



Music

Student Activity Book

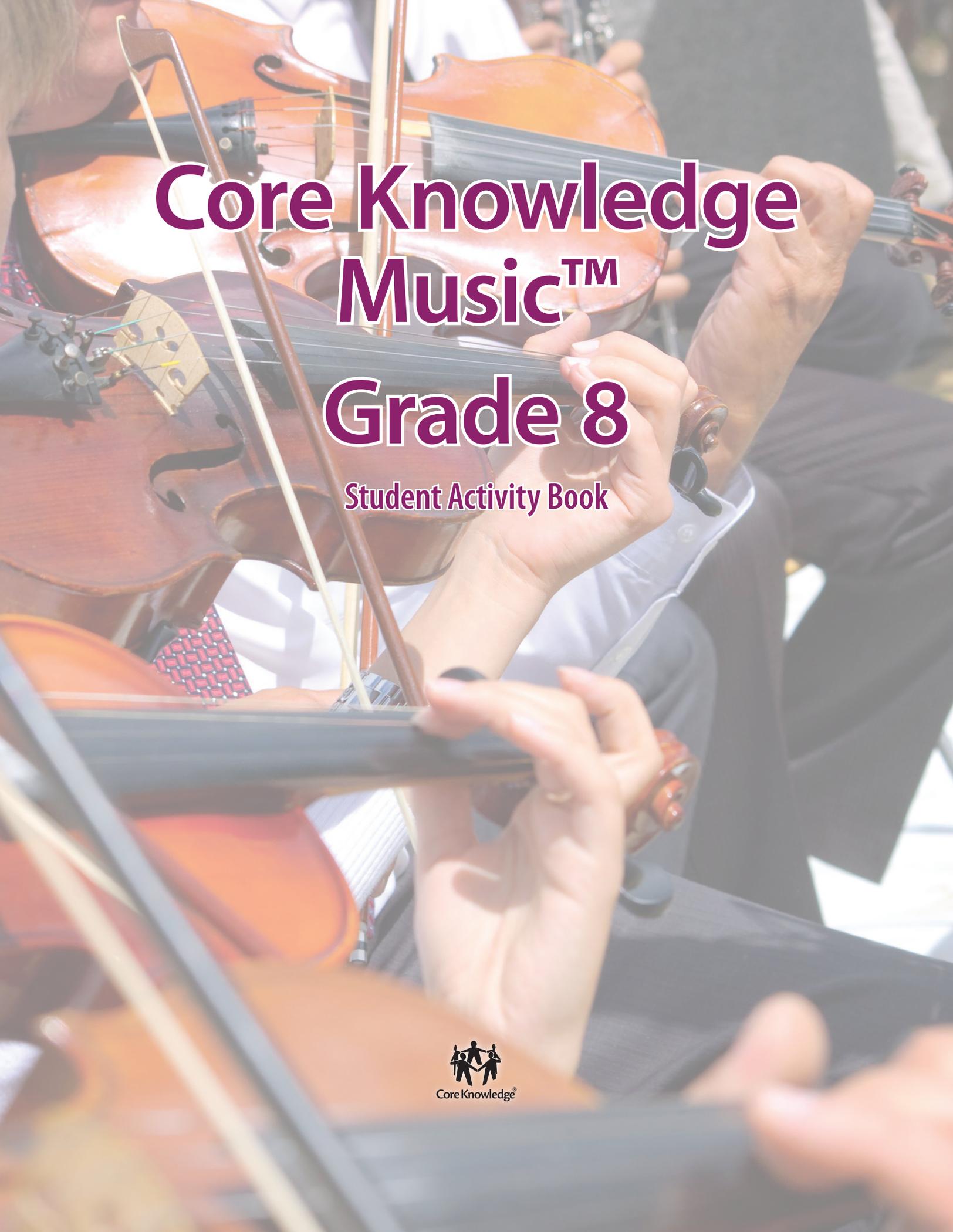
French horn



Musical notes

Broadway musicals





Core Knowledge Music™

Grade 8

Student Activity Book



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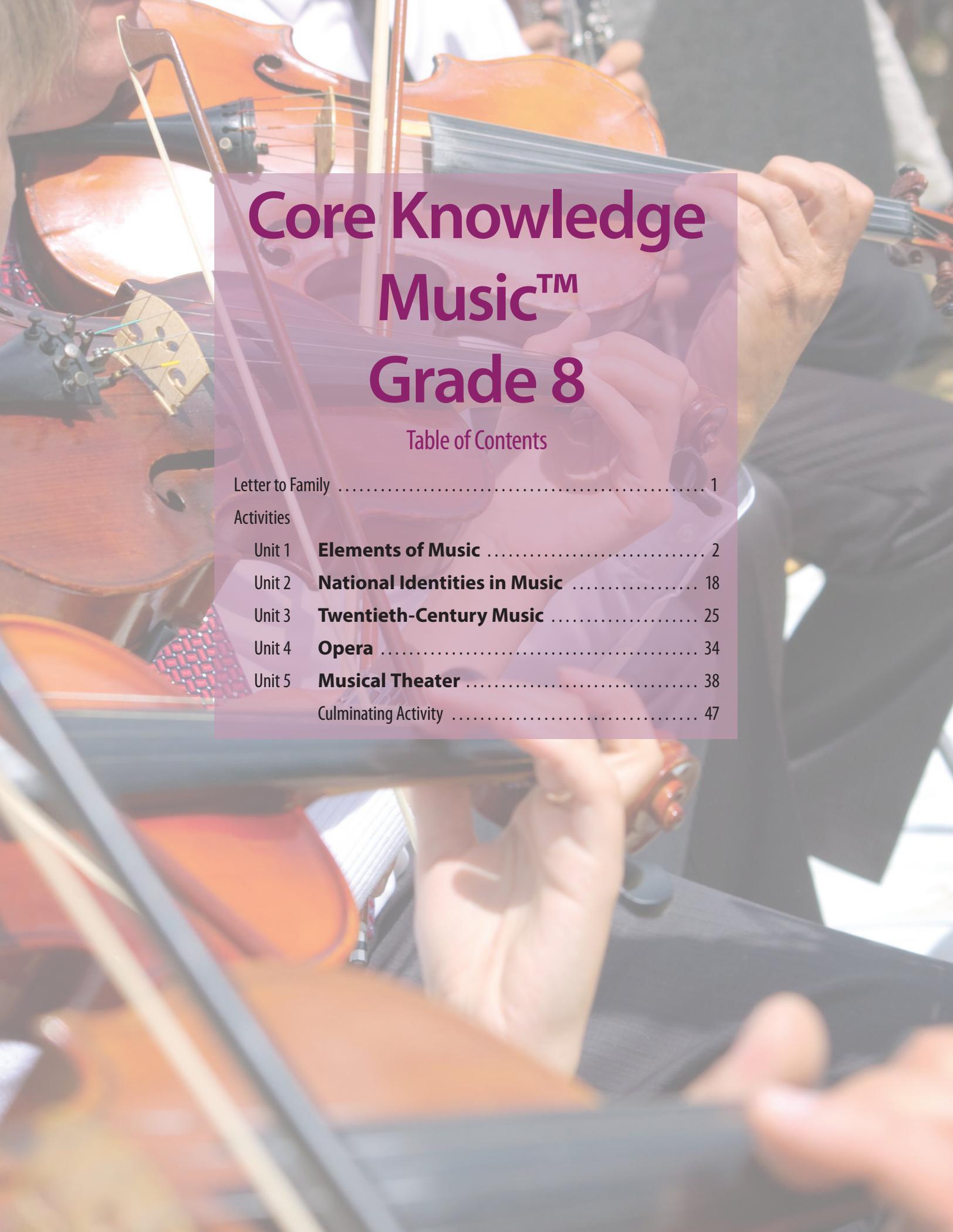
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Core Knowledge Music™ Grade 8

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Dear Family Member,

We warmly welcome your student and you to the Grade 8 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 identify instrument families and their characteristics, analyzing tempo and articulation while exploring the orchestral musical world. Students will also review basic musical notation symbols and time signatures, as well as chords.

Unit 2 *National Identities in Music*

Students will learn how music can reflect the national identity of the composer. They’ll listen to composers from Russia, Finland, Hungary, Spain, Brazil, and the United States to hear different examples of music with cultural influences. Then they will come up with their own musical representation of American culture.

Unit 3 *Twentieth-Century Music*

Students will analyze key musical characteristics of twentieth-century orchestral works and identify the defining features of early rock and roll as well as influential artists and identify musical styles from the mid-twentieth century, such as jazz and calypso. They’ll conclude by conducting a research project on one of the artists from the unit.

Unit 4 *Opera*

Students will identify opera’s key components and analyze how music conveys emotion in opera. They’ll be able to recognize famous musical selections from Rossini’s *The Barber of Seville* and Verdi’s *Rigoletto*. In the end, they’ll plan a mini opera.

Unit 5 *Musical Theater*

Students will study the evolution of musical theater. They’ll learn about George M. Cohan, Cole Porter, Oscar Hammerstein II, Leonard Bernstein, and Andrew Lloyd Webber. Students will come up with their own musical piece to present to the class.

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.

Instrument Families Match

NAME: _____

Match the descriptions on the left with the instrument families on the right.

Descriptions

1. Instruments in this family use a vibrating column of air to create sound, and many use a reed.
2. Instruments in this family produce sound by striking a surface.
3. Instruments in this family produce sound by vibrating stretched strings.
4. Instruments in this family produce sound by buzzing the lips into a mouthpiece.

Instrument Families

- _____ strings
- _____ woodwinds
- _____ brass
- _____ percussion

Choose one instrument from each family, and write its name below.

Strings: _____

Woodwinds: _____

Brass: _____

Percussion: _____

Tempo Reflection

We listened to different sections of Aaron Copland’s *Appalachian Spring*. Each section had a different tempo (speed) and character. Answer the questions below.

1. How did the “Very Slowly” section (track 2) make you feel? (Circle all that apply.)

- Calm
- Excited
- Peaceful
- Energetic
- Other: _____

2. How was the tempo of “Allegro” (track 3) different from “Very Slowly”?

3. What kind of movement or activity do you think this music would accompany in a ballet?

4. Describe how the tempo changed during the variations (tracks 2–9). Did it stay the same, get faster, get slower, or change in other ways?

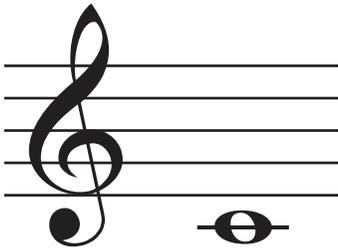
5. Why is tempo an important element of music? How does it help composers express different ideas and emotions?



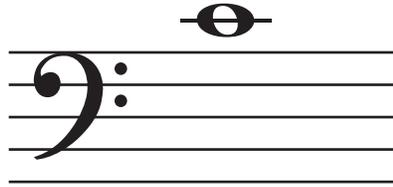
Musical Notation

A **clef** is a symbol at the beginning of a musical staff that specifies the pitch of the notes on the staff.

A **treble clef** is used for higher pitches.



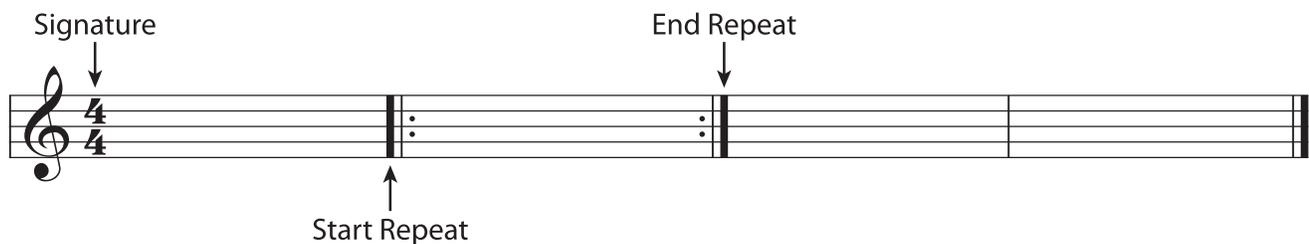
A **bass clef** is used for lower pitches.



A **time signature** determines the number of beats per measure.

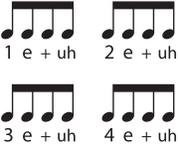
A **single bar line** divides music into measures. A **double bar line** marks the end of a section.

Repeat signs tell musicians to repeat a section of music.





Reading Rhythms

Whole note ♩ = 4 beats each	Half note ♪ = 2 beats each	Quarter note ♩ = 1 beat each	Eighth note ♪ = ½ beat each	Sixteenth note ♩ = ¼ beat each
 1+ 2+ 3+ 4+	 1+ 2+ 3+ 4+	 1+ 2+ 3+ 4+	 1+ 2+ 3+ 4+	 1 e + uh 2 e + uh 3 e + uh 4 e + uh

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

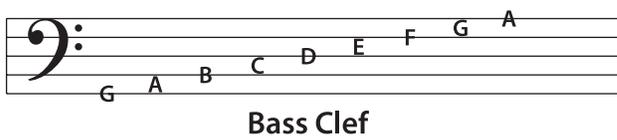
2. 
1 e + uh 2+ 3+ 4+ 1+2+ 3 e + uh 4+ 1+2+ 3+4+

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

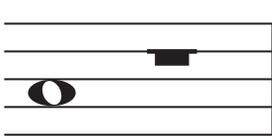


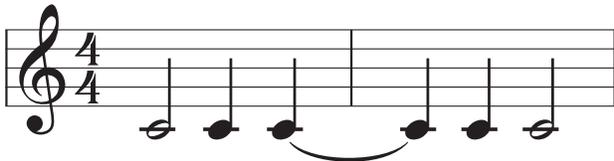
Notation Review

Musical Notation The treble clef or bass clef indicates how notes are named on a line of music.

 <p>Treble Clef</p>	 <p>Bass Clef</p>
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Rests show when silences should occur as music is being played. Rests and notes have matching values.

							
whole note	whole rest	half note	half rest	quarter note	quarter rest	eighth note	eighth rest

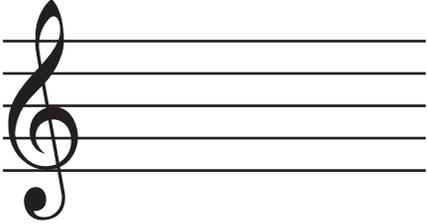
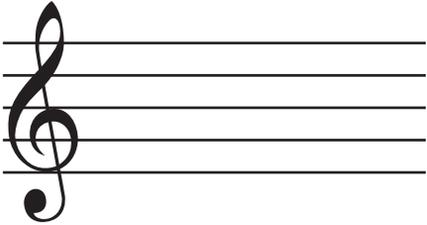
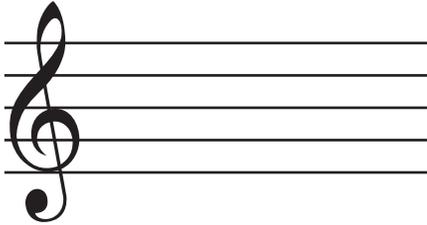
<p>Tied notes connect the values of notes using a curved line, or tie.</p> 	<p>Dotted notes add half the value of a note to the note that is dotted.</p> $\frac{1}{2} + \frac{1}{2} = \frac{3}{4}$ $1 + \frac{1}{2} = 1\frac{1}{2}$ $\frac{1}{2} + \frac{1}{4} = \frac{3}{4}$
---	--

Accidentals are symbols that alter the pitch of a note.

<p>A sharp raises a note by a half step.</p> <p style="text-align: center; font-size: 2em;">#</p>	<p>A flat lowers a note by a half step.</p> <p style="text-align: center; font-size: 2em;">b</p>	<p>A natural returns a note to its natural pitch.</p> <p style="text-align: center; font-size: 2em;">♮</p>
--	---	---

The Language of Music

Write each notation on a staff below.

<p>1. Draw an E eighth note on the staff.</p> 	<p>2. Draw four F sixteenth notes on the staff.</p> 
<p>3. Draw a quarter rest and eighth rest on the staff.</p> 	<p>4. Draw a D sharp whole note on the staff.</p> 

Match each term to its definition.

Term	Definition
5. Sharp _____	a. lowers a pitch by a half step
6. Flat _____	b. returns a note to its intended pitch
7. Natural _____	c. raises a pitch by a half step

Song Analysis

Answer questions about the pieces you listened to today.

1. What is the overall mood or feeling of the excerpt from *Mikrokosmos*? Does it sound traditional or modern?

2. *Mikrokosmos* uses many accidentals (sharps and flats). Why do you think Bartók might have used so many accidentals in this piece? (Think about the harmonies and melodies it creates.)

3. “Both Sides Now” is known for its expressive melody. Describe the use of different note durations (long and short notes) in the melody. Does it sound smooth and flowing or more rhythmic and punctuated?

4. Compare the use of notes and rhythm in *Mikrokosmos* and “Both Sides Now.” What are some key differences in how the notes are used to create the overall effect of each song?



Types of Chords

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

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

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

<p>C-Major Chord</p> <p>C E G</p>	<p>C-Minor Chord</p> <p>C Eb G</p>
---	--

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

third	fourth	fifth

Chords

Circle the correct options in each statement about chords.

1. Chords are groups of notes that are played (together / one after the other).
2. Chords help create (melody / harmony) in music.
3. A triad is a chord made up of (two / three / four) notes.
4. The I chord is also called the (tonic / dominant) chord. It often sounds like the “home” chord.
5. The V chord is also called the (tonic / dominant) chord. It creates a feeling of (tension / resolution) and “pulls” toward the I chord.
6. The IV chord is also called the (tonic / subdominant) chord. It often moves (away from / toward) the I chord.
7. A V^7 chord is a V chord with one more note added. It creates even more (tension / resolution) than a regular V chord.
8. Major chords generally sound (happy / sad), and minor chords generally sound (happy / sad).

Reflection

In the music we listened to today, did you hear chords changing? How did these chord changes make you feel? Give an example.



Dynamic Markings

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

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

<i>pp</i>	<i>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
gradual increase in volume



decrescendo
gradual decrease in volume



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”).

NAME: _____

Musical Markings

Match the musical term on the left with its correct definition on the right. Draw a line connecting each term to its definition.

Musical Terms

D.C. al fine

D.S. al fine

D.S. al coda

p

mp

pp

f

mf

ff

crescendo (*cresc.* or $<$)

decrescendo (*decresc.* or $>$)

Definitions

Very loud

From the beginning to the end

Gradually getting louder

Moderately soft

Very soft

Loud

From the sign to the coda section

Soft

Gradually getting softer

Moderately loud

From the sign to the end

Global Music

Explore

“Jamaican Farewell”

1. Did the sound of the steel drums create a sense of celebration, nostalgia, or something else? How did this music expand your understanding of Jamaican culture?

Shirabe (Melody), no. 1, “Sakura”

2. What emotions or images did the sound of the koto evoke for you? How did this music change your perception of Japanese culture, if at all?

“Pancham se gara”

3. How did the rhythms and melodies of the sitar affect your listening? How did this music deepen your understanding of Indian classical music?

Reflection

What did this music help you learn about the power of music and its ability to express emotions and cultural identity? Write your answer on another piece of paper.

NAME: _____

Compose a Melody

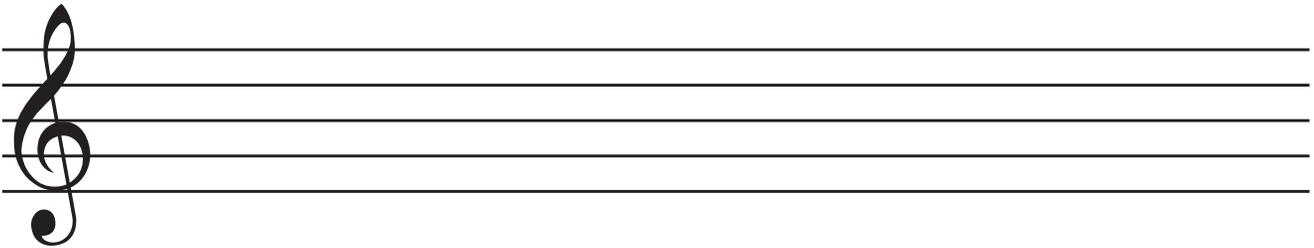
Compose a short musical phrase (one line of music) that another student can sing. Follow the steps below to create your composition.

1. **Choose your time signature.**

- Circle one: 4/4 3/4 2/4

2. **Write your melody.**

- Use the staff below to write your melody.
- Your melody must be four measures long.
- Include whole, half, quarter, and/or eighth notes.



3. **Add lyrics:**

- Write a short line of lyrics (words) to go with your melody.
- Write your lyrics below each note where they should be sung.

NAME: _____

Take Musical Notes

Your teacher will give you instructions for what to write on the staff below. Listen carefully, and notate each element accurately.

1. In the space provided at the beginning of the staff, draw a treble clef.
2. Next to the treble clef, write the time signature of 4/4.
3. Your teacher will clap a two-measure rhythm. Write the rhythm on the staff using half, quarter, and eighth notes. Remember to include bar lines to separate the measures.

Musical Directions

Read the musical directions. Write the abbreviation or symbol for each.

1. Gradually getting louder: _____
2. From the beginning to the end: _____
3. Soft: _____
4. Moderately loud: _____

Listening Reflection

Mikhail Glinka, 1842 (“Overture”), 1839 (Nocturne)

Explore

1. Describe the overall mood and energy of the overture from *Ruslan and Ludmila*. What images or ideas come to mind when you hear this music?



Painting of Mikhail Glinka by
Ilya Repin

2. Describe the overall mood and energy of Nocturne in F Minor (“La séparation”). How does it compare to the overture?

Reflection

Do you think music can effectively express a country’s identity? Why or why not? Use examples from the music you heard today or other music you know.

If you were a composer, what kind of music would you write to express your own national identity? Describe the instruments, melodies, rhythms, and moods you would use.

Spanish Music Reflection

Joaquín Rodrigo, 1939

Explore

1. Describe the overall mood and energy of the “Allegro con spirito” and “Allegro gentile” movements. What similarities or differences did you notice between these faster movements?

2. Describe the overall mood and character of the “Adagio” movement. What made it stand out from the other movements?

Reflection

How did the music of the *Concierto de Aranjuez* make you think about Spain or Spanish culture? Use specific examples from the music to explain your ideas.

Bossa Nova and Movement

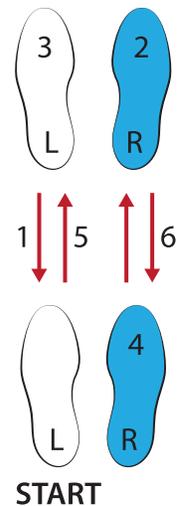
What You Will Do You will listen to bossa nova music and try a simple step to feel its rhythm. Then, you will reflect on how the music and movement are connected.

What You Need

- Your body and space to move

What to Do

1. Listen to the bossa nova music your teacher plays.
2. Try out the basic samba steps below. Focus on feeling the gentle, swaying rhythm in your feet. Bounce, sway, and let the music guide your movement.
 - **Step 1:** Take a small step forward with your left foot.
 - **Step 2:** Take one step in place with your right foot.
 - **Step 3:** Take a small step back with your left foot to move it back next to your right foot.
 - **Step 4:** Step back with your right foot.
 - **Step 5:** Take one step in place with your left foot.
 - **Step 6:** Take a small step forward with your right foot to move it back next to your left foot.
 - **Step 7:** Repeat it all again and again, moving with the music!



Reflection

How did moving to the bossa nova music help you understand its rhythm? What kind of mood or feeling did the combination of the music and movement create for you?

What Is American Music?

We've listened to music from Russia, Finland, Hungary, Spain, and Brazil and heard how composers used different elements to express their national identity. Answer the following questions to brainstorm ideas for what kind of music might represent America.

1. What instruments do you think are commonly used in American music, or what instruments do you strongly associate with American musical styles? (Think about different genres like jazz, blues, country, rock, hip-hop, etc.) List at least three instruments.

2. What common tempos or rhythms do you hear in American music? (Think about the different types, such as fast, slow, steady, syncopated, etc.)

3. What kinds of melodies do you often hear in American music? (Think about whether they are simple, complex, bluesy, lyrical, etc.) What kinds of harmonies are common? (Think about harmonies that are major, minor, consonant, dissonant, etc.)

4. What kinds of moods or emotions are often expressed in American music? (Think about emotions such as happy, sad, angry, patriotic, etc.)

5. What different cultural traditions have influenced American music? (Think about music from Africa, Europe, Latin America, etc.)

6. If you were to create a short piece of music to represent America, what would it sound like? Describe it.

American Music Reflection

Answer the following questions about each piece from this lesson. Use another piece of paper if you need more space for any of your responses.

Appalachian Spring

1. What musical elements (instruments, tempo, melody) sound like they relate to the American landscape or pioneer spirit?

Symphony No. 1 in E Minor, no. 1, "Allegro ma non troppo"

2. What elements in this music sound similar to traditional European classical music?

3. Did you hear any parts that sounded different, perhaps with a blues or spiritual influence? Describe them.

"My Soul's Been Anchored in the Lord"

4. Describe Marian Anderson's voice. What emotions did her performance convey?

5. How does this spiritual reflect aspects of African American history and culture?

Reflection

Based on these examples, do you think there is one single "American sound" in music? Explain your answer.

My American Song Project

What You Will Do You will begin composing a short musical idea at least four measures long that you feel represents some aspect of American culture. You will notate part of your idea and describe other musical elements you would include.

What to Do

1. Think about what aspect of American culture you want to represent in your music. This could be a feeling like hope or freedom, a place like a city or the countryside, a musical style like blues or hip-hop, or something else.

2. Write a simple melody that reflects your chosen focus. Use whole, half, quarter, and/or eighth notes. Include a time signature, such as 4/4.

3. Name at least two instruments that you would include in your complete song. Explain why you chose these instruments and how they would contribute to the “American” sound you are creating.

Instrument 1: _____ Explanation: _____

Instrument 2: _____ Explanation: _____

4. Describe the kind of rhythm or beat your song would have. Would it be strong and driving, relaxed and steady, syncopated, or something else?

NAME: _____

Listen Again

Your teacher will play short musical excerpts from Unit 2. After listening to each excerpt, answer each question below to demonstrate your understanding of the content.

1. Excerpt 1—Glinka: What is one word that describes the mood of this music?

2. Excerpt 2—Sibelius: What instrument or instrument family stood out to you?

3. Excerpt 3—Bartók: Did this music remind you of traditional folk music? Why or why not?

4. Excerpt 4—Rodrigo: What element of this music seemed most Spanish to you?

5. Excerpt 5—Getz: What is the name of the Brazilian musical style featured in this music?

6. Excerpt 6—Price: What feeling or emotion did this American music evoke?

7. Excerpt 7—Anderson: What aspect of Marian Anderson's voice was most powerful?

La mer, no. 1, “De l’aube à midi sur la mer”

Claude Debussy, 1905

Explore

1. Why does the music of “De l’aube à midi sur la mer” make you feel like you’re experiencing the ocean? What instruments and musical elements create this impression?

2. Debussy is known for impressionism. How does this music create a sense of “impression” rather than a clear picture or story?

Reflection

How does Debussy’s *La mer* expand your understanding of what an orchestra can create? Can an orchestra capture a natural scene like the ocean?

NAME: _____

The Rite of Spring

Igor Stravinsky, 1913

Explore

1. Describe the rhythms and harmonies in *The Rite of Spring*. How do they compare to music you usually listen to, and how do they affect you?

2. This music was written for a ballet about a pagan ritual. How does the music contribute to the feeling of a ritual or a sacrifice?

Reflection

The Rite of Spring caused a riot at its premiere. Why do you think this music might have been so shocking to audiences at the time?

Music and Technology

Read the passage, and answer the questions that follow.

The twentieth century brought major changes to how people listened to music. Before these inventions, music was mostly heard live at concerts or events. But new technology allowed people to bring music directly into their homes.

The Radio

In the early 1900s, radio broadcasting became popular. People could listen to music, news, and other programs from a distance for the first time. Radio made music more accessible to everyone. Families would gather around their radios to listen to their favorite singers, bands, and orchestras.



Vinyl Records

Vinyl records were a major development within the music listening world. These flat discs could store recorded sound, allowing people to buy and collect their favorite music. Vinyl records became a popular way to enjoy music at home, and they played a big role in the success of many artists.



Digital Audio

Toward the end of the twentieth century, digital audio technologies like the CD (compact disc) were introduced. Digital audio offered greater storage capacity, making storing and sharing music easier.



These technologies transformed the music industry and changed how people experienced music in their daily lives.

NAME: _____

Answer the questions about the passage “Music and Technology.”

Explore

1. How did the radio change the way people listened to music?

2. Choose one of the technologies, and explain how you think it changed the music industry or people’s lives.

Reflection

How is the way you listen to music today different from the methods you read about in the passage?

Roots of Rock Reflection

“Good Golly, Miss Molly,” Little Richard, 1958; “Blue Suede Shoes,” Elvis Presley, 1956



Little Richard



Elvis Presley

Explore

1. How does the energy of “Good Golly, Miss Molly” compare to that of “Blue Suede Shoes”?

2. What instruments stand out to you in each song, and how do they contribute to the overall sound?

Reflection

How do these songs make you feel, and how are those feelings similar or different?

The Sound of the Sixties

Read the text, then answer the questions.

The 1960s brought big changes to the world and music. Popular music evolved quickly, reflecting the decade's hopes, worries, and ideas. Three important musical styles that evolved were folk, rock, and funk.

In the early 1960s, folk music was revived. This style often featured acoustic instruments, like acoustic guitars and banjos, and focused on storytelling through lyrics. Many folk songs were traditional ballads passed down through generations. Others were newly written songs about social issues. Folk music was the music of protest and became a voice for change, speaking out about civil rights, peace, and other important topics. Artists like Joan Baez kept folk alive.

African Americans pioneered rock and roll music in the 1950s, and it grew dramatically from there. Early rock was energetic and rebellious. As the 1950s went on, rock and roll became more diverse. Eventually, white men such as Elvis Presley, the Beatles, and the Rolling Stones, appropriated rock and roll music. Some artists mixed rock with other styles, like folk. Bob Dylan, who started as a folk singer, began using electric instruments and a full band, creating folk rock. The Beatles, from England, had a massive impact globally with their catchy melodies, harmonies, and energetic sound, leading the British Invasion.

Toward the late 1960s, funk music emerged from soul/R & B. Funk strongly emphasized rhythm and the "groove," using complex, interlocking parts from bass, drums, guitar, and horns. Vocals were rhythmic and dynamic. James Brown pioneered funk with its powerful, danceable rhythmic feel, different from earlier rock.

1. What were some common characteristics of folk music in the early 1960s?

2. How did Bob Dylan's music show a change from folk to folk rock?

3. What did funk music emphasize that made it distinct from early rock and roll?

NAME: _____

Music Reflection

Answer the questions about the evolution of popular music in the 1960s.

1. Which song or artist from Day 1 was your favorite? Why did you connect with that one?

2. How did the sound of “Barbara Allen” by Joan Baez compare to the other songs you heard today? What differences did you notice?

3. Think about the social and political changes of the 1960s (like the Civil Rights Movement or the Vietnam War). How do you think the music you heard today might reflect those changes?

4. Based on the songs from Day 1, what key differences have you heard between early rock and funk music?

Reflection

Imagine you could travel back in time to the 1960s and go to a concert featuring one of the artists we heard today. Which artist would you choose to see live and why? What do you think the atmosphere would be like at their concert, based on their music?

NAME: _____

Protest Song and Reflection

Listen to “If I Had a Hammer,” then sing it with your classmates.

Next, reflect on the protest songs you heard today.

Explore

1. Which song or artist from the lesson on protest songs was your favorite? Why did you connect with that one?

2. When we sang the protest song, what message did you hear in its lyrics? How did singing it yourself make you feel about that message?

Listening Assessment

Listen carefully to the musical selections from the unit. Answer the questions below about each piece and about what you have learned about twentieth-century music.

Part 1: Listening Questions

Listen to the first selection, *La mer*, no. 1, “De l’aube à midi sur la mer” by Debussy.

1. How would you describe the mood or atmosphere of this piece?

Listen to the second selection, “Good Golly, Miss Molly” by Little Richard.

2. Describe the energy and vocal style of the singer.

Listen to the third selection, “Barbara Allen” by Joan Baez.

3. What kind of instruments do you hear in this song?

Listen to the fourth selection, “I Got You (I Feel Good)” by James Brown.

4. What musical element (like rhythm, melody, or instruments) is most emphasized in this song?

Part 2: Twentieth-Century Music

5. Name two technologies from the twentieth century that helped music spread to more people.

6. How did popular music in the 1960s often reflect the social and political changes of the time?

The Barber of Seville Reflection

Gioachino Rossini, 1816



Explore

1. The overture to *The Barber of Seville* is very lively and energetic. What kind of scene or action do you imagine happening during this music at the beginning of the opera?

2. Figaro sings very quickly in his famous aria. How does the speed and energy of his music help describe what kind of person he is or what kind of job he has?

Reflection

Think about your favorite book or movie. Reimagine it as an opera, and choose one of the story's characters. What kind of music (fast, slow, loud, quiet, specific instruments) would you compose for that character's main aria, and why?

Parody Opera Plan

What You Will Do You will work with your group to plan a short, humorous opera parody based on a story you already know. If you need more space for any of your responses, write them on another piece of paper.

What to Do

1. In your group, choose a familiar story to turn into an opera parody (like a nursery rhyme, a fairy tale, or a short story you read in class).

Story: _____

2. Brainstorm humorous ways to twist the story, characters, or typical operatic situations for comedy. How can you make it funny while still having it sound like an opera?

3. Decide which characters from your story will sing. Consider what vocal range (soprano, tenor, or baritone) might fit each singing character and how you could exaggerate it for comedic effect.

Singing Characters & Funny Vocal Idea: _____

4. For one important moment or a short song in your parody, think about what the music might sound like. Will it be super-fast like Figaro or dramatically slow for something silly? You can even try writing a few lines of absurd lyrics.

Funny Music/Lyrics Idea: _____

5. Think about simple, funny costume ideas or exaggerated movements and gestures that would add to the parody.

Funny Costume/Movement Ideas: _____

Reflection

What was the funniest and most interesting part about planning your opera parody today?

All About Opera

Read the information below, and answer the questions.

An opera is a special kind of play where the story is mostly told through singing instead of speaking. It's a theatrical performance that combines music, drama, costumes, scenery, and sometimes dancing. An orchestra plays the music that accompanies the singing and helps create the mood.

Operas can tell all sorts of stories—they can be funny, like *The Barber of Seville* by Gioachino Rossini, or very dramatic and serious, like *Rigoletto* by Giuseppe Verdi. Different characters in an opera sing in different vocal ranges. They can be high voices (soprano, mezzo-soprano, alto) or low voices (tenor, baritone, bass). The music in an opera helps show the characters' feelings and moves the story forward.



1. Based on the text, what is the main way that an opera tells a story?

2. Besides singing and the orchestra, what are some other things that are part of an opera performance?

3. Why is the orchestra important in an opera?

Opera Rewind

Listen carefully to the musical selections your teacher plays. Answer the questions below about each piece and about what you have learned in this unit about opera.

Part 1: Listening Questions

1. Describe the tempo (speed) of this music. Is it fast, medium, or slow? **Track 72, Rossini: *Il barbiere di Siviglia* (*The Barber of Seville*), “Sinfonia”**

2. Which character is singing in this selection? **Track 73, Rossini: *Il barbiere di Siviglia* (*The Barber of Seville*), “Largo al factotum”**

3. Describe the mood of this music. Does it sound funny, sad, dramatic, or exciting? **Track 74, Verdi: *Rigoletto*: “Questa o quella per me pari sono”**

4. What is the vocal range of this singer? **Track 76, Verdi: *Rigoletto*, “La donna è mobile”**

Part 2: About Opera

5. In your own words, what is opera?

6. Name one way that music helps tell the story or show a character’s feelings in an opera.

Songwriters of the Stage

Read the information about the two famous songwriters, and answer the questions.

Irving Berlin (1888–1989) was one of America’s most important, successful, and productive songwriters. He wrote both the music and the lyrics for his songs. He wrote over 1,500 songs during his long career! His music was made popular through Broadway shows, through movies, and as standalone songs sung by famous performers. He wrote many classic American songs that are still known today. One of his most famous songs is “There’s No Business Like Show Business,” which comes from the musical *Annie Get Your Gun*. Another well-known song he wrote is “Blue Skies.”

1. What is one detail that tells you Irving Berlin was a productive songwriter?

2. Name two famous songs written by Irving Berlin.

Dorothy Fields (1905–1974) was a very talented American lyricist who wrote the words for songs. She worked with different composers who wrote the music. She wrote lyrics for many popular songs for Broadway shows and Hollywood movies. Her lyrics were known for being clever, witty, and often very optimistic. One of her most famous songs is “On the Sunny Side of the Street,” for which Jimmy McHugh wrote the music. This song became a jazz standard and was recorded by many famous singers. Another well-known song she wrote is “The Way You Look Tonight.”

3. What was Dorothy Fields’s job as a songwriter?

4. What was one characteristic of Dorothy Fields’s lyrics?

5. How did songs from musicals become popular?

Modern “You’re the Top” Parody

What You Will Do You will create a modern and humorous parody of Cole Porter’s famous list song “You’re the Top” using symbols and ideas from our time.

What to Do

1. Listen again to “You’re the Top.” Pay attention to how Cole Porter lists many different things to show someone is “the top.”
2. Brainstorm modern “tops.” In the space below, list ideas for people, places, things, or trends that are considered “the top” or symbols of our time today. Think about technology, pop culture, everyday items, or funny observations.

Brainstorm Ideas: _____

3. Write your parody lyrics. Use the rhythm and structure of the original “You’re the Top.” Fill in your brainstormed modern ideas into the song’s lines. Focus on creating one or two verses and a chorus. Make it funny! Be ready to sing your parody with your classmates.

My Modern “You’re the Top” Lyrics

Verse 1:

You’re the top! You’re a _____!

You’re the top! You’re a _____!

You’re the buzz of every _____,

You’re the latest _____ update.

Chorus:

I’m a nominee at the _____,

But darling, you’re the _____.

Verse 2:

You’re the top! You’re a _____!

You’re the top! You’re a _____!

You’re the best _____ video,

You’re the perfect _____ ratio.

Chorus:

I’m a nominee at the _____,

But darling, you’re the _____.

NAME: _____

Engaging with Broadway Sounds

Today, we sang and moved to songs by Oscar Hammerstein II and Leonard Bernstein. Think about your experience of actively engaging with this music.

Reflection

1. When you sang “Ol’ Man River,” how did performing the song yourself (even just the melody) make you feel about its mood or message?

2. For the song “America” from *West Side Story*, how did clapping or trying simple movements help you understand its rhythm and energy?

3. Thinking about “America,” what kind of feelings or ideas do you think the rhythm of this song is trying to convey?

4. If you discussed or compared “America” to flamenco: What similarities or differences did you notice in the way rhythm is used in both?

Musical Theater Reflection

Andrew Lloyd Webber



Explore

1. Listen to “The Music of the Night.” Where in the song do you hear the music getting gradually louder (*crescendo*)?

2. Listen to “Memory.” Where in the song do you hear the music getting gradually softer (*decrescendo*)?

Reflection

Think about all the musical theater songs you’ve heard in this unit (by Berlin, Fields, Cohan, Porter, Hammerstein, Bernstein, and Webber).

How is the music from twentieth-century musical theater similar to or different from the opera music you learned about in Unit 4?

What is one thing you learned about musical theater or songwriting in this unit that you found interesting?

Emotion in Musical Theater

Musical theater songs are powerful because they use music and lyrics to show the characters' feelings and help tell the story. Listen again to the songs from today's lesson, and think about how they make you feel and what emotions they express.



1. Listen to “One Day More” from *Les Misérables*. How does the music make you feel during this song? What emotions do you think the characters are feeling?

2. Listen to “Defying Gravity” from *Wicked* and “Satisfied” from *Hamilton*. Choose one and explain how the speed of the singing and the style of the music help capture the character's thoughts and feelings in that song.

3. Think about “One Day More” and “Satisfied.” How do the lyrics (the words) help capture the emotions of the characters?

Planning Our Mini-Musical

What You Will Do You will work with your group to plan a mini-musical to present to the class, using songs from Unit 5.

What to Do

1. Meet with your group. Decide what kind of story or theme your mini-musical will have. It can be a scene from a familiar story, an original idea, or even a humorous skit.

Our Mini-Musical's Story/Theme: _____

2. Choose one or two songs from Unit 5 that you will use in your mini-musical. Think about how the song's mood, lyrics, or rhythm can help tell your story.

- Chosen Song 1: _____ (from: _____)

- Chosen Song 2 (Optional): _____ (from: _____)

3. Decide who the characters are (if any) and what they will do.

- Characters: _____

- What happens in our story to include the song(s)? _____

4. Decide what each person in your group will do (e.g., singer for Song 1, actor for a scene, choreographer for simple movements, narrator, prop master).

5. Use another piece of paper to sketch out your ideas for scenes, actions, and how the songs will fit in.

NAME: _____

Rehearsing Our Mini-Musical

What You Will Do You will use this page to help your group practice and prepare your mini-musical.

What You Need

- | | |
|--|--|
| <ul style="list-style-type: none">• Your group's plan from the previous page | <ul style="list-style-type: none">• Materials for simple props/costumes (optional, as available) |
|--|--|

What to Do

1. Meet with your group, and start practicing your mini-musical.
2. Practice singing along to your chosen songs from the Playlist.
3. Practice any lines or actions for your scenes. Think about how the acting connects to the songs.
4. As you rehearse, think about what works well and what needs more practice.
5. Use the space below or another piece of paper to write notes about your rehearsal.

Rehearsal Notes

What we practiced today (singing songs, acting scenes, transitions): _____

What is working well: _____

Challenges we faced: _____

What we still need to practice or plan: _____

Ideas for simple props or costumes (optional): _____

Performance Reflection

What You Will Do You will watch another group’s mini-musical performance and write about what you observed and heard.

What to Do

1. Choose one group to focus on while they perform.
2. Watch and listen carefully to their mini-musical.
3. Think about the story they told, the songs they chose from the Playlist, and how they performed.
4. Use the questions below to help you write your reflection.

Reflection

Group I Watched: _____

What story or topic did their mini-musical seem to be about? _____

Which song(s) from Unit 5 did they use in their performance? _____

How did the group use these songs to tell their story or express emotions? _____

What was one thing you liked about their performance? _____

NAME: _____

Theater Time

Listen carefully to the musical selections your teacher plays from the unit. Answer the questions below about each piece and about what you have learned about musical theater.

Listening Questions

1. Listen to “The Music of the Night” from *The Phantom of the Opera*. Describe the mood of this song using musical terms (like *tempo*, *dynamics*, or *melody*).

2. Listen to “The Yankee Doodle Boy” by George M. Cohan. What does this song reflect about American culture or feelings?

3. Listen to “Satisfied” from *Hamilton*. How does the style of singing and music in this song help show the character’s personality or thoughts?

4. Listen to “Oh What a Beautiful Mornin’” by Oscar Hammerstein II. How does this song help tell a story or set a scene?

About Musical Theater

5. In your own words, what is musical theater?

6. Name one famous songwriter or composer from this unit and one musical or song they are known for.

Composing Our Song

What You Will Do Using what you have learned about music this year, you will compose your own short musical composition.

What You Will Need

- Blank staff paper (optional, if you want to write musical notes) and blank paper

What to Do

1. Think about the different styles of music, musical elements (like tempo, dynamics, rhythm, melody), and notation you learned about this year.
2. Decide what kind of composition you want to create. Will it have lyrics? Will you write musical notes? Will it be in a style you enjoyed, like rock, jazz, or musical theater?
3. Use the box below to sketch out your musical ideas. Write your lyrics on a separate piece of paper. If you are writing notes, you can use staff paper.
4. Your composition should be between eight and sixteen measures long or, if you are writing a song, a short verse and a chorus.

Ideas for My Composition

Year-End Reflection

What You Will Do You will reflect on everything you have learned and experienced in music class this year.

What to Do

- Think back on all the units we covered this year: *Elements of Music*, *National Identities in Music*, *Twentieth-Century Music*, *Opera*, and *Musical Theater*.
- Think about the different types of music you heard, the composers and songwriters you learned about, and the activities you did.
- Use the questions below to help you write your reflection about your year in music. Write your responses on another piece of paper.

My Year in Music

1. What was your favorite unit this year, and why?
2. What was your favorite piece of music or song that you heard this year? Why did it stand out to you?
3. Name one composer or songwriter you learned about this year whom you found interesting. What did you find interesting about them?
4. What is the most important thing you learned about music this year?
5. How has taking music class this year changed the way you listen to music outside of school?
6. What was it like to compose your own musical piece (page 47)? What did you learn from that activity?
7. What are you looking forward to learning about music in the future?



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