

# Music

Student Activity Book



Louis Armstrong



Tuba

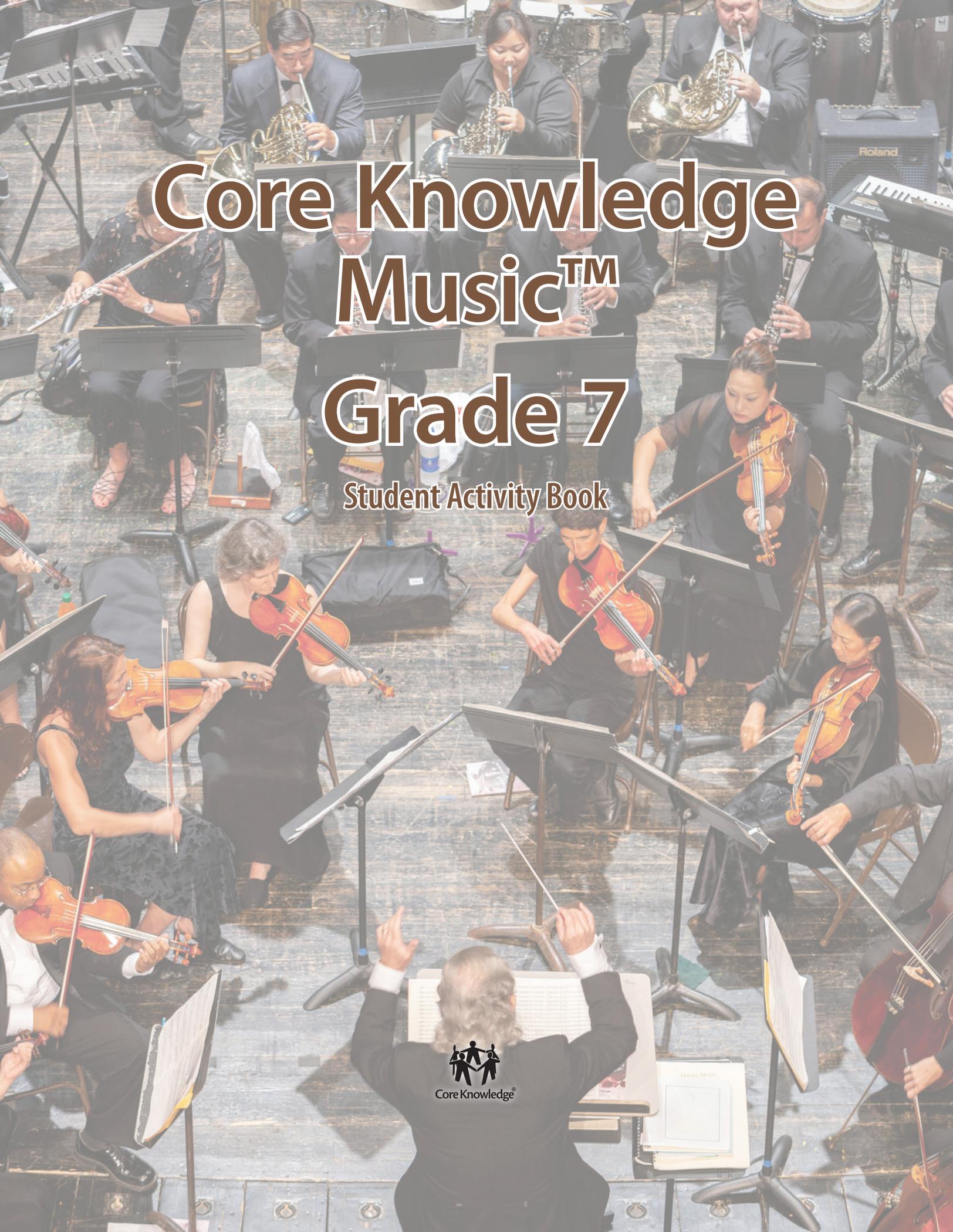


Musical notes



Student demonstrating vocal range





# Core Knowledge Music™

# Grade 7

Student Activity Book



Core Knowledge®

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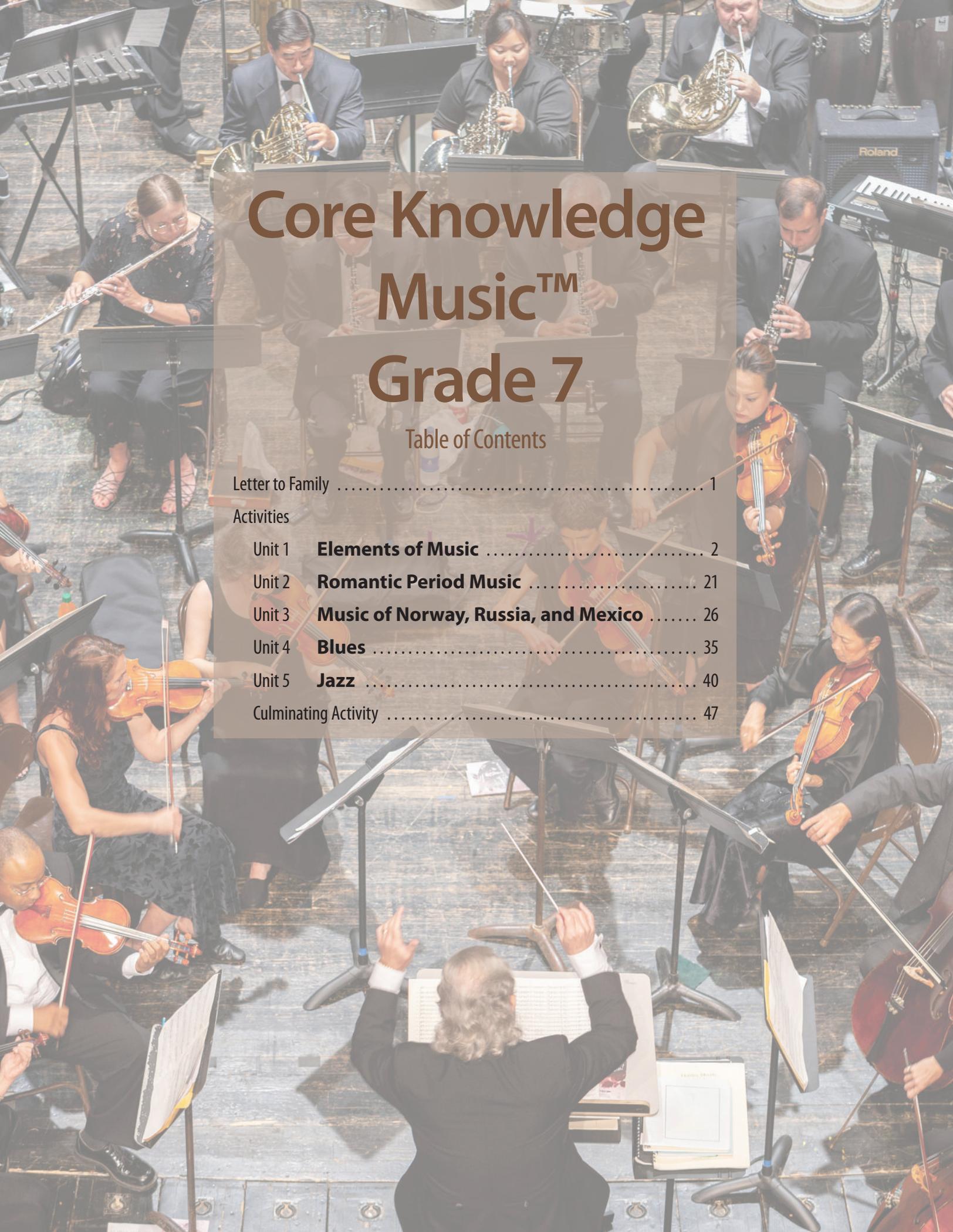
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# Core Knowledge Music™ Grade 7

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Dear Family Member,

We warmly welcome your student and you to the Grade 7 Core Knowledge Music (CKMusic) program. This Student Activity Book is part of a K–8 curriculum that will help your student learn about and create music in the classroom. Here’s what your student will learn throughout the year during our five units of study:

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

Students will review the ranges of orchestral instruments and the ranges of different voice parts. Students will also review accidentals and musical notations in treble and bass clef. Students will learn about chords, intervals, harmony, and dynamics while listening to classic pieces of music.

### ***Unit 2 Romantic Period Music***

Students will learn about the Romantic period in music. This includes information about the various composers of this time and the themes these composers used. They’ll learn about and study the characteristics of overtures.

### ***Unit 3 Music of Norway, Russia, and Mexico***

Students will learn how music can reflect the national identity of the composer. They’ll listen to composers from Norway, Russia, and Mexico to hear different examples of music with cultural influences and analyze the messages the songs convey. Then they will come up with their own musical representation of American culture.

### ***Unit 4 Blues***

Students will explore the characteristics of blues and its origins by listening to blues classics and their lyrics. Students will also explore ways that the blues genre has been influential on other forms of music. They’ll then come up with their own lyrics for a blues song to share with the class.

### ***Unit 5 Jazz***

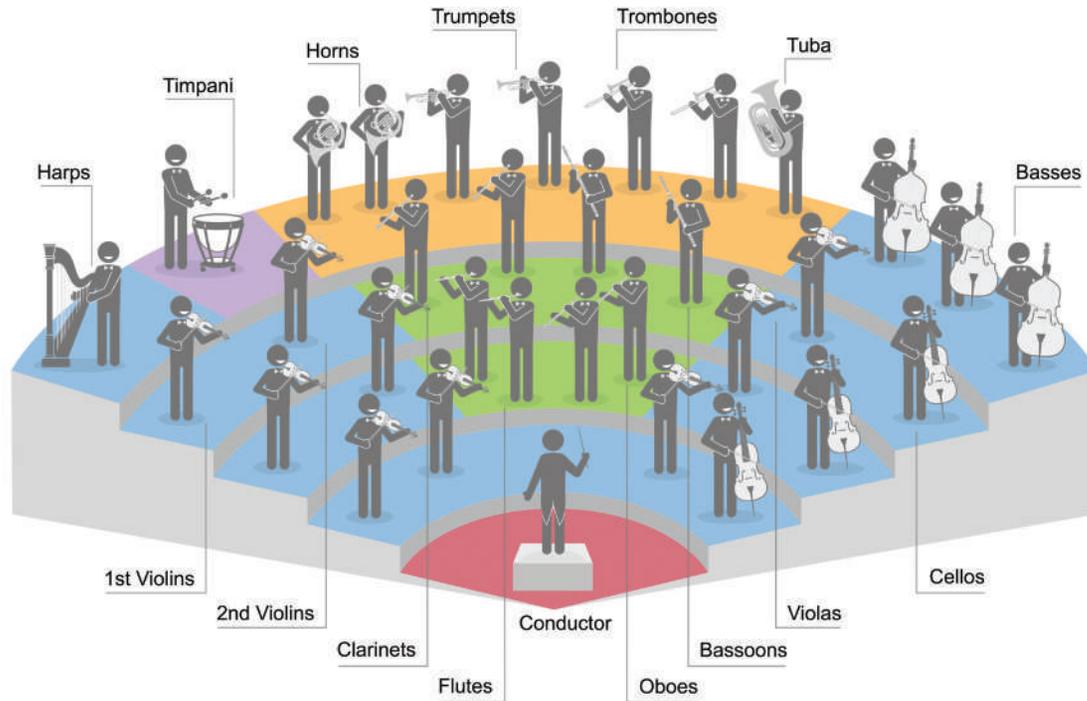
Students will listen to some early jazz and learn about the characteristics of jazz as they explore the works of some of the greats, like Scott Joplin, Louis Armstrong, Ella Fitzgerald, and Duke Ellington. Then they will examine the influence jazz has had on other types of music in America.

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



## Orchestra Seating Positions

An orchestra is arranged so that families of instruments play in the same area. The chart below shows where different instrument families are positioned during a performance.



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

## Who Is Part of the Orchestra?

Read the descriptions below, and write the number of the instrument family that is being described.

Strings = 1	Brass = 2	Woodwinds = 3	Percussion = 4
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### Explore

1. These instruments must be struck with a mallet or stick. \_\_\_\_\_
2. There are far more of these performers in the orchestra than any other. \_\_\_\_\_
3. Some of these instruments have a wooden mouthpiece. \_\_\_\_\_
4. These metal instruments project well. \_\_\_\_\_
5. This instrument family is the foundation of the orchestra. \_\_\_\_\_
6. This section was featured in the finale of the *1812 Overture*. \_\_\_\_\_
7. This section was featured in the beginning of the *1812 Overture*. \_\_\_\_\_

### Reflection

Based on what you know about the sound of each instrument family, why do you think different instruments are placed together in different places?

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

## Vocal Voices

Reflect on the vocal performances in the three songs you heard from the Playlist.

1. How did the male and female performances compare?

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2. What voice parts were the male voices singing? What voice parts were the female voices singing?

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3. Describe the qualities of each voice.

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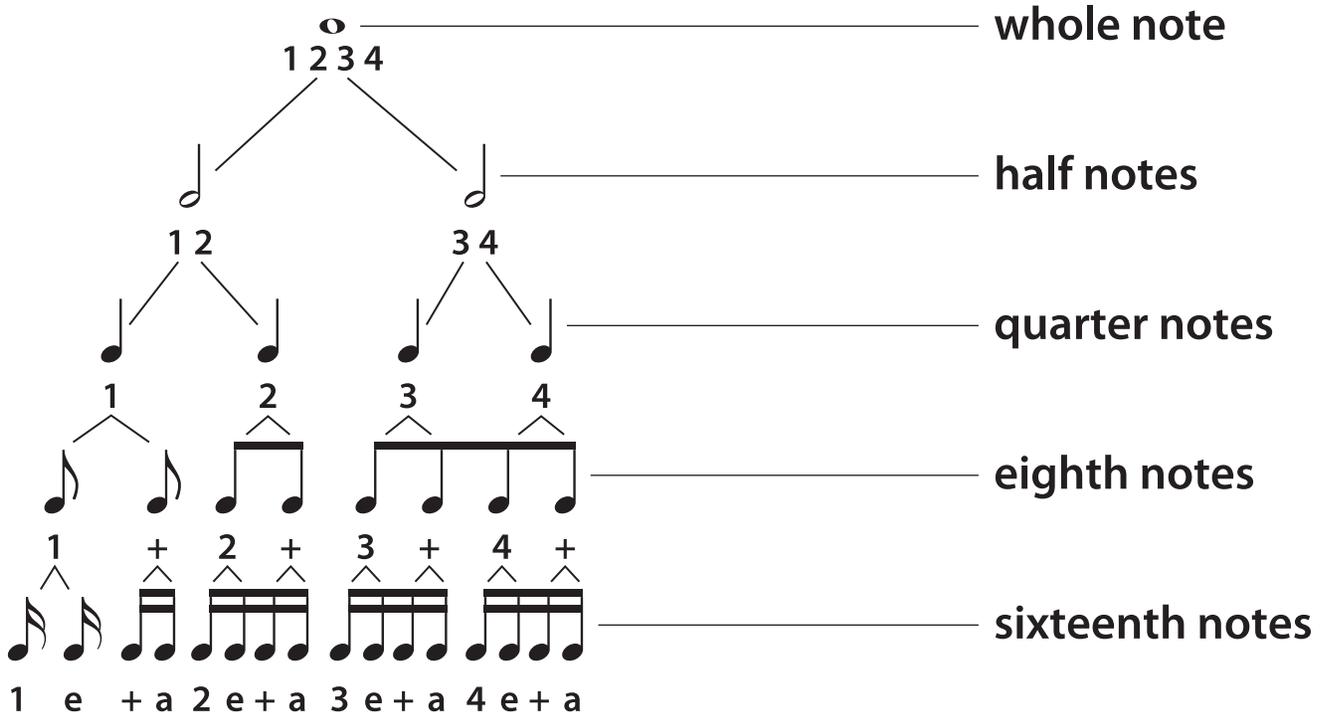
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## Rhythm Tree Note Durations

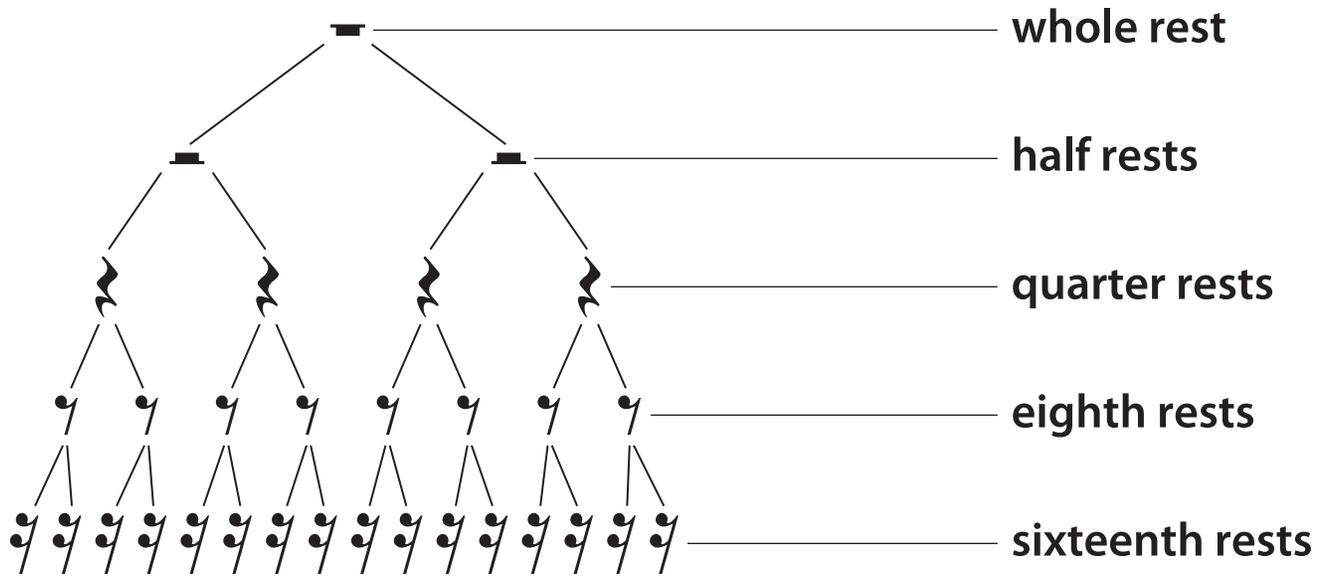
A rhythm tree can help you understand how many beats each note receives.





## Rhythm Tree Rest Durations

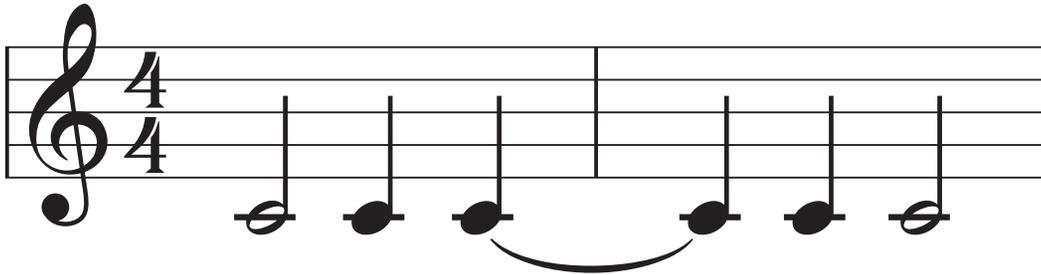
A different rhythm tree can help you understand how many beats each rest receives.





## Reading Tied and Dotted Notes

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



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

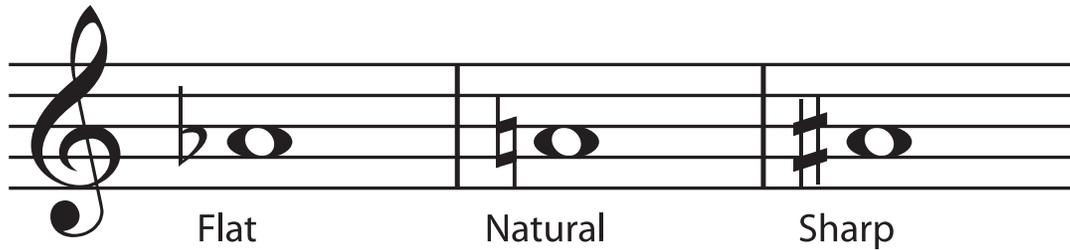
$$\underset{3}{\text{dotted half note}} = \underset{2}{\text{half note}} + \underset{1}{\text{quarter note}}$$

$$\underset{1\frac{1}{2}}{\text{dotted quarter note}} = \underset{1}{\text{quarter note}} + \underset{\frac{1}{2}}{\text{eighth note}}$$

$$\underset{\frac{3}{4}}{\text{dotted eighth note}} = \underset{\frac{1}{2}}{\text{eighth note}} + \underset{\frac{1}{4}}{\text{sixteenth note}}$$

## Accidentals Overview

An accidental is used to raise or lower a note by one half step or to cancel out an accidental in a key signature.



1. If a note appears with a sharp next to it, does it raise or lower the pitch?

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2. Can a key signature with flats also use sharps?

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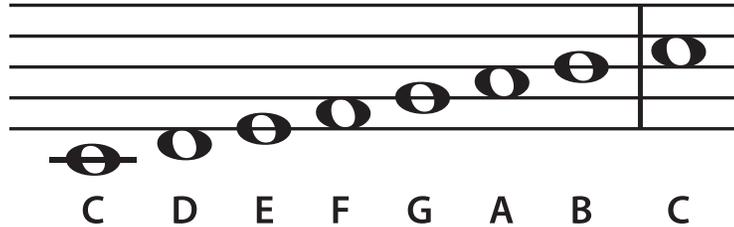
3. If a key signature has a note as sharp, what accidental cancels that?

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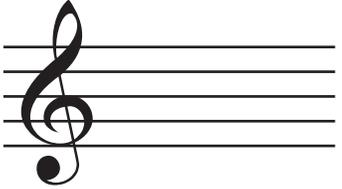
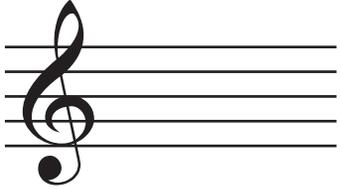
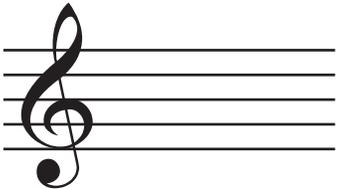
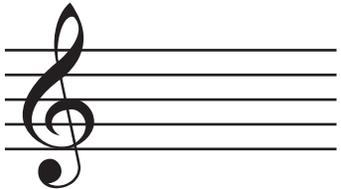
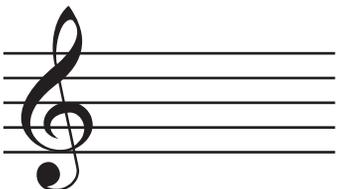
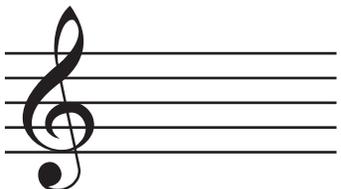
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## Naming Notes and Accidentals

Use the notation guide below to help you answer the questions regarding accidentals.



Write each note in the correct place on the staff.

<p>1.</p>  <p style="text-align: center;"><b>B-sharp half note</b></p>	<p>2.</p>  <p style="text-align: center;"><b>D-flat whole note</b></p>
<p>3.</p>  <p style="text-align: center;"><b>F natural eighth note</b></p>	<p>4.</p>  <p style="text-align: center;"><b>G-sharp sixteenth note</b></p>
<p>5.</p>  <p style="text-align: center;"><b>E-flat quarter note</b></p>	<p>6.</p>  <p style="text-align: center;"><b>C natural whole note</b></p>



## Analyzing Notation

Read the notation below. Then, answer the questions.

### Frère Jacques

The musical notation for 'Frère Jacques' is written in bass clef, key of D major (two sharps), and 4/4 time. It consists of two staves. The first staff contains four measures: four quarter notes (D, E, F, G), four quarter notes (A, B, C, D), two quarter notes (E, F) followed by a quarter rest, and two quarter notes (G, A) followed by a quarter rest. The second staff contains four measures: four eighth notes (D, E, F, G), four eighth notes (A, B, C, D), two quarter notes (E, F) followed by a quarter rest, and two quarter notes (G, A) followed by a quarter rest. The piece ends with a double bar line.

1. How many beats are in each measure?

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2. How many rests are there in total?

---

3. What are the vertical lines between each measure called?

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4. What is the duration of the lowest note played?

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5. How many eighth notes are there in total?

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## Types of Chords

A **chord** is a group of notes played simultaneously. A I (tonic) chord, IV (subdominant) chord, and V (dominant) chord are shown below. A  $V^7$  chord has an added seventh note.

C	F	G	<p style="text-align: center;"><math>V^7</math></p>
I	IV	V	

**Major** chords generally sound bright and happy, and **minor** chords generally sound darker and sadder.

C-Major Chord			C-Minor Chord		
C	E	G	C	$E^b$	G

**Intervals** are named by the number of scale degrees they span, with third, fourth, and fifth being the most common.

third	fourth	fifth

## Identifying Harmony

Read about harmony. Then, answer the questions.

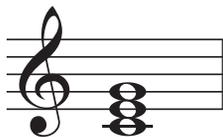
Harmony can be created by “stacking” two or more intervals on top of each other. This creates chords, which provide a more exciting backdrop for a melody. Intervals come in three categories: major, minor, and perfect.



Major intervals are represented by a capital *M*. The third of a major interval is one half step higher than the third of a minor interval. Minor intervals are represented by a lowercase *m*. Perfect intervals, represented by a capital *P*, are neither minor nor major. They do not define a chord’s major or minor qualities.

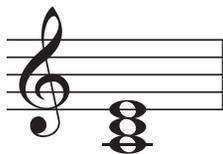
A major chord begins with a tonic or root note. An interval of a major third is added above that. Another interval of a perfect fifth is added above that. To make this a minor chord, lower the third one half step to a minor third.

1. What change would be needed to make this C-major chord into a C-minor chord?



\_\_\_\_\_

2. What change would be needed to make this A-minor chord into an A-major chord?



\_\_\_\_\_

## Creating Harmony

In the notation below, you will see the two main themes from Dvořák's Symphony No. 9 in E Minor with a double bar line separating the introduction from the main theme.

### IV. Allegro

The image shows two staves of musical notation in E minor, 4/4 time. The first staff contains the first theme, starting with a double bar line. The first two measures are marked *ff* and feature a dotted quarter note followed by an eighth note. The second staff contains the second theme, starting with a double bar line. It begins with a dotted quarter note followed by an eighth note, marked *ff*. The second measure contains a triplet of eighth notes, also marked *ff*. The piece concludes with a quarter rest followed by a quarter note.

Now create harmony by adding two intervals to the first note of the horn/trumpet part and two intervals to the last note of the horn/trumpet part. Write your intervals directly over the notation below.

### IV. Allegro

This block contains the same musical notation as the previous block, showing the first two themes of Dvořák's Symphony No. 9 in E Minor. It consists of two staves in E minor, 4/4 time, with dynamic markings of *ff* and a triplet of eighth notes in the second staff.



## Dynamic Markings

Composers use various dynamics markings to indicate how a composition should be played.

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

<i>pp</i>	<i>p</i>	<i>mp</i>	<i>mf</i>	<i>f</i>	<i>ff</i>
very soft	soft	medium-soft	medium-loud	loud	very loud
<i>pianissimo</i>	<i>piano</i>	<i>mezzo piano</i>	<i>mezzo forte</i>	<i>forte</i>	<i>fortissimo</i>



***crescendo*** (*cresc.*)  
gradual increase in volume



***decrescendo*** (*decresc.*)  
gradual decrease in volume

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

## Dynamics Review

Fill in the blanks in the table below with the correct term, abbreviation, or description.

Term	Abbreviation	Description
1. _____	<i>cresc.</i>	gradually increase dynamic
2. <i>fortissimo</i>	_____	very loud
3. _____	<i>p</i>	soft
4. <i>decrescendo</i>	_____	gradually decrease dynamic
5. <i>mezzo forte</i>	<i>mf</i>	_____
6. <i>pianissimo</i>	_____	very quiet
7. _____	<i>f</i>	loud
8. <i>mezzo piano</i>	<i>mp</i>	_____

Order the tempo terms from slowest to fastest, from 1 to 5.

- *presto* \_\_\_\_\_
- *grave* \_\_\_\_\_
- *prestissimo* \_\_\_\_\_
- *andante* \_\_\_\_\_
- *largo* \_\_\_\_\_



## Repeating Measures

**D.C. al fine (da capo al fine):** This marking tells the performer to go back to the very start of the piece and play until they reach the *fine* (/fee\*nay/) marking, which indicates the end.

**D.S. al fine (dal segno al fine):** This marking means to play from the sign to the end. Performers go back to the symbol that looks like a fancy S and play until the *fine* marking.

**D.S. al coda (dal segno al coda):** This marking is similar to *D.S. al fine*, but instead of going all the way to the end, performers go back to the sign and then jump to a special ending section called the coda (which means “tail”).

## Music Road Maps

Alter the notated passages according to the instructions. Refer to the table below to help you.

Term	Abbreviation	Description
<i>Da capo al fine</i>	<i>D.C. al fine</i>	Repeat to the top of the form, then play through the end
<i>Dal segno al fine</i>	<i>D.S. al fine</i>	Go to the sign, then play through the end
<i>Dal segno al coda</i>	<i>D.S. al coda</i>	Go to the sign, then play to the “to coda” marking and skip to the coda

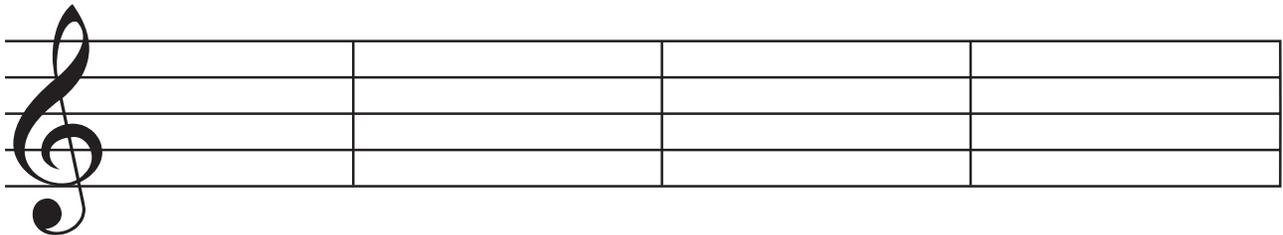
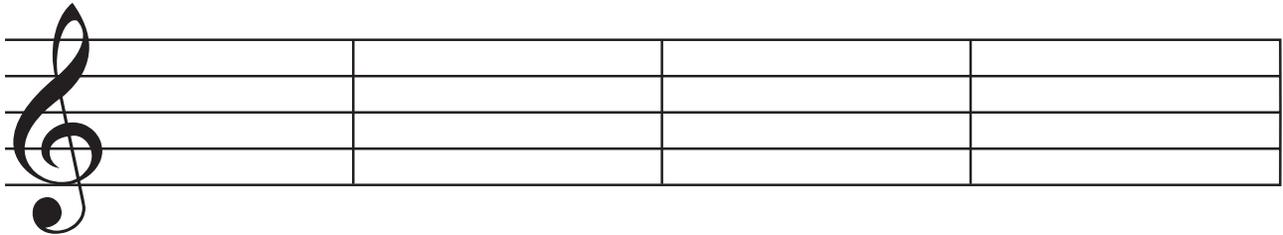
- Alter this excerpt from *Symphonie fantastique* so that it uses *D.C. al capo*. Place a repeat bar line at the end of measure seventeen, and place the *D.C. al capo* above the staff at that measure. Place a final bar line at the last measure.

- Alter this excerpt from *Symphony No. 9 in E Minor* so that it uses *D.S. al fine*. Place a *segno* above measure three, a *fine* above measure seven, and a repeat bar line at the end of the excerpt.

### IV. Allegro

## Composer at Work

Follow the instructions below to notate a passage of music, one measure at a time.



- **Measure 1:** Add a 4/4 time signature and a dynamic and tempo marking below the staff. Notate a C-major chord in whole notes from middle C.
- **Measure 2:** Notate an F-major chord in quarter notes.
- **Measure 3:** Notate a D dotted quarter note tied to an eighth note. Add a D half note to end the measure.
- **Measure 4:** Notate a D whole note tied to the previous measure's half note.
- **Measure 5:** Notate a G-major chord in half notes with a *crescendo* below the staff.
- **Measure 6:** Notate an F-major chord in quarter notes with a *decrescendo* below the staff.
- **Measure 7:** Notate a C-major chord with two quarter notes and four eighth notes.
- **Measure 8:** Notate two A half notes, and notate a *ritardando* below the staff. Finish by notating a double bar line.
- Title your composition.

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

## *Symphonie fantastique*

Hector Berlioz, 1830

### Explore

1. Describe the composer's use of dynamics throughout the music. Use vocabulary as it applies to dynamics.

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2. Name some of the instruments you hear performing in *Symphonie fantastique*.

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### Reflection

Based on the music you heard, develop a simple story with a plot. Include characters, settings, and a storyline that all fit the music. Be creative!

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

## Music and Emotion

Reflect on the emotions expressed in Hungarian Rhapsody No. 2 in C-sharp Minor. Then, answer the questions below.

1. How did it make you feel? What aspects of the music made you feel that way? Use as many words to express emotion as you would like.

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2. What story do you think the music in Hungarian Rhapsody No. 2 in C-sharp Minor is telling? Use the four panels to draw a comic that tells the story of the music.


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

## Reflect on *Symphonie fantastique*

Hector Berlioz, 1830

### Explore

How does the music make you feel? Write your reflection on each movement. Include emotion words, and describe actions or events you think would match the music. Count how many times you hear the *idée fixe*.

1. **Movement 2**

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2. **Movement 3**

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3. **Movement 4**

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4. **Movement 5**

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## Overture Overview

Listen to the overture of *Die Meistersinger von Nürnberg* as it is played. For each minute of the overture, list the mood, instruments you hear, and any other elements of music that come to mind. In the last box, write the mood, instruments, and other elements of music for the piece as a whole. Include words from the word bank in your responses.

<b>Minute 1:</b>	<b>Minute 6:</b>
<b>Minute 2:</b>	<b>Minute 7:</b>
<b>Minute 3:</b>	<b>Minute 8:</b>
<b>Minute 4:</b>	<b>Minute 9:</b>
<b>Minute 5:</b>	<b>Overall:</b>

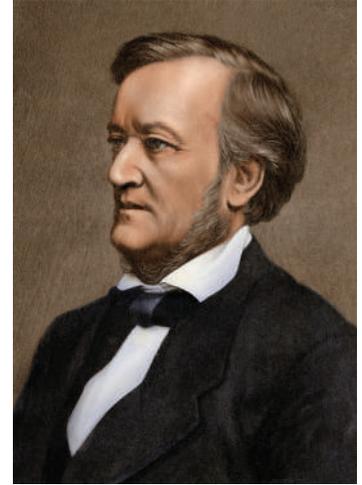
### Word bank

<i>pianissimo</i>	<i>grave</i>	strings
<i>piano</i>	<i>largo</i>	brass
<i>mezzo piano</i>	<i>andante</i>	percussion
<i>mezzo forte</i>	<i>presto</i>	woodwinds
<i>forte</i>	<i>prestissimo</i>	keyboard instruments
<i>fortissimo</i>	silence/rest	vocals

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

## *Die Meistersinger von Nürnberg*

Richard Wagner, 1867



### Explore

1. Which minute of the overture was your favorite? Include details about the instruments, dynamics, and mood.

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### Reflection

Based on the music and your knowledge of the plot, develop your own short storyline that follows a similar plot arc as the overture.

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## Comparing Time Periods

### Explore

#### **Symphony No. 1 in C Minor by Johannes Brahms, 1876**

1. What musical elements do you hear? How are they used?

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2. What characteristics stand out to you the most?

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#### **“Halleluiah” chorus by George Frideric Handel, 1741**

3. What musical elements do you hear? How are they used?

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4. What characteristics stand out to you the most?

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### Reflection

Compare the two works. What elements exist in one and not the other? How does this showcase a shift in creativity through the time periods represented in the pieces?

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## New World Themes

Antonín Dvořák, 1893



### Explore

1. What elements of music make you think of the American West landscape? Why?

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2. What elements do not fit the American landscape? Where do you think these elements come from?

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### Reflection

If you were to write a piece of music that describes your family's cultural background, what elements of music and instruments would you include in it?

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

## New World Themes 2

Antonín Dvořák, 1893

### Explore

While listening to this work, identify examples of the three themes: American landscape, Indigenous music, and Slavic dances/folk songs. Include a time stamp of the recording, if possible, and provide a description of the instruments and elements of music that are heard.

1. American Landscape \_\_\_\_\_: \_\_\_\_\_

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2. Indigenous Music \_\_\_\_\_: \_\_\_\_\_

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3. Slavic Dances/Folk Songs \_\_\_\_\_: \_\_\_\_\_

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

## Composing Your Identity, Part 1

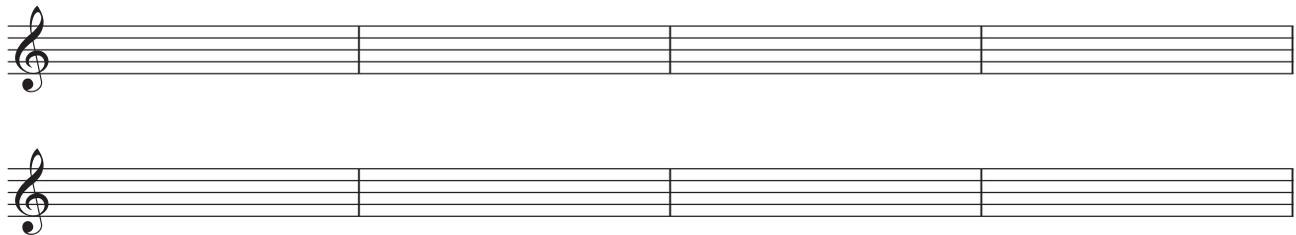
Music can communicate ideas about identity, be it national, communal, or personal. Compose a short piece of music that communicates something about your family, your cultural background, or your values.

1. Cultural/personal background: \_\_\_\_\_
2. Value 1: \_\_\_\_\_
3. Value 2: \_\_\_\_\_

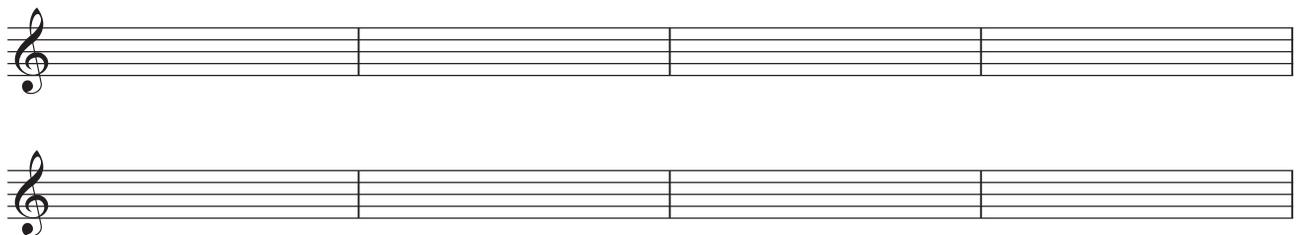
Your composition should have two sections and include the following elements:

Lyrics	Melody	Time signature
Tempo marking	Accidentals	Dynamics

### Section 1



### Section 2



Lyrics

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## *Peer Gynt Suite*

Edvard Grieg, 1875

### Reflection

Listen to each of the four contrasting movements. Each is set in a different location, with different events unfolding. Based on the music, describe where you think each is located and what you think is happening.

1. Movement I: Morning Mood

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2. Movement II: The Death of Aase

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3. Movement III: Anitra's Dance

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4. Movement IV: In the Hall of the Mountain King

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

## Composing Your Identity, Part 2

Look back at what you did on page 28 in the Composing Your Identity activity. Then continue your project below.

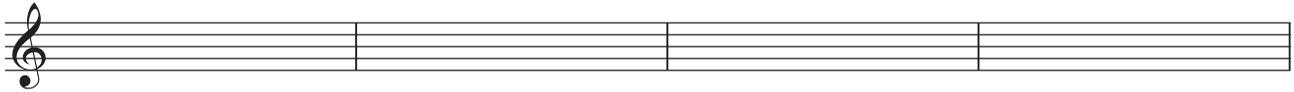
- Which elements are present in your composition? Place a check mark on aspects you have included, and circle one or two that you are struggling with.

Lyrics	Melody	Time signature
Tempo marking	Accidentals	Dynamics

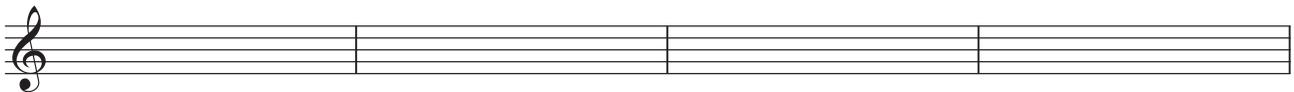
Write your lyrics below.

Section A:	Section B:
------------	------------

Copy your main theme here, but make sure the notation is clean and as legible as possible. If you need assistance, try asking a classmate or your teacher.



Copy your secondary theme here, and ask for help if necessary.



## “Estrellita”

Manuel Ponce, 1912

The lyrics to “Estrellita” share a woman’s deep feelings for her beloved, using the word *estrellita*, or “little star,” as a symbol of her love. Desperate to know if her love is returned, she pleads with the star to come down from the sky and tell her if he feels the same, because she cannot live without his love.



1. Explain how the instruments used in different versions of the song contribute to its mood.

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2. In the space below, write your own lyrics to go with the tune and mood of the song.

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## Composition Progress

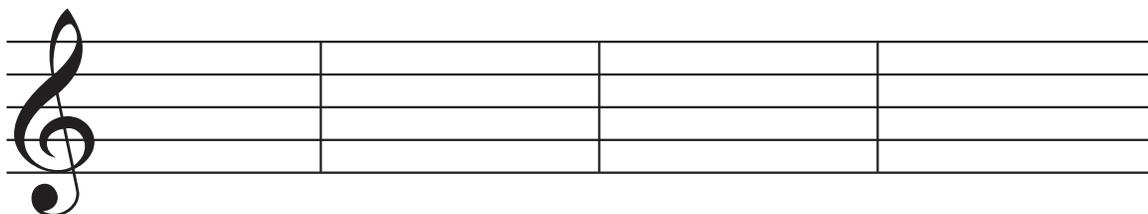
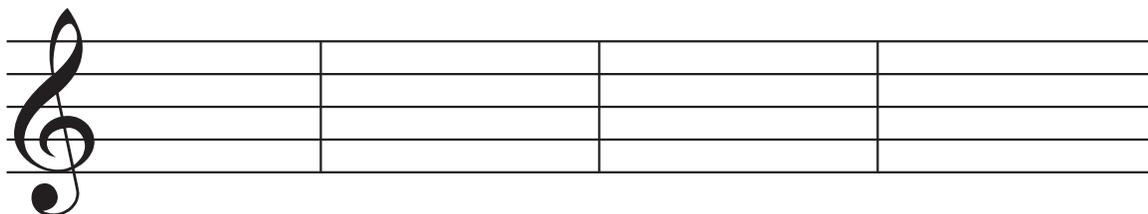
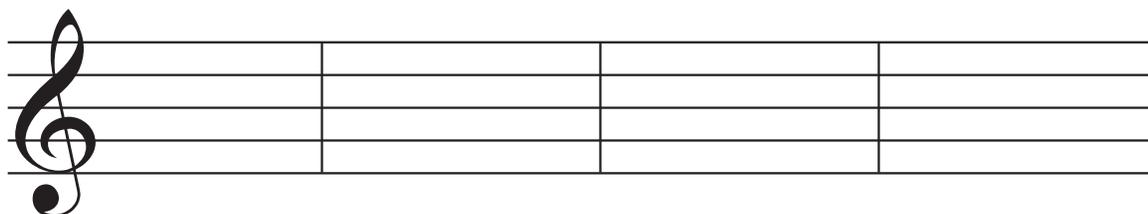
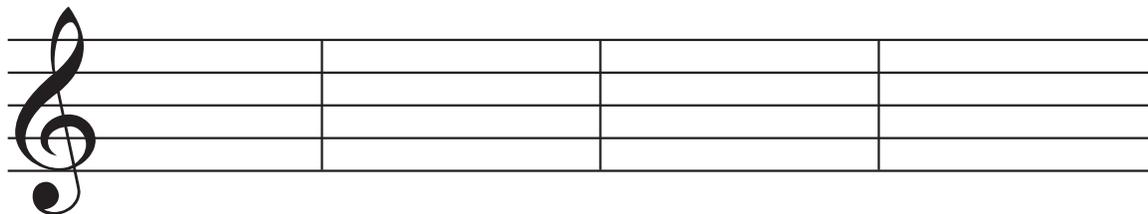
### Reflection

Evaluate your composition's progress.

Place a check mark over each element your music includes. Circle each element still needed.

Lyrics	Melody	Time signature
Tempo marking	Accidentals	Dynamics

Examine your melody. Are the notes too high or low? What is working or not working? Write what you have so far. Then write your lyrics so each word matches the notation.



## Composition Self-Reflection

Use the sections of this activity to assess elements of your work.

1. What aspect of your identity did you focus on in your composition? How did you try to express it?

---

2. What do your lyrics express about your identity, values, and culture?

---

3. What part did you find the most difficult to accomplish? What would have helped you?

---

Using numbers 1 (poor) to 5 (excellent), how would you score your composition?

Melody	1	2	3	4	5
Form	1	2	3	4	5
Lyrics	1	2	3	4	5
Time/rhythm	1	2	3	4	5
Tempo	1	2	3	4	5
Dynamics	1	2	3	4	5

What did you hear in a classmate's work that you enjoyed? Name the classmate, and describe what you heard.

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

## A Song in Comics

Choose a selection from the unit, and describe it. Include the following information:

- Nation of origin, including how that nation is represented musically
- Three or more elements of music
- Mood or emotion being expressed

Name of musical selection: \_\_\_\_\_

Description: \_\_\_\_\_

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In the space below, draw a comic depicting a scene that represents the selection.


## Understanding Blues

Fill in the blanks with terms from the box at the bottom.

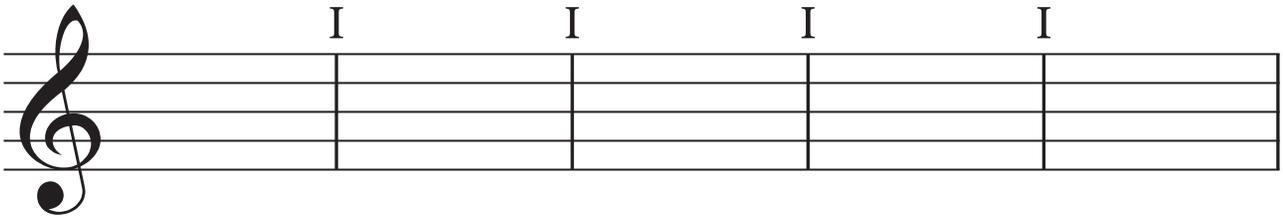
1. Blues is a form that requires \_\_\_\_\_ measures of music. This form is \_\_\_\_\_ many times to allow musicians to \_\_\_\_\_ .
  
2. Blues uses \_\_\_\_\_ chords. The blues chords are \_\_\_\_\_ , \_\_\_\_\_ , and \_\_\_\_\_ . Blues music uses a five-note scale called the \_\_\_\_\_ scale, plus a raised \_\_\_\_\_ scale degree. This note is called the \_\_\_\_\_ note and can create a \_\_\_\_\_ sound.
  
3. Blues grew out of \_\_\_\_\_ and \_\_\_\_\_ . Blues often conveys the ideas of \_\_\_\_\_ , with themes of \_\_\_\_\_ and overcoming \_\_\_\_\_ .
  
4. Blues originated in the American South, in places like \_\_\_\_\_ and \_\_\_\_\_ . After slavery, populations shifted, and the music was brought to places like \_\_\_\_\_ , \_\_\_\_\_ , and \_\_\_\_\_ . Eventually the genre spread across the United States.

adversity	IV	resilience
blue	Louisiana	spirituals
dissonant	Maryland	Tennessee
fourth	Mississippi	three
hardship	Pennsylvania	twelve
I	pentatonic	V
improvise	repeated	work songs

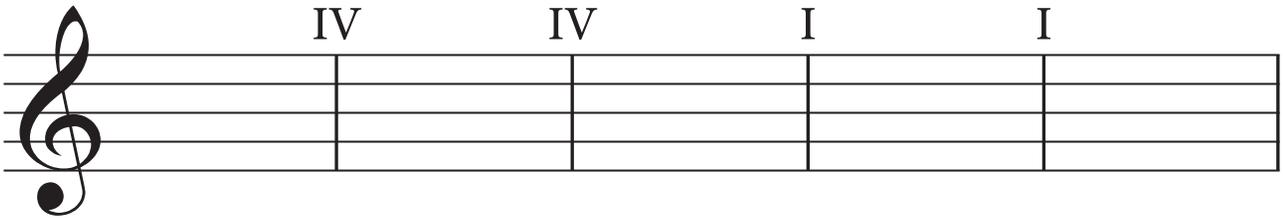
NAME: \_\_\_\_\_

## Writing a Blues Song

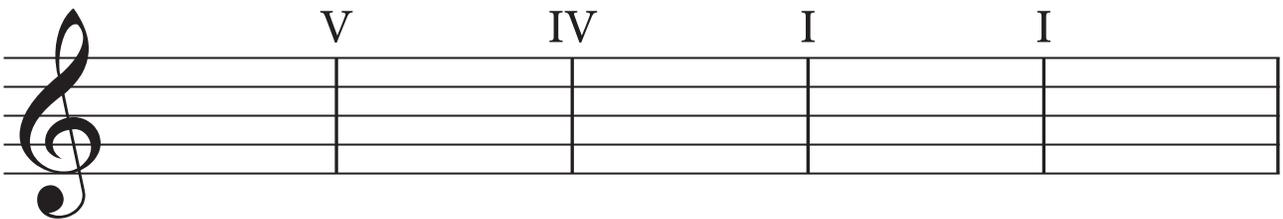
The lyrics and melody in a blues song are often predictable. The first line states a melody. That phrase is then repeated in the second line but with a slight variation. The third line is a different phrase and a different melody. In the space below, create your own blues melody and lyrics.



Lyrics: \_\_\_\_\_



Lyrics: \_\_\_\_\_



Lyrics: \_\_\_\_\_

## “Cross Road Blues”

Robert Johnson, 1936

Use the concepts in the boxes below to focus your responses while discussing with your classmates.

Improvisation	Unsteady tempo
Repetitive form	Unusual sounds
Wild vocals	Real-life topics



Sign in Clarksdale, Mississippi, to honor Robert Johnson

### Explore

1. What elements of music do you hear in this recording that you also hear in the contemporary music you listen to?

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2. What influence has American society had on blues?

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### Reflection

Blues is a uniquely American art form. What topics in American history do you think provided inspiration for blues?

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

## Peer Assessment

Complete this section before sharing your composition progress.

1. What is one part of your composition you are happy with?

\_\_\_\_\_

2. What is one part of your composition you are having difficulty with?

\_\_\_\_\_

Fill in the feedback boxes for each student in your group. Make sure to include two positive comments for every piece of criticism.

<p><b>Name:</b> _____</p> <p><b>Positive:</b> _____</p> <p>_____</p> <p><b>Criticism:</b> _____</p> <p>_____</p> <p><b>Positive:</b> _____</p> <p>_____</p>	<p><b>Name:</b> _____</p> <p><b>Positive:</b> _____</p> <p>_____</p> <p><b>Criticism:</b> _____</p> <p>_____</p> <p><b>Positive:</b> _____</p> <p>_____</p>
<p><b>Name:</b> _____</p> <p><b>Positive:</b> _____</p> <p>_____</p> <p><b>Criticism:</b> _____</p> <p>_____</p> <p><b>Positive:</b> _____</p> <p>_____</p>	<p><b>Name:</b> _____</p> <p><b>Positive:</b> _____</p> <p>_____</p> <p><b>Criticism:</b> _____</p> <p>_____</p> <p><b>Positive:</b> _____</p> <p>_____</p>

## Analyze Blues

Listen to each selection, and consider the context of the song. Then, respond with your critical analysis of the song. Make sure to include your ideas on the lyrics, melody, and context. Be specific, and use music vocabulary when needed.

1. “Cross Road Blues” by Robert Johnson:

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2. “Nobody Knows You When You’re Down and Out” by Bessie Smith:

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3. “Dust My Broom” by Elmore James:

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### Reflection

Write a short blues song, and share it with a partner, either on paper or with a performance. Have your partner explain why your song represents songs of the blues tradition.

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## Jazz and Blues

Write a reflection of each of the three recordings you are listening to. Try to include music vocabulary relating to tempo, dynamics, melody, harmony, or improvisation.

1. “Nobody Knows You When You’re Down and Out”

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2. “Roll ’Em”

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3. “It Don’t Mean a Thing (If It Ain’t Got That Swing)”

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Compare what you heard in the blues song to the jazz song. What was the same? What was different? Think about the form, melody, tempo, and other elements of music.

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# “Maple Leaf Rag”

Scott Joplin, 1899



What do you notice about each version of “Maple Leaf Rag”? Use vocabulary related to musical elements such as rhythm, melody, and dynamics. How do these elements impact the way you experience the music?

## Explore

1. “Maple Leaf Rag” (arranged for band):

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2. “Maple Leaf Rag”:

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## Reflection

What is your reaction to a song like “The Entertainer”? How do you feel about the syncopation in the music? How is it different from what you have heard before?

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

## Louis Armstrong

Louis grew up in New Orleans in poverty. He and his sister spent their childhood without a father, moving between homes. They worked for a wealthy family and had little time for formal schooling. Regardless, Armstrong showed promise as a musician at an early age and became a popular musician in New Orleans. His success as a recording artist is largely due to his unique voice, which overshadowed his skill on the trumpet.



Armstrong avoided speaking publicly about race in America due to his celebrity status. However, later in his career, he made public comments against segregation. Today, Armstrong is remembered as the ambassador of jazz, bringing it to the general public.

### Explore

1. What personal experiences may have influenced Louis Armstrong's career in music?

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### Reflection

What elements of music do you hear in "Potato Head Blues"? How do they affect the music?

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What elements of music do you hear in "West End Blues"? How do they affect the music?

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## Ella Fitzgerald

Ella Fitzgerald’s life was not easy. She had a difficult childhood filled with many tragedies, including the death of her mother and living in poverty in the South. While she initially showed promise in school, the adversity she faced pushed her into a life of troubles. Despite the challenges, she made a name for herself as a singer in New York City. Her amateur performances gained the attention of well-known band leaders who wanted her to join their acts. She enjoyed success but could not escape difficulty in her life. She would marry but eventually divorce. While many jazz musicians suffered short lives, Fitzgerald lived a long life marred by persistent health issues. Diabetes and alcoholism would end her career and eventually cause the loss of her legs. She passed away in 1994, but her legacy built on great expression and range lives on.



### Explore

1. What personal experiences may have influenced Ella Fitzgerald’s career in music?

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### Reflection

“It Don’t Mean a Thing (If It Ain’t Got That Swing)”: What elements of music do you notice? What effect do they have on the music?

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

## Duke Ellington

Duke Ellington was a famous American musician, composer, and bandleader who helped shape jazz into a lasting style of music. Born in Washington, D.C., in 1899, he began playing piano as a child and later moved to New York City. At the Cotton Club, he became known for his unique sound. Ellington changed jazz by adding rich harmonies and writing music that fit the talents of each musician in his band. He made jazz more complex and helped people see it as serious music, not just entertainment. One of his most famous songs, “Take the ‘A’ Train,” became a symbol of the jazz age. It was influential because it captured the feeling of New York City life and showed how exciting and modern jazz could be. Ellington led his band for over fifty years and continued to perform around the world until his death in 1974. His music still inspires people today.



### Explore

1. What changes did Ellington bring to jazz that made it a long-lasting genre?

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2. Why was “Take the ‘A’ Train” such an influential piece of music?

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### Reflection

Why do you think jazz music became known for being a genre of American music?

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## *Rhapsody in Blue*

Study the score, and then answer the questions.

**George Gershwin, 1924**

### *Rhapsody in Blue*

♩ = 110

♩ = 92

### Explore

1. What note occurs in the third system, fourth measure?  
\_\_\_\_\_
2. What type of rest occurs first in the last measure of the first system?  
\_\_\_\_\_
3. What is the tempo?  
\_\_\_\_\_
4. What is the opening dynamic level?  
\_\_\_\_\_
5. What is the name for the line joining two notes in the second system's last two measures?  
\_\_\_\_\_

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

## Unit Assessment

Jazz has existed for over one hundred years and has undergone many changes and stylistic shifts over the years. Sometimes these shifts become entirely new genres, and in other instances they simply change the course of jazz history. However, regardless of the changes, most types of jazz maintain similar characteristics. Elements of form, presence of improvisation, and deep individual expression have all been essential parts of the genre.

**Reflect:** Listen to each of the selected recordings. After listening, choose two elements of jazz or other musical concepts, and describe how they are used in the song. Then, for the second selection, pick two *different* elements of jazz or other musical concepts, and describe how they are used in the song. You can use the word bank below to help you.

Tempo	Dynamics	Expression/phrasing
Improvisation	Form	Articulations

1. “Nuages” by Django Reinhardt:

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2. “So What” by Miles Davis:

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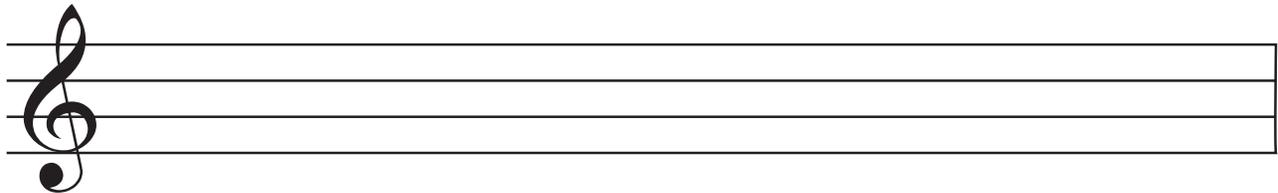
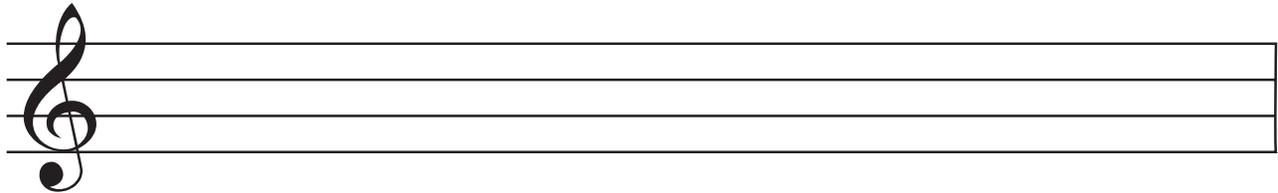
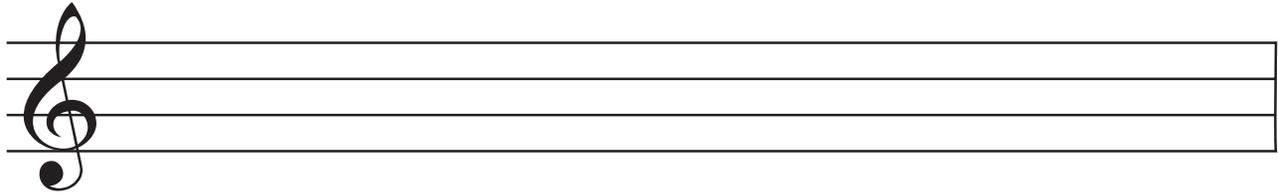
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NAME: \_\_\_\_\_

## Composer at Work

Compose an original song using the elements of music you learned about this year. Include musical notation and lyrics if your song is meant to be sung.



### Reflection

What elements of music did you include in your composition? Why?

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