CKMusic™
Core Knowledge Music™ Grade 6

Music

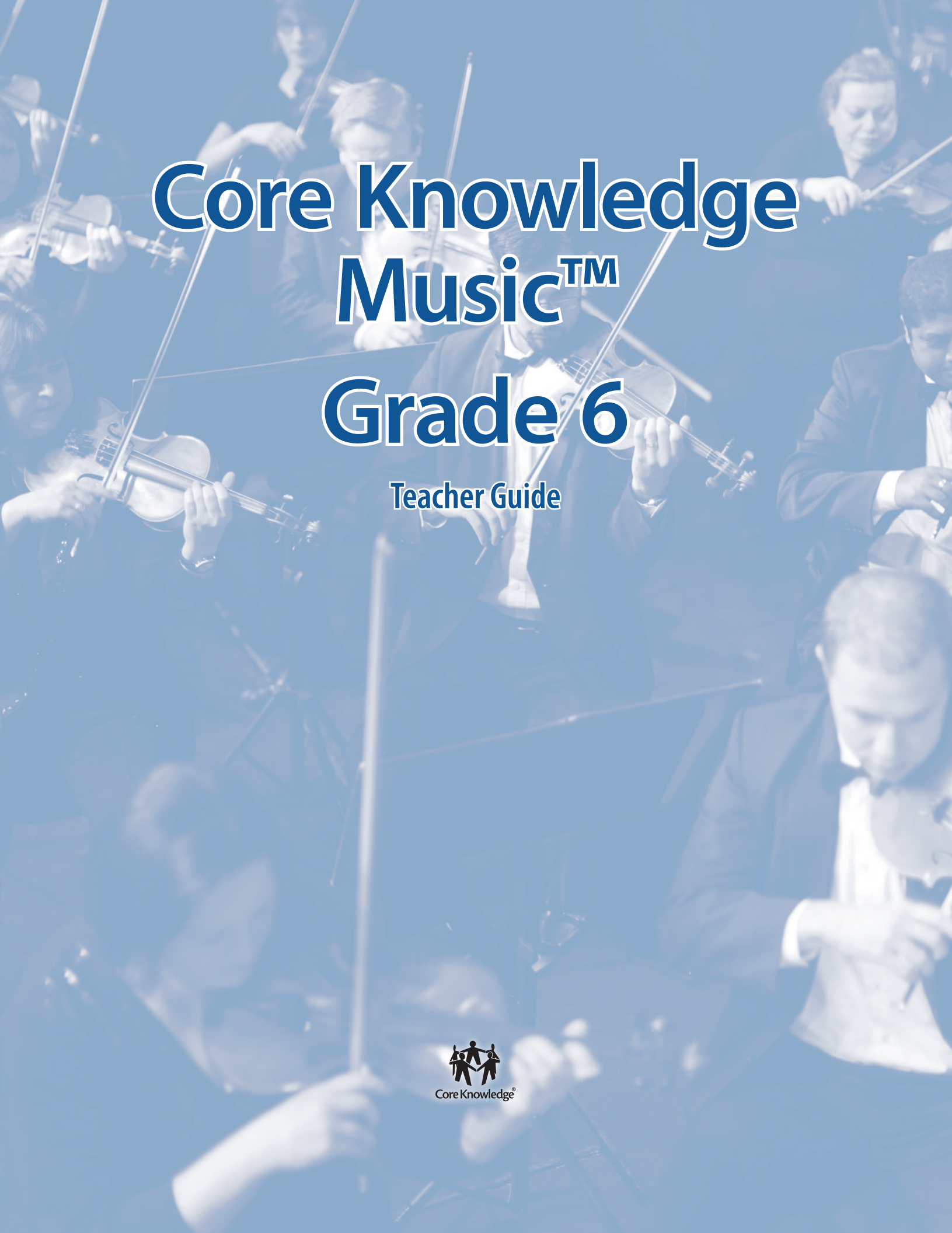
Johann Sebastian Bach

Teacher Guide

French horn

Musical notes and symbols

Baroque music concert



Core Knowledge Music™ Grade 6

Teacher Guide

Core Knowledge®

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Core Knowledge Music™ Grade 6

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Core Knowledge Music™ Grade 6
Teacher Guide

Introduction

Grade 6 Core Knowledge Music

This introduction provides the background information needed to teach the Grade 6 Core Knowledge Music (CKMusic) program. Within, you will find guidance on how to use the program and its components, Pacing Guides and Core Vocabulary, and directions on how to make connections to other elements of the Core Knowledge Curriculum to enrich, enliven, and deepen student understanding of and appreciation for music. Of note are the connections between CKMusic and Core Knowledge Visual Arts (CKVA). While each of these programs may be used independently, the content in each program has been intentionally designed to complement the other. Use of both sets of materials may enhance student understanding and allow for greater depth of knowledge.

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

Program Components

In Grade 6, the CKMusic program consists of the following components, designed to be used together:

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

The **Teacher Guide** is divided into units, consisting of individual lessons that provide background information, instructional guidelines and notes, and guidance for student activities. Refer to individual Teacher Guide units for lesson plans and guidance.

The **Student Activity Book** is a consumable workbook used by students to complete activities as directed in the Teacher Guide. Note that the Student Activity Book cannot be used without the accompanying directions in the Teacher Guide. You will also find selected lyrics and sheet music in the Student Activity Book for students to view and use during instruction. 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. These resources are indicated throughout the Teacher Guide by the icon .

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

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

You can access the Playlist through the Online Resource Document. The Teacher Guide will prompt you, lesson by lesson, as to which tracks to play and when. Listening and responding to music together is a powerful learning tool that will enable you and your students to listen, explore, discuss, and practice the elements of music, as well as learn about musical forms and styles, instrumentation, and so on. These resources are indicated throughout the Teacher Guide by the icon .

Spotify Playlist Track List

CKMusic Grade 6 Music Selections

Playlist Track Number	Title of Work
1–6	George Frideric Handel, *Messiah* Track 1: No. 1, "Symphony" Track 2: No. 2, "Comfort Ye, My People" Track 3: No. 12, "For unto Us a Child Is Born" Track 4: No. 44, "Hallelujah" Track 5: No. 45, "I Know That My Redeemer Liveth" Track 6: No. 48, "The Trumpet Shall Sound"
7–11	Francesca Caccini, *La liberazione di Ruggiero dall'isola d'Alcina* Track 7: Prologue, "Sinfonia" Track 8: Prologue, "Poscia che'l cielo" Track 9: Scene 1, "Rimanti, ò mio signore" Track 10: Scene 3, "O miseri mortali" Track 11: Scene 4, "Ai diletti, al gioire"
12	Claude Joseph Rouget de Lisle, "La Marseillaise"
13	Frédéric Chopin, Piano Sonata No. 2 in B-flat Minor, op. 35, no. 3, "Marche funèbre" ("Funeral March")
14–19	Johann Sebastian Bach, *The Well-Tempered Clavier*, Book 1 On harpsichord: Track 14: Prelude No. 1 in C Major Track 15: Fugue No. 1 in C Major On modern piano: Track 16: Prelude No. 1 in C Major Track 17: Fugue No. 1 in C Major Track 18: Prelude No. 3 in C-sharp Major Track 19: Fugue No. 3 in C-sharp Major
20–22	Ludwig van Beethoven, Piano Sonata No. 14 in C-sharp Minor, op. 27, no. 2 ("Moonlight Sonata") Track 20: No. 1, "Adagio sostenuto" Track 21: No. 2, "Allegretto" Track 22: Piano Sonata No. 8 in C Minor, op. 13 ("Pathétique"), no. 1, "Grave – Allegro di molto e con brio"
23	William Gilbert and Arthur Sullivan, "I Am the Very Model of a Modern Major General"

24–29	George Frideric Handel, *Water Music* Track 24: Suite No. 1 in F Major, no. 3, "Allegro – Andante – Allegro da capo" Track 25: Suite No. 1 in F Major, no. 4, "Passepied – A tempo di menuetto" Track 26: Suite No. 1 in F Major, no. 5, "Air" Track 27: Suite No. 1 in F Major, no. 7, "Bourrée" Track 28: Suite No. 1 in F Major, no. 8, "Hornpipe" Track 29: Suite No. 2 in D Major, no. 2, "Alla hornpipe"
30	James Weldon Johnson and J. Rosamond Johnson, "Lift Every Voice and Sing"
31	William Shakespeare and Thomas Morley, "It Was a Lover and His Lass"
32	Stephen Foster, "Hard Times Come Again No More"
33	Ben Jonson and John Wall Callcott, "Drink to Me Only with Thine Eyes"
34	Stephen Foster, "Jeanie with the Light Brown Hair"
35	Tom Lehrer, "The Elements"
36–44	Johann Sebastian Bach, Brandenburg Concertos Track 36: Concerto No. 1 in F Major, no. 1 Track 37: Concerto No. 2 in F Major, no. 1 Track 38: Concerto No. 3 in G Major, no. 1 Track 39: Concerto No. 4 in G Major, no. 1, "Allegro" Track 40: Concerto No. 5 in D Major, no. 1, "Allegro" Track 41: Concerto No. 6 in B-flat Major, no. 1 Johann Sebastian Bach, Cantatas Track 42: *Ein feste Burg ist unser Gott*, no. 1, "Ein feste Burg ist unser Gott" Track 43: *Herz und Mund und Tat und Leben*, no. 10, "Jesus bleibet meine Freude" Track 44: *Wachet auf, ruft uns die Stimme*, no. 1, "Wachet auf, ruft uns die Stimme" (Chorus)
45–47	Antonio Vivaldi, *The Four Seasons*, op. 8, no. 1, "La primavera" ("Spring") Track 45: No. 1, "Allegro" Track 46: No. 2, "Largo e pianissimo sempre" Track 47: No. 3, "Allegro pastorale"
48–50	Wolfgang Amadeus Mozart, Piano Concerto No. 21 in C Major Track 48: No. 1, "Allegro maestoso" Track 49: No. 2, "Andante" Track 50: No. 3, "Allegro vivace assai"
51–54	Joseph Haydn, String Quartet No. 3 in C Major ("Emperor") Track 51: No. 1, "Allegro" Track 52: No. 2, "Poco adagio – Cantabile" Track 53: No. 3, "Menuetto" Track 54: No. 4, "Finale"
55–58	Wolfgang Amadeus Mozart, Symphony No. 40 in G Minor Track 55: No. 1, "Molto allegro" Track 56: No. 2, "Andante" Track 57: No. 3, "Menuetto – Allegretto" Track 58: No. 4, "Allegro assai"
59–60	Ludwig van Beethoven, Symphony No. 9 in D Minor, op. 125, no. 4 ("Ode to Joy") Track 59: No. 4a–b, "Presto – Allegro assai" Track 60: No. 4c–j, "Presto – O Freunde nicht diese Töne – Prestissimo"

61–62	Franz Schubert Track 61: "Die Forelle" ("The Trout"), op. 32 Track 62: "Gretchen am Spinnrade" ("Gretchen at the Spinning Wheel"), op. 2
63–64	Frédéric Chopin Track 63: Waltz in D-flat Major, op. 64, no. 1 ("Minute Waltz") Track 64: Étude in C Minor, op. 10, no. 12 ("Revolutionary Étude")
65–67	Robert Schumann, Piano Concerto in A Minor, op. 54 Track 65: No. 1, "Allegro affettuoso" Track 66: No. 2, "Intermezzo –Andantino grazioso" Track 67: No. 3, "Allegro vivace"
68–70	Clara Schumann, Piano Concerto in A Minor, op. 7 Track 68: No. 1, "Allegro maestoso" Track 69: No. 2, "Romance –Andante non troppo con grazia" Track 70: No. 3, "Allegro non troppo"
71	Ethel Smyth, *The Wreckers*, "Overture"

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

The **Online Resource Document** provides links to other instructional and professional learning resources accessible online. These resources include, but are not limited to, videos, recordings, and other web resources that support the instruction in this Teacher Guide. These resources are indicated throughout the Teacher Guide by the icon .

Materials Needed in Each Unit

The individual materials used in each lesson, beyond the Teacher Guide, Playlist, Slide Deck, and Student Activity Book, are clearly indicated at the beginning of each lesson.

Teachers may find the listing below of materials used in each unit helpful in planning and securing the necessary materials in advance.

Unit 1 Elements of Music

hand drum or bell

piano or keyboard

Unit 3 Baroque Music

hand drum

violin with bow

Icons in the Teacher Guide

The following icons are used in the Teacher Guide to draw instructors' attention to different types of pages or to places in the lesson where a supporting component should be used:

Online Resource Document

Slide Deck

Time Period Reference

Elements of Music

Playlist

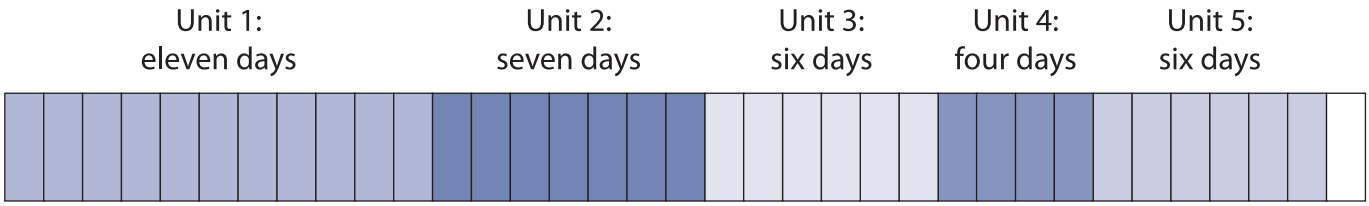
Student Activity Book

Pacing Guide

Each unit of the Teacher Guide includes a Pacing Guide. This Pacing Guide is presented to help you plan your lessons and allocate a suitable amount of instructional time to each topic. The 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 6 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 l forty-five-minute essons into smaller chunks of instruction as they deem appropriate.

There are a total of twenty-seven lessons in Grade 6, divided into five units. While each unit has its own Pacing Guide, we have provided a combined Pacing Guide for the whole year below:



Culminating Activity: one day

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 Art (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	alto, *andante*, *arpeggio*, baritone, bass, bass clef, brass, chord, coda, common time, *crescendo*, *decrescendo*, development, dotted note, durational value, dynamics, exposition, *forte*, *grave*, harmony, I-IV-V-I progression, interval, introduction, *largo*, major chord, *mezzo*, mezzo-soprano, minor chord, part singing, percussion, *piano*, pitch, *prestissimo*, *presto*, range, recapitulation, resolution, rest, *ritardando*, soprano, string, tempo, tenor, theme, tied note, tonic, treble clef, triad, unison singing, woodwind
2	catharsis, figurative language, glee, ode, parlor song, parody, strophic form, verse
3	aria, cantata, concerto, counterpoint, form, fugue, libretto, movement, opera, prelude, recitative, rondo, sacred music, secular music
4	classical period, democracy, homophony, patronage, polyphony, Romantic period, sonata, sonata form, string quartet, symphony
5	leitmotif, lied, overture, waltz

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**

UNIT 1

Elements of Music

Big Idea Music has its own language for producing melody and harmony, which includes musical notation and markings of dynamics and tempo.

Unit Introduction and Pacing Guide

This introduction includes the necessary background information to teach the *Elements of Music* unit. In this unit, you will discuss the main elements of music and how they contribute and interact with each other to create a composition. Students will learn about key elements such as melody, harmony, rhythm, dynamics, tempo, and how to write and read written music. As you teach each element of music, you will guide students with questions and involve them in reflection questions and activities that utilize what they are learning.

This unit contains six lessons, split across eleven class days. There will be a half-day Looking Back review on Day 7 and a unit assessment on Day 11. 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 The Orchestra and Vocal Ranges
3–5	Lesson 2 Musical Notation
6–7	Lesson 3 Expression in Music*

Day	Lesson
8–9	Lesson 4 Chords
10	Lesson 5 Parts of a Composition
11	Lesson 6 Unit 1 Assessment

* Looking Back

What Students Should Already Know

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

- Playing a steady beat
- Moving responsively to music
- Recognizing short and long sounds
- Discriminating between fast and slow and recognizing gradual changes in tempo
- Discriminating between differences in pitch (high and low)
- Discriminating between loud and soft and recognizing gradual changes in dynamics
- Understanding that melody can move up and down
- Humming the melody while listening to music
- Playing simple rhythms and melodies

- Singing in unison, both unaccompanied and accompanied
- Recognizing harmony and singing rounds
- Recognizing verse and refrain
- Recognizing timbre (tone color) and phrasing
- Recognizing introduction, coda, theme, and variation
- Naming musical notes and scales and singing the C-major scale using “do-re-mi”
- Understanding notation: treble clef (including names of lines and spaces); staff; bar line; measure; repeat sign; whole, half, quarter, and eighth notes; whole, half, quarter, and eighth rests; tied and dotted notes

What Students Need to Learn

In this unit, students will:

- Increase their ability to recognize elements of music learned in previous grades;
- Apply knowledge of instrument families within the orchestra: strings, woodwinds, brass, and percussion;
- Apply knowledge of vocal ranges: soprano, mezzo-soprano, alto, tenor, baritone, and bass;
- Read and write musical notation, including whole, half, quarter, eighth, sixteenth, tied, and dotted notes;
- Use Italian musical terms to express dynamics and tempo and to indicate when portions of a musical piece should be repeated;
- Name specific chords, identify chords as major or minor triads, and compare the emotional expression of the sound of each; and
- Compare the structure of a musical piece to the structure of a written essay or story.

What Students Will Learn in Future Grades

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

Grade 7 Unit 1: *Elements of Music*

- Review the orchestra and vocal ranges.
- Learn more about musical notation, including durational values, clefs, chords, major and minor keys, time signatures, repeats, and Italian terms.

Grade 8 Unit 1: *Elements of Music*

- Review the musical notation learned in earlier grades.
- Explore how elements of music differ in worldwide musical traditions.

Vocabulary

alto, n. the lowest range of a female voice **(16)**

Example: She could not sing soprano, so she was asked to try alto instead.

***andante*, adv. or adj.** moderate, "walking" **(27)**

Example: The violinist played the piece at an *andante* tempo, setting a moderate, graceful pace.

***arpeggio*, n.** the notes of a chord played individually in succession instead of all at once **(25)**

Example: The pianist warmed up with a swift *arpeggio*, letting each note of the chord ring out in a cascading sequence.

baritone, n. the middle range of a male voice **(17)**

Example: His rich baritone filled the concert hall with its deep, resonant tone.

bass, n. the lowest range of a male voice **(16)**

Example: His low voice was well-suited for the bass part in the gospel choir.

bass clef, n. a symbol at the beginning of a musical staff that indicates lower-pitched notes **(20)**

Example: The bass clef at the beginning of the staff was a clue that the pitches would be low.

brass, n. the family of instruments that produce sound when the musician buzzes or vibrates their lips into a mouthpiece **(14)**

Example: The brass instruments in the orchestra included trumpets, trombones, French horns, and a tuba.

chord, n. three or more notes played simultaneously to create harmony **(24)**

Example: The guitar part consisted mostly of strummed chords, in which three or more strings were pressed at the same time.

coda, n. the concluding section of a musical piece, typically separate from the main structure **(36)**

Example: The coda for the piece was simple, consisting of a repeat and slowing of the last line of the song.

common time, n. 4/4 time, in which each measure equals four quarter-note beats **(21)**

Example: The 4/4 time signature is so frequently used that it is known as common time.

***crescendo*, adv. or adj.** with a gradual increase in volume **(27)**

Example: The piece was played *crescendo* until the floorboards of the stage shook.

***decrescendo*, adv. or adj.** with a gradual decrease in volume **(27)**

Example: The piece was played *decrescendo* until it could barely be heard.

development, n. a section in a composition in which the composer takes musical ideas introduced earlier in the piece and transforms, varies, and manipulates them to create contrast, tension, and interest **(36)**

Example: After introducing the sonata's initial theme, the composer began to manipulate the themes in the development section to add tension and interest.

dotted note, n. a note with a dot after it, which extends the duration by half **(22)**

Example: When the quarter note was changed to a dotted note, it meant the note lasted for one and a half beats instead of one beat.

durational value, n. the length of time a note is played **(20)**

Example: The durational value of a quarter note in 4/4 time is one beat.

dynamics, n. how softly or loudly music is performed **(27)**

Example: The Romantic period in music was known for dramatic changes in dynamics.

exposition, n. the section of a composition in which the major themes are introduced **(36)**

Example: Beethoven introduces two short but powerful themes during the exposition at the beginning of movement 1.

***forte*, adv. or adj.** loud **(27)**

Example: The composer wanted the piece to be played *forte* throughout.

***grave*, adv. or adj.** very, very slow **(27)**

Example: Chopin's "Funeral March" is written to be played *grave*, which seems appropriate.

harmony, n. a combination of two or more notes played or sung together **(24)**

Example: The harmony between the voices singing on different notes was magical.

I-IV-V-I progression, n. a progression of chords that follows the first, fourth, and fifth notes in a scale, then resolves by repeating the first **(34)**

Example: The sequence of chords from tonic to subdominant to dominant and then back to tonic is known as a I-IV-V-I progression.

interval, n. the distance between any two notes **(24)**

Example: The interval between C and G in the C-major scale is a perfect fifth.

introduction, n. the optional portion of a composition before the main theme is introduced **(36)**

Example: The introduction of the song was taken from the last eight measures.

***largo*, adv. or adj.** very slow **(27)**

Example: The middle section of a concerto is typically *largo*, in contrast to the fast first and third movements.

major chord, n. a chord based on a root note, major third, and perfect fifth combination **(31)**

Example: I could tell it was a major chord because it had a happy, harmonically stable sound.

***mezzo*, adv. adj.** Italian term for "medium" **(27)**

Example: A piece that is played *mezzo forte* is played medium, or moderately, loud.

mezzo-soprano, n. the middle range of a female voice **(17)**

Example: She is a mezzo-soprano, the female part lower than soprano but higher than alto.

minor chord, n. a chord based on a root note, minor third, and perfect fifth combination **(31)**

Example: I could tell it was a minor chord because it had a darker, harmonically unstable sound.

part singing, n. a musical technique in which a group of singers perform different vocal parts simultaneously, creating harmony **(17)**

Example: Part singing is much more challenging than singing in unison.

percussion, n. the family of instruments that make sounds when they are struck by a mallet, stick, or hand, causing the instrument to vibrate **(14)**

Example: Percussion instruments like congas and maracas are rhythmic instead of melodic and can be played expressively.

***piano*, adv. or adj.** soft **(27)**

Example: Lullabies are typically played *piano* so as not to wake sleeping children.

pitch, n. the highness or lowness of a note **(17)**

Example: The pitch was a high E, just outside the children's vocal range.

***prestissimo*, adv. or adj.** very, very fast; as fast as possible **(27)**

Example: The piece should have been marked *prestissimo* because it moved so fast.

***presto*, adv. or adj.** very fast **(27)**

Example: The tempo was marked *presto*, moving faster than *allegro* but not quite *prestissimo*.

range, n. the distance between the highest and lowest notes of an instrument or voice **(17)**

Example: Although the singer was said to have a four-octave vocal range, only two of those octaves were musically useful.

recapitulation, n. the section of a composition, especially in sonata form, where the main themes from the exposition return **(36)**

Example: As the development ended, the recapitulation began.

resolution, n. the relief or release of tension created by dissonance, instability, or harmonic expectation **(33)**

Example: Beethoven liked to prolong suspense in his music by creating a harmonic expectation of resolution before finally returning to the tonic or I chord.

rest, n. a silent duration in music or the notation that indicates silence **(22)**

Example: In this 4/4 measure, there are three quarter notes and one quarter rest.

***ritardando*, adv. or adj.** with a gradual slowing of tempo **(37)**

Example: The song was played *ritardando*, which slowed the ending of the piece.

soprano, n. the highest range of a female voice **(16)**

Example: Because it is the highest voice in the choir, the soprano part is typically where the melody appears.

string, n. the family of instruments that have strings that can be strummed, plucked, or bowed **(14)**

Example: Violins, guitars, and harps have very different sounds, but all are in the string instrument family.

tempo, n. the speed at which music is played **(23)**

Example: The band slowed down the tempo of the concert piece to make it easier to learn.

tenor, n. the highest range of a male voice **(16)**

Example: He sang the lead role in the opera with a powerful tenor that captivated the entire audience.

theme, n. a recurring musical passage; the foundation for a musical composition **(36)**

Example: The main theme of the sonata was also its best-known musical passage.

tied note, n. a marking that connects the value of two notes of the same pitch played together **(22)**

Example: The composer used tied quarter notes instead of half notes, but the durational value was the same.

tonic, n. the root, base, or home note that starts a chord or scale **(32)**

Example: In classical music and popular music, compositions invariably return to the home note or tonic at the end.

treble clef, n. a symbol at the beginning of a musical staff that indicates higher-pitched notes **(20)**

Example: The treble clef on the staff indicated that the passage was to be played on the upper range of the piano.

triad, n. a chord that involves three notes being played at once **(31)**

Example: The chord was a triad, indicating that it was made up of three notes.

unison singing, n. the act of multiple singers performing the same melody and pitch at the same time **(17)**

Example: The class practiced unison singing to the national anthem.

woodwind, n. the family of instruments that are played by blowing directly into the mouthpiece or into a reed, with pitches changed by opening or closing holes **(14)**

Example: Flutes, like other woodwinds, were historically made of wood.

Cross-Curricular Connections

This unit contains the following connections to other strands of the Core Knowledge Curriculum. To enhance your students' understanding of the content and its context and enrich their understanding of these related subjects, please consult the following Core Knowledge materials:

CK Math (CKMath)
Grade 6 Unit 2: *Introducing Ratios*

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:

- The families of orchestral instruments are strings, woodwinds, brass, and percussion; the main vocal ranges are soprano, mezzo-soprano, alto, tenor, baritone, and bass.
- Reading standard notation includes understanding durational values to sixteenth notes, the elements of the staff, treble and bass clefs, accidentals, bar lines, and the concept of intervals, beginning with octaves.
- Time signatures, dynamics, and tempo help connect written music to the way it is performed and understood by listeners.
- Chords, specifically major and minor triads, are used in many examples of familiar music.
- Many musical compositions include an introduction, theme and variation, exposition, development, recapitulation, and coda. Several markings and signs are used to indicate when to repeat sections of written music.

What Teachers Need to Know

Rhythm, melody, harmony, form, dynamics, and timbre are some of the most fundamental elements of music, each contributing something unique to the sound of a musical piece. 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, and it can also be a way to deepen our enjoyment. The better we are at identifying what we hear, the more we can respond to it. It helps to compare the parts of a musical piece to the parts of a story, as music tells its own tale through sound.

Unit 1 Lesson 1

THE ORCHESTRA AND VOCAL RANGES — TIME: 2 DAYS

AT A GLANCE CHART		
Lesson	**Activity**	**Materials**
DAY 1	Students will review families of orchestral instruments.	• **Online Resource Document** "Meet the Strings Family" video from, PBS LearningMedia • **Playlist** tracks 1–2, *Messiah*, nos. 1–2, "Symphony" and "Comfort Ye, My People" • **Student Activity Book** page 2, Instrument Families

DAY 2	Students will review vocal ranges: soprano, mezzo-soprano, alto, tenor, baritone, and bass.	• **Online Resource Document** "The Four Voices" video from, PBS LearningMedia
		• **Playlist**
		  • Tracks 8–11, *La liberazione di Ruggiero dall'isola d'Alcina*
		  • Track 12, "La Marseillaise"
		• **Student Activity Book** page 3, Vocal Ranges

Lesson Objective

Review the families of orchestral instruments, classify instruments into the correct family, learn the vocal ranges (soprano, mezzo-soprano, alto, tenor, baritone, and bass), and identify various pitch ranges.

What Students Have Learned

In Grade 5, students learned about the basic elements of music, including rhythm and melody, dynamics terminology such as *forte* and *piano*, tempo terminology such as *largo* and *presto*, the parts of the musical staff, and notation subdivisions to sixteenth notes, including corresponding rests.

DAY 1: INTRODUCTION TO GRADE 6 MUSIC

Introduce the lesson by inviting students to share what they recall from their previous study of music, particularly as it pertains to the instrument families of the orchestra. Students have learned about **string**, **woodwind**, **brass**, and **percussion** instruments.

Ask students to list some of the instruments in the orchestra and how they are grouped together. Make a list of the instruments the students suggest, grouping instruments by family. If students require definitions for each instrument family, they may turn to page 2, Instrument

Families, in their Student Activity Books, but for this exercise, try to have students recall prior knowledge from previous grades. Remind students that the instruments of each family are grouped together because they have something in common. Ask students what each group of instruments has in common.

Ask the following questions: What are the four families of instruments? (*strings*, *woodwinds*, *brass*, *percussion*) What are the characteristics of each family? (*Strings make sound when a string is vibrated or plucked; woodwinds make sound when air is blown over an opening or against a reed; brass instruments make sound when lips are buzzed against a mouthpiece; percussion instruments make sound when they are struck*, *shaken, or rubbed*.)

Teaching Idea

Explain that today, students will watch a video that will give them more information about the strings family. Play the "Meet the Strings Family" video from PBS LearningMedia. After students watch the video, ask them to identify similarities and differences among the different string instruments. (*Possible response: They are all roughly the same shape but different sizes*.) Discuss with students the different ways musicians can make sound with the instruments (*using a bow or plucking*). Ask students to respond to the different methods of making sound. You might ask questions such as the following: What kinds of sounds does the instrument make when the musician uses a bow? How is that different from the sound the instrument makes when its strings are plucked?

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

TEACHER NOTE—Discussing how the different families of instruments create sound, such as how woodwinds rely on a vibrating column of air, can help students understand the classifications more easily. It can also help students understand the physics of musical instruments. Additionally, understanding how each family makes music will help students understand the history of how each instrument developed, sometimes from tools, such as the bow.

SUPPORT—Point out that this lesson focuses on the instruments found in the western European orchestra. However, the same classifications can apply to instruments used in music from other cultures as well.

Music in This Lesson

Messiah, George Frideric Handel

1741, Germany

George Frideric Handel was a German composer during the baroque period in Europe. Baroque art focuses on flair and drama. Handel's *Messiah* is an oratorio with text taken from the King James Bible and the Book of Common Prayer. It was written for **soprano**, **alto**, **tenor**, and **bass** with two trumpets, timpani, two oboes, two violins, viola, and basso continuo (a bass and harpsichord combination). It is still one of the most frequently performed choral works in Western classical music.

Background for Teacher

An oratorio is a large-scale musical work similar to opera, but it tends to have a religious theme and lacks the theatrical elements of costumes, scenery, or acting.

Tracks 1, 2

Play about one minute of *Messiah*, no. 1, "Symphony," track 1 of the Playlist. Ask students what sorts of instruments they hear. Point out that many instruments are playing at once. Skip ahead to 1:53 and resume playing. What do they notice that is different? Point out that you can more easily identify the different layers of stringed instruments as well as the continuo. Play the opening minute and a half of *Messiah*, no. 2, "Comfort Ye, My People," track 2 of the Playlist. Ask, "What is different here?" (*A solo male voice is added.*)

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

A MUSICIAN'S QUESTIONS

In track 2, where a voice is added, what musical device does Handel use to make it easy to hear the text being sung?

- Handel uses silence or rests.

In tracks 1 and 2, there are several layers of stringed instruments. How many do you hear? Which is the easiest to hear?

- There are three stringed instruments. In the high part, the violin tends to stand out.

Early flutes were often made in the shape of a bird or were made from bird bones because of the connection between the sound a flute makes and birdsong. Parts of violins, violas, and basses include the *shoulders*, the *neck*, and the *headstock*. What do these labels suggest about the connection between the way violins and other stringed instruments look and how they sound?

- They are shaped like and named for human body parts because they sound like people singing.

Activity

Page 2

Ask students to open their Student Activity Books to page 2 and complete the Instrument Families activity. Students will match instruments to the instrument families they belong to. When they are finished classifying the instruments into family groups, review each individual instrument name with them: French horn, violin, bassoon, tuba, timpani drum, flute, triangle, harp.

Check for Understanding

Conclude the session by reviewing the families of orchestral instruments. Ask students to develop a list of qualities that make all strings, woodwinds, brass, and percussion instruments similar and what qualities make them distinct from each other.

DAY 2: VOCAL RANGE

Introduce this part of the lesson by reviewing and defining **pitch** and **range** in music. Remind students that pitch is the highness or lowness of a note and range is the distance between the lowest and highest notes of an instrument or voice. Ask students to consider the different members of the orchestra's string section.

Ask the following questions: If range is the distance between the lowest and highest usable notes, which of the string instruments has the highest range from its lowest note to its highest note? Which one has the lowest range from the lowest usable note to the highest one? (*The violin is the highest*; *the bass is the lowest*.) What assumptions can we make about singers based on what we observe about the string sections? (*People's vocal cords differ in size, length, and range, just like different instruments do.*)

Explain that today, students will learn about the ranges of different human singing voices. Review the terminology from earlier grades used to describe the ranges:

Female Voices	Male Voices
Soprano: highest range	Tenor: highest range
Mezzo-soprano: middle range	**Baritone**: middle range
Alto: lowest range	Bass: lowest range

SUPPORT—Remind students that many voices overlap between different ranges and that *low*, *middle*, and *high* can be used to describe any voice range, whether the voice is male or female.

Teaching Idea

Play the "Four Voices" video from PBS LearningMedia for students. Explain to students that **unison singing** involves all singers performing the same melody and lyrics at the same time and **part singing** involves singing different parts to create an interesting sound when performed together.

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

La liberazione di Ruggiero dall'isola d'Alcina, Francesca Caccini

"La Marseillaise," Claude Joseph Rouget de Lisle

La liberazione di Ruggiero dall'isola d'Alcina (1625) is from the baroque time period in Italy. The composer, Caccini, was the first woman to compose an opera. "La Marseillaise," written in 1792, was adopted as the French national anthem in 1795, during the French Revolution.

The selections from *La liberazione* include three operatic excerpts in the tenor, mezzo-soprano, and alto ranges, respectively (tracks 8–10), and one with several different vocal ranges together (track 11). "La Marseillaise" is an example of unison choral singing.

Background for Teacher

"La Marseillaise," today's second music selection, is the national anthem of France. Explain that students will learn more about music of the baroque period during Unit 3.

Tracks 8–12

After students watch the video example of part singing, have them listen to each vocal excerpt of *La liberazione* individually. First, play tracks 8–10 of the Playlist, and ask students to identify which sample matches each of the three vocal ranges represented—mezzo-soprano, alto, and tenor. Make a list of other qualities the voices have, besides range, that separate and define them. Next, play track 11, with mixed voices, and conclude with "La Marseillaise," track 12, as an example of unison singing.

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

A MUSICIAN'S QUESTION

Why might a choral composer choose part singing over unison singing, and vice versa?

- Part singing allows the audience to hear multiple melody lines and harmony, which is more interesting. Unison singing makes more sense when you want to include everybody, especially when singing a familiar song.

Activity

Page 3

Ask students to open their Student Activity Books to page 3 and complete the Vocal Ranges activity. Review students' responses to the vocabulary matching to ensure students understand the difference between different vocal ranges.

Check for Understanding

Conclude the session by returning to the music concepts, vocabulary, and selected works. Ask students how they think the activities they did in this lesson added to their understanding of the Big Idea of the unit.

Unit 1 Lesson 2

MUSICAL NOTATION — TIME: 3 DAYS

AT A GLANCE CHART		
Lesson	**Activity**	**Materials**
DAY 1	Students will review notes from previous grades and further explore durational values of notes.	• **Online Resource Document** "A Look Inside the Score" video from, PBS LearningMedia • **Slide Deck** slide 1 and **Student Activity Book** page 4 • Reading Rhythms • **Student Activity Book** page 5, Durational Values • Hand drum or bell
DAY 2	Students will review the parts of the staff and strategies for reading notation.	• **Slide Deck** slide 2 and **Student Activity Book** page 6 • Notation Review • **Online Resource Document** "Music Notation Practice" game from Notation Training • **Playlist** track 13, Piano Sonata No. 2 in B-flat Minor, op. 35, no. 3, "Marche funèbre" ("Funeral March") • **Student Activity Book** page 7, Pitches and the Staff
DAY 3	Students will explore the concept of octaves and intervals.	• **Playlist** track 14, *The Well-Tempered Clavier*, Book 1, Prelude No. 1 in C Major • **Student Activity Book** page 8, Intervals and Octaves • Piano or keyboard

Lesson Objective

- Develop the ability to recognize and read standard notation, including durational values to sixteenth notes, the elements of the staff, treble and bass clefs, accidentals, and bar lines, and understand the concept of intervals, beginning with octaves.

What Students Have Learned

In the last lesson, students discussed pitch range, which has a direct connection to treble and bass clefs. In Grade 5 and earlier, they learned about whole notes, half notes, quarter notes, and eighth notes.

DAY 1: REVIEWING NOTATION

Introduce the lesson by assessing what students already know about notes' **durational values**, or the length of time a note is played. Explain that knowing how to add fractions—for example, ½ + ½ = 2/2, or 1—helps in understanding the durations of notes (how long they last), which is key to reading and writing rhythm.

Ask students to walk around the classroom to a steady beat (played on a hand drum or a bell). Double the pace, and ask them to clap the pulse, or pace, this time. Next, challenge them to walk at the original pace and clap the double-time pace at the same time. Demonstrate or ask for a volunteer to demonstrate if students are having a difficult time.

Ask the following questions: If we assume that we were walking at a half-note pace, what sort of note would you associate with the clapping? (*quarter notes*) What about a quarter-note pace? (*eighth notes*)

Slide 1

Display slide 1, Reading Rhythms, for students as they open to page 4 of their Student Activity Books. Ask students if they remember seeing this review of note values in previous grades. Explain that they can refer back to this page if they need a refresher about note values.

Page 4

Treble Clef

Explain that in addition to learning about durations of notes, we will also begin to talk about what pitches—how high or low—they are. Musicians show this on a staff. Explain that this year, the staff students will use most often has a **treble clef**, meaning that it shows what pitches to make for instruments in the higher ranges, such as flutes, trumpets, violins, and most people's voices.

Bass Clef

For lower instruments, we typically use the **bass clef**. Some of the instruments that use notation written in bass clef are trombones, tubas, and basses. The piano is an instrument that uses both—bass clef for the left hand and treble for the right.

TEACHER NOTE—The bass clef and treble clef were once connected on a grand staff where middle C was the middle of eleven lines. There are also a tenor clef and an alto clef that are still used by some instruments in the orchestra, such as the viola (alto clef) or the cello and bassoon (tenor clef).

SUPPORT—Many forms of music from other cultures do not use notation, and many successful musicians do not read Western notation. Students should understand that while Western notation is an extremely useful way to record and perform music, it is not the only way.

Teaching Idea

Play the PBS LearningMedia video "A Look Inside the Score," and tell students that the concepts covered in the video are things they learned about reading music in previous grades as well as a helpful review of musical elements they will be covering in Grade 6. Although the use of Beethoven's Fifth Symphony is incidental here, the opening four-note motif—short-short-short-long—is so well known, it is likely to provoke classroom discussion. Students might be interested to learn that this opening is often described as "fate knocking on the door" or that the Fifth Symphony became known as the "Victory Symphony" during World War II because the letter V (the first letter in *victory*) is the Roman numeral for 5.

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

Activity

Page 5

Ask students to open their Student Activity Books to page 5 and complete the Durational Values activity. Remind students that the *c* they see at the beginning of each staff next to the treble clef indicates that the notes are in **common time**, which is 4/4 time, in which each measure equals four quarter-note beats. For the last activity, you may wish to have pairs work on the activity together and then reconvene as a class to have different groups perform each measure together, from the first measure to the last.

Check for Understanding

Conclude the session either by providing students with your own notation that they can clap or by clapping your own rhythms that students can write on paper as musical notation.

DAY 2: READING NOTATION

Begin the next part of the lesson by continuing the discussion from Day 1 about notes as fractional parts of a whole, using notes this time instead of fractions. Also review the discussion about pitch as it relates to the lines and spaces on the staff.

Introduce students to the mnemonic devices used to recall the treble clef lines (Every Good Boy Does Fine) and spaces (FACE). Point out that we read a musical score the same way we read English—from left to right and from the top of the page to the bottom.

TEACHER NOTE—It can be fun to give students an opportunity to develop their own mnemonic devices for the lines and spaces, such as "Elephants Go Batty During Fall" and "Fat Ants Can't Eat."

Slide 2

Display slide 2, Notation Review, for students and ask them to open to page 6 in their Student Activity Books. Review each concept with students along with the visuals shown for musical notation, **rests**, **tied notes**, and **dotted notes**. Encourage students to read each definition before moving on to the next.

Page 6

As students look at the difference between the notes on a treble clef and on a bass clef, remind them that on a treble clef, middle C appears one line below E, which is why it is typically drawn with a line through the notehead. On the bass clef, middle C appears one line above, making the top line of the bass clef an A. Invite students to draw middle C on each staff to indicate where it belongs as you point it out on the slide.

Ask the following questions: Why are rests so important in musical notation, especially when an orchestra is playing together? (*They allow some instruments to be featured alone and some parts of a melody to be emphasized.*) How are tied notes and dotted notes similar? (*They both extend the value of a note.*)

Teaching Idea

Display the "Music Notation Practice" game from Notation Training and work with students to play the game as a class. Be sure to click on the Single Notes section, and feel free to return to the Chords section during the next lesson.

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

https://www.coreknowledge.org/music

Activity

Page 7

Ask students to open their Student Activity Books to page 7 and complete the Pitches and the Staff activity. Invite students to share their memory aids with the class, and review the answers to item 2 together.

Music in This Lesson

Piano Sonata No. 2 in B-flat Minor, op. 35, no. 3, “Marche funèbre” (“Funeral March”), Frédéric Chopin

1840, Romantic period.

Chopin was Polish but composed the music in France. The movement is in common time, the **tempo** is slow, and the music is written in a minor key.

Background for Teacher

Chopin’s Piano Sonata No. 2 is one of the best-known piano sonatas of the Romantic period, particularly the third movement, also known as the “Funeral March.”

Track 13

Explain to students that the piece they are about to listen to is from the Romantic period, when music tended to be emotional and dramatic. Explain that they will learn more about the Romantic period of music in Unit 5. Play the first two or three minutes of Piano Sonata No. 2 in B-flat Minor, op. 35, no. 3, “Marche funèbre” (“Funeral March”), track 13 of the Playlist, and ask students to focus on the emotions the music provokes. Do not be surprised if students conclude on their own that the music sounds like a funeral. Explain that they will be listening again, but this time, they will analyze the piece in terms of the choices the composer made to achieve that effect. Play the track again.

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

A MUSICIAN’S QUESTIONS

What are some of the qualities that make this piece seem like a funeral march? How did the composer achieve this effect?

- The music is slow, and the notes are low in pitch and volume.

Take a guess at how the meter is organized. How many beats per measure do you hear?

- I hear four beats per measure, which is why it is considered a march.

Check for Understanding

Review musical notation with students. Explain that composers use musical notation so they can communicate to musicians what notes to play and when to play them.

DAY 3: OCTAVES

Introduce this part of the lesson by continuing the discussion from Day 2 regarding pitches. Review the names of the lines and spaces of the treble staff. See if anyone can recall the mnemonic devices that the class developed for the treble clef.

Ask students to figure out the names of lines and spaces on the bass clef, given that the top line is A. Some of them will have already noticed that the pitch names only use the letters

A–G. That means that the next space below A will be G. Allow students to figure out what the lines and spaces are called on the bass clef. (Time permitting, think about creating mnemonic devices for G-B-D-F-A and A-C-E-G).

Ask the following questions: How many different letter names are on the staff? (*seven: A, B, C, D, E, F, and G*) How often do the pitch names repeat? (*Every eighth note has the same pitch name.*)

What Is an Octave?

Explain that in music, the distance between any two notes is called an **interval**, and the combination of two notes played together is called **harmony**. Inform students that an octave is a special kind of interval between two notes in which one note's frequency is exactly double that of the other. When two notes are an octave apart, not only do they have the same pitch name, but they have a very pleasing harmonic connection.

Demonstrate this on a piano keyboard, if possible. Also demonstrate the menacing interval in music: a half step. That's the distance between any two consecutive notes, also known as a minor second. A popular example of a half step people may be familiar with is in the opening of the theme from *Jaws.*

SUPPORT—Because students have been learning about ratios in math class, it might be worth mentioning that an octave above always has twice the frequency, or cycles per second, of the octave below. In other words, octaves have a ratio of 2:1. This is the reason why they sound good when played together. By contrast, the ratio of a half step is 15:16.

Music in This Lesson

The Well-Tempered Clavier, Book 1, Prelude No. 1 in C Major, Johann Sebastian Bach

1722, baroque period, Germany

This piece is a series of shifting **chords** across the bass and treble clefs that includes numerous examples of octaves.

Background for Teacher

This piece is part of a much larger work that includes twenty-four compositions, each one representing a different major or minor key. The work was conceived as a series of études, or "studies," short compositions designed to help a musician develop a specific technical skill or musical concept. The best-known pieces of classical music started out as exercises for music students because many famous composers, including Bach, made part of their living as music teachers.

Track 14

Play Prelude No. 1 in C Major, track 14 of the Playlist, on harpsichord for about a minute and half. Ask students for their reaction. Most people react emotionally to music, and all reactions are personal, but there are also certain kinds of music conventions that tend to trigger common emotional reactions. Ask, "Is the piece fast

or slow? Is it loud or soft? What kind of mood does this create?" Explain that music can also be evaluated in terms of patterns. One type of pattern at work here is the ***arpeggio***, in which the notes of a chord are played individually in succession instead of all at once. Point out examples of octaves and *arpeggios* as you hear them.

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

A MUSICIAN'S QUESTIONS

The rhythm pattern of this piece is very consistent. How does Bach maintain musical interest in the piece?

- He maintains interest by shifting the harmony.

The score for this piece makes use of sixteenth notes. Based on what we already know about division of the beat, how many sixteenth notes can fit into one measure of 4/4 time? How many sixteenth notes equal the duration of one eighth note?

- Sixteen sixteenth notes can fit into one measure of 4/4 time, and two sixteenth notes equal the duration of one eighth note.

Activity

Page 8

Ask students to open their Student Activity Books to page 8 and complete the Intervals and Octaves activity. Review the examples given. Make sure that students understand that not all notes with the same pitch name are octaves, just the ones that are seven notes apart above or below. Once a working definition for an octave has been established, allow students to fill in the next part of the exercise, working individually. If possible, demonstrate each octave on a piano or other keyboard. Octaves are the most consonant form of harmony, so combinations of notes that are a bit off will be obvious to everyone.

Check for Understanding

Conclude the session with a review of some of the terminology discussed in class. As always, composers put a lot of thought and many creative choices into creating a satisfying piece of music. Ask students if they can think of a situation in which a composer would use similar techniques and conventions to disturb their listeners.

Unit 1 Lesson 3

EXPRESSION IN MUSIC — TIME: 2 DAYS

AT A GLANCE CHART		
Lesson	**Activity**	**Materials**

DAY 1	Students will order and define tempo markings and add dynamic and tempo markings to a story about a bear.	• **Slide Deck** slide 3 and **Student Activity Book** page 9
		  • Dynamic Markings
		• **Student Activity Book** pages 10–11,
		  • Tempo
		  • Add the Expression

DAY 2	Students will continue to develop their ability to read music with an emphasis on connections between written music and language.	• **Playlist**
		  • Tracks 20–21, Piano Sonata No. 14 in C-sharp Minor ("Moonlight Sonata"), nos. 1–2
		  • Track 23, "I Am the Very Model of a Modern Major General"
		• **Student Activity Book** page 12, Looking Back

Lesson Objective

- Continue to develop the ability to read music with an emphasis on time signature, dynamics, and the connection between written language and music.

What Students Have Learned

In the last lesson, students learned about how musical notes can indicate pitch, durational value, and the elements of the staff. They also began to explore how tempo, mode, and meter can be used to express emotion.

DAY 1: READING MUSIC

Introduce the lesson by reviewing the concepts and terminology discussed in Lessons 1 and 2. These include how instruments are organized, pitch range, durational value and subdivision, the notes in a scale, time signature, tempo, and intervals, especially octaves. That's a lot to take in! Remind students that the language we use to talk about music is almost always more complicated than the language *of* music, which is much more about feeling than terminology.

Ask students to try an experiment related to meter. Clap out a pulse in common (4/4) time, and ask students to march to this beat. Emphasize the downbeat to assist students. Explain that meter is how the beats are organized in music. The beat is what you "feel" when you listen to music. When students try to march in 3/4 time, things will rapidly fall apart, but when you emphasize the downbeat and encourage them to sway, staying together becomes easier.

That's because for all the terminology, meter is really just a way of communicating the rhythm and movement of a piece of music.

Ask students the following question: Why do you think 4/4 time is used more for marching and 3/4 time is used more for dancing? (*4/4 time matches more with the left/right movement of the feet, and 3/4 time matches more with the way the body may sway or move to music.*)

Dynamics

Slide 3

Display slide 3, Dynamic Markings, and ask students to turn to the corresponding page in their Student Activity Books.

Page 9

Remind students that they learned in earlier grades that musicians use Italian terms to identify **dynamics**, or how soft or loud music is performed. Ask them to recall that ***piano*** means "soft" and ***forte*** means "loud." By adding the word ***mezzo***, or "medium," to each dynamic marking, the composer has freedom to communicate a variance in intensity. Dynamic markings are typically included on the score underneath the staff.

Dynamics often change throughout a piece for dramatic effect and can change gradually through the use of ***crescendo*** (gradually increasing in volume) and ***decrescendo*** (gradually decreasing in volume) markings. Review all the markings, symbols, and abbreviations with students before moving on to tempo.

Tempo

Explain to students that tempo in music is the speed at which the music is performed. The tempo is usually indicated at the top of the score. In general, tempo remains consistent throughout a piece of music. Go over each tempo marking with students, and remind them that each tempo marking is an Italian term that musicians all around the world understand and use when writing and reading sheet music.

- ***Grave***: very, very slow
- ***Largo***: very slow
- ***Andante***: moderate, "walking"
- ***Presto***: very fast
- ***Prestissimo***: very, very fast; as fast as you can go

TEACHER NOTE—The piano, which was invented around 1700 by Italian harpsichord maker Bartolomeo Cristofori, was originally named *clavicembalo col piano e forte,* which means "the harpsichord that can play loud and soft." This was shortened to *fortepiano* and eventually just *piano*.

Activity

Pages 10, 11

Explain to students that today, they will have two activities to work on. Have them open their Student Activity Books to page 10 and complete the Tempo activity independently, then compare answers with a partner. Guide them to correct any errors in the order or definitions of tempo markings. Then have them read the story in the Add the Expression activity on page 11 and be creative as they add their own tempo and dynamic markings to the story. Invite volunteers to read the story aloud using the changes in expression and volume that they added.

Check for Understanding

Check students' understanding of dynamics by asking why a composer might want music to get gradually louder or softer and why they would change tempo during a song. Invite students to give examples of tempo and dynamic changes in popular songs familiar to them.

DAY 2: MUSIC AS A LANGUAGE

Introduce this part of the lesson by reviewing the elements of tempo and dynamics discussed in the previous lesson. If there are additional students who want to share their version of the short story with dynamics, allow one or two to do so.

Ask students to comment on the effectiveness of the change in dynamic at adding drama to the story. Ask, "What was effective, and why?" (*Answers will vary.*) "What are some other ways a composer can affect the emotional content of a musical piece?" (*Possible response: by choosing the right instrument for each part to help create mood*)

Music in This Lesson

Piano Sonata No. 14 in C-sharp Minor, op. 27, no. 2 ("Moonlight Sonata"), Ludwig van Beethoven

1801, classical period, Germany

Piano Sonata No. 14, one of Beethoven's most famous piano pieces, came to be known as the "Moonlight Sonata" after his death. It does not follow the typical pattern of fast movement–slow movement–fast movement and is sometimes thought of as the first example of Romantic-era music.

Background for Teacher

Beethoven is an especially important composer because his compositional period straddles the classical and Romantic periods in European music. His compositions are quite emotional and powerful, a fact that is especially remarkable given that some of his greatest work was written after he had lost his hearing.

Tracks 20, 21

Refresh students' knowledge of Beethoven, whose Fifth Symphony came up earlier in the unit. Play about three minutes of the first and best-known movement of "Moonlight Sonata," track 20 of the Playlist. Afterward, ask students specifically about the dynamics and tempo. How do they affect the mood of the piece? Explain that it was a bold move for Beethoven to begin the sonata with the slow movement, as this was unusual at the time. Play some of the second movement, track 21 of the Playlist, to emphasize the contrast.

TEACHER NOTE—Beethoven is an interesting figure in music history, as he was composing at a time when the Catholic Church was less focused on patronized composers and devotional music. This gave rise to a much greater emphasis on emotion and theatrical flourishes in music

performance that might please secular patrons and the public. This emphasis on virtuosity continues to this day.

Music in This Lesson

"I Am the Very Model of a Modern Major General," William Gilbert and Arthur Sullivan

1879

This song was written in the nineteenth century, during the reign of Queen Victoria of England. It is part of *The Pirates of Penzance,* which is categorized as an operetta, or a light, comic opera. It is known as a "patter song"—a very fast song with a complex rhyme scheme, like a tongue twister. Also known as "The Major General Song," the song is one of Gilbert and Sullivan's best-known works.

Background for Teacher

The Pirates of Penzance is one of fourteen operas written by Gilbert and Sullivan. Today, it is typical to refer to William Gilbert and Arthur Sullivan almost as one person because their musical style was so distinctive, but only Sullivan was a music composer. Gilbert was the librettist, or the one who wrote the text or story. The story of the opera concerns Frederick, a young man who is supposed to be in the service of a pirate band until his twenty-first birthday. Unfortunately, he was born on February 29 (a leap day) and realizes that because that day only comes around every four years, he may be stuck with the pirates until he is sixty-three.

Track 23

Play at least two minutes of "I Am the Very Model of a Modern Major General," track 23 of the Playlist, for students. Ask them to list some of the ways it contrasts the Beethoven piece, focusing especially on tempo and dynamics. Give a little background on the story (libretto) of *The Pirates of Penzance*. Explain that the story is a comedy. Ask, "What are the musical elements that specifically contribute to the comedy?" (*the tempo, the words and style of singing, the instrumentation*)

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

A MUSICIAN'S QUESTIONS

As discussed, Beethoven chose to put the slow movement in his sonata first. He then follows with two faster movements. Why might he have made that choice?

- He did not want his audience to become restless. Even in classical music, the entertainment value is important.

"I Am the Very Model of a Modern Major General" is a patter song, like an extended tongue twister with lots of internal rhymes that are sung quickly and are often clever and funny. Can you think of a modern genre of music that has those same elements?

- Possible response: Rap or hip-hop music has some of the same elements.

Looking Back

Page 12

Remind students of the Big Idea statement for this unit: *Music has its own language for producing melody and harmony, which includes musical notation and markings of dynamics and tempo.* The goal of Unit 1 is to develop proficiency in the language of music through a review of elemental music concepts, vocabulary, and selected works. Ask students how they think the activities and music they listened to today added to their understanding. Have students turn to page 12 in their Student Activity Books and complete the Looking Back activity independently.

Check for Understanding

Review the answers to the Looking Back activity page, and correct any errors students have made in the definitions of terms they have learned so far in this unit.

Unit 1 Lesson 4

CHORDS TIME: 2 DAYS

AT A GLANCE CHART		
Lesson	**Activity**	**Materials**
DAY 1	Students will discuss the concept of major and minor triad chords.	• **Online Resource Document** "Chords Experiment" interactive from PBS LearningMedia • **Playlist** track 24, *Water Music*, Suite No. 1 in F Major, no. 3 • **Slide Deck** slide 4 and **Student Activity Book** page 13 • Major and Minor Triads • **Student Activity Book** page 14, Naming Chords • Piano or keyboard

DAY 2	Students will continue the study of chords by focusing on progressions, specifically the I-IV-V-I.	• **Playlist**
		  • Tracks 24–28, *Water Music*, Suite No. 1 in F Major, nos. 3–5, 7–8
		  • Track 29, *Water Music*, Suite No. 2 in D Major, no. 2
		• **Student Activity Book** page 15, Chord Progressions
		• Piano or keyboard

Lesson Objective

- Explore the topic of chords, specifically the major and minor triads, and learn how they function in music.

What Students Have Learned

In the previous lesson, students learned about how meter and dynamics contribute to music's expressive power. They also reviewed terminology and concepts that have to do with reading and writing music.

DAY 1: INTRODUCTION TO CHORDS

Introduce the lesson by defining a chord as three or more notes played simultaneously to create harmony. Explain that chords are used very frequently in music, especially by a piano because more than one key can be pressed at a time. A chord that involves three notes being played at once is called a **triad**. Remind students that the prefix *tri*–in the word *triad* means "three."

Explain that there are two basic types of chords based on the interval between the notes: a **major chord** and a **minor chord.** A major triad chord is based on a root, major third, and

perfect fifth combination, and it generally sounds upbeat to the listener. A minor triad chord is based on a root, minor third, and perfect fifth, and it generally sounds somber to the listener. Point out that the root note of a chord is the note the chord is named after and is also known as the **tonic**. For example, a chord with an F as the root or tonic note is called an F chord.

Slide 4

Help students understand the concepts by displaying slide 4, Major and Minor Triads, and having them turn to page 13 in their Student Activity Books. Read the text aloud with students, and point out the keys on the keyboard for the major and minor chords.

Page 13

If a piano or other keyboard is available in the classroom, you may want to demonstrate the sound of a chord for students. If no keyboard is available, see the Teaching Idea box below for a way students can hear chords played online.

Ask, "What are some situations in which a composer would deliberately want to upset their audience?" (*Possible response: writing soundtrack music for a horror movie*) "Which chord triads can help accomplish this?" (*minor chords*)

TEACHER NOTE—The minor third chord is such a powerful form of harmony that there is evidence that people all over the world react to it with concern or alarm, regardless of their individual music experience or heritage.

Activity

Page 14

Have students open their Student Activity Books to page 14 and complete the Naming Chords activity independently. If students have trouble, remind them that all they need to know to name a chord is the name of the bottom, or tonic, note in each triad. If the second note is marked as flat, they are looking at a minor chord. Remind students to pay attention to the clef sign at the start of each line as they try to name each chord.

Teaching Idea

If a keyboard is not available in the classroom, or if you'd like to give students more examples of major and minor triads, play the "Chords Experiment" interactive demonstration from PBS LearningMedia for students. Demonstrate various chord examples by pressing the tonic note with the toggle on Major and then repeating the same chord with the toggle on Minor.

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

https://www.coreknowledge.org/music

Music in This Lesson

Water Music, George Frideric Handel

1717, baroque period, England

This piece was written at the request of King George I, to be performed on the River Thames. It famously features the French horns and trumpets. All the movements are in major keys.

Background for Teacher

While *Water Music* does not have many minor passages, there are subtler harmonic progressions throughout that make use of the idea of unstable intervals. Sometimes these changes are there not for dramatic effect but to give the sense of the music moving along.

Track 24

Play the first three minutes of *Water Music* Suite No. 1 in F Major, no. 3, track 24 of the Playlist, then discuss. Point out that there is a clear connection between the music and the sound of moving water, but part of that feeling of movement is coming from the shifting chords underneath the melody. It is particularly noticeable at the end of phrases, where there is almost always a sense that something is about to happen, resulting in a shift of chords. In music, this is known as **resolution**, and one common way it happens is that the music moves from a chord based on the fifth chord back to the root chord. Play parts of the track again to demonstrate and enhance the experience by pointing out shifts in chords. Explain that students will learn more about chord shifts and progressions during the next class.

Check for Understanding

Review the chord shifts between major and minor and from the fifth to the root chord in various keys. Can students hear them?

DAY 2: CHORD PROGRESSIONS

Introduce the lesson by reviewing the previous discussion of major and minor chords. Remind students that chord changes can be inserted for dramatic effect or as a form of propulsion for the music. Ask students to describe, in their own words, their feelings about the major-to-minor shift when they hear it being played. Make a list of their ideas and see if consensus develops. Explain that this is likely the feeling that the composer intended them to have.

Inform students that music often contains chords that purposely change and progress to create an effect. Chord progressions are the basis for harmony in both classical and popular music. Progressions track how the underlying chords change as a piece of music unfolds. As the chords change, they introduce harmonic tension, which is invariably resolved when the

progression returns to the beginning. In the musical world, before drums were common, this sequence of tension and resolution was one of the things that propelled music forward.

Explain that we use Roman numerals instead of letter names to describe the harmonic relationship between chords. One of the most common is the **I-IV-V-I progression**. Explain to students that this refers to the first, fourth, fifth, and, again, first notes in a scale. For example, in the key of C major, a I-IV-V progression would consist of a C chord followed by an F chord (the fourth note in the C scale) followed by a G chord (the fifth note). After that, the progression resolves itself by returning back to the initial C chord.

SUPPORT—Explain that the I-IV-V-I progression is so commonplace in folk and pop music that almost any song students can name has elements of I-IV-V, including "Lean on Me," "La Bamba," "Twist and Shout," "Born This Way," "Twinkle, Twinkle, Little Star," and "Low Rider," to name a few.

Tracks 24–29

Play a bit of *Water Music* Suite No. 1 in F Major, no. 3, track 24 of the Playlist, to refresh students' recollections of the chords and their relationships to each other. Point out the progression I-IV-V-I when you can, and explain that this is one of the most enduring chord progressions in music. Continue to play through the selections from *Water Music*, tracks 25–29, and ask students to listen for I-IV-V progressions.

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

A MUSICIAN'S QUESTIONS

How many of the movements that you heard made use of a I-IV-V progression?

- o All of them make use of the progression.

Activity

Page 15

Ask students to open their Student Activity Books to page 15 and complete the Chord Progressions activity. Encourage students to work independently and then check their work with a partner when they are finished. If possible, help students check their work by using a piano or other keyboard to play each progression.

Check for Understanding

Conclude the session by asking students to explain in their own words why I-IV-V-I progressions are effective and to speculate why they are so commonly used.

Unit 1 Lesson 5

PARTS OF A COMPOSITION — TIME: 1 DAY

AT A GLANCE CHART		
Lesson	**Activity**	**Materials**
DAY 1	Students will learn about repeats and other marking signs in music and apply them to several lines of sheet music.	• **Playlist** track 49, Piano Concerto No. 21 in C Major, no. 2, "Andante" • **Slide Deck** slide 5 and **Student Activity Book** page 16 • Repeat Signs and Markings • **Student Activity Book** page 17, Follow the Signs • Optional: piano or other instrument

Lesson Objective

- Learn to identify the structure of a classical musical piece, including the introduction, theme and variation, exposition, development, recapitulation, and coda.

What Students Have Learned

In the last lesson, students learned about major and minor triads and the emotional flavor they contribute to music, as well as chord progressions (particularly I-IV-V-I) and how they contribute to music's sense of forward movement.

PARTS OF A COMPOSITION

Introduce the lesson by explaining that in the Romantic period (1800–1900), it became common to talk about music as a form of storytelling, but the truth is that large-scale musical pieces have always had a narrative element. Ask students to consider one of their favorite pieces of literature. Good stories all share some similarities—a strong opening, a variety of adventures or conflicts in the middle, and a satisfying ending that resolves those conflicts.

Ask the following questions: What is the most common way to begin and end a fairy tale? (*"Once upon a time" and "And they all lived happily ever after.")* Most pieces of music end (and often begin) on a I chord. Why do you suppose that is, and why do you think the root note of the I chord is called the home note? (*Many stories end with someone going home or resolving a problem so things get back to normal.*)

Introduce the following musical terms to students, and make a comparison between each one and its similar counterpart in literature.

Introduction: the beginning section of a musical piece that precedes the introduction of the **theme**
Theme: the main musical idea or ideas
Exposition: the section in which the theme or themes are introduced
Development: the section in which the exposition themes are changed/manipulated/varied
Recapitulation: the return to the theme or themes of the exposition
Resolution: returning to the tonic key at the end
Coda: an ending or tag that is the opposite of the intro

Explain that many musical pieces students will be listening to throughout this school year contain most or all of these parts of a composition.

SUPPORT—You may wish to make up your own short story for students and have them identify the different musical vocabulary terms that match up with different parts of the story.

Music in This Lesson

Piano Concerto No. 21 in C Major, no. 2, "Andante," Wolfgang Amadeus Mozart

1785, classical period

In typical concerto form, Piano Concerto No. 21 has three movements. The second movement, in F major, is also thought of as having three parts: a passage for full instruments (theme), a middle section featuring the piano repeating the theme (recapitulation), and a final section where the rhythmic and melodic ideas are developed before returning to the original theme (variation followed by resolution).

Background for Teacher

Piano Concerto No. 21 is one of more than eight hundred works composed by Mozart in his short life of just thirty-five years. He is widely considered one of the greatest composers in Western music. He is also considered a formalist, which makes his work easy to evaluate for the rules of constructing a classical piece.

Track 49

Tell students a few details from Mozart's life story: He was a child prodigy; he was very prolific but struggled to make a living; he is known for the exceptional beauty of his melodies. The main theme or main musical idea from the *andante* movement of Piano Concerto No. 21, track 49 of the Playlist, is a great example. Play a bit of the opening (thirty seconds), and ask students what kind of feeling the music gives them. What pictures does it make in their mind?

Restart the track, explaining that musical compositions, like stories, often have an introduction. You can almost say to yourself "Once upon a time" over the first few measures. Play the first section of the movement (up to 1:30), and ask students to listen to the exposition, in which Mozart introduces a theme and then restates it with a few differences in rhythm and melody (variation).

Play the track from 1:30, which is when the theme is transferred to the piano, until 3:50, when the piece sounds as though it is about to resolve but then goes off in a different direction. Point out that in music, this different direction begins the development section.

The piece eventually returns to the main theme in its original form (recapitulation).

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

A MUSICIAN'S QUESTION

What are some ways Mozart kept the music interesting? Think about techniques we discussed in earlier lessons in the unit.

- Possible responses: He changed the dynamics; he shifted from major to minor keys.

Based on what we discussed regarding literature, why do you think Mozart ended by returning to the main theme?

- It gives the music a sense of completion or resolution.

Besides adding a coda, did you notice if Mozart did anything at the end of the piece to let the audience know it was coming to an end?

- He slowed the tempo. (Remind students that they learned this term in earlier grades. A gradual slowing of tempo is called ***ritardando***.)

Slide 5

Page 16

Display slide 5, Repeat Signs and Markings, and ask students to turn to the corresponding page in their Student Activity Books. Explain that the music they heard today is very long and that some themes are repeated over and over again. Tell them that composers use different symbols so that every note does not have to be written out multiple times, and musicians can be directed to repeat different parts of the selection by looking back at the music they already played.

Discuss each sign and symbol on the page and its meaning. Remind them that many of these words also come from the Italian language, such as *segna* (sign), *capo* (beginning), and *fine* (end).

Activity

Page 17

Ask students to open their Student Activity Books to page 17 and complete the Follow the Signs activity. Guide them as they follow the directions to add signs to the music. Have them refer back to the Repeat Signs and Markings page for a reminder of the signs and markings they should be adding. Note that items 4 and 5 can result in many different choices for students. When students are finished, if you have a piano or other instrument available, you may wish to play some examples of possible responses on a piano and compare the way students marked the music.

Check for Understanding

Review the terms students learned during the lesson, and invite them to share definitions with you. Have them think of other examples of music they know that have frequent repeats or a theme that they can recall or share with the class.

Unit 1 Lesson 6

UNIT 1 ASSESSMENT — TIME: 1 DAY

AT A GLANCE CHART		
Lesson	**Activity**	**Materials**
DAY 1	Students will group vocabulary words from the unit based on their category.	• **Student Activity Book** page 18, Vocabulary Roundup

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:

- The families of orchestral instruments are strings, woodwinds, brass, and percussion; the main vocal ranges are soprano, mezzo-soprano, alto, tenor, baritone, and bass.
- Reading standard notation includes understanding durational values to sixteenth notes, the elements of the staff, treble and bass clefs, accidentals, bar lines, and the concept of intervals, beginning with octaves.
- Time signatures, dynamics, and tempo help connect written music to the way it is performed and understood by listeners.
- Chords, specifically major and minor triads, are used in many examples of familiar music.
- Many musical compositions include an introduction, theme and variation, exposition, development, recapitulation, and coda. Several markings and signs are used to indicate when to repeat sections of written music.

Revisit the Big Idea of this unit: *Music has its own language for producing melody and harmony, which includes musical notation and markings of dynamics and tempo.* The goal of Unit 1 is to develop proficiency in the language of music through a review of elemental music concepts, vocabulary, and selected works.

Assessment

Page 18

Ask students to turn to page 18 in their Student Activity Books and complete the Vocabulary Roundup activity independently. Review the categories students choose, then challenge them to provide definitions for the words in each category.

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:

- Have students create their own short story and label each part of the story with the parts of a musical piece that they learned about in Lesson 5—introduction, exposition, development, recapitulation, resolution, coda (optional). Invite students to share their stories with the class.
- Invite students to choose one of the tracks they heard during the unit and research the piece or the composer in greater detail. You may wish to have them provide an oral or written report about their findings.
- Ask students to use what they learned about the elements of music to create their own short musical composition by writing notes on a musical staff. Remind them to include the correct staff marking and time signature.
- Have students name several musicians they are familiar with and analyze the vocal ranges of their voices. Invite students to discuss their ideas as a group and talk about whether they agree with their classmates' classification of different popular musicians' voices.

Additional Recommended Resources

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

- Ellul, Matthew. *How to Read Music in 30 Days: Music Theory for Beginners.* CreateSpace Independent Publishing, 2017.
- Miller, Michael. *Music Theory Note by Note: Your Guide to How Music Works—from Notes and Rhythms to Complete Compositions.* New York: DK Publishing, 2024.

Consider using the following resources for teachers and parents:

- Gill, Chris. *Elements of Music: Class Music Projects for Ages 11–14.* CreateSpace Independent Publishing, 2018.
- Stringer, Mark. *The Music Teacher's Handbook.* London: Faber Music, 2005.

UNIT 2

Expression Through Song

Big Idea Songs can provide a listener with hope, a sense of identity, and an understanding of human emotions, which can even be accomplished through musical parody.

Unit Introduction and Pacing Guide

This introduction includes the necessary background information to teach the *Expression Through Song* unit. In this unit, you will explore how music can provide hope and a sense of identity and how music is useful for turning poetry into song.

This unit contains five lessons, split across seven class days. There will be a unit assessment on Day 7. 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 Hope and Identity in Song
2–3	Lesson 2 Poetry in Song
4–5	Lesson 3 Songs from the Heart

Day	Lesson
6	Lesson 4 Parody in Song
7	Lesson 5 Unit 2 Assessment

What Students Should Already Know

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

- Playing simple rhythms and melodies (Grade 3)
- Singing unaccompanied, accompanied, in unison, and with a partner (Grade 4)
- Singing or playing melodies while looking at a simple score (Grade 5)

What Students Need to Learn

In this unit, students will:

- Examine scores for elements of music learned in Unit 1;
- Sing along to well-known songs of the nineteenth and twentieth centuries;
- Compare songwriting to poetry and understand the impact of lyrics on human emotion; and
- Explore parody in song and create their own examples of parody in music.

What Students Will Learn in Future Grades

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

Grade 7

- Unit 4: *Blues*
- Unit 5: *Jazz*

Grade 8

- Unit 2: *National Identities in Music*
  - Explore the impact of song lyrics.
- Unit 4: *Opera*
  - Discuss vocal ranges in the context of opera.

Vocabulary

catharsis, n. the release of pent-up emotions that results in great relief **(49)**

Example: The graduation songs were intended to provoke a catharsis for the parents as they thought about how quickly the years had gone by.

figurative language, n. words or phrases that deviate from their literal meaning to create a descriptive or impactful effect **(51)**

Example: The poet used figurative language to paint vivid images in the reader's mind.

glee, n. a song of three or more parts for male voices that was popular during the classical period **(52)**

Example: College glee clubs were originally male-only singing groups, following the form that developed in the classical period.

ode, n. a poem or song meant to praise its subject **(52)**

Example: The composer wrote an ode to nature, celebrating the beauty of the changing seasons.

parlor song, n. a song played and sung at home, often using piano sheet music **(49)**

Example: Stephen Foster is one of the most famous composers of parlor songs, which are meant to be sung and played by amateur musicians in their own homes.

parody, n. an imitation of a particular artist or style that is deliberately distorted or exaggerated for humorous effect **(56)**

Example: The easily imitated speaking style of the politician made them an excellent candidate for parody.

strophic form, n. a form in which the melody and rhythm of each verse are the same but the words change **(46)**

Example: "Home on the Range" is a prime example of strophic form; the words change from verse to verse, but the melody stays the same.

verse, n. a repeated section of a song in which the lyrics change but the melody stays the same or similar **(46)**

Example: The second verse of the song was identical melodically to the first.

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 6 Unit 8: *Poetry*

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:

- Songs can provide a connection to hope and identity through meaningful lyrics.
- Some songs started as poems that were later put to music.
- Lyrics often use figurative language to sound more poetic or to create a more interesting impact on the listener.
- Parody in song is meant to be entertaining and is often based on songs that are already familiar to a wide audience.

What Teachers Need to Know

Songs with lyrics are an important part of our musical knowledge. Some of our favorite songs have lyrics that help us associate them with important feelings of identity, hope, and even lighthearted fun. Songwriters are like poets, thinking of the best rhythms, melodies, and figurative language to captivate their audiences. Even parody can be done through songwriting, with playful changes to familiar tunes creating new, comedic elements.

Unit 2 Lesson 1

HOPE AND IDENTITY IN SONG — TIME: 1 DAY

AT A GLANCE CHART		
Lesson	**Activity**	**Materials**
DAY 1	Students will identify words and phrases in a song that inspires hope and pride.	• **Playlist** track 30, "Lift Every Voice and Sing" • **Student Activity Book** page 19, Empowering Language • **Slide Deck** slide 6 and **Student Activity Book** page 20 • Empowering Music

Lesson Objective

- Explore the expressive power of music through singing.

What Students Have Learned

In the last unit, students learned how music uses different elements in expression, with a focus on western European classical music, its construction, and how those elements contribute to the expression of ideas and feelings.

HOPE AND IDENTITY IN SONG

Introduce the lesson by asking students to think of their favorite song. Ask them the names of these songs and what it is about the songs that they like.

After a brief discussion, ask the following questions: How does your favorite song make you feel? (*Possible responses: excited, happy, like I want to move*) Do you think it is possible to compose music that lifts people's spirits? (*yes*)

Explain to students that many cultures have traditions associated with how music is passed on and identified by people in the society. Before the advent of radio, musical traditions were passed along orally as people sang, danced, and socialized. Many composers of traditional songs are unknown. The themes of many popular songs promoted hope and a sense of identity with a cause or culture. Some of this music became known as folk music; other songs became known as spirituals.

Music in This Lesson

"Lift Every Voice and Sing," James Weldon Johnson (words), J. Rosamond Johnson (music)

1901, United States

"Lift Every Voice and Sing" began as a poem written by J. W. Johnson. The music was added subsequently and became popular through oral traditions.

Background for Teacher

James Weldon Johnson, the principal of Edwin M. Stanton School, the first school for Black children in Florida, set out to write a poem to commemorate Abraham Lincoln's birthday. The music was added subsequently by Johnson's brother, J. Rosamond Johnson, a composer identified with the Harlem Renaissance. The song's popularity in the Black community was such that it became identified as the Black national anthem in 1919 by the NAACP.

TEACHER NOTE—A discussion of "Lift Every Voice and Sing" will likely involve a discussion of the United States as a segregated-by-law society after the Civil War and throughout much of the twentieth century. It may also prompt a discussion of how recorded popular music and entertainment largely followed two segregated tracks until the 1960s. Depending on where students are in their U.S. history curriculum, or the time of year this lesson is taught, be prepared to create room for these connections or call students' attention to them.

Activity

Page 19

Explain to students that James Weldon Johnson wrote the poem "Lift Every Voice and Sing" for students to recite on Abraham Lincoln's birthday. Remind them that Lincoln signed the Emancipation Proclamation but that this did not result in equal rights for Black Americans. Then ask students to open their Student Activity Books to page 19 and complete the Empowering Language activity. Have students read the poem in its entirety first and then circle the words and word combinations that have a particularly uplifting quality. Guide the class discussion toward J. W. Johnson's intention to provide his students with a feeling of liberation with his words.

Track 30

Now play the song "Lift Every Voice and Sing," track 30 of the Playlist.

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

A MUSICIAN'S QUESTIONS

What elements of music show up in the musical version of "Lift Every Voice and Sing"?

- It is in a major key, contains chord progressions and resolution, has a consistent tempo, has an introduction, and has a musical theme that repeats.

What are some of the ways these musical ideas enhance the message?

- The use of major tonality, the rising nature of the melody on the words, phrases like “lift every voice,” and the sense of resolution all enhance the message.

Slide 6

Page 20

Display the score for “Lift Every Voice and Sing” on slide 6 of the Slide Deck, and have students open their Student Activity Books to page 20, Empowering Music. Review the score to identify some of the musical elements that contribute to a sense of empowerment. Be particularly attentive to the use of I-IV-V-I progressions discussed in Unit 1. Lead students in analyzing the partial score by Johnson’s brother, J. Rosamond Johnson. Point out how the direction of the melody fits the uplifting words and how the chords progress in a way that builds and then resolves. Note that the score is in the key of G, meaning that G chords and their variations are I, C chords are IV, and D chords are V.

Singing the Song

Page 20

Spend the remaining class time singing through all the **verses**. Point out the rhythmic and melodic repetition where it occurs. “Lift Every Voice and Sing” has a **strophic form**, in which the melody and rhythm of each verse are the same but the words change.

Check for Understanding

Conclude the session by asking students about the experience of singing rather than speaking the words to a poem. Have students discuss whether singing led to a greater sense of power and emotion.

Unit 2 Lesson 2

POETRY IN SONG — TIME: 2 DAYS

AT A GLANCE CHART		
Lesson	**Activity**	**Materials**
DAY 1	Students will further explore how lyrics can be a form of poetry.	• **Playlist** track 31, "It Was a Lover and His Lass" • **Student Activity Book** page 21, Patterns of Poetry
DAY 2	Students will examine a score for patterns in notation and lyrics.	• **Playlist** track 32, "Hard Times Come Again No More" • **Slide Deck** slide 7 and **Student Activity Book** page 22 • The Power of Music to Heal

Lesson Objective

- Further explore the ways poetry can be set to music.

What Students Have Learned

In the last lesson, students learned about how words have the power to uplift people and how that feeling is enhanced when music is added.

DAY 1: SHAKESPEARE IN SONG

Introduce the lesson by asking students what they know about poetry. Try to come up with a collective definition: Poems sometimes rhyme, they have rhythm, or they are often about things in nature. Make a list of some of their ideas. If students need support, remind them to consider greeting cards, nursery rhymes, rap music, etc., as examples of poetry they may have heard before. Ask students to consider how many of these qualities also apply to music, particularly songs.

Ask the following questions: What is one of the most noticeable things about a poem when you read it, even if the poem does not rhyme? (*patterns*) Why are patterns so appealing to us? (*Possible response: Patterns fit the way our brains work; they help us remember things.*)

TEACHER NOTE—Music and poetry have been intertwined since ancient times. The Greeks, who are credited with having invented theater, saw music and poetry as essentially the same art form. Words such as *lyric* and *chorus*, which are used in both music and poetry, are Greek in origin.

Music in This Lesson

"It Was a Lover and His Lass," William Shakespeare (words), Thomas Morley (music)

c. 1600, English Renaissance/baroque period

This piece makes use of dotted quarter and half notes to add a sense of dance and accidentals to create a sense of shifting keys. Both elements are common in Renaissance music as a way of creating rhythmic and harmonic interest.

Background for Teacher

This song appears in act 3 of *As You Like It*, one of William Shakespeare's more frequently performed romantic comedies. This song is often thought of as a collaboration between Shakespeare, one of the leading dramatists of his day, and Thomas Morley, a famous composer who lived in the same area of London, but how closely the men worked together—or whether they worked together at all—is unknown.

SUPPORT—Explain that in Shakespeare's time, it was common to have music as part of theater performances. In musical theater today, music often moves the story forward. At the time, music was primarily used to contribute to the mood.

Page 21

Ask students to open their Student Activity Books to page 21 and complete the Patterns of Poetry activity. This will help students become familiar with the lyrics to "It Was a Lover and His Lass" before listening to the song, and it will reinforce the idea of music as poetry.

Track 31

Play "It Was a Lover and His Lass," track 31 of the Playlist, in its entirety. Ask students to listen for any musical elements they can identify. Explain that this song appears in Shakespeare's play *As You Like It*. The play is a pastoral comedy, meaning that it celebrates life in the countryside. The words Shakespeare chose and the lighthearted rhymes help convey a lighthearted mood. After students answer the questions below, spend the rest of the class period practicing singing the song together as a class.

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

A MUSICIAN'S QUESTIONS

What are some of the musical elements you heard?

- The music was in three voices, and the rhythm had a bit of a bounce to it.

In the case of "Lift Every Voice and Sing," the words had deep meaning apart from the music. How are these words different?

- These words are silly and lighthearted.

Shakespeare's plays tend to be historical dramas, tragedies, or romantic comedies. What kind of play do you think this song comes from?

- It probably comes from a romantic comedy.

Check for Understanding

Invite students to engage in a discussion about the role of lyrics in creating a mood or a sense of importance in a song. Have them discuss examples of songs from this lesson or other music they are familiar with.

DAY 2: ELEMENTS OF POETRY AND ELEMENTS OF MUSIC

Introduce this part of the lesson by reviewing some of the qualities of poetry and music, focusing on qualities that both share.

Ask and discuss the following question: Do poetry and music have anything in common when it comes to expressing emotion? (*Yes, both music and poetry allow us to channel emotional experiences in a way that enhances the feeling.*)

SUPPORT—The song **"**Hard Times Come Again No More" by Stephen Foster is a good example of the **catharsis** music can allow. Written several years before the Civil War, it became very popular during the war as a way of expressing hardship and suffering.

TEACHER NOTE—Foster has become a figure of some controversy in music education because of the association of his music with minstrel shows, a form of racist nineteenth-century theater that featured white performers appearing in blackface. Be prepared for a discussion about how we can study work created by artists with problematic views.

Music in This Lesson

"Hard Times Come Again No More," Stephen Foster

1854; mid-nineteenth-century **parlor song**, United States

One of the most enduring pop tunes in history (it has been commercially recorded more than forty times) "Hard Times Come Again No More" is, like many of Foster's compositions, a I-IV-V-I song.

Background for Teacher

Stephen Foster is often described as America's first professional songwriter in that he made his living publishing and selling sheet music.

Track 32

Tell students that they will be listening to and singing a song by Stephen Foster, an American composer from the 1800s who is said to have been the first professional songwriter. The enduring nature of Foster's work is such that this song, also called simply "Hard Times," has been recorded numerous times and is still recorded today.

Slide 7

Display the score on slide 7 of the Slide Deck, and ask students to turn to the corresponding page in their Student Activity Books. Play at least two verses of "Hard Times Come Again No More," track 32 of the Playlist, as students follow along with the sheet music. After students answer the questions below, spend time singing the song aloud.

Page 22

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

A MUSICIAN'S QUESTIONS

What is the mood of this song?

- The mood is sad or mournful.

What are some of the elements that contribute to that mood?

- The arrangement of violins and voices, the lyrics, and the slow tempo all contribute to the mood.

Why would someone deliberately listen to or sing a sad song?

- It can give a voice to how the person is feeling, and it may make them feel better to express the feelings.

Discuss this last question in detail. Introduce the concept of catharsis. First described by the Greek philosopher Aristotle, catharsis is the release of pent-up emotions that results in a cleansing effect. Music, because of its emotional power, is an especially good way to achieve catharsis.

Provide students with a bit more history of "Hard Times Come Again No More." It was written as a parlor song—a song that people would buy the sheet music for and play in their homes, usually on a piano. "Hard Times Come Again No More" was a popular tune when it was published in 1854 and became even more popular during the Civil War.

Page 22

Spend a few minutes examining the score with students and discussing the elements of music they see that they learned about in Unit 1. Point out the I-IV-V chord progression. Point out the repeat sign and the different verses that should be sung with each repeat. Discuss how ending the chorus in such a resolved way contributes to the sense of catharsis. Invite students to identify the note durations, note names, accidentals, and beats per measure of the score.

Check for Understanding

Challenge students to name a sad song that they are familiar with and explain how it may have a cathartic effect when listened to.

Unit 2 Lesson 3

SONGS FROM THE HEART — TIME: 2 DAYS

AT A GLANCE CHART		
Lesson	**Activity**	**Materials**
DAY 1	Students will explore the way metaphors can be used in poetry and song lyrics.	• **Playlist** track 33, "Drink to Me Only with Thine Eyes" • **Student Activity Book** page 23, Figurative Language
DAY 2	Students will explore the use of other figurative language in love poems and songs.	• **Playlist** track 34, "Jeanie with the Light Brown Hair" • **Student Activity Book** pages 24–25, Creating a Mood • **Slide Deck** slide 8, "Jeanie with the Light Brown Hair"

Lesson Objective

- Explore the ways figurative language can be used to express love in poetry and songs.

What Students Have Learned

In the last lesson, students learned about how songs can be used to express big ideas, comment on life experiences, or enhance our sense of the environment. They have also been discussing some of the musical and literary devices that produce an emotional reaction in listeners.

DAY 1: MEANINGFUL METAPHORS

Introduce the lesson by finding out what students already know about **figurative language** and literary terms. Remind students that figurative language is using words and phrases in a nonliteral way to create vivid imagery that enhances or deepens an emotional response. Have students brainstorm a list of figurative language terms they are familiar with from language arts class. Remind students of metaphor and simile if they are not part of the brainstormed list.

After students have brainstormed the list, provide definitions and examples of each term:

- Hyperbole: exaggerating for emphasis, such as "I'm so hungry I could eat a horse"
- Personification: giving human characteristics to animals or nonliving things, as in "The sky was angry"
- Oxymoron: two connected words with contradictory meanings, as in "jumbo shrimp"
- Idiom: a phrase without literal meaning that is commonly understood to have meaning, such as "There's a pot of gold at the end of the rainbow"
- Metaphor: a comparison that identifies one thing as another, such as "The puppy is an angel"
- Simile: a comparison using *like* or *as*, such as "The puppy is as sweet as an angel"

Ask the following questions: What is the difference between a simile and a metaphor? (*A simile is a comparison between two things using* like *or* as, *such as "Your eyes are like chocolate drops; a metaphor is a comparison that identifies one thing as another thing, such as "Your eyes* are *chocolate drops."*) How could this kind of figurative language be a useful tool for poets and songwriters? (*It allows them to create images in readers' and listeners' minds*.)

Explain that students will be listening to songs that use lyrics with figurative language to express meaning to the listener.

Music in This Lesson

"Drink to Me Only with Thine Eyes," Ben Jonson (words), John Wall Callcott (music)

Early baroque period, England, written in 1616 with music added during the late eighteenth century

Originally a poem titled "To Celia," the song "Drink to Me Only with Thine Eyes," as reimagined by Callcott, is a **glee**, a song of three or more parts for male voices that was popular during the classical period.

Background for Teacher

Ben Jonson was a contemporary of William Shakespeare and is considered by many to be the second most important dramatist of his day, after Shakespeare.

Track 33

Page 23

Play "Drink to Me Only with Thine Eyes," track 33 of the Playlist, and explain that the song was originally written as an **ode** called "To Celia." An ode is a poem or song meant to praise its subject. Read the poem aloud slowly so that students can contemplate the meaning. Tell students that they can find the poem on page 23 of their Student Activity Books, Figurative Language.

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

A MUSICIAN'S QUESTIONS

What is this poem about?

- It is about a person's love for someone.

Why do you think the author, Ben Jonson, compares making eye contact to drinking wine?

- Making eye contact with the person he is writing about is as intoxicating as drinking wine.

Why doesn't he just write the literal meaning?

- Saying it this way makes it more poetic.

Explain that the composer John Wall Callcott added music to this poem more than 150 years after it was written and that his purpose was to create a glee, a choral piece for a small group of male singers. Point out that this word is the basis for the term *glee club*.

Discuss with students whether they think Callcott was true to the original intentions of Jonson. Some might argue that the Callcott's version lacks the passion and the secretiveness of Jonson's poem. And that's OK; one of the great things about music and art in general is that our reaction to it is highly personal. If it inspires our own creativity, then it has served its purpose.

Activity

Page 23

Ask students to complete the Figurative Language activity on page 23 of their Student Activity Books. Review students' answers and challenge them to name other examples of each type of figurative language.

Check for Understanding

Conclude the session by discussing how figurative language can help songwriters come up with more interesting and emotional lyrics.

DAY 2: LOVE POETRY AND SONGS

Begin this part of the lesson by continuing the Day 1 discussion about figurative language. Invite students to give some examples of songs they are familiar with that use figurative language. Explain that love songs are especially known for their use of figurative language. Explain that students will be listening to an example of a love song that uses poetic verse and figurative language.

Music in This Lesson

"Jeanie with the Light Brown Hair," Stephen Foster

1854; mid-nineteenth-century parlor song, United States

One of Foster's best-known love songs, this song was published in the same year as "Hard Times Come Again No More." Like that song (and most of Foster's work), it is strophic, meaning that it has multiple verses, each with the same melody and different words.

Background for Teacher

Foster was reportedly inspired to write "Jeanie with the Light Brown Hair" by his wife, Jane McDowell, from whom he was estranged. Although not much is known about their life together, they were separated at the time of his death in 1864.

Activity

Track 34

Pages 24–25

Slide 8

Play “Jeanie with the Light Brown Hair,” track 34 of the Playlist. The sheet music for the song appears on page 24 of the Student Activity Book as part of the Creating a Mood activity and on slide 8. Ask students to follow along as they listen to the track, then answer the reflection question on page 25.

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

A MUSICIAN’S QUESTIONS

What observations can you make about the score?

- I noticed that each verse repeats using the exact same musical notes as the verse before.

What is the effect of Foster’s use of figurative language in the song?

- The figurative language adds to the mood and emotion of the lyrics.

Check for Understanding

Conclude the session with a discussion of student responses to the reflection question on page 25 of the Student Activity Book.

Unit 2 Lesson 4

PARODY IN SONG — TIME: 1 DAY

AT A GLANCE CHART		
Lesson	**Activity**	**Materials**

DAY 1	Students will explore how parody can be used in music for humor and to comment on society.	• **Playlist**
		  • Track 23, "I Am the Very Model of a Modern Major General"
		  • Track 35, "The Elements"
		• **Student Activity Book** page 26, Your Turn at Parody

Lesson Objective

- Explore how parody can be used in music for humor and to comment on society.

What Students Have Learned

In the last lesson, students learned about how figurative language can be used to heighten the emotional impact of poetry and songs, particularly on the topic of love.

DAY 1: PARODY IN SONG

Introduce the lesson by reviewing some of the elements of musical and literary composition that can be used for emotional effect. These include making musical decisions about tempo, dynamics, mode, and arrangement and literary decisions about topic, use of figurative language, meter, and so on. Remind students of the classic nursery rhyme:

Roses are red,
Violets are blue,
Sugar is sweet,
And so are you.

Ask students to replace the customary last line "And so are you" with their own ideas, such as "I think that's my shoe" or "So, unfortunately, is glue." Point out that disregarding the rhyme scheme creates other fun possibilities, such as "And I just found five dollars" or "But it's not great on tacos."

Ask the following questions: Why do these variations seem funny to us? (*Because you think you know where it's going, and then it takes you in a different direction.*) How might doing an activity like this for a whole piece of music change the music? (*It might completely change the mood and/or the rhythm of the piece.*)

What Is a Parody?

Explain to students that **parody** is an imitation of a particular artist or style that is deliberately distorted or exaggerated for humorous effect. Explain that today, students will hear an example of parody in song.

SUPPORT—Students might be familiar with Weird Al Yankovic, who does parodies of popular songs. You might wish to introduce them to Peter Schickele and Victor Borge, two twentieth-century comedians whose routines were based on making fun of the conventions of classical music.

Music in This Lesson

"The Elements," Tom Lehrer

1959

The song has a quick tempo and tongue-twisting lyrics that rely on another figurative use of language: alliteration, or the appearance of a string of closely connected words that begin with the same letter. It is a parody of Gilbert and Sullivan's "I Am the Very Model of a Modern Major General," which students heard during Unit 1.

Background for Teacher

Tom Lehrer was a math professor and part-time songwriter and musical satirist who found success as a musician and comedian in the 1950s and 1960s. He began writing funny songs in the style of musical theater as an undergraduate at Harvard University. He later taught at MIT and the University of California, Santa Cruz, and continued his comedy work. Of all the tracks students have listened to so far, this is an instance in which new words—and a new arrangement—were put to an existing musical composition, rather than the other way around. Lehrer is considered a satirist because many of his songs, while written in the style of show tunes, also contain social commentary. Two of his best-known satiric works are "Pollution" and "We Will All Go Together When We Go."

TEACHER NOTE—Typically, parody makes fun of things that take themselves too seriously, but "I Am the Very Model of a Modern Major General" was already intended to be funny. Ironically, by the middle of the twentieth century, Gilbert and Sullivan, whose work had once been considered mass entertainment, was considered highbrow enough to poke fun at.

Tracks 23, 35

Remind students that "I Am the Very Model of a Modern Major General," which they listened to in Unit 1, comes from the Gilbert and Sullivan operetta *The Pirates of Penzance.* Play about two minutes of that song, track 23 of the Playlist, enough for students to absorb the elements that make it a pattern song—fast tempo, tongue-twister lyrics, alliteration.

Now play track 35, "The Elements" by Tom Lehrer, in its entirety. Ask students to think about how successful a parody it is, keeping in mind that parody's most important quality is a slightly off-center take on a piece of original music.

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

A MUSICIAN'S QUESTIONS

"The Elements" is a parody of "I Am the Very Model of a Modern Major General." Do you need to be familiar with the original song to appreciate the parody?

- o No, but knowing the context makes it more fun.

What musical and literary devices did Tom Lehrer use to indicate that his aim was comedy?

- o He played an odd-sounding chord at the start of each verse, and at the end, he forced a rhyme of "Harvard" with "discovered."

Activity

Page 26

Ask students to open their Student Activity Books to page 26 and complete the Your Turn at Parody activity. Make it clear to students that musical parody is copying the style of another artist or a genre usually in an exaggerated way for humorous effect. Part of the fun is the audience's recognition of the original work. Allow students to work in pairs if needed. Reserve some time to review their parodies.

Check for Understanding

Conclude the session by discussing other parodies students are familiar with. If time allows, students can write their own parodies of familiar songs.

Unit 2 Lesson 5

UNIT 2 ASSESSMENT — TIME: 1 DAY

AT A GLANCE CHART		
Lesson	**Activity**	**Materials**
DAY 1	Students will create their own parody based on a song they heard during the unit.	• **Student Activity Book** page 27, A Simple Change of Words?

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:

- Songs can provide a connection to hope and identity through meaningful lyrics.
- Some songs started as poems that were later put to music.
- Lyrics often use figurative language to sound more poetic or to create a more interesting impact on the listener.
- Parody in song is meant to be entertaining and is often based on songs that are already familiar to a wide audience.

Revisit the Big Idea of this unit: *Songs can provide a listener with hope, a sense of identity, and an understanding of human emotions, which can even be accomplished through musical parody*. Review activities your class did throughout the unit, such as listening to and analyzing song lyrics, understanding figurative language used in song lyrics, and creating their own songs.

Assessment

Page 27

Ask students to turn to page 27 in their Student Activity Books and complete the A Simple Change of Words? activity. Explain to students that the trick to creating a successful song parody is to be very clear about the form of the piece that is being imitated. Often, this consists of keeping the musical composition intact and

changing the words, using the rhythm of the original language as a guideline. Explain that it is not enough to simply count the number of words and syllables and replace them. Students need to be mindful of what kinds of words are being replaced, such as nouns, verbs, or modifiers; where the accented beats fall; and what the rhyme scheme is.

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:

- Have student pairs quiz each other with examples of figurative language. One student thinks of an example of a simile, metaphor, hyperbole, etc., and the other student guesses the figurative language being used.
- Have students choose their favorite piece of music from the unit and create a listening journal to describe the song, using vocabulary they learned during Units 1 and 2.
- Play a piece of popular music, and have students identify examples of figurative language in the lyrics.

Additional Recommended Resources

Consider using the following trade books that discuss songwriting for students:

- *Songwriting for Kids.* Making Life Musical Publications, 2024.
- Tieger, Danny. *I Am Your Songwriting Journal: An Interactive Guide to Turning Your Amazing Ideas into Awesome Songs!* Rye Brook, NY: Peter Pauper Press, 2015.

Consider using the following resources for teachers and parents:

- Gulish, Sarah, and Kat Reinhert. *Songwriting for Music Educators: Practical Strategies for Embracing Personal Creativity While Exploring Songwriting in the Classroom.* Philadelphia: F-flat Books, 2024.
- Lynch, Christopher. "The Life and Music of Stephen Collins Foster." Center for American Music. University of Pittsburgh, n.d. https://library.pitt.edu/foster-biography.
- Stolpe, Andrea, and Jan Stolpe. *Beginning Songwriting: Writing Your Own Lyrics, Melodies, and Chords.* Boston: Berklee Press, 2015.

UNIT 3

Baroque Music

Big Idea The baroque period in music featured ornamentation and complexity and introduced operas and concertos as forms of entertainment and cantatas as a church service component.

Unit Introduction and Pacing Guide

This introduction includes the necessary background information to teach the *Baroque Music* unit. In this unit, you will explore operas, concertos, and cantatas and discover the role of fugue and counterpoint in these musical pieces.

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 Opera
2	Lesson 2 Concerto Form
3	Lesson 3 Cantata Form

Day	Lesson
4	Lesson 4 Strings
5	Lesson 5 Harpsichord and Fortepiano
6	Lesson 6 Unit 3 Assessment

What Students Should Already Know

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

- Parts of the orchestra and vocal ranges (Grade 4)
- Music from the Renaissance and Renaissance composers such as Josquin des Prez (Grade 5)

What Students Need to Learn

In this unit, students will:

- Understand vocabulary associated with operas, including *aria* and *recitative*;
- Listen to and reflect on concertos and cantatas of the baroque period; and
- Explore the importance of string instruments, harpsichords, and the development of the piano during the baroque period.

What Students Will Learn in Future Grades

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

Grade 7 Unit 2: *Romantic Period Music*

Grade 8 Unit 3: *Twentieth Century Music*

Vocabulary

aria, n. a solo in an opera in which a character reveals their inner thinking **(68)**

Example: The villain's aria is highly dramatic because the audience gets to hear what he is planning in his mind.

cantata, n. a vocal composition for soloists and chorus, often with a religious text **(71)**

Example: The choir performed a Bach cantata accompanied by the orchestra in a powerful expression of sacred music.

concerto, n. a musical composition typically featuring one or more solo instruments accompanied by an orchestra, usually in three movements **(66)**

Example: Vivaldi composed at least one concerto for every instrument in the orchestra, all of which consisted of three movements arranged in a fast-slow-fast structure.

counterpoint, n. two or more complementary melodic lines played at the same time **(70)**

Example: The composition utilized a good deal of counterpoint, and as a result, the instruments and voices were rarely in unison.

form, n. a way of organizing musical ideas in a predictable way **(66)**

Example: Classical music audiences were usually able to determine whether the form being used was concerto, symphony, or sonata based on a variety of predictable structures.

fugue, n. a form of counterpoint that consists of the repetition of a main melodic idea in different voices **(70)**

Example: Strictly speaking, every canon is also a fugue, because a canon consists of the main melody being repeated in staggered starts among the voices.

libretto, n. the text of an opera or longer musical work **(68)**

Example: Because the libretto in an opera includes the words but no music, the librettist does not necessarily have to have strong music skills.

movement, n. a self-contained part or section of a larger musical composition **(69)**

Example: The main difference between a concerto and a symphony is that a symphony has four movements as opposed to three.

opera, n. a theatrical work set to music for vocals and orchestral instruments **(65)**

Example: Opera was the forerunner of musical theater, in that it was primarily a form of popular entertainment, and the stories were secular.

prelude, n. an introduction to a longer musical piece **(79)**

Example: The composer decided to adapt the introduction to their sonata into a prelude so that it could stand on its own as a composition.

recitative, n. singing that is more conversational and moves the plot of an opera forward **(68)**

Example: It was during the recitative of the opera that the chorus explained the history of the main characters and set expectations for what was likely to happen next.

rondo, n. a musical structure that features a recurring main theme with alternating episodes, following a pattern such as ABACADA or similar. **(77)**

Example: Using rondo form allowed the composer to introduce several different musical ideas while always returning to the melody they began with.

sacred music, n. music for religious services and occasions **(72)**

Example: Sacred music is also known as devotional music because of its association with religious practices and the church.

secular music, n. music that does not have a religious theme **(72)**

Example: In secular music, topics that the church would disapprove of, such as romantic love or comedy, are allowed.

Cross-Curricular Connections

This unit contains the following connections to other strands of the Core Knowledge Curriculum. To enhance your students' understanding of the content and its context and enrich their understanding of these related subjects, please consult the following Core Knowledge materials:

CK History and Geography (CKHG)
Grade 6 Unit 3: *The Enlightenment*
CK Language Arts (CKLA)
Grade 6 Unit 5: *The Tragedy of Julius Caesar*
CK Visual Arts (CKVA)
Grade 5 Unit 2: *Art and Architecture: The Baroque Period*

The Grade 6 Core Knowledge History and Geography (CKHG) materials include an in-depth unit on the Enlightenment, which consists of a Teacher Guide, an illustrated Student Reader, and Timeline Cards.

See the Core Knowledge website at **https://www.coreknowledge.org/download-free-curriculum/** to download these free resources, or find direct links to the units in the Online Resource Document.

Most Important Ideas

The most important ideas in Unit 3 are as follows:

- Opera developed during the baroque period as a form of popular entertainment.
- Concerto form in the baroque period often included counterpoint and fugue.
- Cantata form was important during the baroque period, showing the importance of sacred music.
- Stringed instruments such as the violin and cello were an important part of baroque music.
- The harpsichord was often used during the baroque period. The piano was developed in the late baroque era and became popular in the classical and Romantic periods.

What Teachers Need to Know

The baroque period in Europe occurred between 1600 and 1750. Johann Sebastian Bach was such an important baroque figure that the era is defined as having ended in 1750, the year he died. The music of the period is characterized by its ornate style, emotional expressiveness, and structured forms such as the concerto and fugue. Key composers of the era include Bach, George Frideric Handel, and Antonio Vivaldi, whose works feature contrast, repetition, and steady rhythms. Baroque music reflects the grandeur and drama of the time, and it was often used in religious and court settings. The period introduced opera as a form of popular entertainment, and it was a time when musical instruments developed as well, particularly with the invention of the piano and the eventual shift to it from the harpsichord.

Unit 3 Lesson 1

OPERA — TIME: 1 DAY

AT A GLANCE CHART		
Lesson	**Activity**	**Materials**

DAY 1	Students will explore how opera developed during the baroque period.	• **Online Resource Document** "Iago in Shakespeare and Verdi" video from PBS LearningMedia
		• **Playlist** tracks 7–11, *La liberazione di Ruggiero dall'isola d'Alcina*
		• **Student Activity Book** pages 28–29
		  • What Is Baroque?
		  • One-Minute Opera

Lesson Objective

- Explore how opera developed during the baroque period as a form of popular entertainment.

What Students Have Learned

In Unit 2, students learned about how music and literary devices can be used to add emotional content to songs. In Unit 1, they learned about the elements of music that make up the structures of these songs.

DAY 1: OPERA

Introduce the lesson by explaining that **opera**, which is now considered high art music, began as a form of popular entertainment.

Discuss with students what popular entertainment consists of in their own lives.

Ask the following questions: What are some forms of arts and entertainment that are widely popular today? (*television and movies; music*, *especially on streaming services*) What do these forms of entertainment have in common? (*They are widely popular, usually not that serious, and fun to talk about with your friends.*) Do they provide opportunities for catharsis, as discussed in Unit 2? (*sometimes*)

The Renaissance

Share with the students that the baroque period in the arts was preceded by the Renaissance. *Renaissance* is a French word meaning "rebirth"—in this case, the rebirth of knowledge and culture.

Two events are usually thought to have triggered the Renaissance: the rediscovery of writings from ancient Greece and Rome, which reintroduced ideas about philosophy and art, and the invention of the mechanical movable-type printing press, which made those writings available to the masses.

SUPPORT—The mechanical movable-type printing press was invented in Germany by Johannes Gutenberg in 1440. One of the first books that he printed was the Bible.

TEACHER NOTE—To illustrate how important the invention of the movable-type printing press was as a technological development, ask students to imagine life without a personal computer or smartphone. Explain that the printing press changed life in as significant a way as computers and cell phones. Ask them to consider a world with no books or newspapers, a world where only the very wealthy could read or go to school.

The Baroque Period

Share with the students that the baroque period lasted roughly from 1600 to 1750. It was a time in music history known for ornate style, emotional expression, and the development of new **forms** like the **concerto**, sonata, and opera. Composers such as Johann Sebastian Bach, George Frideric Handel, and Antonio Vivaldi used contrast, elaborate ornamentation, and dramatic intensity to create richly textured music. The ornate musical style matched the style of art and architecture of the time. Before students listen to a sample of baroque music, have them explore other creations from the baroque era in their Student Activity Books.

Activity

Page 28

Ask students to open their Student Activity Books to page 28 and complete the What Is Baroque? activity. Review students' responses before moving on to the music portion of the lesson.

Music in This Lesson

La liberazione di Ruggiero dall'isola d'Alcina, Francesca Caccini

1625, baroque period, Italy

The selections from *La liberazione* comprise one instrumental work (track 7) and four short opera excerpts.

Background for Teacher

Francesca Caccini was one of only a few known woman composers in seventeenth-century Europe. She began her career by singing in operas that her father, Giulio Caccini, composed, then joined her father in working for the Medici court in 1607, where she taught music and singing to members of the royal court. As previously discussed in Unit 1, Caccini was the first woman to compose an opera. *La liberazione* is a comedy inspired by the Italian epic poem *Orlando furioso*, by poet Ludovico Ariosto.

Tracks 7–11

Remind students that they listened to *La liberazione* in Unit 1 when discussing pitch range, but today they will listen to it in the context of the story. *La liberazione* is the comic story of a brave knight named Ruggiero who is put under a spell by an evil witch, Alcina, and held captive on an enchanted island. Ruggiero is rescued by the good witch Melissa, who restores him to his betrothed, Bradamante. Explain that in opera, like musical theater today, the songs move the story forward and are an expression of how the character singing them is feeling. Unlike musical theater, in opera, the entire text is sung.

Play tracks 7–11 (each is under two minutes), and ask students to imagine the story of Ruggiero and his rescue as the music unfolds.

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

A MUSICIAN'S QUESTIONS

Was it easy to imagine the characters from the story singing about how they felt as you listened to the music?

- Answers will vary. Possible response: The music is dramatic but lacks the heavy emotion that we might expect.

What do you make of the story being told? Does it remind you of anything in modern popular culture?

- Answers will vary. Possible response: It sounds like a science fiction or fantasy story.

Teaching Idea

Play the "Iago in Shakespeare and Verdi" video from PBS LearningMedia for students, and explain that although the featured opera, Verdi's *Otello*, is from the Romantic period instead of the baroque, the performance is useful as an example of an **aria**. This is a kind of singing in opera in which a character reveals their inner thinking. Explain that the other type of singing in opera is **recitative**, which is singing that moves the plot forward, like dialogue in a movie.

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/the-arts

Activity

Page 29

Divide the class into four or five groups. Direct them to use the One-Minute Opera activity on page 29 of their Student Activity Books to create their own opera as a group. Explain that opera developed in the baroque period, combining vocal and instrumental music with elements of theater.

Remind students that operatic singing generally fits into two categories: recitatives, which are intended to move the story forward, like dialogue in a play or a movie; and arias, which are places in the music where the character reveals their inner thoughts and the performer showcases their singing ability. Students will create a **libretto**, or the text of an opera, after reading the example. Invite student groups to sing their creations for the class.

Check for Understanding

Conclude the session by asking what the characteristics of the baroque period are and what the singing parts of an opera are. As time allows, continue to allow student groups to present their one-minute operas.

Unit 3 Lesson 2

CONCERTO FORM — TIME: 1 DAY

AT A GLANCE CHART		
Lesson	**Activity**	**Materials**
DAY 1	Students will explore the development of the concerto form.	• **Playlist** tracks 36–41, *Brandenburg Concertos* • **Student Activity Book** page 30, *Brandenburg Concertos* • Hand drum

Lesson Objective

- Explore the development of the concerto form in the baroque period, with a particular focus on musical ideas such as fugue and counterpoint.

What Students Have Learned

In the last lesson, students learned that the baroque period in music was a period when music tended to be complex and dramatic, and music presentations were often seen as mass entertainment.

DAY 1: CONCERTO FORM

Introduce the lesson by explaining that the word *concerto* comes from the Italian *concertare* (to harmonize). The concerto is a *form*, meaning that it is a way of organizing musical ideas, like a template. Explain that a concerto has three **movements**: typically, first a movement with a fast tempo in a major key, a slow second movement in a minor key, and a fast or very fast third movement in a major key.

Explain that concertos do not have singing like operas do.

Ask the following questions: For music to be entertaining without a story or singing, what qualities would it have to have? (*Possible response: It would need to be exciting and fun to listen to.*) Keeping this idea of entertainment in mind, why do you think the concerto form typically includes three movements that are organized as fast-slow-fast and major-minor-major? (*Possible response: It makes sense to put the slower, sadder part of music in the middle and begin and end with something faster and more upbeat if you want the audience to feel satisfied, similar to the way a story is told, leading to a catharsis.*)

TEACHER NOTE—The word *form* has several meanings in music, another of which was used in Unit 1. This might create some confusion. It may be useful to explain that whether we are talking about elemental form—the way patterns unfold in a musical passage—or large forms such as concertos, it always comes down to how the musical ideas are organized.

Fugue and Counterpoint

Explain that many baroque concertos have both a **fugue** and a **counterpoint.** A fugue is the repeating of the main melodic idea in other overlapping voices, such as in a canon or round. A counterpoint is two or more complementary melodic lines played at the same time.

To illustrate the difference, try reciting a children's rhyme like "I'm a Little Teapot" or "Diddle, Diddle, Dumpling." Teach it to the students, then ask them to repeat it back one phrase behind you (you will be talking at the same time but saying different parts of the rhyme). Use a steady pulse on the hand drum to help keep everyone on beat. Explain that the first activity was a fugue. Be sure students make the connection between a fugue and a round or canon. Next, ask them to compose their own statement about teapots or dumplings and have them recite their statement while you recite the original, all of it relying on a steady pulse on the drum. Explain that this activity was counterpoint.

Music in This Lesson

Brandenburg Concertos, Johann Sebastian Bach

1721, baroque period, Germany

The *Brandenburg Concertos*—technically, the first movement of each concerto—are being used here to demonstrate fugue and counterpoint.

Background for Teacher

Bach is regarded as one of the greatest composers of all time, let alone of the baroque era. The *Brandenburg Concertos* that students will hear during this lesson and *The Well-Tempered Clavier*, which students heard during Unit 1, are two of his most famous works.

SUPPORT—Some terminology students learned in Unit 1 will be useful for them here, such as *theme and variation*, *exposition*, and *development*.

Activity

Page 30

Ask students to open their Student Activity Books to page 30 and complete the *Brandenberg Concertos* activity.

Check for Understanding

Conclude the session by inviting students to compare the two types of baroque music they have learned about so far during this unit: opera and concerto.

Unit 3 Lesson 3

CANTATA FORM — TIME: 1 DAY

AT A GLANCE CHART		
Lesson	**Activity**	**Materials**

DAY 1	Students will explore the development of the cantata form.	• **Playlist**
		  • Track 42, *Ein feste Burg ist unser Gott*
		  • Track 43, *Herz und Mund und Tat und Leben*
		  • Track 44, *Wachet auf, ruft uns die Stimme*
		• **Student Activity Book** page 31, Baroque Venn Diagram

Lesson Objective

- Explore the development of the cantata form and its importance in the baroque period.

What Students Have Learned

In the last lesson, students learned about the elements of concerto form and how it developed as a dominant style of instrumental composition in the baroque period. They also learned that the baroque period in general was characterized by complex, ornamented musical structures that often relied on compositional devices like fugue and counterpoint.

DAY 1: CANTATA FORM

Introduce the lesson by asking the students to consider whether a person's singing voice can be thought of as an instrument. Then explain that the human singing voice is an instrument that is especially effective at conveying emotion.

Unlike opera, **cantata** form does not have a storytelling/theatrical element; and unlike concerto form, it is a vocal—not purely instrumental—genre.

Ask the following questions: What are some elements of a baroque concerto? (*counterpoint, fugue, ornamentation, accompanied solos*) Are these all techniques that could be used vocally? (*yes*)

Music in This Lesson

Cantatas: *Ein feste Burg ist unser Gott*, *Herz und Mund und Tat und Leben*, and *Wachet auf, ruft uns die Stimme*, Johann Sebastian Bach

1724, 1723, 1731; baroque period, Germany

The titles translate as *A Mighty Fortress Is Our God*, *Heart and Mouth and Deed and Life*, and *Wake Up, the Voice Calls Us. Heart and Mouth and Deed and Life* is better known in English as the source of the chorale "Jesu, Joy of Man's Desiring."

Background for Teacher

Bach, who was a church organist (some say the greatest of his day), wrote much of his music for church services. These cantatas follow the form of a church refrain or antiphon, in that the words consist of a single line or two, repeated over and over.

Tracks 42, 43, 44

Establish context for the three cantatas that students will listen to. Explain that Bach worked at St. Thomas's Church in Leipzig, Germany. His job was to compose **sacred music**, which is music for religious services and occasions. He also composed **secular music** for the local aristocracy, who paid his salary. Play tracks 42–44 (approximately fifteen minutes total). Advise students to take note of the time stamps when they think they hear fugue or counterpoint.

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

A MUSICIAN'S QUESTIONS

Where were you able to identify examples of fugue?

- The first selection (*Ein feste Burg ist unser Gott*) is almost entirely a fugue.

Did you find any examples of counterpoint?

- The second selection (*Herz und Mund und Tat und Leben*) is all counterpoint. It has two complementary melodic ideas.

Conclude the discussion by observing that although the cantatas here were considered sacred, they differed from most religious songs up until that time in that they were in German, not in Latin.

Ask the following question: What might have been the impact on the people of Leipzig to hear church music in German instead of Latin? (*They could understand the words and maybe even sing along.*)

Activity

Page 31

Ask students to open their Student Activity Books to page 31 and complete the Baroque Venn Diagram activity. Before you start, you may wish to review the definitions of opera, concerto, and cantata with students. Invite them to work on the activity individually or in small groups.

Check for Understanding

Conclude the session by reviewing the responses to the Baroque Venn Diagram activity. Ensure that students know the differences between each type of music and how each type was used during the baroque period.

Unit 3 Lesson 4

STRINGS TIME: 1 DAY

AT A GLANCE CHART		
Lesson	**Activity**	**Materials**
DAY 1	Students will explore the use of stringed instruments during the baroque period.	• **Online Resource Document** "Cello" video from, PBS LearningMedia • **Playlist** tracks 45–47, *The Four Seasons*, op. 8, no. 1, "La primavera" ("Spring") • **Student Activity Book** page 32, March to a Rondo Form • Violin with bow

Lesson Objective

- Explore the use of stringed instruments during the baroque period.

What Students Have Learned

In the previous three lessons, students discussed forms of music developed during the baroque period—opera, concerto, and cantata—and musical structures such as fugue and counterpoint.

DAY 1: STRINGS

Introduce the lesson by allowing students to examine a violin, if possible. Explain that the violin became preeminent in the baroque period because of its expressive qualities. Give students a few minutes to examine the instrument, including plucking the strings and bowing them. Afterward, discuss their observations.

Ask the following questions: What do you notice about the violin's appearance? (*Possible responses: It is made of wood and has many curves in it. It has a long neck with strings.*) What do you notice about the sound it makes? (*Possible responses: It sounds different when it is plucked than when it is bowed. The bowed sound is scratchy.*) What do you notice about how it feels to slide the bow across the strings? (*Possible responses: You can feel the friction and vibrations when you bow it.*)

Teaching Idea

Explain to students that the string section of the modern orchestra was established during the baroque period. Then play the "Cello" video from PBS LearningMedia. As they watch the video, ask students to keep track of other things they notice that are familiar based on their studies so far. Show the entire video, then ask students for their feedback.

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/the-arts

SUPPORT—You may wish to provide more background on the development of the violin. Beginning in the late 1600s, there was a worldwide perception that the greatest instruments came from the Cremona region in northern Italy, where several master luthiers (stringed instrument makers) lived. Most famous were the Stradivari family, whose instruments from that period are worth millions today because of their rich tonal qualities and emotional sound. Discuss what made the Stradivarius violins so fine. Besides their fine craftmanship, it is believed that the wood used was milled from trees that grew during the Little Ice Age in Europe. Because of the intense cold, this wood was especially dense and therefore better able to sustain vibrations.

Music in This Lesson

The Four Seasons, op. 8, no. 1, "La primavera" ("Spring"), Antonio Vivaldi

c. 1718, baroque period, Italy

In additional to being a concerto for solo violin, Vivaldi's "Spring" is also one of the first known examples of what is now called program music—music where the instruments tell a story, in part by imitating sounds of the environment where the story takes place. "Spring" is part of a larger collection of concertos entitled *Le quattro stagioni*, or *The Four Seasons*.

Background for Teacher

Antonio Vivaldi (1678–1741) was a virtuoso violinist, a prolific composer, and the music teacher at the Ospedale della Pietà, a Catholic orphanage and girls' school that was famous for its all-female music ensembles. Vivaldi was famous in his own time and is considered a master of the solo concerto, which is a concerto for a solo instrument accompanied by the orchestra. In addition to solo concertos for violin, Vivaldi wrote concertos for all the other instruments in the orchestra.

Track 45

Ask students what they recall about concerto form, which was the focus of Lesson 2. Remind them that concertos have three movements that typically have tempos of fast-slow-fast and keys of major-minor-major, and they often feature a solo instrument.

Give students some background on Vivaldi, including the fact that, like his contemporary Bach, Vivaldi was a virtuoso on his instrument (the violin) and, like Bach, wrote much of his music to be performed by his students.

Play the first movement of *The Four Seasons*, op. 8, no. 1, "La primavera" ("Spring"), track 45 of the Playlist.

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

A MUSICIAN'S QUESTIONS

The piece is from a concerto called "La primavera," which is Italian for "spring." What about the music gives you a feeling of the arrival of spring?

- Answers will vary. Possible response: I felt like I could hear birds singing and flowers blooming and growing.

This first movement is called "Allegro" (fast) and is in the key of E major. Based on what you know about concertos, what is the next movement likely to be?

- The next movement is likely to be slower and in a minor key.

Before playing the second movement, explain that Vivaldi intended to create pictures in the audience's minds about the arrival of spring, and he included poems in the program to go along with the music. The idea of program music is not usual now, but it was an innovation in Vivaldi's time. Read the translation of the poem associated with this movement aloud:

On the flower-strewn meadow,
with leafy branches rustling overhead,
the goat-herd sleeps,
his faithful dog beside him.

Track 46

Play the second movement, "Largo e pianissimo sempre" (always slow and very soft), track 46 of the Playlist.

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

How did the second movement fit the concerto formula?

- It was slower and in a minor key.

Were you able to connect the poem with the music?

- Answers will vary. Possible response: Yes, it felt like somebody sleeping. The low violin part could be the dog woofing or the goatherd sighing in his sleep.

Track 47

Before playing the final movement, ask students to contemplate the remarkable emotional range and storytelling ability of the violin. Then play the third and final movement, "Allegro pastorale," track 47 of the Playlist. Afterward, ask students to speculate what Vivaldi's poem for this movement might be about. After they've shared their ideas, share the actual program notes:

Led by the festive sound of rustic bagpipes,
nymphs and shepherds lightly dance
beneath spring's beautiful canopy.

Activity

Page 32

Have students open their Student Activity Books to page 32, and do the March to a Rondo Form activity as a whole class. Explain that the first movement of "Spring" uses an elemental form called **rondo**, which dictates how the music is organized. In rondo form, the main musical idea alternates with a series of complementary musical passages. These passages have letter names, so a rondo might follow the pattern ABACADAEA, always ending and beginning with the main theme (A).

Track 45

Have students form a circle. Play track 45, the first movement of "Spring." During the main theme (A), students will march in place in the circle. For the other passages, they can improvise movements inspired by Vivaldi's music and poem (included in the Student Activity Book), always returning to the circle to march in place. Time permitting, allow students to explore what the movements that correspond to birds, streams, thunderstorms, things growing, and celebrations might look like.

Check for Understanding

Invite students to summarize what they learned during the lesson and share how marching to the rondo helped them understand the different parts of the movement.

Unit 3 Lesson 5

HARPSICHORD AND FORTEPIANO — TIME: 1 DAY

AT A GLANCE CHART		
Lesson	**Activity**	**Materials**
DAY 1	Students will learn about the use of the harpsichord and the emergence of the piano during the baroque period.	• **Playlist** tracks 14–19, *The Well-Tempered Clavier*, Book 1 • **Student Activity Book** page 33, *The Well-Tempered Clavier*

Lesson Objective

- Learn about the use of the harpsichord and the emergence of the piano during the baroque period.

What Students Have Learned

In the previous four lessons, students learned about the forms of music that developed during the baroque period, a musical era characterized by complex, ornamented musical structures such as fugue and counterpoint and an emphasis on drama, opera, concerto, and cantata.

DAY 1: HARPSICHORD AND FORTEPIANO

Introduce the lesson by asking students how many of them take or have taken piano lessons. Share with them that all college music students may sometimes play piano in addition to their main instruments.

Ask the following question: Why do you think the piano is such a dominant instrument in music education and composition? (*Possible response: Because it can play loud and soft, high and low, fast and slow. It can play chords because more than one note can be played at a time. In addition, you can see every note an instrument can play or sing.*)

History of the Keyboard

Explain that during the Middle Ages, the organ was often used in church music, but it was too large to be moved. The clavichord was developed around 1330. A small keyboard, similar to a dulcimer, the clavichord was portable but too quiet to be an effective accompanying instrument.

The harpsichord emerged about one hundred years after the clavichord. It came to be used in both large and small ensembles in the Renaissance and continued to be used into the baroque period. The harpsichord is played by plucking strings. It is louder than the clavichord, but there is no way to control the style of the picking action, so harpsichords cannot be played with much variation in dynamics and duration.

As discussed in Unit 1, the piano was invented by Italian harpsichord maker Bartolomeo Christofori around 1700. The piano, which generates sound by using felt-covered hammers to strike the strings, is much more responsive to the way the keys on the keyboard are played.

Because it is so much more expressive, the piano began to replace the harpsichord in orchestral accompaniment. In the classical era (1750–1820), the piano became the dominant keyboard instrument for performing and composing, and the harpsichord all but disappeared.

Music in This Lesson

The Well-Tempered Clavier, Prelude and Fugue No. 1 in C Major and Prelude and Fugue No. 3 in C-sharp Major, Johann Sebastian Bach

1722, baroque period, Germany

The composition includes a **prelude**, counterpoint, and fugue.

Background for Teacher

In Bach's era, the term *clavier* (or *klavier*) referred to any keyboard instrument. "Well-tempered" meant that the instrument was tuned to play equally well in all keys. Bach intended these compositions to be exercises for aspiring keyboard students. To this day, they are a common part of the medium and advance piano students' studies.

Tracks 14, 16

Explain to students that they will be hearing different parts of Bach's compositions for the piano, and they will be comparing them based on what they have learned about baroque music. Explain that a prelude is a short introductory piece, usually used to set the mood, and that half the pieces in *The Well-Tempered Clavier* are preludes.

Play Prelude No. 1 in C Major on harpsichord, track 14 of the Playlist. Then play Prelude No. 1 in C Major on piano, track 16 of the Playlist.

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

A MUSICIAN'S QUESTIONS

How is the second version of Prelude No. 1 in C Major different from the first one?

- The second one is played on a piano, and the first one is played on a harpsichord.

Tracks 15, 17

Play Fugue No. 1 in C Major on harpsichord and then again on piano, tracks 15 and 17 of the Playlist.

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

This piece includes a baroque technique we have been discussing. What is it?

- It is a fugue.

The other half of the compositions in *The Well-Tempered Clavier* are fugues. Why do you think Bach the teacher thought fugues were so useful for piano students?

- They teach left- and right-hand independence on the piano.

Which version of Fugue No. 1 in C Major did you prefer?

- Answers will vary. Students may note that the harpsichord version has an older sound that matches the music, while the piano version sounds more modern and makes the harmony clearer.

Track 18

Play Prelude No. 3 in C-sharp Major, track 18 of the Playlist.

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

Prelude No. 3 in C-sharp Major contains one other baroque composing device we've talked about. What is it?

- It includes counterpoint.

Activity

Page 33

Ask students to open their Student Activity Books to page 33 and complete the *Well-Tempered Clavier* activity. You may wish to assign the activity as students listen to the tracks being played, and you may have students answer the questions independently or in small groups to encourage discussion.

Check for Understanding

Conclude the session by reviewing vocabulary from the lesson and having students recall what they learned about the history of the keyboard.

Unit 3 Lesson 6

UNIT 3 ASSESSMENT — TIME: 1 DAY

AT A GLANCE CHART		
Lesson	**Activity**	**Materials**

DAY 1	Students will complete a crossword puzzle of vocabulary learned during the unit.	• **Playlist**
		  • Track 14, *The Well-Tempered Clavier*, Book 1, Prelude No. 1 in C Major
		  • Track 45, *The Four Seasons*, "La primavera" ("Spring"), no. 1, "Allegro"
		  • Track 43, *Herz und Mund und Tat und Leben*
		  • Track 18, *The Well-Tempered Clavier*, Book 1, Prelude No. 3 in C-sharp Major
		  • Track 46, *The Four Seasons*, "La primavera" ("Spring"), no. 2, "Largo e pianissimo sempre"
		• **Student Activity Book** page 34, Baroque Crossword Puzzle

Lesson Objective

- Assess student mastery of content presented in Unit 3.

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 own 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:

- Opera developed during the baroque period as a form of popular entertainment.
- Concerto form in the baroque period often included counterpoint and fugue.
- Cantata form was important during the baroque period, showing the importance of sacred music.
- Stringed instruments such as the violin and cello were an important part of baroque music.
- The harpsichord was often used during the baroque period. The piano was developed in the late baroque era and became popular in the classical and Romantic periods.

Review and Assessment

Revisit the Big Idea of this unit: *The baroque period in music featured ornamentation and complexity and introduced operas and concertos as forms of entertainment and cantatas as a church service component*. Discuss with students the activities they did in this unit, including reflecting on music they heard, writing their own one-minute opera, marching to a rondo, and comparing operas, concertos, and cantatas in a Venn diagram.

Assessment

Page 34

Ask students to turn to page 34 in their Student Activity Books and complete the Baroque Crossword Puzzle activity.

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

- Play Name That Tune with students by playing the opening twenty seconds of each track in the order shown below. Have students guess the name of each track, or at least the composer of each track.
  1. Prelude No. 1 in C Major (harpsichord), Bach (track 14)
  2. *The Four Seasons*, "Spring," no. 1, "Allegro," Vivaldi (track 45)
  3. *Herz und Mund und Tat und Leben*, Bach (track 43)
  4. Prelude No. 3 in C-sharp Major, Bach (track 18)
  5. *The Four Seasons*, "Spring," no. 2, "Largo e pianissimo sempre," Vivaldi (track 46)
- Have students work in two groups to perform additional research about the baroque composers they learned about in the unit. Have one group research Bach and the other group research Vivaldi. Leave a few minutes at the end of the class for groups to present what they learned.
- Invite students to write a plot outline for an opera they would like to create. The outline should include character names, storyline, conflicts, and how they are resolved. Have them highlight each part of the outline where they would include an aria to explain the inner thoughts of characters.

Additional Recommended Resources

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

- Getzinger, Donna, and Daniel Felsenfeld. *Johann Sebastian Bach and the Art of Baroque Music*. Greensboro, NC: Morgan Reynolds Publishing, 2004.
- Rogers, Sam. *What's So Great About Bach? A Biography of Johann Sebastian Bach.* CreateSpace Independent Publishing, 2014.
- Shefelman, Janice. *I, Vivaldi.* Illustrated by Tom Shefelman. Grand Rapids, MI: Eerdmans Books for Young Readers, 2022.

Consider using the following resources for teachers and parents:

- Heller, Wendy. *Music in the Baroque.* New York: W. W. Norton, 2014.
- Hill, John Walter. *Baroque Music: Music in Western Europe, 1580–1750.* New York: W. W. Norton, 2005.
- Scala Group. *Baroque: The Visual Encyclopedia of Art.* New York: Welcome Rain Publishers, 2013.

UNIT 4

Classical Music

Big Idea During the classical period, composers responded to the dense and ornate characteristics of baroque music and to technological advances in instrument making to develop a new style that carried into the Romantic era.

Unit Introduction and Pacing Guide

This introduction includes the necessary background information to teach the *Classical Music* unit. In this unit, you will explore how the classical period was a reaction to the ornate and complex music of the baroque period and how sonata form became a common structure for classical compositions well into the Romantic period.

This unit contains four lessons, split across four class days. There will be a unit assessment on Day 4. 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 Transitioning to the Classical Period
2	Lesson 2 Sonata Form

Day	Lesson
3	Lesson 3 Roots of the Romantic Period
4	Lesson 4 Unit 4 Assessment

What Students Should Already Know

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

- Master composers such as Ludwig van Beethoven, Modest Mussorgsky, and Josquin des Prez (Grade 5)

What Students Need to Learn

In this unit, students will:

- Understand that styles of the classical era were a reaction to the complexities of the baroque style;
- Explore the sonata form in relation to music they hear; and
- Analyze the impact of the rise of democracy in Europe on composers of the classical and Romantic eras.

What Students Will Learn in Future Grades

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

Grade 7 Unit 2: *Romantic Period Music*

- Composers such as Johannes Brahms, Hector Berlioz, Franz Liszt, and Richard Wagner

Grade 8 Unit 2: *National Identities in Music*

- The impact of national identity on music and musical composers

Vocabulary

classical period, n. the period in Western music (1750–1820) that was characterized by clarity, order, and symmetry **(87)**

Example: Mozart is a prime example of a composer of the classical period because his work is formal, balanced, clear, and controlled and contains little counterpoint.

democracy, n. a system of government in which the people rule, often through elective representation **(93)**

Example: Before democracy became the dominant form of government, leaders were part of or affiliated with royal families.

homophony, n. music that has one main melodic line, often with chordal accompaniment **(88)**

Example: Homophony became the dominant form of composition during the classical period.

patronage, n. financial support and encouragement **(94)**

Example: The decline of the patronage system during the early 1800s meant that even established composers like Beethoven and Mozart struggled to make a living from composing.

polyphony, n. music that has two or more independent melodic lines **(87)**

Example: Polyphony was more common during the Renaissance.

Romantic period, n. the period in Western music (1820–1900) when composers stretched the compositional rules, often dramatically, in pursuit of personal artistic vision **(94)**

Example: The Romantic period was a time when composers became more interested in expressing their own feelings through their music.

sonata, n. a composition for solo piano or an instrumental soloist with piano accompaniment **(90)**

Example: The sonata showed off the piano's emotional range beautifully, particularly because only the piano was heard.

sonata form, n. a structure for the first movement of a multi-movement composition, usually consisting of exposition, development, and recapitulation; also known as sonata-allegro form **(90)**

Example: Sonata form was the customary way that first movements in all major compositional forms were structured.

string quartet, n. an ensemble consisting of two violins, one viola, and one cello, or a piece of music composed for such an ensemble **(88)**

Example: The bride hired a string quartet for the wedding so the classical music could be played more quietly and intimately.

symphony, n. a four-movement large-scale musical form for orchestra **(88)**

Example: Beethoven's four-movement symphony lasted forty-five minutes and included all the instruments in the orchestra.

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 4 Unit 8: *The United States Constitution*
CK Visual Arts (CKVA)
Grade 6 Unit 1: *Art and Architecture: Ancient Greece and Rome* Grade 6 Unit 4: *Neoclassical, Romantic, and Realist Art*

See the Core Knowledge website at **https://www.coreknowledge.org/download-free-curriculum/** to download these free resources, or find direct links to the units in the Online Resource Document.

Most Important Ideas

The most important ideas in Unit 4 are as follows:

- Changing musical forms and techniques gave rise to the classical period.
- Sonata form was commonly used by composers during the classical period.
- The work of some influential composers gave rise to the Romantic period in music and art.

What Teachers Need to Know

The classical era (roughly 1750–1820) emphasized balance, clarity, and form as a reaction to the ornate styles of the baroque period that came before it. Composers such as Mozart and Haydn created music with symmetrical phrases and clear structures using form. European composers of this time were influenced by changes in government, with less emphasis on creating work for royal patrons and more on creating for the masses.

Unit 4 Lesson 1

TRANSITIONING TO THE CLASSICAL PERIOD — TIME: 1 DAY

AT A GLANCE CHART		
Lesson	**Activity**	**Materials**

DAY 1	Students will explore how changing musical forms and techniques gave rise to the classical period.	• **Playlist**
		  • Tracks 48–50, Piano Concerto No. 21 in C Major
		  • Tracks 51–54, String Quartet No. 3 in C Major ("Emperor")
		• **Student Activity Book** page 35, Neoclassical Architecture

Lesson Objective

- Explore how changing musical forms and techniques gave rise to the classical period.

What Students Have Learned

In the last unit, students learned about the forms and styles of music in the baroque period, an era characterized by complexity, dense texture, and an emphasis on drama.

DAY 1: TRANSITIONING TO THE CLASSICAL PERIOD

Introduce the lesson by explaining that music and art are reactive; artists and composers will often respond to the works of older generations by swinging very far stylistically in the opposite direction. They might also respond to technological advances; for example, the invention of the piano greatly affected music making.

Ask the following questions: What are some of the distinctive qualities of the baroque era in music and art? (*complexity, drama, dense texture*) What would be the opposite direction of all that? (*simplicity, calm, controlled styles*)

Remind students that the piano was invented in 1700. Around that time, improvements were made to strings and other instruments in the orchestra as well. What would be the reason for these technological advancements? (*Possible responses: to be able to play more easily; to play faster; to sound better*)

Polyphony vs. Homophony

Remind students that the baroque period ran roughly from 1600 to 1750. During the end of that period, music was beginning to change, giving rise to the **classical period**, which ran approximately from 1750 to 1820.

Explain that the word **polyphony** comes from a Greek word meaning "many sounds or voices." In baroque music, multiple lines of melody on different instruments create a dense sound of many voices playing independently. In the classical period, this gave way to

homophony, meaning "same sound or voice." With homophony, compositions are more streamlined and are organized around a single line of melody or theme, and the accompanying parts tend to follow a harmonic progression of chords, as they do in folk and popular music.

Music in This Lesson

Piano Concerto No. 21 in C Major, Wolfgang Amadeus Mozart

1785, classical period, Austria

String Quartet No. 3 in C Major ("Emperor"), Joseph Haydn

1797–98, classical period, Austria

Piano Concerto No. 21 follows the concerto form, but in typical classical style, it uses chord progressions rather than counterpoint to move the music forward. This gives it a homophonic texture. The "Emperor" Quartet is a **string quartet**, a form that developed during the classical period. Joseph Haydn is often credited with having invented the form.

Background for Teacher

Joseph Haydn (1732–1809) was one of the most celebrated composers of the classical period and is credited with the development of the string quartet as well as the **symphony**, which is a four-movement large-scale musical form for an orchestra. He was Mozart's friend and Beethoven's teacher.

Track 48

Explain that students will first listen to a concerto for piano by Mozart. Their focus for now should be on listening for differences from the baroque material they have heard.

Play the first three minutes and thirty seconds of the first movement of Piano Concerto No. 21 in C Major, track 48 of the Playlist.

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

A MUSICIAN'S QUESTIONS

What difference do you notice between this concerto and some of the baroque concertos we listened to?

- This concerto has a happy sound, there is more use of dynamics, and you can hear all the parts more clearly.

Did the dynamics change frequently? Why do you think that is?

- Yes, the dynamics changed frequently, likely due to improvements to the instruments being played because they could perform differently from instruments of the baroque era.

Track 49

Play the first three minutes of the second movement of Piano Concerto No. 21, track 49 of the Playlist. This is one of Mozart's most famous individual movements.

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

Does the use of classical style continue in this piece?

- Yes, the classical style continues.

Track 50

Play the first two minutes of the third movement of Piano Concerto No. 21, track 50 of the Playlist.

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

Would it have even been possible to play the piano part here on a baroque-era keyboard? Why?

- It may not have been possible because the baroque keyboards were not as technically advanced.

Now discuss Haydn. He had a more commercially successful career than Mozart. Haydn was especially famous for writing string quartets, which are pieces featuring only two violins, a viola, and a cello. Remind students about the improvements made to stringed instruments during the classical period that allowed for faster action and increased range.

Track 51

Play about one minute and fifty seconds of the first movement of String Quartet No. 3 in C Major, track 51 of the Playlist.

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

What classical elements do you hear in this piece?

- Classical elements heard in this piece include a separation of voices, one main melody, and changes in dynamics.

Tracks 52–54

Play about one or two minutes each of movements 2–4 of String Quartet No. 3, tracks 52–54 of the Playlist.

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

Do these same classical elements appear in all the movements?

- Yes, they do.

Activity

Page 35

Explain to students that the styles they have just learned about regarding the classical period extended beyond music. Make the connection between the baroque and classical periods of architecture by discussing how simplified architectural designs might impact the look of new buildings of the time. Explain that this period in architecture is referred to as the neoclassical, or "new" classical, period. Have students turn to page 35 in their Student Activity Books and complete the Neoclassical Architecture activity.

Check for Understanding

Conclude the session by asking students to summarize in their own words the shift in style between the baroque period and the classical period of music.

Unit 4 Lesson 2

SONATA FORM — TIME: 1 DAY

AT A GLANCE CHART		
Lesson	**Activity**	**Materials**
DAY 1	Students will explore the sonata form and its development in the classical period.	• **Playlist** track 22, Piano Sonata No. 8 in C Minor, op. 13 ("Pathétique"), no. 1 • **Student Activity Book** page 36, Sonata Form

Lesson Objective

- Explore the sonata form and its development in the classical period.

What Students Have Learned

In the last lesson, students learned about how art and music changed in western Europe as the baroque era transitioned to the classical era.

DAY 1: SONATA FORM

Introduce the lesson by asking students to consider what keeps an audience engaged in a story. That story might be in the form of a play, song, or piece of visual art. Discuss the role anticipation plays in audience engagement. Explain that anticipation is the desire to know what is coming next.

Ask the following questions: As you learned in Unit 1, which chord do many pieces of music end on? (*the I chord, or tonic chord*) During the resolution of a piece of music, how do the chords typically progress? (*from V to I*)

TEACHER NOTE—It is important to remember that **sonata form** and a **sonata** are not the same thing. A sonata is a composition in two or four movements for a solo instrument, most commonly the piano. Sonata form is a structure generally consisting of three main sections: exposition, development, and recapitulation.

Music in This Lesson

Piano Sonata No. 8 in C Minor, op. 13 ("Pathétique"), Ludwig van Beethoven

1798, classical period, Germany

"Pathétique," one of Beethoven's most famous and influential solo piano pieces, both is a piano sonata and uses sonata form (also known as sonata-allegro form) in its first movement.

Background for Teacher

"Pathétique," written when Beethoven was twenty-seven, was an immediate success, establishing his reputation as a composer and a virtuoso pianist. The first movement, "Grave – Allegro di molto e con brio" (slow and solemn, then very quickly with verve), is often used to illustrate sonata form. Make sure you have listened to this piece several times before playing it for students so you can become familiar with when to pause and discuss various structures. "Pathétique" is a fun piece with lots of drama. Nevertheless, it follows the classical music style in several ways. It creates suspense by using chord progressions and it has a clear narrative line, changes in dynamics, and homophony.

Parts of the Sonata Form

Explain that, unlike the previous unit on baroque music, which focused on multiple forms, Unit 4 concentrates on one form—sonata form. Review with students what they recall from Unit 1 about the connection between storytelling and music, including the definitions for these terms:

- Introduction: the beginning section of a musical piece that precedes the introduction of the theme
- Theme: the main musical idea or ideas
- Exposition: the section in which the theme or themes are introduced
- Development: the section in which the exposition themes are changed/manipulated/varied
- Recapitulation: the return to the theme or themes of the exposition.
- Resolution: returning to the tonic key at the end
- Coda: an ending or tag that is the opposite of the intro

Explain that these words are used to describe the sonata form. Inform students that the sonata form is homophonic, meaning it focuses on a single narrative line. The chords used contribute to a sense of suspense.

Track 22

Play the entire nine minutes of the first movement of Piano Sonata No. 8 in C Minor, track 22 of the Playlist, without pausing. Call students' attention to the changes in form as they unfold. The movement, "Grave – Allegro di molto e con brio," begins with an extended introduction, followed by the exposition: first theme, second theme, and, unusually, a third theme. Next is the developmental section, which has echoes of the *grave* intro. This is followed by a recapitulation of the exposition's

themes in their original form and context. Finally, the music includes a coda, featuring a return to the *grave* material. Explain that the third theme in the exposition and the extended and dramatic introduction are unusual for sonata form.

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

A MUSICIAN'S QUESTIONS

Would it have been possible to play this piece on a harpsichord?

- o No, a harpsichord could not perform the complex dynamics.

Explain that part of the way artists demonstrate personal style is by bending the rules to suit their own self-expression. In "Grave – Allegro di molto e con brio," this includes the extended introduction and a third theme in the exposition.

Activity

Page 36

Track 22

Ask students to open their Student Activity Books to page 36 and complete the Sonata Form activity. Consider replaying the first movement of Piano Sonata No. 8 in C Minor, track 22, while they are working. Play the track again when students are done with their work so they can try to identify the changes where they occur.

Check for Understanding

Conclude the session by reviewing the parts of sonata form. You may wish to ask students to define each part or to discuss how the parts of sonata form help tell a musical story with a beginning, middle, and end.

Unit 4 Lesson 3

ROOTS OF THE ROMANTIC PERIOD — TIME: 1 DAY

AT A GLANCE CHART		
Lesson	**Activity**	**Materials**
DAY 1	Students will explore how the work of influential composers gave rise to the Romantic period in music and art.	• **Playlist** tracks 55–58, Symphony No. 40 in G Minor • **Student Activity Book** page 37, What Did Democracy Mean for Composers?

Lesson Objective

- Explore how the work of some influential composers gave rise to the Romantic period in music and art.

What Students Have Learned

In the last lesson, students learned about the sonata form and how it is connected to several features of classical-era music, including the importance of a musical narrative, harmony arising from chord progressions, and homophonic texture.

DAY 1: ROOTS OF THE ROMANTIC PERIOD

Introduce the lesson by continuing the discussion from Lesson 1 about neoclassical architecture, which was inspired by the architecture of ancient Greece. The ancient Greeks practiced **democracy**. Explain that many of the government buildings in Washington, D.C., are built in the neoclassical style. The architects wanted to revive the architecture and the concept of democracy as they established a new country.

Ask the following questions: When was the American Revolution? (*1775 to 1783*) Who was the head of state before the revolution, and who was it afterward? (*King George III of England; President George Washington*) What kind of government did America adopt under President Washington? (*a representative democracy*)

SUPPORT—The idea of constitutional democracy originated in Athens, Greece, around 500 BCE. The word *democracy* comes from the Greek words *demos* (people) and *kratos* (rule or power).

TEACHER NOTE—Be prepared to explain that in the late 1700s, the idea of people having a say in their government was unusual because many European governments were monarchies. As students will read in the Student Activity Book, monarchies previously funded music, and as these monarchies were replaced with democracies, an important source of funding for composers disappeared.

Page 37

Ask students to open their Student Activity Books to page 37 and complete the What Did Democracy Mean for Composers? activity. Explain that the emergence of democracy caused shifts in the world of music that students may not have considered before, including a decline in the **patronage** system. Remind them that most composers they have learned about so far created music for the church or for royalty, and now the face of music was changing.

Music in This Lesson

Symphony No. 40 in G Minor, Wolfgang Amadeus Mozart

1788, classical period, Austria

Symphony No. 40 is a symphony, a large instrumental form consisting of four movements for orchestra.

Background for Teacher

Various forms of music called *symphony* or *sinfonia* existed before the classical period, but it was during the classical period that the symphony took on the form it has today. This form consists of four movements: an opening *allegro* movement (in sonata form), a slow movement, a minuet or other dance movement, and another *allegro* movement. Symphony No. 40 is one of two symphonies that Mozart wrote in minor keys and is thought to reflect his interest in the German artistic movement *Sturm und Drang* (storm and stress), which called for extremes of emotions. In this way, it foreshadows styles of music that were developed during the **Romantic period**, from 1820 to 1900.

Provide students with background information about Mozart. A child prodigy, Mozart was born in 1756 and died at the age of thirty-five in 1791. He was incredibly prolific, composing more than eight hundred works, including forty-one symphonies. Mozart was famous for the beauty of his melodies and his mastery of the homophonic classical style. Like Beethoven, he was a virtuoso musician as well as a composer. Despite his fame, Mozart had persistent problems finding patrons in the royal courts of Europe.

SUPPORT—The sonata form is complex in Symphony No. 40. Listen to it several times in advance. Pin the transitions between movements, and be prepared to help students identify them.

Track 55

Prepare students to listen to Symphony No. 40 by explaining that a symphony is a four-movement orchestral work. Play the first movement, “Molto allegro,” track 55 of the Playlist, in its entirety.

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

A MUSICIAN’S QUESTIONS

In what ways does Symphony No. 40 match up with the classical model?

- It features changes in dynamics and use of sonata form, and it is crisp and precise.

In what ways does it differ?

- Odd chord progressions make it less clear where the music is going, there are changes in tempo, voices are not as separated, it uses counterpoint, and overall, it is less predictable.

Ask students how they feel about the unpredictability of this piece and the fact that it borrows musical ideas from other eras and forms. Discuss the effect of this style on listeners. For audiences used to classical-era music and accustomed to the rules of sonata form, this piece was considered quite shocking.

Play two to three minutes from each of the remaining movements of Symphony No. 40, tracks 56–58 of the Playlist.

Tracks 56–58

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

What do you notice about the style of this music as it progresses through all four movements?

- The movements, like the first one, depart from the conventional classical-era music style.

What differences in mood do you notice from Mozart's Piano Concerto No. 21, which you heard in Lesson 1?

- The mood of Piano Concerto No. 21 seemed playful and sweet. This piece is much darker, and most of he movements are sad or have a mix of emotions.

Spend a few minutes discussing what likely caused this change. Mozart was older and had more difficulties financially at the end of his life. But another way of looking at it might be that he had mastered the sonata form. From this place of mastery, he may have decided to play with the form to see the limits of what it could do stylistically. It may also mean that Symphony No. 40 was a much more personal work. The Romantic period in music focused largely on the individual artist exploring compositional possibilities and taking things wherever inspiration led them.

Check for Understanding

Conclude the session by having students summarize how the Romantic era was similar to and different from the classical period they learned about in Lesson 2.

Unit 4 Lesson 4

UNIT 4 ASSESSMENT — TIME: 1 DAY

AT A GLANCE CHART		
Lesson	**Activity**	**Materials**
DAY 1	Students will write an essay about following and breaking rules of musical composition.	• **Student Activity Book** page 38, Rules or No Rules?

Lesson Objective

- Assess student mastery of content presented in Unit 4.

Preparation for Assessment

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

Review

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

- Changing musical forms and techniques gave rise to the classical period.
- Sonata form was commonly used by composers during the classical period.
- The work of some influential composers gave rise to the Romantic period in music and art.

Review and Assessment

Revisit the Big Idea of this unit: *During the classical period, composers responded to the dense and ornate characteristics of baroque music and to technological advances in instrument making to develop a new style that carried into the Romantic era.* Discuss with students the activities they did in this unit, including examining architecture that was being created during the same time period and organizing the parts of a sonata form.

Activity

Page 38

Ask students to open their Student Activity Books to page 38 and complete the Rules or No Rules? activity.

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

- Invite students to pretend that they are a composer working during the classical or Romantic era. Have them write a letter to a friend describing why they think this new time in music is either an improvement over or a deterioration from the music from the last generation of the baroque era. Encourage students to include their opinions of each type of music.
- Replay examples of the music heard during the unit, and ask students to reflect on what they hear and why the characteristics of the pieces indicate the time period during which they were written.

Additional Recommended Resources

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

- *The Classical Music Book: Big Ideas Simply Explained.* New York: DK Books, 2022.
- McDonough, Yona Zeldis. *Who Was Wolfgang Amadeus Mozart?* Illustrated by Carrie Robbins. New York: Penguin Workshop, 2003.
- Montgomery, June C., and Maurice Hinson. *Meet the Great Composers: Short Sessions on the Lives, Times, and Music of the Great Composers*. Bk. 1. Van Nuys, CA: Alfred Music, 1995.
- Warner-Reed, Emma. *Beethoven*. Classical Giants: Musical Histories for Enquiring Minds. Elizaville, NY: Calendar House Press, 2023.
- Warner-Reed, Emma. *Mozart*. Classical Giants: Musical Histories for Enquiring Minds. Elizaville, NY: Calendar House Press, 2023.

Consider using the following resources for teachers and parents:

- *Music: The Definitive Visual History.* New York: DK Books, 2022.
- Swafford, Jan. *Beethoven: Anguish and Triumph.* Boston: Mariner Books, 2014.
- Swafford, Jan. *Mozart: The Reign of Love.* London: Faber & Faber Books, 2020.

UNIT 5

Romantic Composers

Big Idea Composers of the Romantic era, including Ludwig van Beethoven, Franz Schubert, Frédéric Chopin, Robert and Clara Schumann, and Ethel Smyth, made an impression on music for centuries to come.

Unit Introduction and Pacing Guide

This introduction includes the necessary background information to teach the *Romantic Composers* unit. In this unit, you will explore the life and works of Ludwig van Beethoven, Franz Schubert, Frédéric Chopin, Robert and Clara Schumann, and Ethel Smyth.

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 Ludwig van Beethoven
2	Lesson 2 Franz Schubert
3	Lesson 3 Frédéric Chopin

Day	Lesson
4	Lesson 4 Robert and Clara Schumann
5	Lesson 5 Ethel Smyth
6	Lesson 6 Unit 5 Assessment

What Students Should Already Know

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

- The works of Ludwig van Beethoven (Grade 5)

What Students Need to Learn

In this unit, students will:

- Explore the impact of master composers of the Romantic era; and
- Understand the characteristics of Romantic-era music and how it transitioned into the modern era.

What Students Will Learn in Future Grades

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

Grade 7 Unit 2: *Romantic Period Music*

- Johannes Brahms, Hector Berlioz, Franz Liszt, and Richard Wagner

Vocabulary

leitmotif, n. a melodic, rhythmic, or harmonic musical pattern that keeps reoccurring in a piece of music **(104)**

Example: Each main character in *Peter and the Wolf* is introduced with a distinct leitmotif that recurs whenever they appear or are referenced.

lied, n. German for "song"; plural: lieder **(103)**

Example: Schubert composed more than six hundred lieder, many of which are considered masterpieces of vocal music with piano accompaniment.

overture, n. an orchestral piece that sets the mood at the beginning of a musical presentation such as an opera **(113)**

Example: The overture, played by the orchestra at the beginning of the opera, contained many of the melodic themes that would be sung later in the performance.

waltz, n. a dance form, typically in 3/4 time **(107)**

Example: A waltz is a smooth, elegant dance with three steps per measure.

Cross-Curricular Connections

This unit contains the following connections to other strands of the Core Knowledge Curriculum. To enhance your students' understanding of the content and its context and enrich their understanding of these related subjects, please consult the following Core Knowledge materials:

CK History and Geography (CKHG)
Grade 6 Unit 4: *The French Revolution and Romanticisim*
CK Visual Arts (CKVA)
Grade 6 Unit 4: *Neoclassical, Romantic, and Realist Art*

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 5 are as follows:

- Ludwig van Beethoven was one of the most popular composers of the Romantic era.
- Franz Schubert was a prolific composer of German lieder.
- Frédéric Chopin was known for the emotional impact of his music.
- Robert and Clara Schumann had different styles that each contributed to the music of the era.
- Ethel Smyth's operas bridged the end of the Romantic era and the beginning of the modern era.

What Teachers Need to Know

The Romantic era spanned roughly from 1820 to 1900 and emphasized emotional expression, individualism, and dramatic contrasts in music. Composers like Beethoven, Schubert, Chopin, R. Schumann, C. Schumann, and Smyth created works that conveyed deep feelings, told stories, and often reflected nature, nationalism, or personal struggles. Romantic music features richer harmonies, wider dynamic ranges, and expanded orchestras compared to the classical era.

Unit 5 Lesson 1

LUDWIG VAN BEETHOVEN — TIME: 1 DAY

AT A GLANCE CHART		
Lesson	**Activity**	**Materials**
DAY 1	Students will explore the life and work of Ludwig van Beethoven with an emphasis on the Ninth Symphony.	• **Playlist** tracks 59–60, Symphony No. 9 in D Minor, op. 125, no. 4 ("Ode to Joy") • **Student Activity Book** page 39, Symphony No. 9: "Ode to Joy"

Lesson Objective

- Explore the life and work of Ludwig van Beethoven with an emphasis on his Ninth Symphony.

What Students Have Learned

In Unit 4, students learned about the compositional elements and forms that emerged during the classical period. Mozart and other composers explored these elements and themes. This exploration led to the development of the Romantic period.

DAY 1: LUDWIG VAN BEETHOVEN

Introduce the lesson by telling students that Beethoven, whose work they heard in Units 1 and 4, is another composer considered to be a transitional figure between the classical and Romantic periods. Part of this is because he lived in both eras.

Ask the following question: What do you recall about Beethoven's compositions "Moonlight Sonata" and "Pathétique"? (*They are dark, dramatic, and theatrical; he uses V chords a lot to increase the suspense.*)

Beethoven's Personal Life

Beethoven described himself as a man who did everything badly. He was emotionally intense, hot-tempered, and prone to outbursts. Although he was connected to several women, he never married. He was said to have a messy, unkept appearance (there are many paintings of him that confirm this). After he died in 1827, a love letter addressed to "immortal beloved" was found in his papers. Historians have speculated ever since about who he might have been referring to.

Music in This Lesson

Symphony No. 9 in D Minor, op. 125, no. 4 ("Ode to Joy"), Ludwig van Beethoven

1824, Romantic period, Austria

Symphony No. 9 is considered to be the first choral symphony, combining a chorus with a symphony orchestra. The text of the choral parts is adapted from a poem by Friedrich Schiller, "An die Freude" ("Ode to Joy").

Beethoven composed his Ninth Symphony three years before his death, when he was completely deaf. The fourth movement typically takes more than twenty minutes to perform and is subdivided into ten smaller sections, *a* through *j*.

Explain that Beethoven not only composed Symphony No. 9 when he was deaf but also conducted the opening night performance. There was a second conductor because Beethoven's conducting gestures were soon out of sync with the music. Legend has it that the audience was so excited by the choral symphony that they gave Beethoven a standing ovation. Because he was deaf and facing the orchestra, someone had to turn him around to see the thunderous applause.

Tracks 59–60

Tell students that they will listen to the fourth movement and that they will not need to analyze the score in terms of form. Instead, ask them to focus on the emotional effect of the music and the ways Beethoven achieves this. Play track 59 (sections *a* and *b*) and then the first two to three minutes of track 60 (sections *c* through *j*).

Activity

Page 39

Ask students to open their Student Activity Books to page 39 and complete the Symphony No. 9: "Ode to Joy" reflection activity.

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

A MUSICIAN'S QUESTIONS

What are some of the techniques that Beethoven used for emotional effect?

- The techniques that Beethoven used include frequent silences, sudden changes in tempo, dramatic changes in dynamics, ominous harmonies, building up of suspense before introducing the main theme, and voices.

Beethoven composed two sections, *a* and *b*, that take six minutes to perform, and then he essentially repeated material, this time with vocal accompaniment. Why do you suppose he made that choice?

- Answers will vary. Possible response: It's harder to hear the instrumental parts with the singing. Maybe Beethoven wanted people to hear his instrumental work first.

Check for Understanding

Conclude the session by having students make short presentations about what they learned about Beethoven, his life, and his accomplishments.

Unit 5 Lesson 2

FRANZ SCHUBERT — TIME: 1 DAY

AT A GLANCE CHART		
Lesson	**Activity**	**Materials**

DAY 1	Students will explore the life and work of Franz Schubert with an emphasis on lieder.	• **Playlist**
		  • Track 61, "Die Forelle"
		  • Track 62, "Gretchen am Spinnrade"
		• **Student Activity Book** page 40, "Die Forelle," "Gretchen am Spinnrade"

Lesson Objective

- Explore the life and work of Franz Schubert with an emphasis on his lieder.

What Students Have Learned

In the last lesson, students learned about Beethoven's life and his importance as a transitional figure between the classical era and the Romantic era.

DAY 1: FRANZ SCHUBERT

Introduce the lesson by defining **lied**. Explain that *lied* (/leed/) means "song" in German. (The plural is *lieder*, pronounced /leed*er/.) The lied has been around since the Renaissance, but during the Romantic period, it became a very specific type of composition for voice and piano, with lyrics derived from Romantic poetry. One of the best-known composers of lieder was today's featured composer, Franz Schubert.

Life of Franz Schubert

Like Mozart, Schubert was a child prodigy who was prolific during his career and died young—in Schubert's case, at age thirty-one. He was short, just over five feet tall, and rather reserved. He worked as a piano teacher and had many friends but never married or had children. He is often referred to as the "poet of solitude" because of the sense of isolation and longing for connection that runs through his work.

Music in This Lesson

"Die Forelle" ("The Trout"), op. 32, Franz Schubert

1817, Romantic period, Germany

"Gretchen am Spinnrade" ("Gretchen at the Spinning Wheel"), op. 2, Franz Schubert

1814, Romantic period, Germany

Both tracks are examples of the German lied, a form of Romantic-era song that was considered part of the art music tradition, not folk music. Typically, a lied features a solo voice accompanied by piano.

Schubert wrote more than six hundred lieder. Very often, lieder were adapted from poetry. "Die Forelle" ("The Trout") tells the story of a trout being caught by a fisherman. The story comes from a poem by Christian Friedrich Daniel Schubart. "Gretchen am Spinnrade" ("Gretchen at the Spinning Wheel") is adapted from Johann Wolfgang von Goethe's *Faust.*

Track 61

Because students have not yet listened to Schubert's work in class, provide some details about his life, particularly his reputation as a "poet of solitude." Play "Die Forelle," track 61 of the Playlist, in its entirety.

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

A MUSICIAN'S QUESTIONS

"Die Forelle" tells the story of a trout swimming in a clear stream. The narrator describes his reactions, first joyously watching the fish and then angered when a fisherman catches the fish, muddying the stream in the process. What musical devices did Schubert use? What elements of the story do those musical devices represent?

- Schubert uses a repeating pattern on the piano. This could represent the flowing stream or the fish swimming.

Track 62

Now play "Gretchen am Spinnrade," track 62 of the Playlist. Explain that in this lied, Gretchen, a character in the poem *Faust*, is sitting at a spinning wheel, describing her conflicted feelings about the main character, Faust.

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

Do you notice any similarities between the compositional styles of the two lieder by Schubert?

- Yes, in both, the piano music and the melody of the song don't really match. Instead, there is a repeating note pattern that is played over and over. The repeated pattern in Gretchen is meant to represent her spinning the wheel.

Explain that this repeating pattern is what came to be called a **leitmotif**—a melodic, rhythmic, or harmonic musical pattern that keeps reoccurring in a piece of music.

Activity

Page 40

Ask students to open their Student Activity Books to page 40 and complete the “Die Forelle,” “Gretchen am Spinnrade” reflection activity. Review the responses as a class, or have students review and discuss their responses in small groups.

Check for Understanding

Conclude the session by having students make short presentations about what they learned about Schubert, his life, and his accomplishments.

Unit 5 Lesson 3

FRÉDÉRIC CHOPIN — TIME: 1 DAY

AT A GLANCE CHART		
Lesson	**Activity**	**Materials**

DAY 1	Students will explore the life and work of Frédéric Chopin.	• **Playlist**
		  • Track 13, Piano Sonata No. 2 in B-flat Minor, op. 35, no. 3
		  • Track 63, Waltz in D-flat Major, op. 64, no. 1
		  • Track 64, Étude in C Minor, op. 10, no. 12
		• **Student Activity Book** page 41, Sonata No. 2, "Minute Waltz," "Revolutionary Étude"

Lesson Objective

- Explore the life and work of Frédéric Chopin.

What Students Have Learned

In the last lesson, students learned about the works of Franz Schubert, particularly his lieder.

FRÉDÉRIC CHOPIN

Introduce the lesson by explaining that both Beethoven and Schubert were German composers who lived and worked in both the classical and Romantic eras. Both composers found ways to express aspects of their personality through their music. Today's composer, Frédéric Chopin, was Polish and worked entirely within the Romantic period.

Life of Frédéric Chopin

Chopin was born in 1810 near Warsaw, Poland. A child prodigy, he began composing in his teens. He was also a virtuoso pianist. Despite having fans among his contemporaries, Chopin had a reputation for being extremely sensitive to criticism and could become quite withdrawn. He had several long-term relationships, most notably with Amantine Lucile Aurore Dupin de Francueil, a novelist and memoirist who wrote under the pen name George Sand. Chopin never married or had children, and he struggled financially all his life. He died of tuberculosis at thirty-nine.

Ask the following question: Think of the Romantic composers we have studied. What pattern do you see in their lives? Are there any similarities? (*The composers we've studied have been child prodigies with personal struggles. They all had financial struggles and died young.*)

Music in This Lesson

Piano Sonata No. 2 in B-flat Minor, op. 35, no. 3, "Marche funèbre" ("Funeral March"), Frédéric Chopin

1836, Romantic period, Poland

Waltz in D-flat Major, op. 64, no. 1 ("Minute Waltz"), Frédéric Chopin

1847, Romantic period, Poland

Étude in C Minor, op. 10, no. 12 ("Revolutionary Étude"), Frédéric Chopin

1831, Romantic period, Poland

All three pieces are examples of Chopin's highly emotional and technically demanding piano work. "Funeral March" and "Minute Waltz" are two of the best-known Romantic pieces for piano.

Background for Teacher

"Funeral March" was a popular success but a failure with critics in its time. "Minute Waltz" does not refer to how quickly the **waltz** is played but instead is intended to mean *minute* (/my*noot/) as in small. Some say Chopin was inspired by a little dog chasing its tail. "Revolutionary Étude" was inspired by the 1831 Battle of Warsaw in Chopin's native Poland. An étude is intended to double as an exercise for piano students.

Play "Funeral March," track 13 of the Playlist, without any preamble other than to say that students listened to the piece in Unit 1 and that it is by Frédéric Chopin.

Track 13

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

A MUSICIAN'S QUESTIONS

What is the mood of this piece? What emotions do you think Chopin was trying to convey?

- The piece is somber and sad. It feels like someone is reflecting on something important to them. It feels serious.

What is this piece about?

- I think it is about death.

Share with students that the title is "Marche Funèbre," which means "Funeral March." Explain that Chopin, who composed almost exclusively for the piano and was a virtuoso, created very emotional music.

Tracks 63, 64

Play the other two tracks, “Minute Waltz” and “Revolutionary Étude,” tracks 63–64 of the Playlist. Share the inspirations for each of these pieces: a small dog chasing his tail and the bombardment of Warsaw during a revolution there in 1831, respectively.

Tell students that the ability to paint a picture with instrumental music became very important to composers during the Romantic period. Many composers became experts at this, including Chopin.

Activity

Page 41

Ask students to open their Student Activity Books to page 41 and complete the Sonata No. 2, “Minute Waltz,” “Revolutionary Étude” reflection activity.

Check for Understanding

Conclude the session by having students make short presentations about what they learned about Chopin, his life, and his accomplishments.

Unit 5 Lesson 4

ROBERT AND CLARA SCHUMANN — TIME: 1 DAY

AT A GLANCE CHART		
Lesson	**Activity**	**Materials**

DAY 1	Students will explore the lives and works of Robert and Clara Schumann.	• **Playlist**
		  • Tracks 65–67, Piano Concerto in A Minor, op. 54
		  • Tracks 68–70, Piano Concerto in A Minor, op. 7
		• **Student Activity Book** page 42, Opus No. 54, Opus No. 7

Lesson Objective

- Explore the lives and works of Robert and Clara Schumann.

What Students Have Learned

In the last lesson, students learned about Chopin's life and works and the parallels between his life and those of Beethoven and Schubert.

ROBERT AND CLARA SCHUMANN

Introduce the lesson by saying that it must seem that all the major figures were lonely, solitary men who were child prodigies and had health problems and/or died young—the definition of the tortured artist. This was not always the case.

The Lives of Robert and Clara Schumann

The Schumanns were unusual in that they were both successful composers, were married for many years, and had eight children together. Robert Schumann (1810–56), who aspired to be a virtuoso pianist, had to give up that dream when he developed paralysis in his right hand and turned to composing instead. Clara Schumann (1819–96) was a child prodigy and one of the leading piano performers of the Romantic era. The Schumanns supported each other's work and toured together, although Clara was more successful.

In the 1840s, Robert suffered a serious mental health crisis caused by what may have been schizophrenia. Eventually, he was placed in a sanitarium, where he spent the last two years of his life. Clara lived another forty years, continuing to tour as a concert pianist and later working as a teacher.

Music in This Lesson

Piano Concerto in A Minor, op. 54, Robert Schumann

1845, Romantic period, Germany

Piano Concerto in A Minor, op. 7, Clara Schumann

1835, Romantic period, Germany

Each piece is a concerto, a three-movement piece for solo piano and orchestra.

Background for Teacher

Piano Concerto in A Minor, op. 54, is the only piano concerto Robert Schumann ever completed. It had its premiere with Clara Schumann as the soloist. Clara Schumann's Piano Concerto in A Minor, op. 7, was begun in 1833, when Clara was thirteen and completed in 1835, just before her sixteenth birthday. Robert Schumann, then her father's piano student, did the orchestrations.

Track 65

Begin by having students listen to Robert's concerto, which is the better-known of the two pieces and was performed earlier, with Clara Schumann as the pianist, in 1845. This was shortly before Robert began to develop serious mental health problems. Play six minutes or so of the first movement, track 65 of the Playlist.

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

A MUSICIAN'S QUESTIONS

This is the first movement of a piano concerto, which means that it should be possible to detect sonata form, such as an exposition with a primary theme, a secondary theme, a development, and so on. Is it easy to detect a sonata form with this piece?

- o No, it is difficult to identify a traditional sonata form.

Explain that as the Romantic period developed, composers felt less and less constrained by formal rules. Sonata form came to be replaced by the idea of leitmotifs, sometimes associated with specific characters in the story being told. In this case, the musical story is a back-and-forth between two imaginary characters: boisterous Florestan and dreamy Eusebius. Schumann used these made-up alter egos to express the duality of human nature. Characteristically of the Romantic period, Schumann expressed supernatural ideas in this piece. However, Schumann's mental health (he was believed to have schizophrenia) may have also played a role in these artistic choices.

Track 68

Next, have students listen to Clara Schumann's Piano Concerto in A Minor, op. 7. Explain that Clara began writing it at age thirteen and finished it before her sixteenth birthday. Play about half of the first movement, track 68 of the Playlist, pointing out the beginnings of the exposition's first theme in the orchestra (0:00), the first theme's solo piano (1:30), the second theme (2:40), and the development (3:10).

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

Is it easy to hear the sonata form here?

- Yes, it has a traditional sonata form.

Activity

Page 42

Tracks 65–70

Ask students to open their Student Activity Books to page 42 and complete the activity Opus No. 54, Opus No. 7. Continue to play the two concertos, tracks 65–67 (No. 54) and tracks 68–70 (No. 7) of the Playlist, as students work on the activity.

Check for Understanding

Conclude the session by having students make short presentations about what they learned about the Schumanns, their lives, and their accomplishments.

Unit 5 Lesson 5

ETHEL SMYTH — TIME: 1 DAY

AT A GLANCE CHART		
Lesson	**Activity**	**Materials**
DAY 1	Students will explore the life and work of Ethel Smyth.	• **Playlist** track 71, *The Wreckers*, "Overture" • **Student Activity Book** page 43, *The Wreckers* Overture

Lesson Objective

- Explore the life and work of Ethel Smyth.

What Students Have Learned

In the last lesson, students learned about Robert and Clara Schumann, their lives, and their contributions to Romantic music.

ETHEL SMYTH

Introduce the lesson by explaining that this last lesson of the unit jumps ahead to the end of the Romantic period. During this time, there were many social changes: Slavery was abolished in the United States in 1863, there was a mass migration from Europe, and industrialization impacted cities in Europe and the United States. There were advances in technology as well, and these affected how people experienced music. In 1906, a violin performance became the first radio broadcast of music. That was also the year *The Wreckers*, an opera by English composer Dame Ethel Smyth, premiered.

Who Was Ethel Smyth?

Ethel Smyth was born in 1858. She was a child prodigy, a virtuoso pianist who composed her first hymn when she was ten. Despite her skill, she was not taken very seriously as a musician. She studied at the prestigious Leipzig Conservatory, where she met Brahms and Dvořák, and later spent two months in prison for throwing rocks at a politician's house. *The Wreckers* is her most famous work.

Music in This Lesson

The Wreckers, "Overture," Ethel Smyth

1904, Romantic to modern period, England (libretto in French)

This piece has a through-composed quality, meaning that it unfolds in a continuous way without repeats.

Explain that the class only has time to listen to the **overture** of *The Wreckers*—the orchestra piece that sets the mood for an opera. Explain that *The Wreckers* is a three-act opera that tells the true story of Cornish villagers who lured passing ships to their rocky coast so they would wreck and the villagers could plunder their cargo. The libretto was written in French because Smyth believed she would have a much easier time getting the opera produced in mainland Europe than in England. The hero of the opera is a young fisherman, Mark, who tries to warn the ships, resulting in the town turning against him.

Track 71

Explain that Smyth was another transitional figure; she began her career during the late Romantic period and continued into the modern era. She worked at a time when composers began to emphasize experimentation rather than adhere to older musical forms. Play the overture of *The Wreckers*, track 71 of the Playlist, in its entirety.

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

A MUSICIAN'S QUESTIONS

In what ways does the *Wreckers* overture sound like a piece from the Romantic era?

- The music is very dramatic and uses changes in dynamics, leitmotifs, and conventional orchestral instruments. The violin parts create a strong picture of a swirling sea.

What are the modern musical elements in the piece?

- It seems very unstructured, and at times the harmonies are very odd.

Conclude by sharing *The Wreckers*' performance history. After an unsuccessful premiere in Leipzig, Germany, the opera was performed in London in 1909 with an English translation to mixed reviews. After that, it was rarely performed until recently and was not performed in its original French until 2022.

Activity

Page 43

Ask students to open their Student Activity Books to page 43 and complete the *Wreckers* Overture activity. Replay the *Wreckers* overture as they work. Allow time for students to share some of their answers.

Track 71

Check for Understanding

Conclude the session by having students make short presentations about what they learned about Smyth, her life, and her accomplishments.

Unit 5 Lesson 6

UNIT 5 ASSESSMENT — TIME: 1 DAY

AT A GLANCE CHART		
Lesson	**Activity**	**Materials**
DAY 1	Students will write about what all the music they have heard throughout the course has in common.	• **Student Activity Book** page 44, What Makes Great Music?

Lesson Objective

- Assess student mastery of the content presented in Unit 5.

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 own students and choose those objectives and activities that best meet their needs.

Review

Review with students the main ideas from each lesson in Unit 5:

- Ludwig van Beethoven was one of the most popular composers of the Romantic era.
- Franz Schubert was a prolific composer of German lieder.
- Frédéric Chopin was known for the emotional impact of his music.
- Robert and Clara Schumann had different styles that each contributed to the music of the era.
- Ethel Smyth's operas bridged the end of the Romantic era and the beginning of the modern era.

Review and Assessment

Revisit the Big Idea of this unit: *Composers of the Romantic era, including Ludwig van Beethoven, Franz Schubert, Frédéric Chopin, Robert and Clara Schumann, and Ethel Smyth, made an impression on music for centuries to come.* Discuss with students the activities they did in this unit, including reflecting on the work of each artist.

Activity

Page 44

Ask students to open their Student Activity Books to page 44 and complete the What Makes Great Music? activity. Consider playing excerpts from the Grade 6 Playlist, especially the selections from Unit 5, while students are working. Invite students to share their responses by having volunteers read their short essays aloud.

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:

- Have students research another composition by one of the musicians they studied during this unit and report interesting facts or details about the piece. Search for the piece on Spotify and play the selection for the class.
- Invite students to choose two composers they learned about during the unit and create a Venn diagram to compare their lives or musical styles. Students may make their comparisons based on what they learned in class, or they may wish to do additional research.

Additional Recommended Resources

Consider using the following trade books that discuss the Romantic era of music for students:

- Krull, Kathleen. *Lives of the Musicians: Good Times, Bad Times (and What the Neighbors Thought).* Illustrated by Kathryn Hewitt. New York: Clarion Books, 2013
- LaFarge, Annik. *Chasing Chopin: A Musical Journey Across Three Centuries, Four Countries, and a Half-Dozen Revolutions.* New York: Simon & Schuster, 2021
- Scholes, Percy. *The Complete Book of the Great Musicians.* 1923. Ithaca, NY: Yesterday's Classics, 2021.
- Siberell. Anne. *Bravo! Brava! A Night at the Opera: Behind the Scenes with Composers, Cast, and Crew.* Oxford, U.K.: Oxford University Press, 2001.
- Worthey, Diane. *Rise Up with a Song: The True Story of Ethel Smyth, Suffragette Composer.* Illustrated by Helena Perez Garcia. Fresno, CA: Bushel & Peck Books, 2022.

Consider using the following resources for teachers and parents:

- Chernaik, Judith. *Schumann: The Faces and the Masks*. New York: Alfred A. Knopf, 2018.
- Dolmetsch, Arnold. *The Interpretation of the Music of the 17th and 18th Centuries.* 1915. Mineola, NY: Dover Books, 2005.
- Reich, Nancy. *Clara Schumann: The Artist and the Woman*. Ithaca, NY: Cornell University Press, 2001.

Culminating Activity

CULMINATING ACTIVITY — TIME: 1 DAY

AT A GLANCE CHART		
Lesson	**Activity**	**Materials**

DAY 1	Students will organize a group presentation and write a reflection about music they heard this year.	• **Student Activity Book** pages 45–46
		  • Vocabulary Roundup
		  • Name That Note
		• **Playlist** tracks 1–71, entire Grade 6 Playlist

Lesson Objective

- Review the elements of music and musical eras studied throughout the year.

Culminating Activity: Student's Choice

Tell students they will have three options for their Culminating Activity. One will be a hands-on activity in which they will use instruments they have made to give a performance. The other option is to write a reflection about what they learned, including the music they've listened to and the composers they've studied. Before students get into their activities, spend some time reviewing what they have learned.

Review of the Year

Discuss the main ideas students learned this year. You might ask questions like the following:

- How is music composed during the classical period different from music composed during the baroque period? (*Classical music often has a thinner, homophonic texture, with the main musical idea accompanied by chords in very specific forms. Baroque music generally has a dense, polyphonic texture, with multiple voices playing in counterpoint.*)
- What are some ways composers express emotion in their music? (*elements of music like major and minor modes, chord changes, and how the music resolves.*) Is this similar to how writers express emotion with words? (*yes, through figurative language*)
- How do different elements of music affect the way the music sounds and how the audience perceives it? *Each of the elements of music (rhythm, melody, harmony, form, dynamics, timbre} contribute something unique to the sound of a musical piece, useful for listeners and performers alike. They are tools for both composer and listener to deepen enjoyment.*
- How did the lives of Romantic composers influence their music? (*Because of changes in patronage, composers were able to be more individualistic in their work. This meant their personal lives were fuel for their creative works. Their work was often influenced by their emotions.*)

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 128.

Pages 45–46

- Have students open their Student Activity Books to pages 45–46 to complete the Vocabulary Roundup and Name That Note activities.
- Reflection: Conduct a class discussion in which students reflect on which period of music is their favorite and why. Ask what makes this music impactful. Encourage them to reference musical elements in their response and include at least two examples of pieces of music they have heard this year.
- Name That Period: Students give an impromptu performance, either individually or in a group, to display the characteristics of a time period of music they learned about during the year. The other students guess the period the performance belongs to.

SUPPORT—Choose whichever assessment option will work best for you and your class. You might split your class and have some students complete the workbook activities and some complete the Reflection. If time allows, students could complete all activities. The Reflection activity could also be done verbally for students who would benefit from that accommodation.

Check for Understanding

Conclude the session by inviting students to choose an activity they enjoyed working on this year and explain what they enjoyed about it.

Glossary for *Core Knowledge Music: Grade 6*

A

alto, n. the lowest range of a female voice

***andante*, adv. or adj.** moderate, "walking"

aria, n. a solo in an opera in which a character reveals their inner thinking

***arpeggio*, n.** the notes of a chord played individually in succession instead of all at once

B

baritone, n. the middle range of a male voice

bass, n. the lowest range of a male voice

bass clef, n. a symbol at the beginning of a musical staff that indicates lower-pitched notes

brass, n. the family of instruments that produce sound when the musician buzzes or vibrates their lips into a mouthpiece

C

cantata, n. a vocal composition for soloists and chorus, often with a religious text

catharsis, n. the release of pent-up emotions that results in great relief

chord, n. three or more notes played simultaneously to create harmony

classical period, n. the period in Western music (1750–1820) that was characterized by clarity, order, and symmetry

coda, n. the concluding section of a musical piece, typically separate from the main structure

common time, n. 4/4 time, in which each measure equals four quarter-note beats

concerto, n. a musical composition typically featuring one or more solo instruments accompanied by an orchestra, usually in three movements

counterpoint, n. two or more complementary melodic lines played at the same time

***crescendo*, adv. or adj.** with a gradual increase in volume

D

***decrescendo*, adv. or adj.** with a gradual decrease in volume

democracy, n. a system of government in which the people rule, often through elective representation

development, n. a section in a composition in which the composer takes musical ideas introduced earlier in the piece and transforms, varies, and manipulates them to create contrast, tension, and interest

dotted note, n. a note with a dot after it, which extends the duration by half

durational value, n. the length of time a note is played

dynamics, n. how softly or loudly music is performed

E

exposition, n. the section of a composition in which the major themes are introduced

F

figurative language, n. words or phrases that deviate from their literal meaning to create a descriptive or impactful effect

form, n. a way of organizing musical ideas in a predictable way

***forte*, adv. or adj.** loud

fugue, n. a form of counterpoint that consists of the repetition of a main melodic idea in different voices

G

glee, n. a song of three or more parts for male voices that was popular during the classical period

***grave*, adv. or adj.** very, very slow

H

harmony, n. a combination of two or more notes played or sung together

homophony, n. music that has one main melodic line, often with chordal accompaniment

I

I-IV-V-I progression, n. a progression of chords that follows the first, fourth, and fifth notes in a scale, then resolves by repeating the first

interval, n. the distance between any two notes

introduction, n. the optional portion of a composition before the main theme is introduced

L

***largo*, adv. or adj.** very slow

leitmotif, n. a melodic, rhythmic, or harmonic musical pattern that keeps reoccurring in a piece of music

libretto, n. the text of an opera or longer musical work

lied, n. German for "song"; plural: lieder

M

major chord, n. a chord based on a root note, major third, and perfect fifth combination

***mezzo*, adv.** Italian term for "medium"

mezzo-soprano, n. the middle range of a female voice

minor chord, n. a chord based on a root note, minor third, and perfect fifth combination

movement, n. a self-contained part or section of a larger musical composition

O

ode, n. a poem or song meant to praise its subject

opera, n. a theatrical work set to music for vocals and orchestral instruments

overture, n. an orchestral piece that sets the mood at the beginning of a musical presentation such as an opera

P

parlor song, n. a song played and sung at home, often using piano sheet music

parody, n. an imitation of a particular artist or style that is deliberately distorted or exaggerated for humorous effect

part singing, n. a musical technique in which a group of singers perform different vocal parts simultaneously, creating harmony

patronage, n. financial support and encouragement

percussion, n. the family of instruments that make sounds when they are struck by a mallet, stick, or hand, causing the instrument to vibrate

***piano*, adv. or adj.** soft

pitch, n. the highness or lowness of a note

polyphony, n. music that has two or more independent melodic lines

prelude, n. an introduction to a longer musical piece

***prestissimo*, adv. or adj.** very, very fast; as fast as possible

***presto*, adv. or adj.** very fast

R

range, n. the distance between the highest and lowest notes of an instrument or voice

recapitulation, n. the section of a composition, especially in sonata form, where the main themes from the exposition return

recitative, n. singing that is more conversational and moves the plot of an opera forward

resolution, n. the relief or release of tension created by dissonance, instability, or harmonic expectation

rest, n. a silent duration in music or the notation that indicates silence

ritardando, adv. or adj. with a gradual slowing of tempo

Romantic period, n. the period in Western music (1820–1900) when composers stretched the compositional rules, often dramatically, in pursuit of personal artistic vision

rondo, n. a musical structure that features a recurring main theme with alternating episodes, following a pattern such as ABACADA or similar.

S

sacred music, n. music for religious services and occasions

secular music, n. music that does not have a religious theme

sonata, n. a composition for solo piano or an instrumental soloist with piano accompaniment

sonata form, n. a structure for the first movement of a multi-movement composition, usually consisting of exposition, development, and recapitulation; also known as sonata-allegro form

soprano, n. the highest range of a female voice

string, n. the family of instruments that have strings that can be strummed, plucked, or bowed

string quartet, n. an ensemble consisting of two violins, one viola, and one cello, or a piece of music composed for such an ensemble

strophic form, n. a form in which the melody and rhythm of each verse are the same but the words change

symphony, n. a four-movement large-scale musical form for orchestra

T

tempo, n. the speed at which music is played

tenor, n. the highest range of a male voice

theme, n. a recurring musical passage; the foundation for a musical composition

tied note, n. a marking that connects the value of two notes of the same pitch played together

tonic, n. the root, base, or home note that starts a chord or scale

treble clef, n. a symbol at the beginning of a musical staff that indicates higher-pitched notes

triad, n. a chord that involves three notes being played at once

U

unison singing, n. the act of multiple singers performing the same melody and pitch at the same time

V

verse, n. a repeated section of a song in which the lyrics change but the melody stays the same or similar

W

waltz, n. a dance form, typically in 3/4 time

woodwind, n. the family of instruments that are played by blowing directly into the mouthpiece or into a reed, with pitches changed by opening or closing holes

Talking to Students About Music

Talking to students about pieces of music is a vital part of building their knowledge and confidence about the subject. It is especially important to build student comfort and familiarity with the language of music. Structured discussions will help students become comfortable talking about music and will encourage them to develop and share their own interpretations.

When talking to students about music, it is important to bear in mind the following:

- Use descriptive, appropriate vocabulary, in context. Explain terms and give examples.
- Refer to songs and pieces of music by the title of the piece and the composer's, artist's, and/or performer's name to build familiarity.
- Ask questions that will encourage critical thinking about music. The best time to ask these questions is while listening to music together or immediately following.

Answer Key: Student Activity Book Pages

Note: Some questions in the Student Activity Books are created to encourage student creativity and reflection and therefore have no correct answers. Below are those pages and questions that do have correct answers or expected responses.

Unit 1 *Elements of Music*

Lesson 1 The Orchestra and Vocal Ranges

Instrument Families p. 2

brass; string; woodwind; brass; percussion; woodwind; percussion; string

Reflection: Possible response: The piano uses felt mallets to strike the strings.

Vocal Ranges p. 3

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

Reflection: Possible response: With a wide variety of voices, the choir will sound richer and fuller and have a greater variety of pitches and ranges.

Lesson 2 Musical Notation

Pitches and the Staff p. 7

2. Line 1 treble clef: G, C, C; line 1 bass clef: E, A, B; line 2 treble clef: A, B, D, B, G, F, B, A, B, C; line 2 bass clef: B, A, G, E, C, B, A, G, C

Intervals and Octaves p. 8

Line 1 treble clef: F, G, C; line 1 bass clef: G, E, C; line 2 treble clef: G, F-sharp, F, D; line 2 bass clef: E, C-sharp, B, A

Lesson 3 Expression in Music

Tempo p. 10

1. *grave*: very, very slow; 2. *largo*: very slow; 3. *andante*: moderate, "walking"; 4. *presto*: very fast; 5. *prestissimo*: very, very fast; as fast as possible

Add the Expression p. 11

Students should generally use *ff*, *f*, *or mf* markings where the reader should read loudly and *p*, *pp*, *or mp* markings where the reader should read softly. Tempo markings will vary.

Looking Back p. 12

8, 13, 9, 11, 10, 5, 12, 6, 4, 2, 3, 7, 1

Lesson 4 Chords

Naming Chords p. 14

All treble clef lines: F major, D major, E major, F minor, A major, E-flat major; all bass clef lines: G major, D major, E-sharp major, B-flat major, A major, C-sharp major

Chord Progressions p. 15

1. C; draw notes C, E, G

2. A; draw notes A, C, E

3. C; draw notes C, E, G

Lesson 5 Parts of a Composition

Follow the Signs p. 17

1. Place repeat signs around the last two measures of line 1.

2. Write *Da capo* or "*D.C.*" above line 2, measure 2.

3. Write "Coda" above the beginning of line 3.

4. Place a coda sign at the beginning of any measure.

5. Write "*al fine*" at the end of the coda.

Lesson 6 Unit 1 Assessment

Vocabulary Roundup p. 18

1. E; 2. A; 3. D; 4. C; 5. B

6. *pianissimo*, *piano*, *mezzo piano*, *mezzo forte*, *forte*, *fortissimo*

7. *grave*, *largo*, *andante*, *presto*, *prestissimo*

Unit 2 *Expression Through Song*

Lesson 1 Hope and Identity in Song

Empowering Language p. 19

Possible responses: lift, ring, Liberty, rejoicing rise, faith, hope, new day, victory, bright star

Lesson 2 Poetry in Song

Patterns of Poetry p. 21

Lines 2, 4, 5, and 6 are the same in all four stanzas

Lesson 3 Songs from the Heart

Figurative Language p. 23

1. Possible response: Jonson is comparing the intoxicating effect of wine to the effect of making eye contact with his love; he exaggerates by saying he wouldn't trade that feeling for the nectar of the gods.

2. metaphor; 3. hyperbole; 4. oxymoron; 5. idiom; 6. personification; 7. simile

Creating a Mood pp. 24–25

Reflection: Possible response: Foster uses simile in his lyrics, including "Borne like a vapor." Many of these similes are also examples of personification, like "Happy as the daisies that dance," "Sighing like the night wind," and "sobbing like that rain." This language is playful and creates a light and peaceful mood, which reflects how Foster feels about his wife.

Unit 3 *Baroque Music*

Lesson 1 Opera

What Is Baroque? p. 28

1. Possible response: They are all busy, ornate, and showing a lot of decoration.

2. Possible response: It was a time of excess and elaborate styles.

Lesson 2 Concerto Form

Brandenberg Concertos p. 30

1. Possible response: The overlapping melodies help give the music a more complex, decorative, or ornate sound, which is typical of the baroque period.

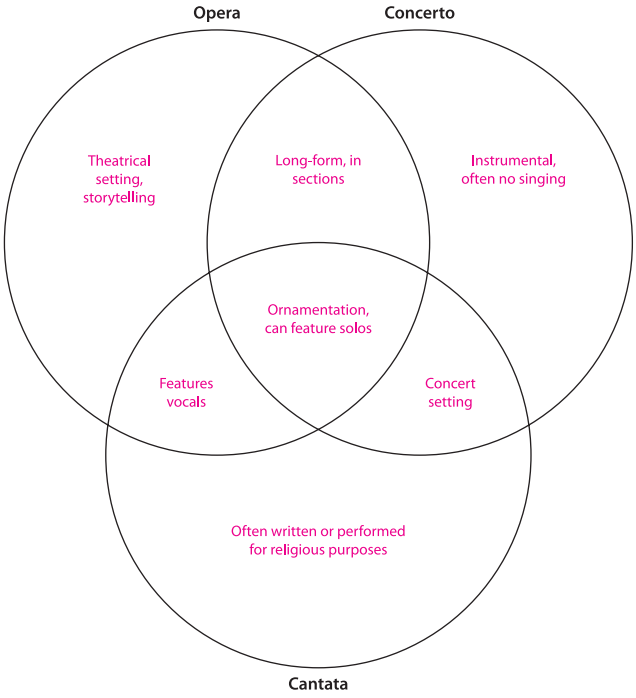
2. Possible response: When put together, the movements form a long concert with varying melodies for each part.

3. Possible response: violin, cello, organ, harpsichord, flute

Reflection: Other musicians may have been inspired by the ornate baroque style.

Lesson 3 Cantata Form

Baroque Venn Diagram p. 31



Lesson 5 Harpsichord and Fortepiano

The Well-Tempered Clavier p. 33

1. Possible response: A harpsichord has a sound that is not as rich or rounded as a piano. A harpsichord sounds more metallic than a piano.

2. Possible response: Pianos are more useful and popular instruments today,

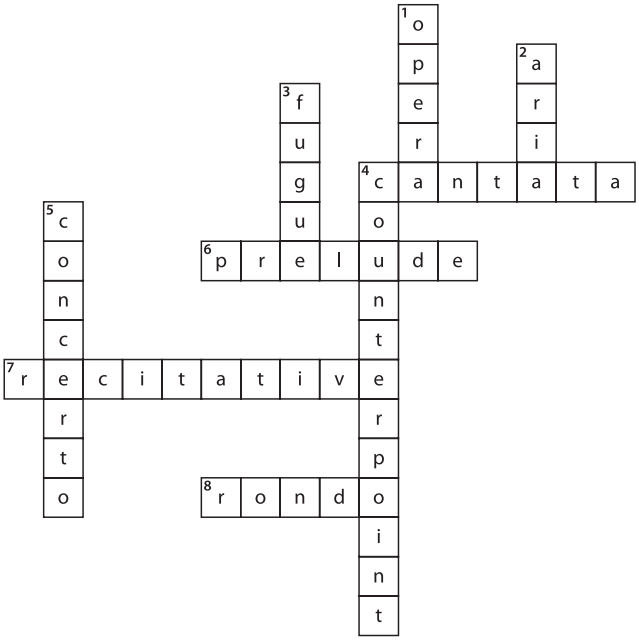
and the instrument can help train them for musical pieces they may play in the future.

3. Possible response: The C-sharp major versions were higher-pitched and had a slightly harsher sound than the C major versions.

Reflection: Possible response: The fugue and counterpoint could be removed to simplify the sound, and the tempo could be slowed down.

Lesson 6 Unit 3 Assessment

Baroque Crossword Puzzle p. 34



Unit 4 *Classical Music*

Lesson 1 Transitioning to the Classical Period

Neoclassical Architecture p. 35

1. Possible response: Like the music, the buildings have balance, simplicity, and symmetry.

2. Washington, D.C.

Lesson 2 Sonata Form

Sonata Form p. 36

Beginning at "Start" label: Introduction; Exposition, first theme; Exposition, second theme; Development; Recapitulation, first theme; Recapitulation, second theme; Coda

Lesson 3 Roots of the Romanic Period

What Did Democracy Mean for Composers? p. 37

1. Possible response: With the monarchy no longer supporting composers and other artists, composers Haydn, Mozart, and Beethoven would need to be more focused on what the public wanted rather than what the monarch wanted.

2. Possible response: The focus on individual rights may have made the musicians feel free to focus on things that inspired them personally instead of what royalty wanted.

Lesson 4 Unit 4 Assessment

Rules or No Rules? p. 38

Possible response: It's always good to know the rules first, especially if somebody is paying you to do a job. You also need to know the rules before you can break them. But at the same time, inspiration is important because if you want to make something that is unique and special, it pays to follow your heart. So maybe the best idea is to learn the rules first and then break them in your own way when you feel inspired.

Unit 5 *Romantic Composers*

Lesson 1: Ludwig van Beethoven

Symphony No. 9: "Ode to Joy" p. 39

1. Possible response: The piece is very loud, for one thing. He also used a lot of low instruments, especially low strings.

2. Possible response: Given what we know about Beethoven's big personality, he probably set out to write a masterpiece every time he composed.

Reflection: Possible response: I think Beethoven played a big role in starting the Romantic era in music. Even though he was

born during the classical period, his music was very emotional and full of expression, which was different from the more balanced and structured music that came before. He used loud and soft dynamics, dramatic changes, and strong feelings in his compositions, which inspired other composers to do the same.

Lesson 2 Franz Schubert

"Die Forelle," "Gretchen am Spinnrade" p. 40

1. Possible response: They are focused on emotional expression and romantic themes. The arrangements might not be as dramatic as Beethoven's, but they are still passionate.

2. Possible response: The observations he makes are small and very personal, like something a poet would notice and write about.

Reflection: Possible response: It could be because Foster only composed parlor songs, whereas Schubert wrote music in many classical music forms. Another reason is that performing the lieder requires music skills at a virtuoso level, whereas Foster's songs are intended to be performed by nonprofessionals in everyday situations.

Lesson 3 Frédéric Chopin

Sonata No. 2, "Minute Waltz," "Revolutionary Étude" p. 41

1. Possible response: Chopin seems to like a very simple chordal accompaniment in one hand with the melody in the other hand. There's also a lot of showing off.

2. Possible response: Schubert's music is not as flashy. In both Schubert pieces, some leitmotifs run throughout without much development, but that could also be because the focus is supposed to be on the voice.

Reflection: Possible response: Romantic composers wrote music that was emotional and dramatic, and I think a lot of that came from what they were going through in real life. It was a way to express themselves or let it all out. If they were happy and comfortable, their music might not have been as deep or powerful.

Lesson 4 Robert and Clara Schumann

Opus No. 54, Opus No. 7 p. 42

1. Possible response: It sounds like the piano and the orchestra are having a conversation—sometimes they're happy, sometimes they're sad, but they always understand each other. The music makes me feel like I'm dreaming or remembering something really important.

2. Possible response: It feels like she's telling a big, brave story with her heart—sometimes strong and loud, and other times soft like a secret. There's a part in the middle that sounds like she's dreaming or floating, and it made me feel kind of weightless. At the end, it's like she's saying, "I know who I am."

3. Possible response: Both are emotional and dramatic in the Romantic style, but Robert's work is more like dream. Many of his melodic ideas are repeated in fragments. Clara's work is more structured, more like a classical piece.

Lesson 5 Ethel Smyth

***The Wreckers* Overture** p. 43

1. Possible response: Even if a work of art is not a popular success, it can still be very influential among other musicians.

2. Possible response: It is the only one that is an opera, but it also includes more modern forms and does not include the sonata form that other Romantic-era works included.

Reflection: Possible response: The overture feels dark. I am expecting a story that is

very emotional with lots of conflict and with very high stakes, all set against the backdrop of storms and the ocean.

Lesson 6 Unit 5 Assessment

What Makes Great Music? p. 44

Possible response: One thing that never really changes is that music always makes people feel something. Whether it's a powerful symphony by Beethoven or a peaceful piece by Schumann, composers have always tried to express emotions through their music. Another thing is that great music usually has a strong melody. Even if the instruments or techniques change, there's almost always a tune or theme that sticks in your head. Composers from all different times cared a lot about writing something memorable. Finally, I think all the composers we listened to were passionate about their work. They tried to make something unique, even if it wasn't popular at the time. So even though styles changed, the creativity and emotion behind the music stayed the same.

Culminating Activity

Vocabulary Roundup p. 45

1. h; 2. d; 3. f; 4. g; 5. a; 6. c; 7. e; 8. b

Name That Note p. 46

1. g; 2. f; 3. a; 4. r; 5. e; 6. n; 7. q; 8. k

9. o; 10. d; 11. p; 12. j; 13. m; 14. i; 15. h; 16. b

17. l; 18. c

Culminating Activity Scoring Rubric

Note: Students should be evaluated on how well they implemented, analyzed, and demonstrated their music through performance using the rubric.

Exemplary	Response is accurate and detailed. Student demonstrates excellent understanding of music vocabulary with all responses correct, which may include: • Matching phrases to symbols • Understanding common definitions of elements of music
Accomplished	Response is accurate and detailed. Student demonstrates strong understanding of music vocabulary with approximately twenty out of twenty-six responses correct, which may include: • Above-average ability to match phrases to symbols • Strong understanding of common definitions of elements of music
Developing	Response shows that improvement of music vocabulary is needed, with approximately thirteen out of twenty-six responses correct, which may include: • Inability to match phrases to symbols • Limited understanding of common definitions of elements of music
Limited	Response is incomplete and demonstrates a minimal understanding of the content.

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