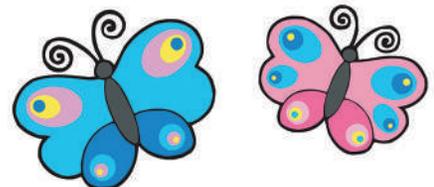
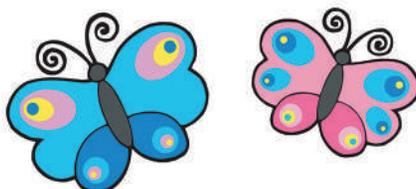
### Loud Bob

Once upon a time, in a cozy forest, there lived three little bears: Benny, Bella, and their noisy brother, Bob. Bob loved to shout, “Time to eat!” which scared the squirrels away!

One sunny day, Bella invited a group of friendly rabbits for tea. “Do be quiet, Bob,” she whispered. But when Bob shouted, “Welcome!” the rabbits jumped and scattered.

Bella sighed, but Benny had an idea. He took a deep breath and said, “Let’s sing a soft song together!” They sang sweetly, and the rabbits returned, dancing to the

melody. From that day on, Bob learned about singing softly. They all enjoyed wonderful tea parties!



## Looking Back

Match each term with its definition.

### Key Terms

Tempo \_\_\_\_\_

Treble clef \_\_\_\_\_

Bass clef \_\_\_\_\_

Sharp \_\_\_\_\_

Interval \_\_\_\_\_

Beethoven \_\_\_\_\_

Bach \_\_\_\_\_

Soprano \_\_\_\_\_

*Grave* \_\_\_\_\_

Octave \_\_\_\_\_

*Mezzo forte* \_\_\_\_\_

*Prestissimo* \_\_\_\_\_

*Andante* \_\_\_\_\_

### Definitions

1. At a walking pace

2. An interval of eight notes

3. Medium loud

4. Very, very slowly

5. Composer of the Fifth or “Victory” Symphony

6. Upper range of a female voice

7. As fast as can be played

8. How fast or slow music is performed

9. Staff symbol used for low-pitched instruments

10. The distance between any two notes

11. Raises a pitch one half step

12. Composer of *The Well-Tempered Clavier*

13. Staff symbol used for high-pitched instruments

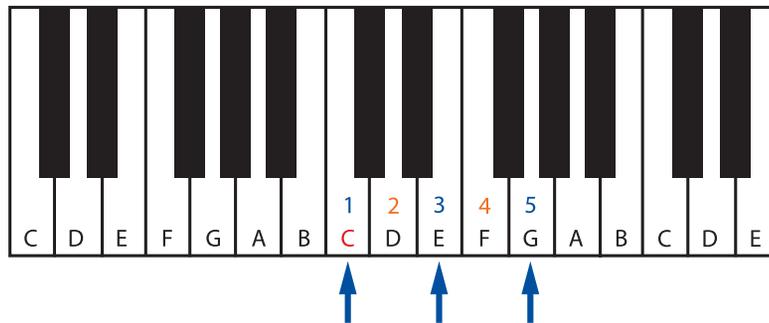


## Major and Minor Triads

A **chord** is a group of three or more notes played simultaneously to create harmony. One type of chord is called a **triad** because it is made of three notes:

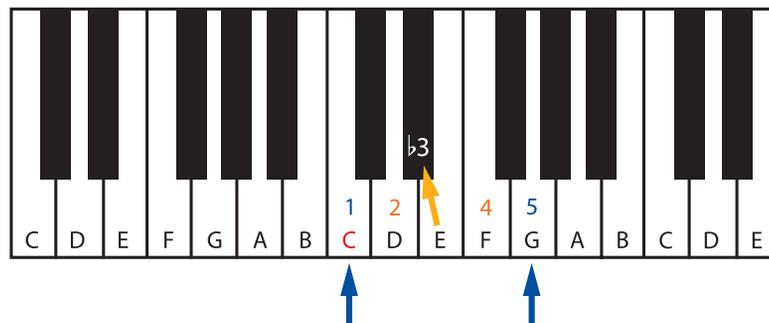
- The first note of a scale, called a **tonic** or **root** note
- The third note of a scale, called the **mediant** note
- The fifth note of a scale, called the **dominant** note

A major chord is called a 1-3-5 chord. A C major triad, for example, consists of C, E, and G.



To make a **minor** triad, we alter this by lowering the third note one half step. Now the third note is a little closer to the first and a little farther away from the fifth.

C–E–G becomes C–E-flat–G.



This small change in the intervals between notes has a remarkable effect on the feelings these chords inspire. Choosing whether to make music in a major or minor key is one of the most impactful choices a composer makes.

NAME: \_\_\_\_\_

## Naming Chords

Name the triads below. Remember that chords are named for their root note.

A musical staff with a grand staff (treble and bass clefs) containing three measures of triads. The first measure has a C major triad in the treble clef. The second measure has a D major triad in the bass clef. The third measure has an E major triad in the treble clef.

\_\_\_\_\_

A musical staff with a grand staff (treble and bass clefs) containing three measures of triads. The first measure has a C major triad in the treble clef. The second measure has a D major triad in the bass clef. The third measure has an E major triad in the bass clef.

\_\_\_\_\_

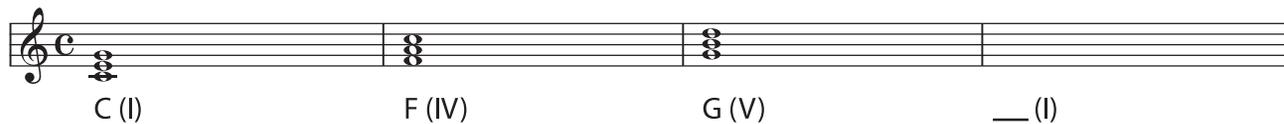
A musical staff with a grand staff (treble and bass clefs) containing three measures of triads. The first measure has a C major triad in the treble clef. The second measure has a D major triad in the bass clef. The third measure has an E major triad in the bass clef.

\_\_\_\_\_

## Chord Progressions

Fill in each missing measure by naming and drawing the missing notes in the I-IV-V-I chord progression.

1.



C (I)                      F (IV)                      G (V)                      \_\_\_ (I)

2.



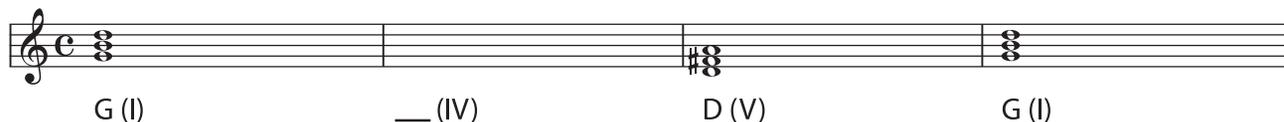
D (I)                      G (IV)                      \_\_\_ (V)                      G (V)

In the example above, the I-IV-V-I has been changed to the key of D major. Determine what V is in the key of D, and write the chord on the line.

Use a keyboard if you need help. Remember, the third note is four semitones away from the first note in a major chord.

In the example below, we are in the key of G, and the IV chord is missing. Determine what the IV chord is, and write it on the line. Note: The IV and V do not necessarily have to be written above the I.

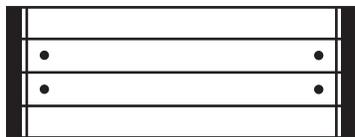
3.



G (I)                      \_\_\_ (IV)                      D (V)                      G (I)



## Repeat Signs and Markings



Repeat



Coda



*Dal segno*

Musical Term	Meaning
repeat	Play section again
coda	The end of a section
<i>Dal segno (D.S.)</i>	Go to the sign
<i>Da capo (D.C.)</i>	Go back to the beginning
<i>al fine</i>	Play to the end
<i>al coda</i>	Play to the coda

## Follow the Signs

Mark the music with the correct signs according to the directions below.

1. Indicate that the musician should repeat the last two measures of line 1.
2. After the second measure of line 2, have the musician go back to the beginning.
3. Mark the third line as a coda.
4. Indicate when you think the musician should play the coda.
5. After the coda, have the musician play to the end.



## Vocabulary Roundup

Read each group of vocabulary terms from Unit 1. Then match the letter of each group to the correct category.

A	B	C	D	E
<i>forte</i>	coda	major	whole	<i>largo</i>
<i>piano</i>	theme	minor	quarter	<i>andante</i>
<i>pianissimo</i>	variation	octave	sixteenth	<i>presto</i>
<i>fortissimo</i>	exposition	triad	eighth	<i>grave</i>
<i>mezzo forte</i>	development	resolution	tied	<i>prestissimo</i>
<i>mezzo piano</i>	introduction	progression	dotted	

- \_\_\_\_\_ Related to **tempo**—how fast or slow the music is
- \_\_\_\_\_ Related to **dynamics**—how loud or soft the music is
- \_\_\_\_\_ Related to **duration**—how long the notes last
- \_\_\_\_\_ Related to **tonality**—how the pitches in the piece relate to each other
- \_\_\_\_\_ Related to **form**—how the parts of a composition unfold to tell a story
- Put the dynamics terms in order from softest to loudest.

\_\_\_\_\_

\_\_\_\_\_

- Put the tempo terms in order from slowest to fastest.

\_\_\_\_\_

\_\_\_\_\_

## Empowering Language

Review “Lift Every Voice and Sing” by James Weldon Johnson. The poem is intended to give readers a sense of hope and pride. Circle all the words or combinations of words that contribute to that feeling.



### “Lift Every Voice and Sing”

<p><i>Lift every voice and sing Till earth and heaven ring, Ring with the harmonies of Liberty; Let our rejoicing rise High as the listening skies, Let it resound loud as the rolling sea.</i></p> <p><i>Sing a song full of the faith that the dark past has taught us, Sing a song full of the hope that the present has brought us. Facing the rising sun of our new day begun, Let us march on till victory is won.</i></p> <p><i>Stony the road we trod, Bitter the chastening rod, Felt in the days when hope unborn had died; Yet with a steady beat, Have not our weary feet Come to the place for which our fathers sighed?</i></p>	<p><i>We have come over a way that with tears has been watered, We have come, treading our path through the blood of the slaughtered, Out from the gloomy past, Till now we stand at last Where the white gleam of our bright star is cast.</i></p> <p><i>God of our weary years, God of our silent tears, Thou who hast brought us thus far on the way; Thou who hast by Thy might Led us into the light, Keep us forever in the path, we pray.</i></p> <p><i>Lest our feet stray from the places, our God, where we met Thee, Lest, our hearts drunk with the wine of the world, we forget Thee; Shadowed beneath Thy hand, may we forever stand. True to our God, true to our native land.</i></p>
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Please note that lyrics printed in this book may vary slightly from the song versions included in the CK Spotify Playlist.



## Empowering Music

### “Lift Every Voice and Sing”

Maestoso ♩ = 63

D7                      G    B7/F#    EM                      G/D    D#DIM7

1. Lift ev - 'ry                      voice and                      sing, till earth and heav - en  
 (2.) road we                      trod, bit - ter the chast - 'ning  
 (3.) wea - ry                      years, God of our si - lent

EM                      AM    B7                      C                      G/D                      C#DIM7

ring. Ring with the har - mo - nies of lib - er -  
 rod, fell in the days when hope un - born \_\_\_\_ had  
 tears, Thou who hast brought us thus far on \_\_\_\_ the

D7                      G    B7/F#    E    E7                      AM    B7

ty; Let our re - joic - ing rise high as the list - 'ning \_\_\_\_  
 died; Yet with a stead - y beat, have not our wea - ry \_\_\_\_  
 way; Thou who hast by Thy might, led us in - to the \_\_\_\_

C    C#DIM7                      G/D                      D7                      G

skies, let it re - sound loud as the roll - ing sea.  
 feet come to the place for which our fa - thers sighed?  
 light, keep us for - ev - er in the path, \_\_\_\_ we pray.

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

## Patterns of Poetry

Read the lyrics to the song “It Was a Lover and His Lass.” Underline the lines in stanza 1 that repeat in all the other stanzas.

### “It Was a Lover and His Lass”

<p><i>It was a lover and his lass, With a hey, and a ho, and a hey nonino, That o'er the green cornfield did pass, In springtime, the only pretty ring time, When birds do sing, hey ding a ding, ding; Sweet lovers love the spring.</i></p>	<p><i>This carol they began that hour, With a hey, and a ho, and a hey nonino, How that a life was but a flower In springtime, the only pretty ring time, When birds do sing, hey ding a ding, ding; Sweet lovers love the spring.</i></p>
<p><i>Between the acres of the rye, With a hey, and a ho, and a hey nonino, Those pretty country folks would lie, In springtime, the only pretty ring time, When birds do sing, hey ding a ding, ding; Sweet lovers love the spring.</i></p>	<p><i>And therefore take the present time, With a hey, and a ho, and a hey nonino, For love is crownèd with the prime In springtime, the only pretty ring time, When birds do sing, hey ding a ding, ding; Sweet lovers love the spring.</i></p>

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



## The Power of Music to Heal

### "Hard Times Come Again No More"

**J = 120** **D** **A7** **D** **G**

Let us pause in life's pleas-ures and count its man - y tears While we  
While we seek mirth and beau-ty and mu - sic light and gay There are  
There's a pale, sor-rowed maid-en who toils her life a - way With a  
'Tis a sigh that is waft-ed a - cross the troub-led wave, 'Tis a

**3** **D** **A7** **D**

all sup\_\_\_\_ sor-row with the poor; There's a song that will lin - ger for -  
frail forms\_\_\_\_ faint-ing at the door; Though their voi - ces are si - lent, their  
worn heart whose bet-ter days are o'er; though her voice would be mer - ry, 'tis  
wail that is heard up - on the shore, 'Tis a dirge that is murmured a -

**6** **A7** **D** **G** **D** **A7** **D**

- ev - er in our ears: Oh! Hard Times, come a - gain no more.  
plead-ing looks will say: Oh! Hard Times, come a - gain no more.  
sigh-ing all the day; Oh! Hard Times, come a - gain no more.  
- round the low - ly grave: Oh! Hard Times, come a - gain no more.

**D** **CHORUS.** **G** **D** **G** **D**

'Tis the song, the sigh of the wea - ry; Hard Times, Hard Times,

**12** **D** **E7** **A** **D** **A7** **D** **G**

come a - gain no more; Man - y days you have lin-gered a - round my cab-in door, Oh!

**15** **D** **A7** **D**

Hard Times, come a - gain no more.

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

## Figurative Language

Read the 1616 poem “To Celia” by Ben Jonson. Then answer the questions.

<p><i>Drink to me only with thine eyes, And I will pledge with mine; Or leave a kiss but in the cup, And I'll not look for wine. The thirst that from the soul doth rise Doth ask a drink divine; But might I of Jove's nectar sup, I would not change for thine.</i></p>	<p><i>I sent thee late a rosy wreath, Not so much honouring thee As giving it a hope, that there It could not withered be. But thou thereon didst only breathe, And sent'st it back to me; Since when it grows, and smells, I swear, Not of itself, but thee.</i></p>
---	---

1. What comparison is Jonson making here? In what ways does he exaggerate?

\_\_\_\_\_

What form of figurative language is being used in each sentence?

Choose from *hyperbole*, *personification*, *metaphor*, *simile*, *oxymoron*, and *idiom*.

2. All the world is a stage.

\_\_\_\_\_

3. I've told you a million times.

\_\_\_\_\_

4. The silence was deafening.

\_\_\_\_\_

5. He's barking up the wrong tree.

\_\_\_\_\_

6. The sun smiled down on us.

\_\_\_\_\_

7. He was cool as a cucumber.

\_\_\_\_\_

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



## Creating a Mood

Examine the sheet music below and answer the question.

### "Jeanie with the Light Brown Hair"

D Bm G

I dream of Jeannie with the light brown hair, Borne, like a vapor,  
I long for Jeannie with the day dawn smile, Ra-diant in glad-ness,  
I sigh for Jeannie, but her light form strayed Far from the fond hearts

4 D E7 A D

on the sum-mer air; I see her trip-ping where the bright streams play,  
warm with win-ning guile; I hear her mel-o-dies, like joys gone by,  
Her smiles have van-ished and her sweet songs flown,

7 A<sup>maj7</sup> Bm A/E E7 A

Hap-py as the dai-sies that dance on her way.  
Sigh-ing round my heart o'er the fond hopes that die:  
Flit-ting like the dreams that have cheered us and gone.

9 A7 D/F#

Ma-ny were the wild notes her mer-ry voice would pour,  
Sigh-ing like the night wind and sob-bing like that rain,  
Now the nod-ding wild flowers may with-er on the shore,

11 G D/F# F#7 Bm E7 A

Ma-ny were the blithe birds that war-bled them o'er: Oh I  
Wail-ing for the lost one that comes not a-gain: Oh I  
While her gen-tle fin-gers will call them no more: Oh I

13 D

dream of Jeannie with the light brown hair,  
long for Jeannie, and my heart bows low,  
sigh for Jeannie with the light brown hair,

15 Bm G D/F# G D/A A7 D

Float-ing, like a va-por, on the soft sum-mer air.  
Ne-ver more to find her where the bright wa-ters flow.  
Float-ing, like a va-por, on the soft sum-mer air.

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

NAME: \_\_\_\_\_

**Reflection**

How do the melody and figurative language work together to create mood in the song?  
Include at least two examples from the lyrics in your answer.

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NAME: \_\_\_\_\_

## Your Turn at Parody

Read the example of parody, then create your own parody below.

Original familiar tune:

*Mary had a little lamb;  
Its fleece was white as snow.  
And everywhere that Mary went,  
The lamb was sure to go.*

Sample parody:

*Barry had a smelly cat;  
Its fur was far from neat.  
And everywhere that Barry went,  
The stench would fill the street!*

Try writing your own parody using the sentence frames:

1. \_\_\_\_\_ had a \_\_\_\_\_ ;  
(a two-syllable name) (adjective + noun, total three syllables)
2. \_\_\_\_\_ ,  
(six-syllable line that adds description or develops the story)
3. And everywhere that \_\_\_\_\_ went,  
(the two-syllable name from line 1)
4. \_\_\_\_\_ .  
(six-syllable resolution—rhyme the last word with the last word in line 2)

## A Simple Change of Words?

Write your own parody of the beginning of “Jeanie with the Light Brown Hair.” Notice that you will need two rhyme schemes to match the lyrics.



I dream of Jeannie with the light brown hair.

I \_\_\_\_\_ of \_\_\_\_\_ with the \_\_\_\_\_

**Rhyme 1** 



Borne like a vapor on the summer air. I

\_\_\_\_\_ like a \_\_\_\_\_



see her tripping where the bright streams play.

see \_\_\_\_\_

**Rhyme 1**   
**Rhyme 2** 



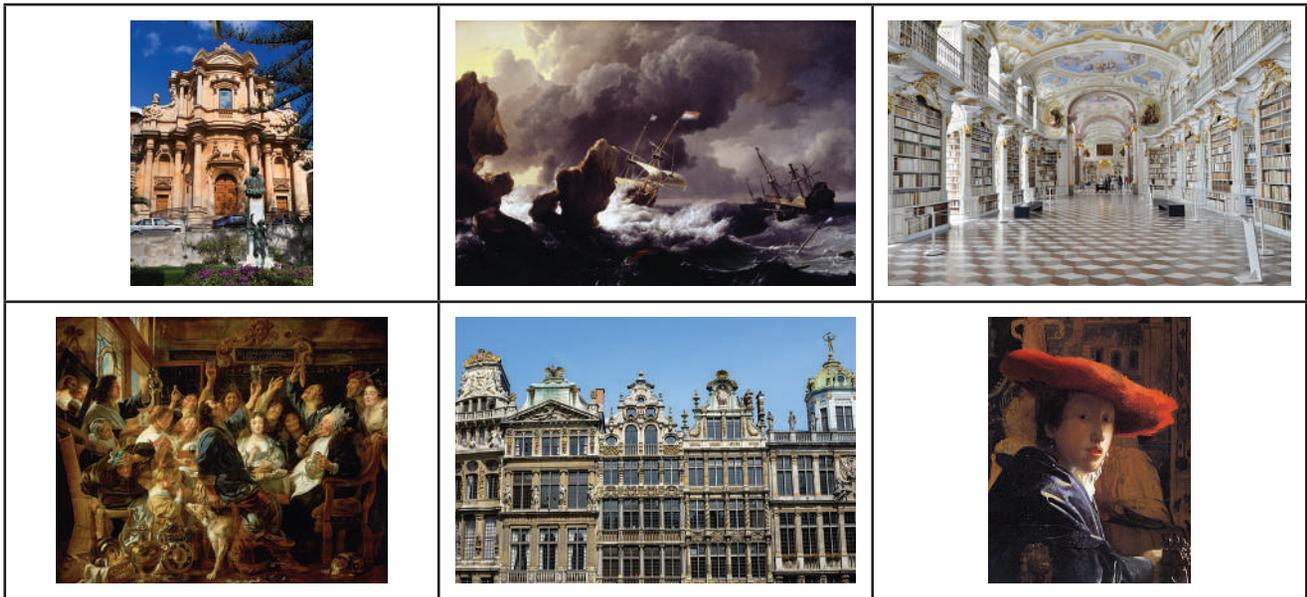
Happy as the daisies that dance on her way.

\_\_\_\_\_

**Rhyme 2** 

## What Is Baroque?

The baroque era (1600–1750) was a period of significant development in art and architecture in western Europe. Look at the images and answer the questions.



1. What qualities do all of the images have in common?

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2. What do these cultural artifacts suggest about the times in which they were created?

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## One-Minute Opera

Read the example of short opera dialogue, then create one of your own.

In a short opera about a boy who doesn't want to get out of bed in the morning, the recitative might go something like this:

**Junior:** Mom, I don't want to get up. I am still so sleepy!

**Mother:** But you must go to school!

**Junior:** Must I? I think the school will be fine without me for one day!

**Mother:** What about your grades? Think how they will suffer!

**Junior:** Are grades all you care about? What about my state of fatigue?!

**Chorus:** His fatigue! His fatigue! Can't you see that it is overwhelming him?!

Junior's aria might go something like this:

**Junior:** Mother, you have never understood how much sleep I need. My brain is so busy thinking big thoughts about my future. My future is uncertain, and that worries my sensitive soul. If only you could understand my stress and my need for sleep, you'd let me stay home!

Now it's your turn. Work with your group to write a libretto for a one-minute opera on a separate sheet of paper. The title will be:

### **Doris: The Girl Who Preferred Chocolate Ice Cream to Vanilla**

Include a two-character recitative with at least one line for the chorus. Also include an aria revealing something about one of the main characters' innermost thoughts. Remember, it's opera, so keep it dramatic.

NAME: \_\_\_\_\_

## *Brandenburg Concertos*

Johann Sebastian Bach, 1721



### Explore

1. How does the use of fugue and counterpoint help give the concertos characteristics of the baroque period?

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2. Why do you think the selections you listened to are referred to as concertos, with the “soloist” as a small ensemble of the full orchestra?

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3. What are some of the instruments you hear playing the concertos?

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### Reflection

How do you think these concertos may have influenced other musicians of the baroque era?

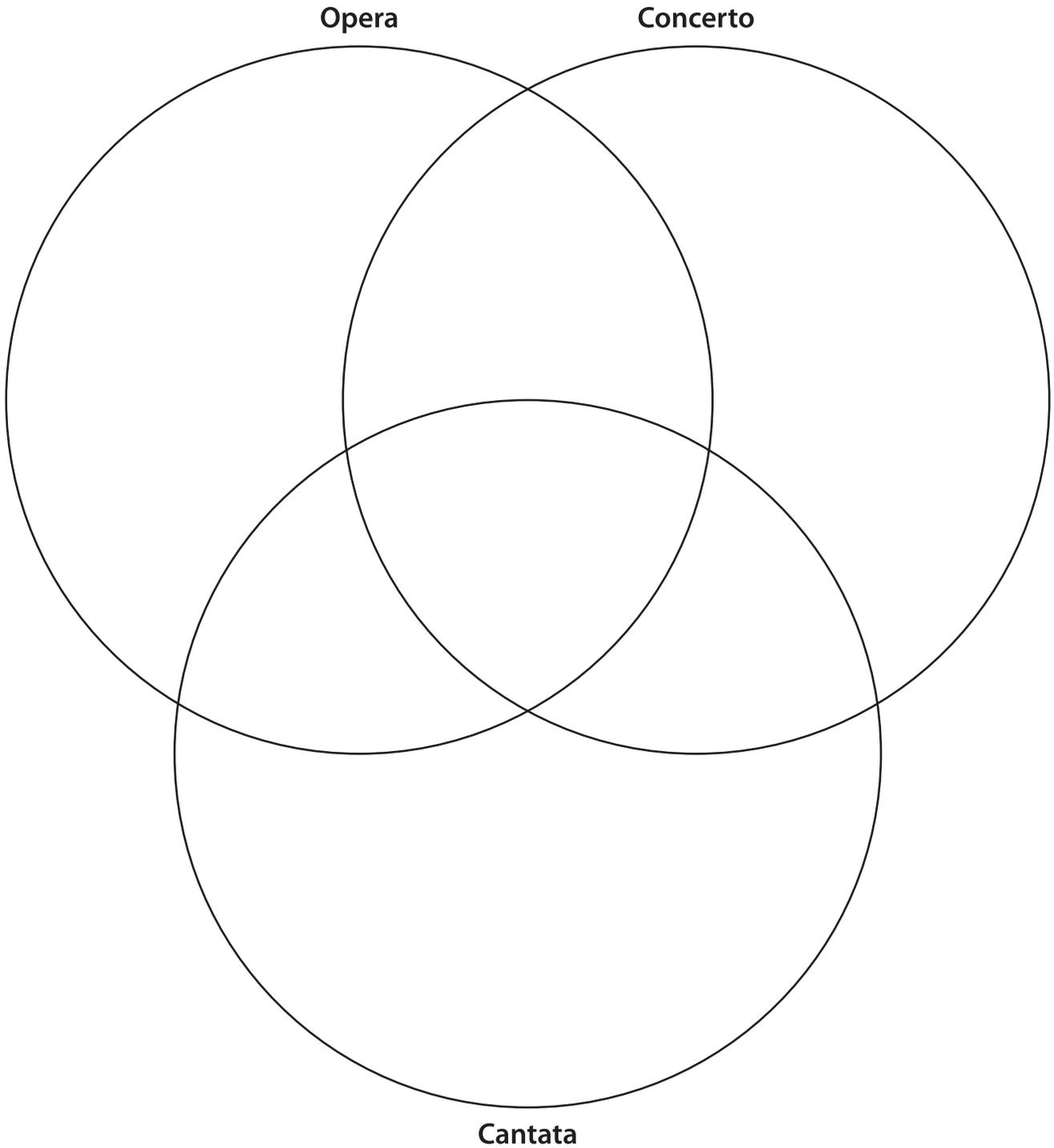
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NAME: \_\_\_\_\_

## Baroque Venn Diagram

Fill in the Venn diagram to compare opera, concerto, and cantata in baroque music.



## March to a Rondo Form

Vivaldi's "*La primavera*" was originally presented with poems in the program that correspond to the musical movements. Here is the poem for the first movement.

<p><i>Springtime is upon us. The birds celebrate her return with festive song, and murmuring streams are softly caressed by the breezes. Thunderstorms, those heralds of Spring, roar, casting their dark mantle over heaven. Then they die away to silence, and the birds take up their charming songs once more.</i></p>	<p>Introduction A: Main theme, "Springtime is upon us" B: Birds A: Main theme C: Murmuring streams A: Main theme D: Thunderstorm A: Main theme/minor E: Things growing F: Celebration A: Main theme twice Coda</p>
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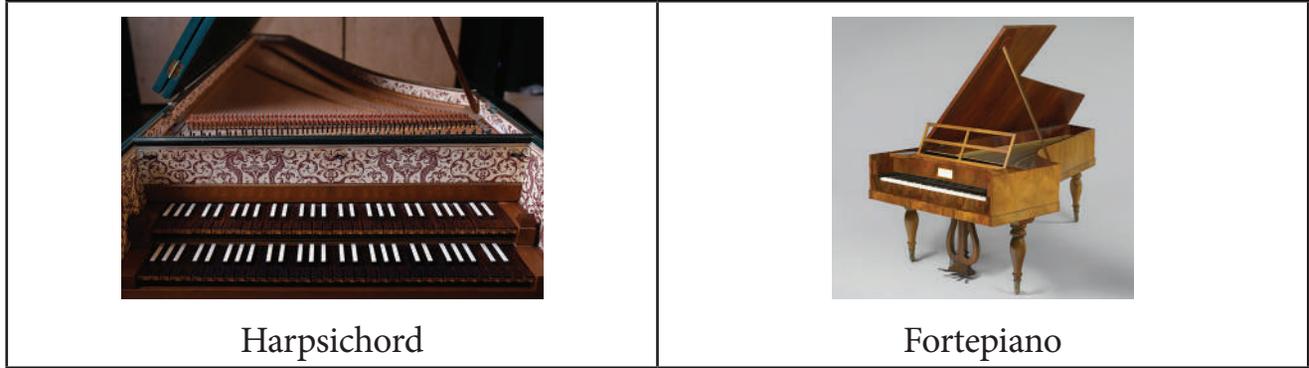
Vivaldi organized his musical "illustrations" of this poem as a **rondo**. The main theme, "Springtime is upon us," is the A section, which is played again before each new musical passage (e.g., before the passage representing streams, and then again before the section about thunder). Think of it as a refrain.

Create a spring dance that corresponds to the *allegro* movement of "La primavera." As a class, you will follow these steps:

1. Form a circle.
2. March in place whenever the main theme, A, is playing.
3. Improvise movements inspired by Vivaldi's music and poem for the B, C, D, E, and F sections.
4. Return to your place in the circle whenever the A section plays.
5. Bow at the end during the coda.

## *The Well-Tempered Clavier*

Johann Sebastian Bach, 1722



### Explore

1. How can you describe the way the sounds of the harpsichord and piano differ as you listen to the different tracks of *The Well-Tempered Clavier*?

\_\_\_\_\_

2. Why do you think music students today are more likely to play the score of *The Well-Tempered Clavier* on a piano than a harpsichord?

\_\_\_\_\_

3. How did the C major versions differ in sound from the C-sharp major versions you heard?

\_\_\_\_\_

### Reflection

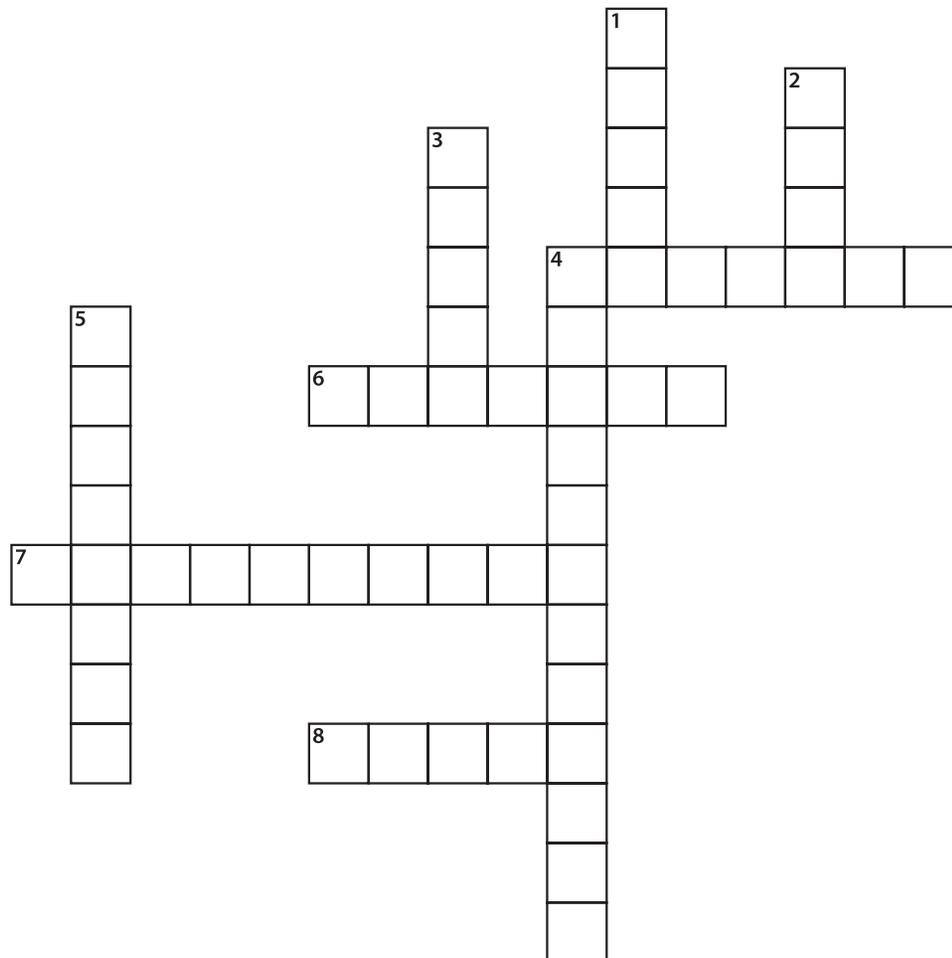
How might the music be changed to make it less like an example of the baroque style of music?

\_\_\_\_\_

\_\_\_\_\_

## Baroque Crossword Puzzle

Solve the crossword puzzle below based on vocabulary words learned during this unit.



### Across

4. vocal composition often with religious text
6. an introduction to a longer musical piece
7. singing that moves an opera's plot forward
8. a musical structure with a recurring main theme with alternating episodes

### Down

1. theatrical work set to music for vocals and orchestral movements
2. singing in an opera that reveals a character's inner thinking
3. a section of music with a repeated main melodic idea that builds on itself, like a canon or round
4. two or more complementary melodic lines played at the same time
5. musical composition featuring soloist vs. orchestra, usually in three movements

## Neoclassical Architecture

Read the passage and answer the questions.

The classical period in music took place at the same time as the neoclassical period in architecture. *Neoclassical* means “new classical,” and the period was named this because it was inspired by the marble structures and columns of ancient Greece and Rome. Below are four famous buildings in the neoclassical style.



1. What about the appearance of the buildings corresponds to what you learned about the classical era in music?

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2. These neoclassical buildings are all in one city. What city is it?

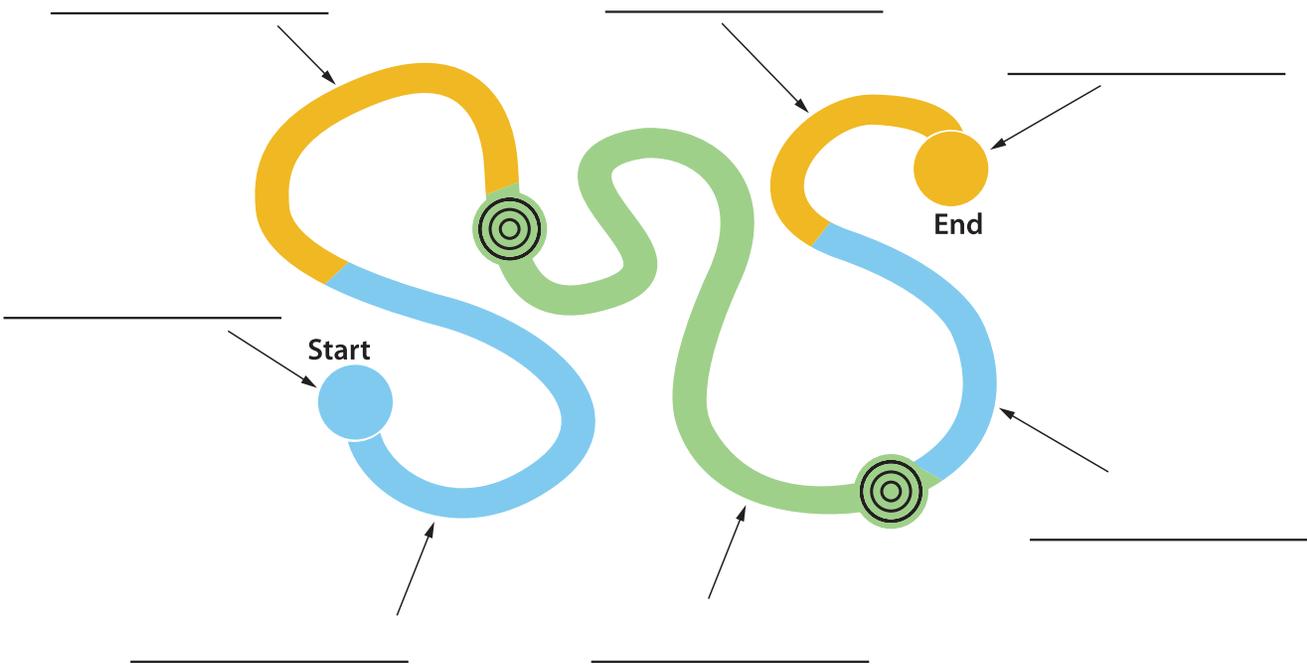
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NAME: \_\_\_\_\_

## Sonata Form

Write the terms from the word bank in their correct positions in sonata form.

Word Bank			
Development	Coda	Exposition, first theme	Recapitulation, first theme
	Exposition, second theme	Recapitulation, second theme	



## What Did Democracy Mean for Composers?

Read the passage and answer the questions.

*We hold these truths to be self-evident, that all men are created equal, that they are endowed by their Creator with certain inalienable Rights, that among these are Life, Liberty and the pursuit of Happiness.—That to secure these rights, Governments are instituted among Men, deriving their just powers from the consent of the governed.*

This quote is from the Declaration of Independence, created in 1776 to justify America’s revolt against the British king, George III. The Declaration of Independence introduced new ideas to eighteenth-century Europe. Individual citizens had rights not even the king could take away. Instead of kings and queens running the government, citizens voted on who their leaders would be. These American ideas spread to Europe, changing the way governments were run. This change even impacted musicians working at the time.

1. Classical- and Romantic-era musicians such as Mozart and Beethoven were heavily reliant on the patronage of royal families and other aristocrats. How do you think the rise of democracy might have impacted how they made a living?

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2. How do you think this new focus on individual rights might have affected musicians’ creative choices?

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## Symphony No. 9: “Ode to Joy”

Ludwig van Beethoven, 1824



### Explore

1. Which creative choices might Beethoven have made because of his deafness?

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2. Symphony No. 9 is widely considered a masterpiece. Do you think Beethoven set out to write a masterpiece? What about Beethoven’s personality makes you think this?

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### Reflection

Beethoven’s career spanned the classical and Romantic periods. Given what you know about the styles of both periods, do you think Beethoven may have started the Romantic era, or was he just part of it?

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## “Die Forelle,” “Gretchen am Spinnrade”

Franz Schubert, 1817, 1814



### Explore

1. What qualities do these lieder possess that fit into the Romantic era of music?

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2. Schubert was known as the “poet of solitude.” How might these lieder have contributed to that reputation?

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### Reflection

In Unit 2, you listened to the songs of Stephen Foster, who also composed during the Romantic era and wrote songs about love. Foster’s songs are considered folk songs, whereas Schubert’s lieder are considered art songs. Why might that be so?

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## Sonata No. 2, “Minute Waltz,” “Revolutionary Étude”

Frédéric Chopin, 1836, 1847, 1851



### Explore

1. The three Chopin pieces express very different moods. What are some stylistic similarities between them?

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2. How does Chopin’s piano style differ from that of Franz Schubert?

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### Reflection

Think about the personal lives of the composers we have studied in this unit. How do you think their personal lives impacted the music they wrote?

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NAME: \_\_\_\_\_

## Opus No. 54, Opus No. 7

**Piano Concerto in A Minor, op. 54,  
Robert Schumann, 1845**  
**Piano Concerto in A Minor, op. 7,  
Clara Schumann, 1835**



Robert Schumann



Clara Schumann

### Explore

1. How can you describe the emotional impact of Robert Schumann's Opus No. 54?

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2. How can you describe the emotional impact of Clara Schumann's Opus No. 7?

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3. What is the difference between the musical styles of Robert and Clara Schumann?

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### Reflection

Which concerto did you prefer, and why?

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## *The Wreckers Overture*

Ethel Smyth, 1903



### Explore

1. *The Wreckers* has been called one of the most important English operas of the classical and Romantic eras. How can that be so if not many people saw the opera performed?

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2. *The Wreckers* was written toward the end of the Romantic era. How does the work differ from other Romantic-era works you heard during this unit?

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### Reflection

What is your impression of the overture from *The Wreckers*, and what does it tell you about the possible mood of the rest of the opera?

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## Vocabulary Roundup

Match the term to the correct definition.

1. Counterpoint \_\_\_\_\_
  2. Tenor \_\_\_\_\_
  3. Bass clef \_\_\_\_\_
  4. Aria \_\_\_\_\_
  5. Unison \_\_\_\_\_
  6. Alto \_\_\_\_\_
  7. Treble clef \_\_\_\_\_
  8. Recitative \_\_\_\_\_
- a. When every part of a choir sings the same melody at the same time
  - b. Singing in an opera that moves the story forward
  - c. The lowest range of female voices
  - d. The highest range of male voices
  - e. The musical staff used by flutes and violins.
  - f. The musical staff used by tubas and basses
  - g. A song in an opera in which a character reveals their inner thoughts
  - h. Singing or playing in such a way that the voices have independent motion.

### Name That Note

Use the word bank to identify each musical symbol.

- |                       |                       |
|-----------------------|-----------------------|
| a. <i>fortissimo</i>  | j. eighth rest        |
| b. half note          | k. flat               |
| c. <i>decrescendo</i> | l. <i>crescendo</i>   |
| d. common time        | m. <i>forte</i>       |
| e. quarter rest       | n. <i>mezzo forte</i> |
| f. natural            | o. sharp              |
| g. treble clef        | p. quarter note       |
| h. <i>piano</i>       | q. whole note         |
| i. eighth note        | r. 3/4 time           |

1	2	3	4	5	6	7	8
							
_____	_____	_____	_____	_____	_____	_____	_____
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