



Music

Teacher Guide

French horn



Musical notes

Broadway musicals



Core Knowledge Music™

Grade 8

Teacher Guide



Core Knowledge®

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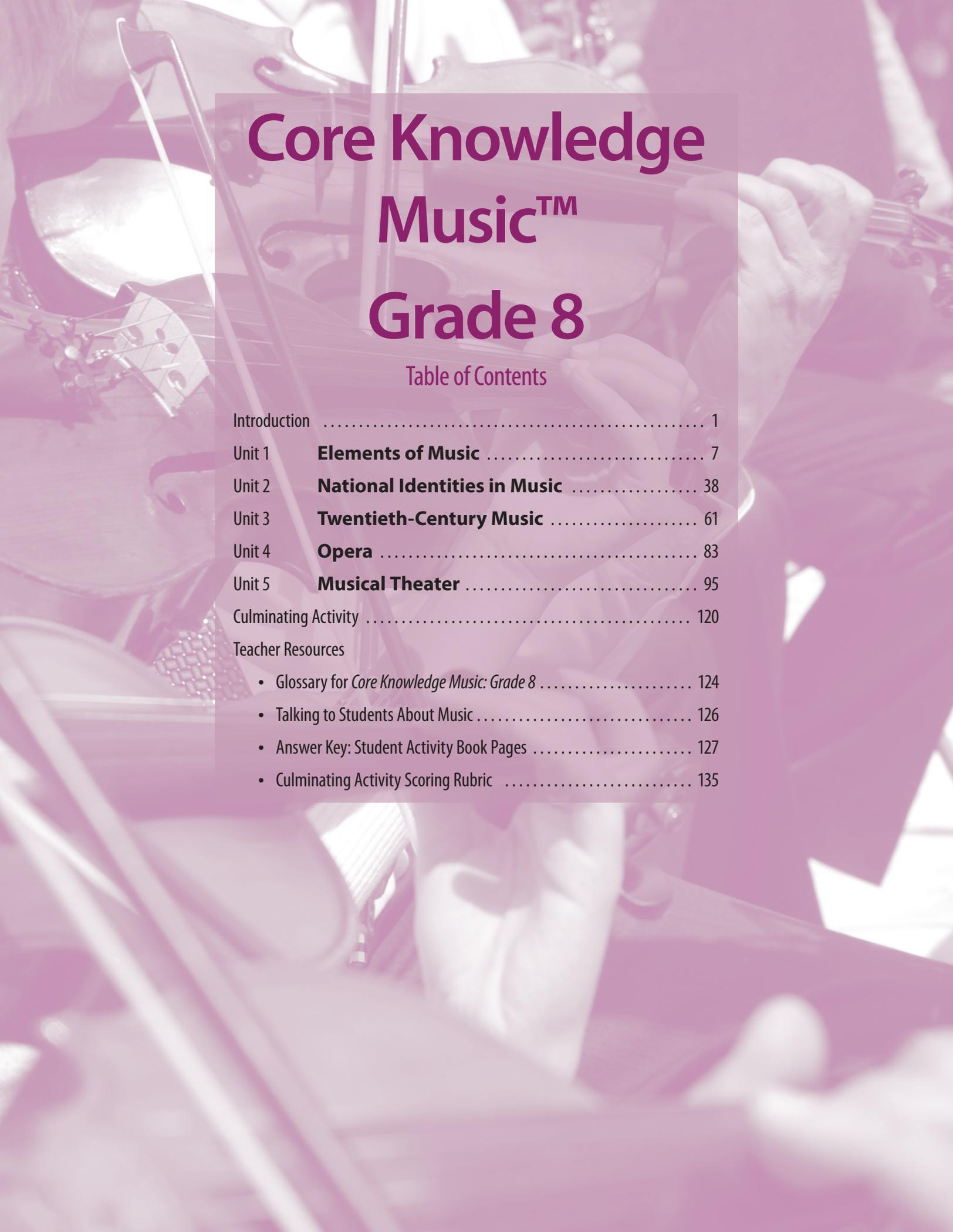
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Core Knowledge Music™ Grade 8

Table of Contents

Introduction	1
Unit 1 Elements of Music	7
Unit 2 National Identities in Music	38
Unit 3 Twentieth-Century Music	61
Unit 4 Opera	83
Unit 5 Musical Theater	95
Culminating Activity	120
Teacher Resources	
• Glossary for <i>Core Knowledge Music: Grade 8</i>	124
• Talking to Students About Music	126
• Answer Key: Student Activity Book Pages	127
• Culminating Activity Scoring Rubric	135

Core Knowledge Music™ Grade 8
Teacher Guide

Introduction

Grade 8 Core Knowledge Music

This introduction provides the background information needed to teach the Grade 8 Core Knowledge Music (CKMusic) program. Within, you will find guidance on how to use the program and its components, Pacing Guides and Core Vocabulary, and directions on how to make connections to other elements of the Core Knowledge Curriculum materials to enrich, enliven, and deepen student understanding of and appreciation for music. Of note are the connections between CKMusic and Core Knowledge Visual Arts (CKVA). While each of these programs may be used independently, the content in each program has been intentionally designed to complement the other. Use of both sets of materials may enhance student understanding and allow for greater depth of knowledge.

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 nationalartsstandards.org.

Program Components

In Grade 8, 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. 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 8 Music Selections

Playlist Track Number	Title of Work
1	Jean Sibelius, <i>Finlandia</i> , op. 26
2–9	Aaron Copland, <i>Appalachian Spring</i> Track 2: “Very Slowly” Track 3: “Allegro” Track 4: “Moderato” Track 5: “Fast – Molto moderato” Track 6: “Subito allegro – Presto” Track 7: “As at First (Slowly)” Track 8: “Doppio movimento” Track 9: “Moderato – Andante (Very Calm)”
10	Chuck Berry, “Maybellene”
11	Jerome Kern and Dorothy Fields, “The Way You Look Tonight”
12	Béla Bartók, <i>Mikrokosmos</i> , nos. 100, 142, 140, “In the Style of a Folksong – From the Diary of a Fly – Free Variations”
13	Joni Mitchell, “Both Sides Now”
14	Florence Price, <i>Symphony No. 1 in E Minor</i> , no. 1, “Allegro ma non troppo”
15	The Beatles, “A Day in the Life”
16	Joaquín Rodrigo, <i>Concierto de Aranjuez</i> , no. 1, “Allegro con spirito”
17	Stephen Schwartz, <i>Wicked</i> , “Defying Gravity”
18	“Jamaican Farewell”
19	Aiko Hasegawa, <i>Shirabe (Melody)</i> , no. 1, “Sakura”
20	Ravi Shankar and Anoushka Shankar, “Pancham se gara”
21	Mikhail Glinka, <i>Ruslan and Ludmila</i> , “Overture”
22	Mikhail Glinka, <i>Nocturne in F Minor</i> (“La séparation”)
23	Béla Bartók, <i>Allegro barbaro</i>
24	Béla Bartók, <i>For Children Book 1</i> , nos. 3–4, 6, 10, 12, “Quasi adagio – Pillow Dance – Study for the Left Hand – Children’s Dance – Allegro”
25–26	Joaquín Rodrigo, <i>Concierto de Aranjuez</i> Track 25: no. 2, “Adagio” Track 26: no. 3, “Allegro gentile”
27	“The Girl from Ipanema”
28	“Desafinado”
29	“My Soul’s Been Anchored in the Lord”
30	“I’ll Fly Away”

31	"The Star-Spangled Banner"
32	Claude Debussy, <i>La mer</i> , no. 1, "De l'aube à midi sur la mer"
33–40	Igor Stravinsky, <i>Le sacre du printemps (The Rite of Spring)</i> , pt. 1, <i>Adoration of the Earth</i> Track 33: "Introduction" Track 34: "The Augurs of Spring – Dances of the Young Girls" Track 35: "Ritual of Abduction" Track 36: "Spring Rounds" Track 37: "Games of the Rival Clans" Track 38: "Procession of the Wise Elder" Track 39: "The Wise Elder" Track 40: "Dance of the Earth"
41–46	Igor Stravinsky, <i>Le sacre du printemps (The Rite of Spring)</i> , pt. 2, <i>The Sacrifice</i> Track 41: "Introduction" Track 42: "Mystic Circles of the Young Girls" Track 43: "Glorification of the Chosen One" Track 44: "The Summoning of the Ancients" Track 45: "Ritual of the Ancients" Track 46: "Sacrificial Dance"
47	Nat King Cole, "The Christmas Song (Merry Christmas to You)"
48	Nat King Cole, "Unforgettable"
49	Miles Davis, "So What"
50	Harry Belafonte, "Banana Boat (Day-O)"
51	Little Richard, "Good Golly, Miss Molly"
52	Elvis Presley, "Blue Suede Shoes"
53	Ray Charles, "Hit the Road Jack"
54	Joan Baez, "Barbara Allen"
55	Bob Dylan, "The Times They Are A-Changin'"
56	Bob Dylan, "Like a Rolling Stone"
57	The Beatles, "I Want to Hold Your Hand"
58	James Brown, "I Got You (I Feel Good)"
59	James Brown, "Papa's Got a Brand New Bag"
60	Aretha Franklin, "Chain of Fools"
61	Aretha Franklin, "Respect"
62	Joni Mitchell, "Woodstock"
63	Carole King, "You've Got a Friend"
64	Miles Davis, "Bye Bye Blackbird"
65	Harry Belafonte, "Jamaica Farewell"
66	Little Richard, "Long Tall Sally (The Thing)"
67	Chuck Berry, "Johnny B. Goode"
68	Elvis Presley, "Jailhouse Rock"
69	Ray Charles, "What'd I Say,"
70	Joan Baez, "The Night They Drove Old Dixie Down"
71	Carole King, "It's Too Late"
72–73	Geochino Rossini, <i>Il barbiere di Siviglia (The Barber of Seville)</i> Track 72: "Sinfonia" Track 73: "Largo al factotum"

74–77	Giuseppe Verdi, <i>Rigoletto</i> Track 74: Act 1, “Questa o quella per me pari sono” Track 75: Act I, “Figlia! Mio padre!” Track 76: Act III, “La donna è mobile” Track 77: Act III, “Bella figlia dell’amore”
78	Irving Berlin, “There’s No Business Like Show Business”
79	Irving Berlin, “Blue Skies”
80	Jimmy McHugh and Dorothy Fields, “On the Sunny Side of the Street”
81	George M. Cohan, “Give My Regards to Broadway”
82	George M. Cohan, “The Yankee Doodle Boy”
83	Cole Porter, “Don’t Fence Me In”
84	Cole Porter, <i>Anything Goes</i> , “You’re the Top”
85	Jerome Kern and Oscar Hammerstein II, <i>Show Boat</i> , “Ol’ Man River”
86	Richard Rodgers and Oscar Hammerstein II, <i>Oklahoma</i> , “Oh, What a Beautiful Mornin’”
87	Richard Rodgers and Oscar Hammerstein II, <i>Oklahoma</i> , “Oklahoma”
88	Leonard Bernstein, <i>West Side Story</i> , “Maria”
89	Leonard Bernstein, <i>West Side Story</i> , “America”
90	Andrew Lloyd Weber, <i>The Phantom of the Opera</i> , “The Music of the Night”
91	Andrew Lloyd Weber, <i>Cats</i> , “Memory”
92	Claude-Michel Schönberg, Alain Boublil, Jean-Marc Natel, and Herbert Kretzmer, <i>Les Misérables</i> , “One Day More”
93	Lin-Manuel Miranda, <i>Hamilton</i> , “Satisfied”

The **Slide Deck** consists of PowerPoint slides 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, beyond the Teacher Guide, Playlist, and Student Activity Book, used in each lesson 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

pencils
whiteboard and dry-erase markers

Unit 2 National Identities in Music

pencils

Unit 3 Twentieth-Century Music

pencils

Unit 4 Opera

pencils

Unit 5 Musical Theater

pencils
Optional: materials for simple props/costumes

Culminating Activity

pencils
Optional: staff paper
Optional: musical instruments

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



Elements of Music



Slide Deck



Student Activity Book



Time Period Reference



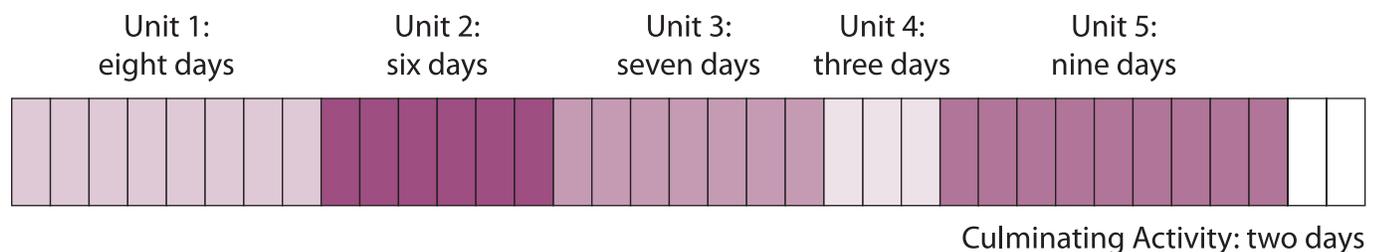
Playlist

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 8 year, thirty-five class days are allocated for music, each with forty-five minutes of possible instruction time for the full-year program. Teachers may also choose to break the forty-five-minute lessons into smaller chunks of instruction as they deem appropriate.

There are a total of twenty-three lessons in Grade 8, divided into five units. While each unit has its own Pacing Guide, we have provided a combined Pacing Guide for the whole year below:



Cross-Curricular Connections

Music is strongly related to other subjects students will encounter as part of the Core Knowledge Curriculum. Teachers are encouraged always to look for ways to engage students in appreciating music's place in the wider picture of human activity. The introduction to each unit includes a chart of cross-curricular connections to other strands of the Core Knowledge Curriculum. Wherever possible, connections are noted to the following:

- CK History and Geography (CKHG)
- CK Language Arts (CKLA)
- CK Math (CKMath)
- CK Science (CKSci)
- CK Visual Arts (CKVA)

Where a connection exists, it will be noted in the chart as a reference to a named unit, with a lesson or chapter reference if applicable, to enable you to quickly and easily find the referenced material.

Core Vocabulary

Core Vocabulary, identified throughout the Teacher Guide, is words that are important for students to know and understand and for teachers to use when teaching the content. An understanding of the vocabulary of music is critical for student success in understanding, interpreting, and expressing themselves. Definitions for these terms are provided, and teachers are encouraged to take time to reinforce with students the meaning and use of these words. Core Vocabulary is shown in **bold** the first time it appears within lesson instruction.

The Core Vocabulary words, by unit, are:

Unit	Core Vocabulary
1	chord, coda, <i>da capo al fine</i> , <i>dal segno al coda</i> , <i>dal segno al fine</i> , dominant, interval, <i>legato</i> , major, minor, orchestra, <i>staccato</i> , subdominant, tone poem, tonic, triad
2	bossa nova, contralto, evoke, flamenco, folk music, jazz, mood, nocturne, overture, samba, spiritual, syncopation
3	backbeat, British Invasion, calypso, cool jazz, funk music, groove, impressionism, pagan, rock and roll, soul music
4	aria, comedic, dramatic, opera, <i>prestissimo</i>
5	anthem, Broadway, list song, lyricist, musical theater, swing

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 /](https://www.coreknowledge.org/music/)

Elements of Music

Big Idea Music is structured through fundamental elements that work together to create diverse and expressive experiences.

Unit Introduction and Pacing Guide

This introduction includes the necessary background information to teach the *Elements of Music* unit. In this unit, you will introduce students to the foundational elements of music and explore how these elements are organized and manipulated to create musical meaning. Students will review and expand their knowledge of orchestral instruments, musical notation, and global musical traditions. Through listening, analysis, and creative activities, students will develop a deeper understanding of the building blocks of music and how they contribute to artistic expression.

This unit contains four lessons, split across eight class days. There will be a unit assessment on Day 8. 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
3–6	Lesson 2 Musical Notation

Day	Lesson
7	Lesson 3 Global Sounds
8	Lesson 4 Unit 1 Assessment

What Students Should Already Know

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

- Using terminology related to melody, rhythm, harmony, and form
- The characteristics of different musical styles, including Western classical music, jazz, and potentially some world music styles (Native American, African, Japanese)
- Identifying excerpts from different historical periods in Western classical music
- The connections between musical styles and their cultural contexts
- Musical instruments and their classifications
- Reading and notating music
- Basic harmonic concepts
- Basic musical forms (e.g., ABA, theme and variation)
- Identifying and performing different rhythmic patterns

- Melodic concepts such as steps and leaps
- Major and minor scales
- Chords
- Jazz (studied in Grade 7), including improvisation, syncopation, and different jazz styles (Dixieland, swing, bebop, etc.)
- Basic dynamic markings (*piano*, *forte*, etc.) and tempo markings (*allegro*, *moderato*, etc.)

What Students Need to Learn

In this unit, students will:

- Identify and describe the instruments and instrument families of the orchestra;
- Analyze and discuss variations in tempo and articulation using Italian musical terms;
- Review and apply knowledge of basic musical notation, including clefs, bar lines, time signatures, and note values;
- Identify and explain the functions of notes, rests, and accidentals in musical pieces;
- Explore and explain basic chord types, chord changes, and intervals;
- Define and interpret musical directions and dynamic markings in a musical score;
- Identify and compare instruments from around the world, such as the Jamaican steel pan, Japanese koto, and Indian sitar; and
- Reflect on and articulate their personal responses to diverse musical examples.

Vocabulary

chord, n. a group of notes (typically three or more) sounded simultaneously **(23)**

Example: The guitarist played a complex chord.

coda, n. a concluding section of a musical piece **(27)**

Example: The coda brought the symphony to a dramatic close.

da capo al fine, adv. abbreviated *D.C. al fine*; from the beginning to the end **(27)**

Example: The score directs the musicians to play *da capo al fine*.

dal segno al coda, adv. abbreviated *D.S. al coda*; from the sign to the coda (ending section) **(27)**

Example: The piece concluded after playing *dal segno al coda*.

dal segno al fine, adv. abbreviated *D.S. al fine*; from the sign to the end **(27)**

Example: The musicians repeated the section *dal segno al fine*.

dominant, adj. the fifth degree of a diatonic scale or a chord built on the fifth degree; has a strong pull to the tonic (23)

Example: The dominant chord creates tension that leads to the tonic.

interval, n. the distance in pitch between two notes (23)

Example: A third is a common interval in melodies.

legato, adv. or adj. in a way that is smooth and connected (14)

Example: The melody should be played *legato*, with no breaks between the notes.

major, adj. characterized by a bright, happy sound; based on the major scale (24)

Example: The song is in a major key, giving it a cheerful feel.

minor, adj. characterized by a dark, sad sound; based on the minor scale (24)

Example: The song is in a minor key, creating a melancholic mood.

orchestra, n. a large instrumental ensemble consisting of string, woodwind, brass, and percussion sections (11)

Example: The symphony was performed by a world-renowned orchestra.

staccato, adv. or adj. in way that is short and detached (14)

Example: The violins played the passage *staccato*, creating a lively effect.

subdominant, n. the fourth degree of a diatonic scale or a chord built on the fourth degree; usually precedes the dominant (24)

Example: The chord progression moved from the subdominant to the dominant.

tone poem, n. a piece of orchestral music in one movement that evokes a poem, story, landscape, or other nonmusical idea (13)

Example: *Finlandia* by Sibelius is a powerful tone poem.

tonic, n. the first degree of a diatonic scale or a chord built on the first degree; the tonal center of a piece (23)

Example: The piece ends on the tonic, providing a sense of resolution.

triad, n. a chord consisting of three notes (23)

Example: The most basic chord is a triad.

Cross-Curricular Connections

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

CK Science (CKSci)

Grade 8 Unit 2: *Sound Waves*

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:

- An orchestra is composed of distinct instrument families (strings, woodwinds, brass, percussion, and sometimes keyboard); each family has unique characteristics and roles.
- Tempo and articulation are crucial expressive elements in orchestral music, often indicated by Italian musical terms.
- Musical notation is a standardized system for writing music, encompassing symbols for pitch (clefs, notes), rhythm (note values, rests, time signatures), and expressive elements.
- Chords are built from intervals and provide harmonic support; intervals are the distance between two notes.
- Musical directions and dynamic markings are essential for performers to interpret and convey the composer's intentions accurately.
- Diverse cultures around the world utilize unique instruments and musical styles to express their cultural identities.

What Teachers Need to Know

This unit provides an introduction to the fundamentals of music, aiming to equip students with a foundation for further musical exploration. Teachers should be comfortable with basic music concepts, including instrument families, musical notation (note values, time signatures, accidentals), chords, intervals, and musical terminology related to tempo, dynamics, and articulation. It's important to emphasize the interconnectedness of these elements and how they contribute to the overall structure and expressive power of music. The unit also introduces students to the diversity of musical expression across cultures, highlighting the unique sounds of instruments from different parts of the world. By incorporating a variety of listening examples and active learning strategies, teachers can foster students' appreciation for music and develop their analytical and creative skills.

Unit 1 Lesson 1

THE ORCHESTRA

TIME: 2 DAYS

AT A GLANCE CHART

Lesson	Activity	Materials
DAY 1	Students will identify instrument families and their characteristics within an orchestral context.	<ul style="list-style-type: none">• Playlist track 1, <i>Finlandia</i>, op. 26• Online Resource Document “Instrument Families” web page from Classics for Kids• Student Activity Book page 2, Instrument Families Match• Pencils
DAY 2	Students will analyze and discuss tempo and articulation variations in orchestral music, focusing on Italian musical terms.	<ul style="list-style-type: none">• Playlist tracks 2–9, <i>Appalachian Spring</i>• Student Activity Book page 3, Tempo Reflection

Lesson Objective

- Identify instrument families, as well as understand the application of tempo and articulation through the analysis of orchestral pieces.

What Students Have Learned

Students were introduced to basic musical instruments and their sounds in previous grades. They may have also learned about simple musical concepts like tempo and dynamics.

DAY 1: INSTRUMENT FAMILIES OF THE ORCHESTRA

Introduce the lesson by engaging students in a discussion about their prior experiences with the orchestra. Begin with a broad question: What images or sounds come to mind when you hear the word **orchestra**? Encourage them to share any performances they’ve seen or recordings they’ve heard.

Briefly review the four main instrument families: strings, woodwinds, brass, and percussion.

Exploring Instrument Families

Teaching Idea



Display the “Instrument Families” web page from Classics for Kids. Explore the site as a group or allow student groups to explore the different families, listening to examples of various instruments.

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

[https://www.coreknowledge.org/music /](https://www.coreknowledge.org/music/)

Ask students to list instruments and analyze the physical differences behind their sound production. Ask the following questions: How does a string instrument create sound differently than a brass instrument? (*String instruments produce sound through the vibration of stretched strings. When you pluck or bow a string, it vibrates, and that vibration travels through the body of the instrument, making the air around it vibrate, too. Brass instruments use the player’s buzzing lips to create sound. The buzzing makes the air inside the instrument vibrate.*)

What physical characteristics of a woodwind instrument affect its timbre? (*The way the air vibrates inside a woodwind changes its sound. If it uses a reed, like a clarinet or oboe, the reed’s material and size affect the timbre. The shape and length of the tube also matter. A wider or longer tube usually makes a lower, deeper sound. The holes or keys change the length of the tube and the pitch.*)

How does the size or material of a percussion instrument influence its sound? (*Larger instruments usually produce lower pitches and deeper tones. If it’s made of metal, like a cymbal, it has a bright, ringing sound. If it’s made of wood, like a xylophone, it has a warmer, more mellow sound. The tightness of a drum’s head also changes its pitch and resonance.*)

SUPPORT—If students are struggling to grasp the physical principles of sound production, consider using visual aids or demonstrations. For example, show a slow-motion video of a vibrating string or a diagram of how air moves through a brass instrument. To further engage students, encourage them to experiment with creating sounds using simple materials like rubber bands, straws, or plastic cups.

Music in This Lesson

Finlandia, op. 26, Jean Sibelius



1899. *Finlandia* was composed during the late Romantic period, reflecting both Finnish nationalism and the historical context of Russian oppression in Finland.



This tone poem features powerful brass melodies, dramatic shifts in dynamics and tempo, and distinct thematic development, all used to convey a narrative of national struggle and hope.

Background for Teacher

Jean Sibelius composed *Finlandia* in 1899 as part of a suite of music for a series of events organized to resist Russian attempts to suppress Finnish cultural identity. Finland was under Russian rule at the time, and Tsar Nicholas II's "Russification" policy sought to diminish Finnish autonomy. *Finlandia*, especially its stirring main theme, became a symbol of Finnish resistance and national pride. The piece's dramatic shifts and powerful melodies reflect the Finnish people's oppression and determination to maintain their cultural identity. The opening, which has been described as having "snarling brass chords," originally represented the sound of a locomotive's whistle, symbolizing Finnish industrial progress, not necessarily Russian aggression. While similar to a sonata form, the piece's structure evolves into uniquely Finnish musical expression.



Track 1

Play *Finlandia*, op. 26 by Jean Sibelius (track 1). Begin by informing students that *Finlandia* is a **tone poem**, a piece of orchestral music that tells a story or evokes a specific mood. Explain that the opening section is dark and brooding, representing the oppression faced by Finland at the time of its composition.

- Introduction (0:00–1:06): Direct students to the dark, brooding opening. The introduction is played mostly by brass instruments but also includes bassoon and timpani.
- Theme (1:07–3:30): Explain that in this section, flute, oboe, clarinet, and bassoon (woodwinds) introduce the new material. They are joined by the entire orchestra. Have students track the changes in dynamics and tempo and discuss the heroic brass orchestration.
- Allegro (3:30–6:00): Explain the increasingly dramatic music as a reflection of the oppression of the Finnish people. Ask students to focus their attention on the interplay between instrument families, especially strings and woodwinds, creating tension. At the end of the allegro section, there is a series of chords that lead into the hymn section.
- Hymn section and allegro returns (6:00–end): Point out that the woodwinds (flutes, oboes, and clarinets) introduce the melody of this section. Have students listen for when the strings pick up the melody from the woodwinds. Eventually, the fast sixteenth-note rhythm returns from the allegro section.

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

A MUSICIAN’S QUESTIONS

What instrument families did you hear in the piece?

- o I heard strings, woodwinds, brass, and percussion in the piece.

How did the different families contribute to the overall sound of the music?

- o Answers will vary, but students should note each family’s contrasting timbres and roles.

Which instrument family stood out to you the most? Why?

- o Answers will vary.

Activity



Have students open their Student Activity Books to page 2, where they will match instrument families with their descriptions.

Page 2

Check for Understanding

Conclude the session by having students share one interesting fact they learned about an instrument family.

DAY 2: ITALIAN MUSICAL TERMS: TEMPO AND ARTICULATION

Introduce this part of the lesson by sparking a discussion about the importance of musical terminology. Ask the following questions: Why do you think musicians use Italian terms to describe music? What advantages does this system provide? (*Possible answer: It helps musicians all over the world understand each other. If everyone uses the same words for tempo or how loud to play, it’s easier to play together, even if they speak different languages.*) Guide students to consider the historical context of Western music and the need for a standardized vocabulary.

Review Italian musical terms related to tempo and dynamics from previous grades:

- *Grave*: very slow, solemn
- *Prestissimo*: very, very fast
- *Ritardando*: gradually slower
- *Accelerando*: gradually faster
- *Crescendo*: gradually louder
- *Decrescendo*: gradually softer

Explain that today, they will also explore terms related to articulation: **legato**—played smoothly and connected—and **staccato**—played short and detached.

Ask students to think about how different instruments would play *legato* or *staccato*. Demonstrate *legato* and *staccato* notes using an instrument like a piano.

SUPPORT—Have students physically demonstrate the terms with hand gestures (smooth, connected motions for *legato*; short, detached motions for *staccato*).

Ask the following questions: What is the effect of *legato* on the melody? (*The notes are connected, so it feels like they're gliding into each other. This can make the melody sound lyrical, graceful, or even sad and expressive.*) What kind of rhythmic feel does *staccato* create? (*It can make the rhythm sound crisp, sharp, or even playful. It's often used in faster tempos to give the music a sense of energy and drive.*)

Analyzing Tempo and Articulation in *Appalachian Spring*

Music in This Lesson

Appalachian Spring, Aaron Copland



1944. *Appalachian Spring*, composed in the twentieth century, is a ballet that reflects American nationalism and is set in the American frontier of the nineteenth century.



This orchestral suite showcases Copland's distinctive American style, characterized by clear melodies, open harmonies, shifting meters, and variations on the Shaker melody "Simple Gifts," all used to depict themes of American pioneer life.

Background for Teacher

Aaron Copland composed *Appalachian Spring* for Martha Graham, a renowned dancer and choreographer. While initially conceived with a Civil War setting, Graham's scenario shifted the focus to a spring celebration in nineteenth-century Pennsylvania, centering on a newlywed couple. The ballet, and subsequently the suite, explores themes of hope, love, and the challenges of establishing a new life on the American frontier. Copland's score incorporates elements of square-dance rhythms and notably features variations on the Shaker hymn "Simple Gifts," which symbolizes the simplicity and piety of rural American life. The orchestral suite, arranged by Copland in 1945 from the original thirteen-instrument score, has become a cornerstone of American classical music, celebrated for its evocative depiction of America's wide-open spaces and frontier spirit.

Before listening, tell the story of the ballet.

Set in nineteenth-century rural Pennsylvania, the ballet depicts the day of a wedding celebration at a newly built farmhouse. It opens at dawn with a gentle theme for strings and woodwinds, setting a calm tone. The characters are introduced: A young couple holds hope and love for a shared future. A pioneer woman represents strength and tradition. A revivalist preacher and his followers bring a spiritual element.

The ballet begins with a lively dance, followed by a prayer scene and a tender moment between the young couple. The wedding is celebrated with dancing. However, the couple worries about frontier life. Neighbors and church members reassure them, represented by Copland's direct quotation of the Shaker hymn "Simple Gifts." Eventually, the bride and groom, taking courage from those around them, stand together in their new home.



Tracks 2, 3,
7, 9

Remind students that this is ballet music. It is meant to work together with dance to tell a story. Play track 2, “Very Slowly.” Ask students to notice if the music flows smoothly (*legato*) or if the notes are short and detached (*staccato*). Ask: What do you imagine seeing in this scene? (*Answers will vary.*) Have students briefly discuss their thoughts with a partner.

Next, play track 3, “Allegro.” Ask students to notice how the music’s energy changes. Ask: What kind of movement would you see in a ballet with this music? (*a lot of movement or jumping around*)

Then, play track 7, “As at First (Slowly).” Tell students to listen for how the instruments are used to create a sense of anticipation.

Finally, play track 9, “Moderato – Andante (Very Calm).” Explain that this piece has variations on the Shaker melody “Simple Gifts.” The melody represents the simplicity, piety, and community spirit of the setting. Encourage students to listen for how the articulation changes in each variation. Ask the following questions: Is the melody always smooth, or does it become more rhythmic and detached? (*more rhythmic and detached*) What does each change make you think of? (*Answers will vary.*)



Tracks 4, 5,
6, 8

TEACHER NOTE—If time allows, play tracks 4, 5, 6, and 8. Have students listen for variations of tempo and mood and pay attention to how changes in articulation contribute to these variations.

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

A MUSICIAN’S QUESTIONS

How did the tempo change throughout the different sections of *Appalachian Spring*?

- o Answers will vary, but students should include terms like “very slowly,” “*allegro*,” “*moderato*,” and “*presto*.”

How did articulation (*legato* or *staccato*) affect the character of the music?

- o Answers will vary, but students should describe how *legato* created a smooth, connected sound and *staccato* created a detached, separated sound.

Which variation did you find most interesting? Why?

- o Answers will vary.

Activity



Page 3

Have students complete the reflection activity on page 3 in their Student Activity Books, focusing on the changes in tempo and articulation they observed.

Check for Understanding

Conclude the session by having students demonstrate *legato* and *staccato* with hand movements or vocal sounds.

Unit 1 Lesson 2

MUSICAL NOTATION

TIME: 4 DAYS

AT A GLANCE CHART		
Lesson	Activity	Materials
DAY 1	Students will review basic musical notation symbols and time signatures.	<ul style="list-style-type: none"> • Playlist <ul style="list-style-type: none"> • Track 10, "Maybellene" • Track 11, "The Way You Look Tonight" • Online Resource Document "A Look Inside the Score" video from PBS LearningMedia • Slide Deck slide 1, Student Activity Book page 4 <ul style="list-style-type: none"> • Musical Notation • Student Activity Book page 5, Show What You Know About Notation • Whiteboards and dry-erase markers
DAY 2	Students will review note values, rests, and accidentals and analyze their use in musical examples.	<ul style="list-style-type: none"> • Playlist <ul style="list-style-type: none"> • Track 12, <i>Mikrokosmos</i> • Track 13, "Both Sides Now" • Online Resource Document "A Look Inside the Score" video from PBS LearningMedia • Slide Deck slides 2 and 3 and Student Activity Book pages 6 and 7 <ul style="list-style-type: none"> • Reading Rhythms • Notation Review • Student Activity Book pages 8 and 9 <ul style="list-style-type: none"> • The Language of Music • Song Analysis
DAY 3	Students will explore chord types, chord changes, and basic intervals.	<ul style="list-style-type: none"> • Playlist <ul style="list-style-type: none"> • Track 14, Symphony No. 1 in E Minor • Track 15, "A Day in the Life" • Slide Deck slide 4 and Student Activity Book page 10 <ul style="list-style-type: none"> • Types of Chords • Student Activity Book page 11, Chords

<p>Day 4</p>	<p>Students will learn about dynamics and musical directions such as <i>da capo al fine</i>, <i>dal segno al fine</i>, and <i>dal segno al coda</i>.</p>	<ul style="list-style-type: none"> • Playlist <ul style="list-style-type: none"> • Track 16, <i>Concierto de Aranjuez</i>, no. 1, “Allegro con spirito” • Track 17, “Defying Gravity” • Online Resource Document “Da Capo, Fine, Dal Segno” web page from The Carolingian Realm • Slide Deck slides 5 and 6 and Student Activity Book pages 12 and 13 <ul style="list-style-type: none"> • Dynamic Markings • Repeating Measures • Student Activity Book page 14, Musical Markings
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Lesson Objective

- Deepen their understanding of standard musical notation through the review of concepts such as note values, rests, time signatures, accidentals, chords, and musical directions.

What Students Have Learned

In the last lesson, students learned about the instruments of the orchestra and the Italian terms used in music.

In previous grades, they learned the fundamentals of reading and writing music, including basic note values, time signatures, and clefs.

DAY 1: MUSICAL NOTATION

Introduce the lesson by asking students to share what they already know about musical notation. Prompt a discussion with questions like “Why is musical notation important?” and “What would music be like without a way to write it down?”



Slide 1

Display slide 1, Musical Notation, and have students turn to the corresponding page in their Student Activity Books. Ask students to review essential musical notation elements. Review each part of the slide.



Page 4

- **Clefs:** treble clef (for higher pitches) and bass clef (for lower pitches). Remind students of middle C and its placement on both clefs. Have them identify instruments that typically read in each clef (violin in treble, bass in bass). Using student whiteboards, challenge them to draw a simple melody line or scale in both treble and bass clef to see how the notes change position.

- **Bar lines:** Remind students that single bar lines divide music into measures and that double bar lines mark the end of a section. Repeat signs tell musicians to repeat a section of music. Ask them to explain the relationship between bar lines and time signatures. (Bar lines divide the music into the number of beats indicated by the time signature.)
- **Time signatures:** Students have learned 4/4 (common time), 2/4, 3/4, and 6/8. Remind students that time signatures determine the number of beats per measure.

Teaching Idea



Display the video about musical notation, “A Look Inside the Score.” The video covers various concepts, including sharps, flats, tempo, dynamics, time signatures, etc., providing a comprehensive overview. Encourage students to take notes and ask questions.

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—Emphasize that while this lesson reviews basic notation, it’s important for understanding more complex musical concepts later. If some students have a stronger background, provide them with more challenging exercises, or have them assist others.

Music in This Lesson

“Maybellene,” Chuck Berry



1955. “Maybellene” represents the era of early rock and roll, a significant genre within American popular music.



This song features a 4/4 rhythm, a clear melody, and a strong emphasis on the backbeat, a characteristic of early rock and roll.

Background for Teacher

“Maybellene” is a rock and roll song by Chuck Berry. It’s notable for its fusion of country and blues influences, with an energetic rhythm and electric guitar sound. The song’s 4/4 time signature provides the foundation for its fast tempo and danceable groove.

“The Way You Look Tonight,” Jerome Kern (music) and Dorothy Fields (lyrics)



1936



This song is a classic example of a ballad in the tradition of the Great American Songbook, characterized by its 3/4 time signature, lyrical melody, and romantic harmony.

Background for Teacher

“The Way You Look Tonight” is a popular song from the film *Swing Time*. It’s a representative example of the sophisticated and melodic songs that emerged from Tin Pan Alley. The 3/4 time signature contributes to its elegant and flowing waltz-like feel.



Tracks 10, 11

Play track 10, “Maybellene” by Chuck Berry. Tell students to listen for the strong beat and clap along to the music. Ask them to count the beats in each measure as they clap. Ask the following questions: How many beats do you hear in each measure? (four) What kind of feel does this time signature give the music? (*It gives the song a strong, driving, rock and roll feel, making you want to dance.*)

Play track 11, “The Way You Look Tonight. Tell students to listen for the smooth, flowing rhythm. Have them try to “conduct” the music with their hands, using a waltz pattern (down-right-up). Have students sway gently to the music, emphasizing the three beats in each measure. Ask the following question: How is the feel of this song different from “Maybellene”? What words would you use to describe the rhythm? (*The feel is smoother, more elegant, and more flowing than “Maybellene.”*)

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

A MUSICIAN’S QUESTIONS

How does the strong beat in 4/4 time relate to the energy and excitement of early rock and roll?

- o The strong beat in 4/4 time is important to the energy of early rock and roll because it creates a steady, driving rhythm that you can easily dance to.

How did the 3/4 time signature influence the feeling of “The Way You Look Tonight”?

- o The 3/4 time signature creates a smooth, swaying waltz feeling.

Why is it important for musicians to understand time signatures?

- o It’s important because they help musicians keep a steady beat, play rhythms correctly, and understand the structure of the music.

Activity



Ask students to open their Student Activity Books to page 5 and complete the Show What You Know About Notation activity.

Page 5

Check for Understanding

Conclude the session by having students clap rhythms in 4/4 and 3/4, emphasizing the difference in feel between the two time signatures.

DAY 2: NOTE VALUES, RESTS, AND ACCIDENTALS

Introduce this part of the lesson by building on the previous day’s review. Remind students that they learned about basic rhythm and meter. Explain that today, they will delve into specific note durations, silences in music, and the symbols that change pitch.



Slides 2–3

Display slide 2, Reading Rhythms, and have students turn to the corresponding page in their Student Activity Books. Review the content with students. Then work with students to count the values of the notes shown in items 1–3.



Pages 6–7

Next, display slide 3, Notation Review, and have students turn to the corresponding page in their Student Activity Books. Review the content with students. Emphasize that rests are just as important as notes in creating rhythm and musical phrases. Review with students that accidentals include sharps, flats, and naturals. Explain how these symbols affect the pitch of a note.

Teaching Idea



Play the video “A Look Inside the Score” again. Allow students to work individually or in small groups to practice note identification and rhythm reading.

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/>

SUPPORT—If students struggle with accidentals, use a keyboard diagram to visually show how sharps and flats alter pitch.

Activity



Page 8

Have students open their Student Activity Books to page 8, The Language of Music, and complete the activity. Review student responses.

Music in This Lesson

Mikrokosmos, nos. 100, 142, 140, “In the Style of a Folksong – From the Diary of a Fly – Free Variations,” Béla Bartók



This piece was composed between 1926 and 1939 and shows the influence of Hungarian folk music while also serving as educational music.



These pieces from Bartók’s *Mikrokosmos* demonstrate the use of accidentals (sharps and flats) to create unique harmonies and melodic colors, moving away from traditional harmonies.

Background for Teacher

Mikrokosmos is a set of 153 progressive piano pieces by Béla Bartók. It’s designed to be both educational and artistically valuable, gradually introducing pianists to various musical and technical challenges. The pieces often incorporate elements of Hungarian folk music and explore modern compositional techniques, including the use of accidentals to create less conventional harmonies.

“Both Sides Now,” Joni Mitchell



“Both Sides Now” is a song from 1969, representing the folk rock and singer-songwriter eras.



This song features Joni Mitchell’s distinctive vocal style and guitar accompaniment, with a focus on melody and lyrical expression. The use of various note durations contributes to the song’s rhythmic phrasing and emotional impact.

Background for Teacher

“Both Sides Now” is a well-known song by Joni Mitchell, released on her album *Clouds*. It’s a classic example of her introspective songwriting and her ability to blend folk and pop elements. The song’s rhythmic variety and melodic contours are essential to its expressive quality.



Tracks 12, 13

Play track 12, *Mikrokosmos*, by Béla Bartók. Tell students to listen carefully for any notes that sound “altered” or “different” from what they might expect. Explain that these are often due to sharps and flats. Guide them to pay attention to how the accidentals affect the overall mood or atmosphere of the music. Does it sound consonant (pleasing) or dissonant (clashing)? (*Answers will vary.*) Have students try to sing a short phrase from the piece, then try singing it again, deliberately altering one or two notes with sharps or flats. Discuss how this changes the character of the phrase.

Play track 13, “Both Sides Now” by Joni Mitchell. Instruct students to focus on the rhythmic variety of the song. Encourage them to tap along to the beat and identify patterns of long and short notes. Have students clap the rhythm of the melody, paying close attention to note durations and rests. Ask the following question: Can you identify different note values in the melody? Where do you hear whole notes, half notes, quarter notes, etc.? (*Answers will vary.*) Have them think about how rhythmic patterns (long notes, short notes, repeated patterns) contribute to the song’s emotional impact.

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

A MUSICIAN'S QUESTIONS

How do sharps and flats like the ones you heard in *Mikrokosmos* change the pitch of a note?

- o Sharps raise the pitch, and flats lower the pitch.

What kinds of notes did you hear being used in “Both Sides Now,” and how did they affect the song?

- o I heard both long and short notes that were used to vary the rhythms within the melody.

Activity



Have students open their Student Activity Books to page 9, Song Analysis. Tell them they will answer questions about the songs played today.

Page 9

Check for Understanding

Conclude the session by having students clap or tap rhythmic patterns using various note values and indicating rests.

DAY 3: CHORDS AND INTERVALS

Begin by explaining that today’s focus shifts from individual notes to groups of notes that are played together. Explain that today, we’re going to explore how chords create harmony. We’ll also learn about **intervals**, which are the building blocks of both melodies and chords.

Tell students that **chords** are groups of notes played simultaneously. Explain that chords are built by stacking intervals on top of each other. Their function in harmony is to provide a sense of stability, movement, and color to the music. Students can think of chords as providing a harmonic foundation for the melody.



Display slide 4, Types of Chords, and have students turn to the corresponding page in their Student Activity Books.

Slide 4



Page 10

- **Triads** (three-note chords): Explain that triads are the most common type of chord, consisting of three notes. Show how they are built by stacking thirds.
- **I (tonic) chord**: Explain that the I chord is the “home” chord, the chord that sounds most stable and where the piece often begins and ends. It provides a sense of resolution.
- **V (dominant) chord**: Explain that the V chord has a strong pull toward the I chord. It creates a sense of tension that wants to be resolved.

- IV (**subdominant**) chord: Explain that the IV chord often moves away from the tonic, creating a sense of movement or anticipation. It can lead toward the V chord.
- V⁷ chord: Explain that the V⁷ chord is a V chord with an added seventh note. This added note creates even more tension and a stronger pull toward the I chord. It's very common in many types of music.
- **Major** and **minor** chords: While not a separate item on the slide, make sure you explain the difference. Major chords generally sound bright and happy, and minor chords generally sound darker and sadder.

Next, show students that intervals measure the distance between two notes. Explain how intervals are named (by the number of scale degrees they span), focusing on the basic intervals of thirds, fourths, and fifths.

- Thirds: Explain that thirds are a common interval in both melodies and chords. They can create a smooth or lyrical feel.
- Fourth: Explain that fourths can sound strong and stable or create a sense of openness.
- Fifths: Explain that fifths are a very stable and consonant interval, often used in chords to create a sense of power.

Explain how intervals are named (counting the lines and spaces between the notes on the staff) and their effect on melody and harmony (creating different moods or melodic contours).

Activity



Page 11

Have students open their Student Activity Books to page 11 and complete the Chords activity. Tell them they will read information about chords and circle the correct answers.

Music in This Lesson

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



Florence Price's Symphony No. 1 in E Minor was composed in the early twentieth century and is considered American classical music, influenced by the Harlem Renaissance.



This symphony features rich harmonies built on traditional chord structures, with influences from African American musical traditions, and it explores a range of intervals to create both lyrical melodies and dramatic tension.

Background for Teacher

Florence Price was a groundbreaking composer: the first African American woman to have her symphony performed by a major American orchestra (the Chicago Symphony Orchestra in 1933). Her Symphony No. 1 in E Minor was a significant success, helping to establish her as an important American composer. The symphony reflects her classical training and her desire to incorporate her cultural heritage into her music. It premiered at the Chicago World's Fair, which was a big event showcasing American progress.



Track 14

Introduce track 14, Symphony No. 1 in E Minor, no. 1, “Allegro ma non troppo,” by Florence Price. It’s important for students to know that Florence Price was a groundbreaking composer; she was the first African American woman to have a symphony performed by a major American orchestra. Tell students that this symphony is a blend of European classical tradition and elements of African American music. Explain that we’ll be focusing specifically on the first movement and how Price uses chords and intervals to create different moods to tell a story within this movement.

Play the first several minutes of the piece, as time allows. In the beginning, listen for Price’s introduction of the main musical themes. Have students share how they would describe the overall mood at the beginning, with a partner. Tell students to listen for how the chords and intervals create a sense of tension or excitement.

Throughout this movement, ask students to pay attention to how Price blends different musical styles.

Music in This Lesson

“A Day in the Life,” John Lennon and Paul McCartney, performed by the Beatles



1967. This Beatles song is from the 1960s, a period marked by the British Invasion and the rise of pop rock.



This song is a complex example of 1960s pop rock, featuring sophisticated chord changes, including both major and minor chords, and wide melodic intervals that contribute to its dreamlike and experimental quality.

Background for Teacher

“A Day in the Life,” from the Beatles’ album *Sgt. Pepper’s Lonely Hearts Club Band*, is a landmark song in popular music. It combines two distinct sections written by John Lennon and Paul McCartney and is known for its innovative use of orchestral elements, its experimental studio techniques, and its exploration of contrasting moods and textures through shifting harmonies and intervals.



Track 15

Introduce “A Day in the Life” by the Beatles (track 15). Explain that this song is considered a groundbreaking example of their experimental style. It’s unique because it’s a combination of two unfinished songs, one by John Lennon and one by Paul McCartney, and it uses the orchestra in an unusual way for a pop song. “A Day in the Life” is a song with two very different sections, each using chords to create a distinct mood.

First, play the opening narrative section (0:00–1:54). Point out that this section, mainly sung by John Lennon, uses simpler chord progressions. Explain that these chords create a feeling of introspection, like the singer is reflecting on their thoughts. Ask the following question: What words would you use to describe the feeling of these chords? (*peaceful, mysterious, sad*)

Now, play the next section, where Paul McCartney sings (1:55–3:17). Explain that this section is more intense and building, using chords that create more tension and a sense of unease.

Tell students to listen for how the chords seem to be pulling toward something, like they're building up to a climax.

Next, Lennon's section returns, similar to the opening narrative (3:18–4:03).

Play the orchestral crescendos (4:03–4:35). Explain that this part is where the chords are used to produce a feeling of rising tension.

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

A MUSICIAN'S QUESTIONS

How does Florence Price use chords to blend traditional symphonic writing with African American musical influences in her Symphony No. 1 in E Minor?

- o She uses the kinds of chords you'd hear in a classical symphony, but she also adds in harmonies that are influenced by African American spirituals and folk music. She blends these influences to create a unique sound that reflects her identity and heritage.

How do the contrasting sections of "A Day in the Life" use different chord progressions to create different moods?

- o The sections sung by John Lennon use simpler chord progressions that create a dreamier mood. The more intense, building sections sung by Paul McCartney use chords that create more tension and a sense of uneasiness.

TEACHER NOTE—When discussing Florence Price, emphasize the importance of recognizing diverse voices in classical music. For the Beatles, you could show a short clip of them performing the song to give students a visual context.

Check for Understanding

Conclude the session by having students identify major and minor chords by ear and sing simple melodies, focusing on intervals.

DAY 4: MUSICAL DIRECTIONS AND DYNAMICS

Introduce this part of the lesson by shifting the focus from individual notes and chords to broader aspects of musical performance. Explain that today, the students will learn about how composers use symbols and terms to guide performers in how to play or sing the music. This includes where to go in the score and how loud or soft to play.



Slide 5

Display slide 5, Dynamic Markings, and have students turn to the corresponding page in their Student Activity Books. Review the markings and their meanings with students.



Page 12

- *pp*: *pianissimo* (very soft)
- *p*: *piano* (soft)
- *mp*: *mezzo piano* (moderately soft)
- *mf*: *mezzo forte* (moderately loud)
- *f*: *forte* (loud)
- *ff*: *fortissimo* (very loud)

Play a piece of music that has a variety of dynamics (for example, Chopin’s *Prelude in C Minor* or the Beatles’ “A Day in the Life” from the previous lesson). Have students use hand gestures to demonstrate the dynamics (small gestures for quiet, large gestures for loud, or rising/falling gestures for crescendo/decrescendo).

SUPPORT—Use real-world analogies to help students understand dynamics. For example, compare *pianissimo* to a whisper, *forte* to a shout, and *crescendo/decrescendo* to the rising and falling of waves.



Slide 6

Next, display slide 6, Repeating Measures, and have students turn to the corresponding page in their Student Activity Books.



Page 13

Teach notations for reading the lines on a sheet of music.

- ***D.C. al fine (da capo al fine)***: Explain: 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)***: Explain: This means from the sign to the end. Performers go back to a specific sign (a symbol that looks like a fancy S) and play until the *fine* marking.
- ***D.S. al coda (dal segno al coda)***: Explain: This 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”).

Ask students to explain in their own words what *da capo al fine* means. (Da capo al fine means you go back to the very beginning of the song and play it again until you see the word fine, which is where you stop.)

Teaching Idea



Display the web page that explains *da capo*, *fine*, and *dal segno* for students. Play the audio example while students look at the music. Invite students to follow the notes with their fingers to determine where to repeat and where to stop.

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

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

TEACHER NOTE—Emphasize that these notations are essential for accurate and expressive performances. Without them, music would lack nuance and emotional depth.

Activity



Page 14

Have students open their Student Activity Books to page 14 and complete the Musical Markings activity. Tell them they will match musical directions and dynamic markings to their meanings.

Music in This Lesson

Concierto de Aranjuez, no. 1, “Allegro con spirito,” Joaquín Rodrigo



1939. Spanish classical music



This movement showcases a lively interplay between the guitar and the orchestra, with dynamic contrasts used to highlight the guitar’s virtuosity and create a vibrant and expressive musical conversation.

Background for Teacher

Joaquín Rodrigo’s *Concierto de Aranjuez* is one of the most famous guitar concertos. The tempo of the first movement is marked *allegro con spirito*, which gives it energy and rhythmic character and showcases the guitar’s lyrical and virtuosic potential. Rodrigo uses dynamic shifts to emphasize the guitar’s presence against the orchestra and to create a sense of dialogue between them.

“Defying Gravity,” Stephen Schwartz



2003



This song, from the musical *Wicked*, is a powerful anthem that uses dynamics and dramatic musical phrasing to express the character’s defiance and transformation.

Background for Teacher

“Defying Gravity” is a pivotal song from the musical *Wicked*. It’s an “11 o’clock number,” a term used in musical theater for a powerful song that occurs late in the show. The song is known for its dramatic buildup and use of dynamics to convey the character’s emotional journey and her decision to break free from societal expectations.



Tracks 16, 17

Introduce track 16, *Concierto de Aranjuez*, no. 1, “Allegro con spirito,” by Joaquín Rodrigo. Explain that a concerto is a piece of music where a solo instrument, in this case, the guitar, plays against or alongside an orchestra. This concerto is famous for its beautiful melodies and Spanish elements. Say, “This first movement is energetic and lively, and we will focus on how Rodrigo uses dynamics to create a conversation between the guitar and the orchestra.”

Play the movement. Tell students to listen for changes in dynamics and how they contribute to the piece’s overall mood. Ask the following questions: How do the dynamics create contrast and expressiveness? Where do you hear the music get louder (*crescendo*) and softer (*decrescendo*), and what effect does this have? (*The dynamics create contrast. Sometimes the orchestra is very loud, and then it gets much softer so you can really hear the guitar. The crescendos make the music sound like it’s building up to something. The decrescendos make the music quieter and calmer, which can make the guitar sound more delicate.*) Direct students to listen to how the dynamics highlight the guitar’s solo passages versus when the orchestra plays.

Introduce “Defying Gravity” from the musical *Wicked* (track 17). To understand this song, it’s helpful to know that *Wicked* tells the story of the witches of Oz before Dorothy arrives. This song is a major turning point in the musical. The character Elphaba, who will become the Wicked Witch of the West, sings this song as she rejects the expectations placed upon her and embraces her own path, even if it means being an outcast. It’s a powerful moment of defiance and self-discovery.

Play track 17. Tell students to listen for the use of dynamics and discuss how they affect the drama and excitement of the song. Ask the following questions: How do dynamics help build the song to its climax? Where does the music get louder and more intense, and how does this reflect the character’s emotions? (*The dynamics are important for showing Elphaba’s emotions. At the beginning, the music is quieter, which shows her hesitation and uncertainty. But as she decides to defy gravity, the music rises to a crescendo. This reflects her growing confidence and determination. By the end, the music is very loud, which shows that she’s embraced her power and is ready to break free.*)

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

A MUSICIAN’S QUESTIONS

Why are dynamics important in music?

- o Dynamics are important because they add expression and emotion to the music.

In Rodrigo’s *Concierto de Aranjuez*, how do the dynamics help showcase the guitar’s role in the orchestra?

- o Dynamic contrast emphasizes the guitar’s solo sections and creates a dialogue between the guitar and the orchestra.

In “Defying Gravity,” how do dynamics contribute to the song’s emotional impact and the character’s transformation?

- o The *crescendo* adds intensity, building to *forte/fortissimo* to convey the character’s power and defiance.

Check for Understanding

Conclude the session by having students practice conducting a piece of music, using hand gestures to indicate dynamics and musical directions.

Unit 1 Lesson 3

GLOBAL SOUNDS

TIME: 1 DAY

AT A GLANCE CHART

Lesson	Activity	Materials
DAY 1	Students will explore instruments from around the world and their unique sounds.	<ul style="list-style-type: none">• Playlist<ul style="list-style-type: none">• Track 18, "Jamaican Farewell"• Track 19, <i>Shirabe (Melody)</i>, no. 1, "Sakura"• Track 20, "Pancham se gara"• Online Resource Document "Virtual Steelpan" web page from Virtual Piano• Student Activity Book page 15, Global Music

Lesson Objective

- Identify and compare the sounds of the Jamaican steel pan, Japanese koto, and Indian sitar.

What Students Have Learned

In the last lesson, students learned about musical notation, including note values, rests, and chords.

DAY 1: GLOBAL SOUNDS

Introduce the lesson by asking students the following question: What kinds of musical instruments are popular in different parts of the world? (*Answers will vary.*) Encourage them to share any examples they know. Explain that today, they will explore how different cultures around the world create music using unique instruments. Specifically, they will focus on three instruments: the steel pan, the koto, and the sitar.

Ask students to consider how the culture and history of a place might influence the kind of musical instruments people create and play. Have them name some examples. (*Answers will vary but can include things like materials available, climate, social and religious gatherings, contact with other countries, etc.*)

Steel Pans

Explain that steel pans, also known as steel drums, are musical instruments from Trinidad and Tobago, islands in the Caribbean. Steel pan music has become popular in other Caribbean islands, including Jamaica. Emphasize that the modern steel pan is made from large industrial steel barrels. The musician plays a steel pan by striking the surface with rubber-tipped sticks. Discuss the variety of sizes and ranges of steel pans. Some can play up to thirty notes.

Koto

Explain that a koto is a popular Japanese instrument. The koto came from China. It has thirteen strings stretched across a long, wooden body. It has movable bridges under the strings, which are adjusted to tune the instrument for different music. Kotos are played with *tsume*, small picks that the player wears on three fingers of their right hand. They use these to pluck the strings.

Sitar

The sitar is a stringed instrument popular in India, Pakistan, and Bangladesh. It has a round, gourd-shaped body and a long, wide neck. To play the sitar, musicians sit and hold it at an angle on their laps. They use a pick worn on their finger to pluck the strings. The sitar has curved metal frets that can be moved. This lets musicians change the notes and play special scales used in Indian music called ragas.

Teaching Idea



Display the Virtual Steelpan web page for students. Allow students to experiment with its sounds. Search the Internet for videos of the koto and sitar. Specifically, look for videos that demonstrate playing techniques, such as how the strings are plucked or how the performers create different sounds. Ask students to compare the playing techniques of the three instruments and discuss how the different techniques contribute to the instruments' sounds.

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

[https://www.coreknowledge.org/music /](https://www.coreknowledge.org/music/)

Music in This Lesson

“Jamaican Farewell,” performed by Jamaican Steel Band



Jamaican folk song of the twentieth century



This performance features the bright and resonant timbre of the steel pan, playing a well-known melody with a lively Caribbean rhythm.

Background for Teacher

“Jamaican Farewell” is a popular folk song associated with Jamaica and the Caribbean. Steel pans are percussion instruments made from oil drums, and they are a prominent feature of Caribbean music. This performance showcases the capabilities of the steel band.

Shirabe (Melody), no. 1, “Sakura,” Aiko Hasegawa



Traditional Japanese music composed in 2005



This piece features the delicate and plucked timbre of the koto, creating a serene and contemplative atmosphere with its melodic phrases.

Background for Teacher

The koto is a traditional Japanese stringed instrument with a long body and movable bridges. “Sakura” is a well-known Japanese folk song, and this performance demonstrates the koto’s ability to create a peaceful or haunting musical soundscape.

“Pancham se gara,” Ravi and Anoushka Shankar



Indian classical music, composed in 1999



This performance showcases the sitar’s rich and buzzing timbre, with complex rhythmic patterns characteristic of Hindustani classical music.

Background for Teacher

The sitar is a plucked stringed instrument from India, and Ravi Shankar was a renowned sitar player who popularized Indian classical music in the West. This piece features the sitar’s distinctive sound and its ability to play complex melodies and rhythms in a raga.



Explain that “Jamaican Farewell” is a popular folk song. Play track 18. Ask students to listen for the steel pan’s bright, resonant, and melodic sounds.

Tracks 18,
19, 20

Play track 19, *Shirabe (Melody)*, no. 1, “Sakura,” by Aiko Hasegawa. Ask students to listen for the delicate, plucked sound of the koto and how it creates a serene and contemplative atmosphere.

Play track 20, “Pancham se gara” by Ravi and Anoushka Shankar. Ask students to listen for the rich, buzzing timbre of the sitar and the intricate ornamentation of the melody.

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

A MUSICIAN’S QUESTIONS

What are the main differences in how the steel pan, koto, and sitar produce sound?

- o The steel pan is struck, and the koto and sitar are both plucked.

How would you describe the overall timbre or sound quality of each instrument?

- o The steel pan is bright, the koto sounds delicate and serene, and the sitar has a rich, buzzing sound.

What aspects of the music might reflect the culture from which it comes?

- o Answers will vary. Possible response: The energy and rhythm of the steel pan reflect Caribbean culture; the meditative quality of the koto reflects Japanese aesthetics; the complex melodies and rhythms of the sitar reflect Indian classical music.

Activity



Page 15

Have students open their Student Activity Books to page 15 and complete the Global Music activity. Tell them they will reflect on the music they heard, comparing and contrasting the instruments and their cultural contexts.

Unit 1 Lesson 4

UNIT 1 ASSESSMENT

TIME: 1 DAY

AT A GLANCE CHART

Lesson	Activity	Materials
DAY 1	Students will compose a melody and write musical notation as dictated by their teacher.	<ul style="list-style-type: none">• Student Activity Book pages 16 and 17• Compose a Melody• Take Musical Notes• Pencils (1 per student)

Lesson Objective

- Assess student mastery of content presented in Unit 1.

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:

- An orchestra is composed of distinct instrument families (strings, woodwinds, brass, percussion, and sometimes keyboard); each family has unique characteristics and roles.
- Tempo and articulation are crucial expressive elements in orchestral music, often indicated by Italian musical terms.
- Musical notation is a standardized system for writing music, encompassing symbols for pitch (clefs, notes), rhythm (note values, rests, time signatures), and expressive elements.
- Chords are built from intervals and provide harmonic support; intervals are the distance between two notes.
- Musical directions and dynamic markings are essential for performers to interpret and convey the composer's intentions accurately.
- Diverse cultures around the world utilize unique instruments and musical styles to express their cultural identities.

Revisit the Big Idea of this unit: *Music is structured through fundamental elements that work together to create diverse and expressive experiences.* Discuss with students the activities they completed in this unit: instrument family matching; tempo, notation, chord, and interval exploration; and global music reflection.

Assessment



Page 16

Ask students to turn to the Compose a Melody activity on page 16 in their Student Activity Books. Students will compose a short musical phrase (one line) with words. They need to include a time signature, different note values, and at least four measures. Demonstrate how to write a simple phrase with a melody and lyrics. After students write their phrase, have them exchange their compositions and provide constructive feedback to one another. Allow time for students to revise their compositions. If time allows, have students perform their compositions for the class.



Page 17

Ask students to turn to the Take Musical Notes activity on page 17 in their Student Activity Books. Explain to students that they will be writing down musical notation as you dictate. Emphasize that this activity assesses their understanding of the symbols and terms they've learned in this unit. Instruct students to draw a treble clef at the beginning of the staff. Remind them of the shape of the treble clef and its function in indicating higher pitches.

Next, instruct them to write the time signature 4/4 immediately after the treble clef. Remind them that 4/4 means that there are four beats in each measure and that the quarter note receives one beat. Explain that you will clap a rhythm pattern that is two measures long. Clap the rhythm clearly and steadily.



Repeat the pattern at least twice. Use a tempo that is manageable so students can write down the rhythm accurately. After clapping, say, "Write the rhythm using half notes, quarter notes, and eighth notes. Remember to include a bar line to separate the two measures." Next, explain that they should write the correct abbreviation or symbol for each of the musical directions they read.

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

- Play a game where students identify instruments by ear.
- Encourage students to compose a short piece using specific chords or intervals.
- Make connections to CK Science Grade 8 Unit 2: *Sound Waves*.

Additional Recommended Resources

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

- Burton, Suzanne L. *Engaging Musical Practices: A Sourcebook for Middle School General Music*. Rowman & Littlefield Publishers, 2021.
- McAnally, Elizabeth Ann. *Middle School General Music: The Best Part of Your Day*. Rowman & Littlefield Publishers, 2016.
- Reich, Susana. *Fab Four Friends: The Boys Who Became the Beatles*. Holt, 2015.
- Torres, Jennifer. *Finding the Music/En pos de la musica*. Lee & Low Books, 2015.
- Scattergood, Augusta. *The Way to Stay in Destiny*. Scholastic, 2015.

Consider using the following resources for teachers and parents:

National Identities in Music

Big Idea Music can serve as a powerful cultural expression, reflecting and shaping a sense of positive and inclusive national identity through unique sounds, traditions, and historical contexts.

Unit Introduction and Pacing Guide

This introduction includes the necessary background information to teach the *National Identities in Music* unit. In this unit, you will explore how composers and musicians use musical elements to express the national identity of their countries, examining diverse examples from Russia, Finland, Hungary, Spain, Brazil, and the United States through listening activities and reflection.

This unit contains six lessons, split across six class days. There will be a half-day Looking Back review on Day 3 and 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 How Can Music Represent National Identity?
2	Lesson 2 Music of Finland and Hungary
3	Lesson 3 Music of Spain*

Day	Lesson
4	Lesson 4 Music of Brazil
5	Lesson 5 What Is American Music?
6	Lesson 6 Unit 2 Assessment

* Looking Back

What Students Should Already Know

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

- Romantic composers and works, including Johannes Brahms, Hector Berlioz, Franz Liszt, and Richard Wagner
- Music associated with national identity, including Symphony No. 9 (“From the New World”) by Antonín Dvořák, *Peer Gynt* Suites Nos. 1 and 2 by Edvard Grieg, *1812 Overture* by Pyotr Ilyich Tchaikovsky, and “Estrellita” by Manuel Ponce
- Blues and jazz music as American musical traditions that evolved from African American work songs and spirituals, including the twelve-bar blues form, improvisation, syncopation, and solos

- The music of American jazz musicians, including Louis Armstrong, Duke Ellington, Ella Fitzgerald, and Miles Davis
- The influence of jazz on other music, such as George Gershwin’s *Rhapsody in Blue*.

What Students Need to Learn

In this unit, students will:

- Analyze how Mikhail Glinka’s music reflects elements of Russian national identity;
- Analyze how the music of Jean Sibelius reflects elements of Finnish national identity;
- Analyze how the music of Béla Bartók reflects elements of Hungarian national identity;
- Analyze how Joaquín Rodrigo’s *Concierto de Aranjuez* reflects elements of Spanish national identity;
- Analyze how the music of Stan Getz introduced the Brazilian bossa nova style to American audiences;
- Identify diverse musical styles within American music;
- Begin developing ideas for their own musical representation of American culture; and
- Demonstrate their understanding of how music can represent national identity through various assessment activities.

Vocabulary

bossa nova, n. a genre of Brazilian music that developed in the late 1950s and early 1960s, blending elements of samba and jazz (51)

Example: Stan Getz helped popularize bossa nova in America.

contralto, n. the lowest female singing voice (55)

Example: Marian Anderson’s voice was a rich contralto.

evoke, v. to bring a feeling, memory, or image to mind (42)

Example: The music helped evoke a sense of national pride.

flamenco, n. a passionate, rhythmic dance and music style from Spain, often featuring guitar, singing, hand clapping, and footwork (48)

Example: The rhythms of the concerto were fast and *staccato*, in the style of flamenco.

folk music, n. traditional music of a region or country, often passed down orally (46)

Example: Bartók incorporated Hungarian folk music into his compositions.

jazz, n. a genre of American music that originated in the late nineteenth and early twentieth centuries, characterized by improvisation, syncopation, and a strong rhythmic feel (51)

Example: Bossa nova blends samba with jazz.

mood, n. the overall feeling or atmosphere of a piece of music (42)

Example: The nocturne had a calm and reflective mood.

nocturne, n. a musical composition that is inspired by or evocative of the night, typically for piano (43)

Example: Glinka wrote a beautiful nocturne.

overture, n. the instrumental introduction to an opera, ballet, or other dramatic work (43)

Example: The *Ruslan and Ludmila* overture is very energetic.

samba, n. a lively, rhythmical Brazilian dance and music genre, typically played with percussion instruments (51)

Example: The couple danced as the band played a samba.

spiritual, n. an African American religious folk song that originated during slavery in the American South (55)

Example: Marian Anderson was known for her performance of spirituals.

syncopation, n. a rhythmic effect in which the emphasis is placed on unexpected beats or offbeats (52)

Example: Bossa nova features subtle syncopation.

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)
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Grade 8 Volume 2: <i>World History</i>
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- | |
|---|
| <ul style="list-style-type: none">• Chapter 4: "Political and Industrial Revolutions" |
|---|

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:

- Music can reflect a composer's national identity through traditional sounds, instruments, or themes.
- Composers from Finland and Hungary used musical elements to express their distinct national identities.
- Joaquín Rodrigo's *Concierto de Aranjuez* evokes the spirit of Spain through its rhythms and melodies.
- American musicians like Stan Getz played a key role in popularizing international musical styles like Brazilian bossa nova in the United States.
- American national identity in music is diverse and expressed through a wide range of styles and cultural influences.
- Analysis, reflection, and creative expression can demonstrate how music represents national identity.

What Teachers Need to Know

This unit explores the fascinating relationship between music and national identity, demonstrating how composers and musicians can express the unique character, history, and cultural values of their homelands through their work. Teachers should be prepared to guide students through listening and analysis of diverse musical examples from Russia (Glinka), Finland (Sibelius), Hungary (Bartók), Spain (Rodrigo), and Brazil (Getz), alongside an exploration of American musical traditions. Understanding the historical and cultural context surrounding each piece is important, and teachers may wish to draw connections to the “Political and Industrial Revolutions” chapter *in World History*, considering how nationalistic sentiments and cultural movements influenced artistic expression during these periods. The unit ends with students reflecting on American musical identity and engaging in a creative project to represent their own understanding of it.

Unit 2 Lesson 1

HOW CAN MUSIC REPRESENT NATIONAL IDENTITY?

TIME: 1 DAY

AT A GLANCE CHART

Lesson	Activity	Materials
DAY 1	Students will explore how music can express national identity through examples from Russian composer Mikhail Glinka.	<ul style="list-style-type: none">• Playlist<ul style="list-style-type: none">• Track 21, <i>Ruslan and Ludmila</i>, "Overture"• Track 22, Nocturne in F Minor, ("La séparation")• Student Activity Book page 18, Listening Reflection

Lesson Objective

- Understand the role music can have in representing national identity.

What Students Have Learned

In the last unit, students learned about various musical elements, including rhythm, melody, harmony, and timbre.

DAY 1: HOW CAN MUSIC REPRESENT NATIONAL IDENTITY?

Introduce the lesson by posing the following question: What are some things that make your country feel unique (folk songs, dances, stories, historical events)? (*Answers will vary.*) Explain that, just like writers and artists, composers can also use their art to express national identity. This can be done by using traditional melodies or rhythms, featuring instruments common to the region, or creating music that **evokes** a particular **mood** or reflects historical events.

Tell students that today they will listen to music by Mikhail Glinka, a Russian composer who is considered the "father" of Russian classical music. They will also explore how to use the elements of music to express something about their country or culture.

Glinka and Nationalism

Explain to students that Mikhail Glinka was one of the first Russian composers to intentionally write music that sounded distinctly Russian, rather than just imitate European styles. Glinka wanted to create a musical style that was uniquely Russian, distinct from the Italian operas or German symphonies that were popular at the time. He wanted his music to celebrate Russian identity and heritage. He drew inspiration from Russian history, folklore, and literature. For example, his opera *Ruslan and Ludmila* is based on a famous poem by Aleksandr Pushkin, an important Russian author. This connected his music to important parts of Russian culture.

Music in This Lesson

Ruslan and Ludmila, “Overture” and Nocturne in F Minor (“La séparation”), Mikhail Glinka



These examples of Russian Romanticism were composed in 1842 and 1839, respectively.



The overture is characterized by its energetic tempo, vibrant orchestration, and memorable melodies, reflecting the lively and fantastical nature of the opera it introduces. The nocturne is a piano piece featuring a lyrical melody and a more subdued and introspective mood, contrasting with the overture’s energy.

Background for Teacher

Ruslan and Ludmila is an opera by Mikhail Glinka, based on a poem by Aleksandr Pushkin. The overture is one of its most famous parts, showcasing Glinka’s talent for creating exciting and dramatic orchestral music. It’s often considered a cornerstone of Russian national opera. A nocturne is a piece of music, typically for piano, that is inspired by the night. Glinka’s “La séparation” is a beautiful example of this genre, showcasing his ability to write expressive and emotional melodies. It contrasts with the overture’s vibrant energy, demonstrating the range of Glinka’s compositional style.



Tracks 21, 22

Introduce *Ruslan and Ludmila*, “Overture” by Mikhail Glinka, track 21. Tell students that this is an **overture**, the opening music to an opera. Have students clap along to the main pulse (beat) of the overture. Ask them if the music feels like it’s in a regular, repeating pattern. Direct students to listen for the fast tempo, the use of brass instruments, and any melodies that are memorable. Ask the following question: How might the energy and excitement of this music reflect a sense of national pride or Russian spirit? (*The rapid string passages and vibrant brass and woodwind suggest both joy and vitality, qualities that are often used to describe the Russian cultural identity of resilience and celebration despite adversity.*)

Introduce Nocturne in F Minor (“La séparation”), track 22. Tell students that a **nocturne** is a piece that is generally calm and reflective, often about the night. Have them close their eyes and imagine a quiet nighttime scene while listening. Direct students to listen for the slow, lyrical tempo, the overall mood of sadness, and any unusual harmonies. Ask the following question: Even though it’s a calm piece, can you hear any qualities in the melody or harmony that sound different than other classical music you’ve heard? (*Answers will vary.*)

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

A MUSICIAN’S QUESTIONS

How would you describe the mood and tempo of the overture from *Ruslan and Ludmila*?

- o The mood and tempo of the overture from *Ruslan and Ludmila* are energetic, fast, and exciting.

How does the mood and tempo of Nocturne in F Minor differ from the overture?

- o It’s calmer, slower, and more melancholy.

What musical elements (rhythm, melody, instrumentation, etc.) in these pieces make it sound like Russian music to you?

- o Answers will vary, but students might mention strong rhythms, folklike melodies, or specific instrumentation. Encourage them to be specific, even if they're not sure ("The melody sounds like it has a lot of twists and turns, like folk music" or "The brass instruments sound powerful and proud").

TEACHER NOTE—It's important to acknowledge that identifying "national identity" in music is complex and subjective. Encourage students to express their own interpretations and avoid imposing a single "correct" answer. The goal is to stimulate critical listening and cultural awareness.

Activity



Page 18

Have students open their Student Activity Books to page 18 and complete the Listening Reflection activity. Tell them they will reflect on the music they heard and consider how it might express Russian national identity.

Check for Understanding

Conclude the session by having students share their reflections. Discuss the challenges of defining national identity in music.

Unit 2 Lesson 2

MUSIC OF FINLAND AND HUNGARY

TIME: 1 DAY

AT A GLANCE CHART		
Lesson	Activity	Materials
DAY 1	Students will explore how the music of Jean Sibelius and Béla Bartók reflects aspects of Finnish and Hungarian national identity.	<ul style="list-style-type: none">• Playlist<ul style="list-style-type: none">• Track 1, <i>Finlandia</i>, op. 26• Track 23, <i>Allegro barbaro</i>• Track 24, <i>For Children</i> (excerpt)• Track 12, <i>Mikrokosmos</i> (excerpt)

Lesson Objective

- Understand the role music can have in representing Finnish and Hungarian national identity and the importance of that identity in the late 1800s and early 1900s.

What Students Have Learned

In the last lesson, students explored how Mikhail Glinka's music expressed Russian national identity.

DAY 1: MUSIC OF FINLAND AND HUNGARY

Explain that today, students will continue exploring how music expresses national identity by examining music from Finland and Hungary. Ask them what they know about these countries.

TEACHER NOTE—Search the Internet to display a map of Finland and Hungary.

Tell students that today they will listen to music by two important composers from these regions: Jean Sibelius from Finland and Béla Bartók from Hungary.

Ask students to think back to the elements of music they learned in Unit 1 (tempo, scales, chords, instruments) and consider how these elements might be used to create a sense of national identity.

Sibelius and Finnish Identity



Track 1

Explain that Jean Sibelius's *Finlandia* was written when Finland sought independence from Russia. The music became a powerful symbol of Finnish national aspiration. Play track 1, *Finlandia*, op. 26 by Jean Sibelius. Remind students that they listened to this piece in Unit 1 and discussed the orchestra. Ask them to listen again, this time focusing on the overall mood and the instruments that create it.

Music in This Lesson

Finlandia, op. 26, Jean Sibelius; *Allegro barbaro* and *For Children* (excerpt), Béla Bartók



Jean Sibelius composed the tone poem *Finlandia*, op. 26 in 1889 and revised it in 1890. *Allegro barbaro* (1911) and *For Children* (1908–1909) reflect Bartók’s interest in Hungarian folk music and a modernist musical language. *For Children* was directly based on Hungarian folk songs that Bartók collected.



Allegro barbaro is characterized by its percussive piano, driving rhythms, dissonant harmonies, and melodic elements such as the pentatonic and chromatic scales, popular in Hungarian and Romanian folk music. *For Children* features simple and direct melodies derived from Hungarian folk tunes, often presented with clear harmonies and rhythms, making them accessible and evocative.

Background for Teacher

Allegro barbaro is a short but influential piano piece by Bartók. Its title suggests a “barbaric” or primal energy, achieved through its insistent rhythms and sharp dissonances. The piece showcases Bartók’s early exploration of incorporating folk elements into a modern classical style.

For Children is a collection of short piano pieces directly arranged from Hungarian and Slovak folk songs. These pieces demonstrate Bartók’s early and direct engagement with **folk music**, preserving the simplicity and charm of the original tunes in accessible arrangements for young pianists.

Bartók and Hungarian Folk Music



Track 23

Explain that Béla Bartók was a Hungarian composer deeply interested in his country’s folk music. He traveled around Hungary collecting folk songs and often incorporated their melodies, rhythms, and scales into his compositions. Play track 23, *Allegro barbaro* by Béla Bartók. Point out this piece’s energetic and driving rhythm. Ask students if they hear anything that might sound like folk music.



Track 24

Play track 24, *For Children*, also by Bartók. Ask students to listen for the simple, folklike melodies.



Track 12

Play a short excerpt from track 12, *Mikrokosmos* by Béla Bartók, if time allows. Students first listened to this composition in Unit 1 Lesson 2. Explain that this collection of pieces was composed throughout the 1920s and 1930s in Hungary and was educational music. Have students point out any unusual scales or harmonies they hear.

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

A MUSICIAN'S QUESTIONS

How did the instruments in *Finlandia* contribute to the feeling of the piece?

- o The strings, brass, woodwinds, and percussion created grand, powerful, and hopeful feelings.

What is the overall feeling of Bartók's *Allegro barbaro*, and is it similar to that of *Finlandia*?

- o The overall feeling is energetic, rhythmic, and maybe even a bit wild. It does not sound similar. *Allegro barbaro* is more driving and less traditionally melodic than *Finlandia*.

In Bartók's music, did you hear any melodies or rhythms that might have a folk music sound?

- o Bartók's music includes simpler, often repetitive melodies that have a folk music sound.

Unit 2 Lesson 3

MUSIC OF SPAIN

TIME: 1 DAY

AT A GLANCE CHART

Lesson	Activity	Materials
DAY 1	Students will explore how Joaquín Rodrigo's music reflects elements of Spanish national identity through its rhythms and melodies.	<ul style="list-style-type: none">• Playlist<ul style="list-style-type: none">• Track 16, <i>Concierto de Aranjuez</i>, no. 1, "Allegro con spirito"• Track 25, <i>Concierto de Aranjuez</i>, no. 2, "Adagio"• Track 26, <i>Concierto de Aranjuez</i>, no. 3, "Allegro gentile"• Online Resource Document "Flamenco! The Passion of Spanish Dance" video from PBS• Student Activity Book page 19, Spanish Music Reflection

Lesson Objective

- Understand the role music can have in representing Spanish national identity.

What Students Have Learned

In the last lesson, students explored how the music of Sibelius and Bartók expressed Finnish and Hungarian national identity.

DAY 1: MUSIC OF SPAIN

Introduce the lesson by asking students what they associate with Spain (for example, language, food, art, dance). Tell students they will listen to excerpts from Joaquín Rodrigo's *Concierto de Aranjuez*, a famous piece of Spanish classical music.

Explain that **flamenco** is a passionate and energetic type of music and dance from Spain. It often features a solo guitar, rhythmic clapping, and dancers with strong, expressive movements.

SUPPORT—If students are unfamiliar with Spanish music, briefly play a very short example of flamenco or other traditional Spanish music before listening to Rodrigo's music to give them a point of reference.

Music in This Lesson

Concierto de Aranjuez, Joaquín Rodrigo



1939. This concerto, composed in the twentieth century, is a celebrated work that evokes the diverse spirit of Spain through its varied rhythms and melodies across its three movements.



The concerto's first movement, "Allegro con spirito," features a brisk tempo and lively interplay between the guitar and the orchestra. The second movement, "Adagio," is renowned for its slow tempo and expressive, melancholic melody. The final movement, "Allegro gentile," returns to a more animated, dance-like character.

Background for Teacher

Joaquín Rodrigo's *Concierto de Aranjuez* is a beloved guitar concerto. *Concierto de Aranjuez* isn't exactly flamenco, but as a Spanish composer, Rodrigo was influenced by his country's music, and flamenco is a big part of it. Listeners can hear echoes and feelings in the concerto, especially in the rhythms and the prominent use of the guitar, that connect it to the spirit and sound of flamenco. Each of its three movements offers a distinct mood and showcases different aspects of Spanish musical tradition. The energetic "Allegro con spirito" establishes a vibrant dialogue. The famous "Adagio" provides a deeply emotional core. The "Allegro gentile" offers a spirited and graceful conclusion.



Tracks 16,
25, 26

Explain that Joaquín Rodrigo was a Spanish composer and that *Concierto de Aranjuez* is his most famous work. The music in the faster parts of the concerto often has a lively, driving rhythm, similar to the strong rhythms in flamenco guitar playing and the stamping of flamenco dancers' feet. It's not exactly the same, but there's a shared energy and a feeling of movement. Play track 16, *Concierto de Aranjuez*, no. 1, "Allegro con spirito." Remind students that they heard this movement in Unit 1 when learning about notation and dynamics. When they listen this time, ask them to focus on the rhythm and overall energy.

Explain that the second movement is famous for its beautiful, sad melody. Play track 25, "Adagio." Ask students to listen for the guitar.

Explain that the third movement returns to a lively and dance-like character. Play track 26, "Allegro gentile." Ask students to compare its energy to the first movement.

TEACHER NOTE—Emphasize the prominent role of the guitar in Spanish music and how Rodrigo's concerto showcases its versatility.

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

A MUSICIAN'S QUESTIONS

What kind of rhythms did you notice in the first and third movements?

- o I noticed rhythms that were lively, perhaps with a dance-like feel.

How would you describe the melody of the second movement?

- o The melody in the second movement was beautiful, sad, and expressive.

Did any of the music remind you of the Spanish music you might have heard before?

- o The faster parts had a rhythm that reminded me of some Spanish flamenco.

Activity



Ask students to open their Student Activity Books to page 19 and complete the Spanish Music Reflection activity. As time allows, review and discuss student responses.

Page 19

Teaching Idea



Show 0:00–2:00 of the video “Flamenco! The Passion of Spanish Dance.” Point out the rhythmic clapping (palmas), stomping, and expressive movements. Discuss how these elements might relate to Rodrigo’s music.

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/>

Looking Back

Remind students of the Big Idea statement for this unit: *Music can serve as a powerful cultural expression, reflecting and shaping a sense of positive and inclusive national identity through unique sounds, traditions, and historical contexts.* Discuss with them how the activities they have completed so far have added to their understanding of the Big Idea. Explain that they have explored how composers from Russia, Finland, Hungary, and Spain used music to express their identities.

Divide the class into four small groups, assigning each group one of the countries they have studied (Russia, Finland, Hungary, Spain). Instruct each group to brainstorm a few key musical characteristics they associate with the music of their assigned country. This could include instruments, tempo, rhythm, melody, and/or mood. Give the groups five to seven minutes to brainstorm and jot down their ideas. Then, have each group take turns presenting their ideas to the class (two to three minutes per group). As each group presents, encourage the rest of the class to listen and add any other observations they remember about the music from that country.

After all groups have presented, have a brief class discussion:

- Were there any surprising similarities or differences in how music represented these different nations?
- What were some of the most memorable musical elements associated with each country?
- How does this activity reinforce the idea that music can express national identity?

Check for Understanding

Conclude the session by having students share one aspect of Rodrigo’s music that they think sounds Spanish and why.

Unit 2 Lesson 4

MUSIC OF BRAZIL

TIME: 1 DAY

AT A GLANCE CHART

Lesson	Activity	Materials
DAY 1	Students will explore the Brazilian musical style of bossa nova through the music of Stan Getz.	<ul style="list-style-type: none">• Playlist<ul style="list-style-type: none">• Track 27, “The Girl from Ipanema”• Track 28, “Desafinado”• Student Activity Book pages 20–21<ul style="list-style-type: none">• Bossa Nova and Movement• What Is American Music?

Lesson Objective

- Understand the role music can have in representing national identity in Brazil, through the introduction of the Brazilian bossa nova style to American audiences.

What Students Have Learned

In the last lesson, students explored music from Spain and considered how it reflected Spanish national identity.

DAY 1: DISCOVERING BOSSA NOVA

Introduce the lesson by asking students what they know about Brazil. Display images or short video clips of Brazil to set the scene. Explain that today, they will listen to music from Brazil. In particular, they will listen to a musical style called **bossa nova**, which originated in Brazil.

Tell students that they will be listening to the music of Stan Getz, an American jazz saxophonist who played a key role in popularizing bossa nova in the United States.

The Popularization of Bossa Nova

Explain that bossa nova is a genre of Brazilian music that developed in the late 1950s and early 1960s. It blends elements of **samba** (another Brazilian music style) and **jazz**. Stan Getz collaborated with Brazilian musicians, bringing this new sound to a wider audience in America.

Music in This Lesson

“The Girl from Ipanema” and “Desafinado,” performed by Stan Getz



1963; 1962. Brazilian bossa nova was popularized in the United States in the mid-twentieth century.



“The Girl from Ipanema” features a gentle, swaying bossa nova rhythm, a smooth saxophone melody played by an American jazz musician, and a relaxed vocal performance. “Desafinado” was written by the Brazilian composer Antônio Carlos Jobim and arranged and performed by Stan Getz. It showcases the characteristic syncopated rhythms and gentle harmonic movement of bossa nova, with the prominent sound of Stan Getz’s saxophone.

Background for Teacher

“The Girl from Ipanema” is a Brazilian bossa nova song that became a worldwide hit, particularly through the recording featuring Stan Getz and João Gilberto. “Desafinado” is another important bossa nova composition that gained international recognition. Getz, an American saxophonist, played a significant role in introducing the bossa nova style to American audiences during the 1960s. His recordings of bossa nova tunes helped establish the genre’s popularity in the United States, bridging Brazilian musical traditions with American jazz sensibilities.



Tracks 27, 28

Tell students “The Girl from Ipanema” by Stan Getz is one of the most famous bossa nova songs. Briefly mention the song’s origin in Brazil and how it evokes the beaches and relaxed lifestyle often associated with Rio de Janeiro. Play track 27. Have students gently tap along to the underlying beat. Encourage them to describe the rhythm—is it a syncopated rhythm? (Yes) Ask them to listen for the gentle rhythm and the smooth sound of the saxophone. Direct their attention to the smooth, lyrical melody played by Stan Getz’s saxophone. Ask the following question: What kind of mood does the saxophone’s timbre create? (*cool and mellow.*)

SUPPORT—If students are unfamiliar with the sound of a saxophone, briefly show an image or play a very short sample of a saxophone before listening to the track.

Explain that “Desafinado” means “slightly out of tune” or “off-key” in Portuguese but that the song itself is a well-known example of bossa nova. Play track 28. Encourage students to identify the characteristic rhythmic patterns of bossa nova, particularly the subtle **syncopation**. Ask if they can hear how the rhythm differs from a straight jazz beat. Point out how the saxophone interacts with the other instruments (guitar, piano, bass, drums).

Ask the following questions: Is it leading the melody, or is there more of a conversation happening? (*Answers will vary.*) Describe the harmony—does it sound simple or complex? (*simple*) How does the melody move—are there large leaps or mostly smaller steps? (*smaller steps*) How does the absence of vocals change the focus of the piece compared to “The Girl from Ipanema”? (*Answers will vary.*)

TEACHER NOTE—Point out the key features of the two pieces: “The Girl from Ipanema” contains an iconic melody and vocals, and “Desafinado” showcases the rhythmic and harmonic intricacies of bossa nova.

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

A MUSICIAN’S QUESTIONS

How would you describe the rhythm of the bossa nova music you heard?

- o The rhythm of bossa nova music is gentle, swaying, and syncopated.

What instruments did you notice in these pieces besides the saxophone?

- o I think I heard guitar, piano, drums, bass, and vocals.

What kind of mood or feeling did the bossa nova music create?

- o The bossa nova music created a relaxed, mellow, sophisticated, and romantic mood.

Activity



Page 20

Explain that bossa nova is a musical style from Brazil that mixes samba rhythms with jazz. Tell students that one of the best ways to understand the rhythm of this music is to feel it with their body. Tell students that they will explore the rhythms of bossa nova through movement, much like how people would dance to this music in Brazil. Introduce a simple samba step or sway. Explain that the point of this music is often the rhythm and that the rhythm is felt in the dance. Have students open to page 21, Bossa Nova and Movement, in their Student Activity Books, where instructions for a basic samba step are provided. Encourage students to try to reproduce the dance along with the music, but it is not important that they get the moves exactly right. The goal here is for students to connect the rhythm of the music to their movement. If you wish, you can instead demonstrate a basic, gentle sway, focusing on the subtle syncopation.



Track 27, 28

Play either “The Girl from Ipanema” (track 27) or “Desafinado” (track 28) again. Encourage students to sway or move gently to the music, allowing the rhythm to guide their bodies. You could even have a short “dance party” if appropriate for your classroom, focusing on feeling the rhythm rather than performing complex steps. After the movement activity, direct students to the reflection question on page 21 in the Student Activity Book. Tell them to reflect on the music and their experience of moving to it, considering how the rhythm contributed to their understanding of bossa nova and its cultural origins.

Teaching Idea

Search for a short clip of Brazilian samba music to show to the class. Ask students to compare the energy and rhythm of samba to the bossa nova music they heard. Discuss how bossa nova blends samba with the smoother, more relaxed sounds of jazz.

Activity



Page 21

Have students open their Student Activity Books to page 20 and complete the What Is American Music? activity. Tell them they will begin brainstorming ideas about what kind of music might represent America.

Check for Understanding

Conclude the session by having students share one idea from their brainstorming about what kind of music might represent America and why.

Unit 2 Lesson 5

WHAT IS AMERICAN MUSIC?

TIME: 1 DAY

AT A GLANCE CHART

Lesson	Activity	Materials
DAY 1	Students will explore the diverse sounds of American music and begin brainstorming their own musical representation of American culture.	<ul style="list-style-type: none">• Playlist<ul style="list-style-type: none">• Track 3, <i>Appalachian Spring</i>, “Allegro”• Track 9, <i>Appalachian Spring</i>, “Moderato – Andante (Very Calm)”• Track 14, <i>Symphony No. 1 in E Minor</i>, no. 1, “Allegro ma non troppo”• Track 29, “My Soul’s Been Anchored in the Lord”• Student Activity Book pages 22 and 23<ul style="list-style-type: none">• American Music Reflection• My American Song Project

Lesson Objective

- Identify diverse styles within American music.

What Students Have Learned

In the last lesson, students explored the Brazilian bossa nova style and how it gained popularity in the United States.

DAY 1: THE MANY VOICES OF AMERICA

Introduce the lesson by reminding students that while bossa nova became popular in the United States, American music itself is incredibly diverse. Ask students to name different genres or styles of music that they think of as being American. (*jazz, blues, country, rock, folk, hip-hop, classical, spirituals*). Explain that today, they will focus on American music’s vast and varied landscape, and they will listen to a few examples that represent different facets of American musical identity.

Appalachian Spring

Explain that Aaron Copland’s *Appalachian Spring*, which they heard in Unit 1, represents the American spirit, particularly that of early settlers and rural communities.



Play selected tracks from *Appalachian Spring* (tracks 3 and 9 from Unit 1). Remind students of the ballet’s story and the open, spacious quality of the music.

Tracks 3, 9

American Symphony

Remind students that Florence Price’s Symphony No. 1 in E Minor, which they first listened to in Unit 1, is an important piece of American classical music. Explain that Price was an African American composer who blended classical forms with African American musical traditions.



Track 14

Play the first few minutes of track 14, the first movement of Symphony No. 1 in E Minor by Florence Price. Ask students to listen for the blend of classical and potentially blues-influenced sounds.

Music in This Lesson

“My Soul’s Been Anchored in the Lord,” performed by Marian Anderson



Recorded in 1937



This spiritual features a powerful and expressive vocal performance with a focus on a clear melody, often with simple harmonic accompaniment.

Background for Teacher

“My Soul’s Been Anchored in the Lord” is a traditional African American spiritual, a genre of religious folk songs created by enslaved Africans in the United States. It was arranged by Florence Price. Marian Anderson was a highly acclaimed African American contralto singer who was instrumental in breaking down racial barriers in the classical music world. Her performance of this spiritual is known for its depth of emotion and powerful delivery, reflecting the historical and cultural significance of this musical form.



Track 29

Explain that **spirituals** are African American religious songs that originated among enslaved Africans in the United States and served as expressions of faith, hope, resistance, and community. Emphasize their connection to American history and culture. Direct students to focus on Marian Anderson’s voice. Describe her vocal range (**contralto**) and its characteristics—is it deep, rich, powerful, or tender? (*deep, rich, and powerful*) Play track 29.

Ask students to follow the melody. Is it direct and straightforward, or is it more complex? (*direct and straightforward*) What about the harmony—does it sound full and elaborate, or does it sound sparse? (*full and elaborate*) Discuss the emotions conveyed in the song. How does Anderson’s performance enhance these emotions? (*Her voice is strong, giving weight to the message. Her timing and control of a note emphasize certain phrases, and her voice provides authority and dignity to the piece.*)

Explain that Anderson was pivotal in American history, breaking down racial barriers as a classical singer. Her performance of spirituals brought this musical tradition to a broader audience. Discuss how this song might have resonated with people during the time it was recorded (1937), considering the social and political context of the United States at that time.

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

A MUSICIAN’S QUESTIONS

How did the open, spacious sound of *Appalachian Spring* evoke a sense of the American landscape?

- o The slow tempo, wide intervals within the melodies, and sparse orchestration can create a feeling of vastness and openness, like the wide-open spaces of America.

What elements in Florence Price’s symphony might connect it to American musical traditions beyond the European classical style?

- o The use of syncopated rhythms, melodic contours that resemble blues scales and spirituals, and more expressive and emotional qualities connect it to American musical traditions.

How do the powerful vocal performance and emotional content of the spiritual reflect aspects of American history and culture?

- o The emotion and delivery reflect the pain and resilience of the African American experience during slavery and its aftermath. The themes of hope and perseverance are central to American history and culture.

Activity



Page 22

Ask students to open their Student Activity Books to page 22 and complete the American Music Reflection activity. Instruct them to listen to the three musical examples again (*Appalachian Spring*, Symphony No. 1 in E Minor, and “My Soul’s Been Anchored in the Lord”) and answer the questions on the page individually. Encourage them to refer back to discussions from today’s lesson as they formulate their responses. Allow sufficient time for thoughtful consideration of each question.

Activity



Page 23

Have students open their Student Activity Books to page 23 and begin the My American Song Project activity. Lead a brief discussion about how songs gain popularity and become associated with a national identity. Consider examples like folk songs, protest songs, or pieces used in national celebrations. Explain that in the next lesson, students will listen to “The Star-Spangled Banner” and “I’ll Fly Away” with this idea in mind.

Finally, explain that for homework, students will begin working on the activity to create a short musical idea that they feel represents American culture. They can notate a simple melody, describe instruments they would use, or outline a rhythmic pattern. They can share their ideas in the next class.

Check for Understanding

Conclude the session by having students briefly share their initial idea for their My American Song Project homework.

Unit 2 Lesson 6

UNIT 2 ASSESSMENT

TIME: 1 DAY

AT A GLANCE CHART

Lesson	Activity	Materials
DAY 1	Students will review key concepts from Unit 2.	<ul style="list-style-type: none">• Playlist<ul style="list-style-type: none">• Track 21, <i>Ruslan and Ludmila</i>, "Overture"• Track 1, <i>Finlandia</i>• Track 23, <i>Allegro barbaro</i>• Track 16, <i>Concierto de Aranjuez</i>, no. 1, "Allegro con spirito"• Track 27, "The Girl from Ipanema"• Track 14, <i>Symphony No. 1 in E Minor</i>• Track 29, "My Soul's Been Anchored in the Lord"• Track 30, "I'll Fly Away"• Track 31, "The Star-Spangled Banner"• Student Activity Book page 24, Listen Again• Pencils (1 per student)

Lesson Objective

- Assess student mastery of content presented in Unit 2.

Preparation for Assessment

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

Review

Review the main ideas from each lesson in Unit 2 with students.

- Music can reflect a composer's national identity through traditional sounds, instruments, or themes.
- Composers from Finland and Hungary used musical elements to express their distinct national identities.
- Joaquín Rodrigo's *Concierto de Aranjuez* evokes the spirit of Spain through its rhythms and melodies.

- American musicians like Stan Getz played a key role in popularizing international musical styles like Brazilian bossa nova in the United States.
- American national identity in music is diverse and expressed through a wide range of styles and cultural influences.
- Analysis, reflection, and creative expression can demonstrate how music represents national identity.

Revisit the Big Idea of this unit: *Music can serve as a powerful cultural expression, reflecting and shaping a sense of positive and inclusive national identity through unique sounds, traditions, and historical contexts.* Discuss with students the activities they did in this unit: reflecting on how Glinka’s music might express Russian identity, analyzing national identity in the music of Sibelius (Finland) and Bartók (Hungary), exploring the Spanish character of Rodrigo’s *Concierto de Aranjuez*, investigating the introduction of Brazilian bossa nova to America by Stan Getz, identifying diverse musical styles within American music, and brainstorming their own “American” song.

Assessment



Page 24



Tracks 21, 1,
23, 16, 27,
14, 29

Ask students to turn to the Listen Again activity on page 24 in their Student Activity Books. Explain that you will play short excerpts of music they have heard throughout Unit 2. For each excerpt, students should answer the question on the activity page. Play short excerpts (approximately one minute each) of the following tracks:

- Track 21: *Ruslan and Ludmila*, “Overture” (Glinka, Russia)
- Track 1: *Finlandia* (Sibelius, Finland)
- Track 23: *Allegro barbaro* (Bartók, Hungary)
- Track 16: *Concierto de Aranjuez*, no. 1, “Allegro con spirito” (Rodrigo, Spain)
- Track 27: “The Girl from Ipanema” (Getz, Brazil)
- Track 14: Symphony No. 1 in E Minor (Price, America)
- Track 29: “My Soul’s Been Anchored in the Lord” (Anderson, America)

Allow time for students to write their responses after each excerpt. After all excerpts have been played, facilitate a brief class discussion where students can share their answers and reasoning.

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

- Play a game where students try to identify the country of origin of a musical excerpt based on the musical characteristics they’ve learned.
- Encourage students to present and discuss the short song they composed for homework, reflecting on how it represents American culture. The class can then discuss the diverse ways music can express national identity.

- Make connections to CKHG by discussing how historical events or social movements might have influenced the music of the countries studied.

Discussion



Track 30

Facilitate a class discussion about the characteristics of American national identity in music, using “I’ll Fly Away” and “The Star-Spangled Banner.” Play “I’ll Fly Away,” track 30. Explain that this is a well-known American gospel song, often associated with themes of hope and freedom, and it has become a part of American folk tradition. After playing the song, ask students to identify musical characteristics that might relate to American national identity:

- What is the tempo, and how does it contribute to the feeling? (*The tempo is moderately fast, which creates a feeling of uplifting energy and hopefulness.*)
- What is the style of the melody and harmony? Does it sound like any other American music you’ve heard? (*The melody is relatively simple and direct, with a harmony that sounds like traditional gospel or folk music.*)
- What emotions does the song evoke? (*It evokes feelings of hope, freedom, and perhaps a sense of longing or release.*)



Track 31

Play “The Star-Spangled Banner,” track 31. Remind students that this is the United States’ national anthem, representing patriotism and national pride. The lyrics of “The Star-Spangled Banner” were written by Francis Scott Key in 1814 after he witnessed the American flag flying over Fort McHenry during the War of 1812. Inspired by the sight of the flag signifying American victory, Key penned the poem “Defence of Fort M’Henry,” which was later set to the tune of a popular British song and eventually became the U.S. national anthem in 1931. After playing the song, ask students to identify musical characteristics that might relate to American national identity:

- What is the style of the melody? Is it simple or complex, and why might that be? (*The melody is quite wide-ranging and can be challenging to sing, perhaps reflecting the historical context of a nation striving and reaching.*)
- What emotions does the song typically evoke in Americans? (*It typically evokes feelings of patriotism, pride, and reverence for the nation and its history.*)
- Discuss the song’s historical context and how that contributes to its national significance. (*Written during a war, the lyrics describe a battle and the survival of the American flag, making it a powerful symbol of national resilience and identity.*)

Revisit the Big Idea of the unit: *Music can serve as a powerful cultural expression, reflecting and shaping a sense of positive and inclusive national identity through unique sounds, traditions, and historical contexts.* Ask students how the songs they heard today and their own compositions support this idea in the context of American music.

Additional Recommended Resources

Consider using the following trade books for students:

- Muñoz Ryan, Pam. *When Marian Sang: The True Recital of Marian Anderson*. Scholastic Press, 2002.
- Wyle, Karen A. *A Boy Who Made Music: The Extraordinary Life of Joaquin Rodrigo*. Oblique Angles Press, 2024.

Consider using the following resources for teachers and parents:

- Sweet, Bridget. *Growing Musicians: Teaching Music in Middle School and Beyond*. Oxford University Press, 2016.

Twentieth-Century Music

Big Idea The twentieth century brought musical evolution, driven by new technologies and cultural changes, resulting in a wide range of diverse genres from modern classical to rock and funk.

Unit Introduction and Pacing Guide

This introduction includes the necessary background information to teach the *Twentieth-Century Music* unit. In this unit, you will explore the significant changes and new styles that emerged in music during the twentieth century, from modern orchestral works to the roots and evolution of popular genres like jazz, rock, and funk. The unit is taught through listening, reading, and discussion activities.

This unit contains four 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
1–2	Lesson 1 The Modern Orchestra
3–4	Lesson 2 The Roots of Rock

Day	Lesson
5–6	Lesson 3 The Evolution of Folk and Rock Music
7	Lesson 4 Unit 3 Assessment

What Students Should Already Know

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

- Influential modern musicians and examples of their work that inspired later artists

What Students Need to Learn

In this unit, students will:

- Analyze key musical characteristics of twentieth-century orchestral works, including pieces by Debussy and Stravinsky;
- Discuss the impact of new technologies like radio and vinyl records on the spread of music in the twentieth century;
- Identify influential artists and musical styles from the mid-twentieth century, such as jazz, calypso, and early rock and roll;

- Describe the defining features of early rock and roll music;
- Trace the evolution of folk and rock music through the 1960s and early 1970s;
- Analyze the cultural impact and lasting influence of popular music from the 1960s and 1970s;
- Identify significant artists from the 1960s and 1970s across folk, rock, soul, and funk genres.

Vocabulary

backbeat, n. a strong accent on the weak beats (usually beats two and four) in a musical measure, which is a defining characteristic of rock and roll and other popular music styles (71)

Example: The driving backbeat in the song made everyone want to tap their feet.

British Invasion, n. the period in the mid-1960s when British rock and pop groups, like the Beatles, became extremely popular in the United States (76)

Example: The British Invasion brought a new sound and energy to American pop music.

calypso, n. a style of Afro-Caribbean music that originated in Trinidad and Tobago, often featuring rhythmic energy, call-and-response vocals, and sometimes humorous or social lyrics (69)

Example: Harry Belafonte helped popularize calypso music in the United States.

cool jazz, n. a style of jazz music that developed in the late 1940s and 1950s, known for its relaxed tempos, lighter tone, and use of modal harmony (70)

Example: Miles Davis's "So What" is a famous example of cool jazz.

funk music, n. a genre of music that developed in the late 1960s, emphasizing strong, complex rhythms and a danceable "groove" (75)

Example: James Brown is considered a pioneer of funk music.

groove, n. a repeated rhythmic pattern that makes you want to move or dance (76)

Example: The song had such a catchy groove that it was impossible to sit still.

impressionism, n. a style of art or music that aims to capture the feeling or experience of a subject rather than a detailed representation, often using subtle harmonies and flowing rhythms to create a sense of atmosphere or mood (65)

Example: Debussy's music is often described as musical impressionism.

pagan, adj. holding religious beliefs other than those of the main world religions, typically referring to ancient or traditional beliefs that worship nature or multiple gods (66)

Example: The ballet depicted an ancient pagan ritual celebrating spring.

rock and roll, n. a genre of popular music that originated in the United States in the 1950s, characterized by a strong backbeat, electric instruments (especially guitar), and energetic vocals (71)

Example: Some older generations saw early rock and roll as rebellious.

soul music, n. a genre of music that emerged from gospel and rhythm and blues in the 1950s and 1960s, known for its powerful vocals and emotional expression (77)

Example: Aretha Franklin is one of the most-well known singers of soul music.

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)
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Grade 7: <i>A History of the United States</i>
--

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

Most Important Ideas

The most important ideas in Unit 3 are as follows:

- Debussy and Stravinsky used the modern orchestra to create new and expressive sounds in the early twentieth century.
- New technologies like radio and vinyl records changed how people listened to music, including early rock and roll.
- Popular music genres like folk, rock, soul, and funk evolved significantly through the 1960s and early 1970s, reflecting and influencing cultural changes.
- Reviewing and assessing understanding helps confirm learning about the diverse musical styles and technological influences of the twentieth century.

What Teachers Need to Know

This unit explores the landscape of twentieth-century music, moving from orchestral works to the emergence and evolution of popular genres like funk and rock and roll. Teachers should be prepared to guide students through listening to diverse musical examples, including early modern classical pieces by Debussy and Stravinsky and popular styles such as jazz, calypso, early rock and roll, folk, funk, and soul. The unit emphasizes the impact of technology, like radio and vinyl records, on how music was created and shared and connects musical developments to the significant social and cultural changes of the time, particularly in the 1950s and 1960s. Activities include conducting listening analysis, reading informational texts, and answering comprehension and reflection questions, encouraging students to understand these musical movements' historical context and lasting influence.

Unit 3 Lesson 1

THE MODERN ORCHESTRA

TIME: 2 DAYS

AT A GLANCE CHART

Lesson	Activity	Materials
DAY 1	Students will explore Claude Debussy's <i>La mer</i> and discuss how it evokes the atmosphere of the ocean through its musical elements.	<ul style="list-style-type: none">• Playlist track 32, <i>La mer</i>, no. 1, "De l'aube à midi sur la mer"• Student Activity Book page 25, <i>La mer</i>, no. 1, "De l'aube à midi sur la mer"
DAY 2	Students will explore Igor Stravinsky's <i>The Rite of Spring</i> and discuss its revolutionary nature and dramatic depiction of a pagan ritual.	<ul style="list-style-type: none">• Playlist<ul style="list-style-type: none">• Tracks 33–40, <i>Le sacre du printemps (The Rite of Spring)</i>, pt. 1• Tracks 41–46, <i>Le sacre du printemps (The Rite of Spring)</i>, pt. 2• Student Activity Book page 26, <i>The Rite of Spring</i>

Lesson Objective

- Analyze and explain how composers Claude Debussy and Igor Stravinsky used the modern orchestra to evoke specific images and emotions in their music.

What Students Have Learned

In previous units, students learned about the instruments of the orchestra and how composers use musical elements to express ideas and national identity.

DAY 1: THE IMPRESSIONISTIC SEA

Introduce the lesson by reviewing different orchestral time periods students may have learned about in previous years (baroque, classical, Romantic). Explain that today, they will explore music from the early twentieth century and how composers in the early twentieth century expanded the possibilities of the orchestra. Introduce Claude Debussy and his work *La mer (The Sea)*, composed in 1905. Explain that this piece evokes the atmosphere and power of the ocean.

Ask students to think about how musical elements like changes in dynamics, the instruments played, and the rise and fall of tempo might reflect the mood of the ocean.

Music in This Lesson

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



1905



This movement evokes the sea, from dawn to noon, through its shifting orchestral timbres, fluid rhythms, and harmonies. These musical elements create a sense of atmosphere, rather than traditional melodic development.

Background for Teacher

La mer (The Sea) is a symphonic poem by Claude Debussy, a key figure in musical impressionism. This first movement depicts the ocean’s changing moods and light, using the orchestra to paint sonic pictures rather than following strict classical forms. Debussy’s innovative use of harmony and timbre was revolutionary for its time.



Track 32

Explain that Claude Debussy was a French composer associated with a style called **impressionism**, which aimed to create moods and impressions rather than clear musical forms. Play track 32, *La mer*, no. 1, “De l’aube à midi sur la mer” by Claude Debussy. Ask students to close their eyes and imagine the ocean at dawn, gradually moving toward midday. Direct them to listen for the different sounds and textures created by the orchestra.

Display images or a short video of the ocean. Ask students to identify specific moments in the music that might correspond to what they are seeing.

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

A MUSICIAN’S QUESTIONS

What instruments did you hear that might represent the sounds of the ocean?

- o I hear flutes that might represent gentle breezes and brass representing powerful waves.

What kind of mood or atmosphere did Debussy create in this music?

- o The mood is calm, mysterious, powerful, and shimmering.

Activity



Page 25

Have students open their Student Activity Books to page 25 and complete the *La mer*, no. 1, “De l’aube à midi sur la mer” activity. As time allows, review student responses.

Check for Understanding

Conclude the session by having students share one image or feeling that the music evoked for them.

DAY 2: THE REVOLUTIONARY RITE

Introduce this part of the lesson by telling students about Igor Stravinsky's *The Rite of Spring* and its premiere in Paris in 1913. Explain that this ballet caused a sensation at its premiere due to its intense and emotional music and unconventional choreography.

Ask students to consider how music can represent strong emotions and tell a dramatic story.

Stravinsky's *The Rite of Spring*

Explain the story of the ballet. *The Rite of Spring* tells the story of **pagan** rituals in prehistoric Russia that celebrate the arrival of spring. In part 1, the community engages in ceremonies and dances, showing their connection to the earth. Part 2 focuses on a sacrificial ritual where a young maiden is chosen to dance herself to death as an offering to the gods to ensure the earth's renewal and fertility.

Music in This Lesson

Le sacre du printemps (The Rite of Spring), Igor Stravinsky



1913



This ballet score is characterized by its dissonant harmonies, complex and irregular rhythms, abrupt dynamic shifts, and innovative use of a large orchestra to depict a pagan ritual.

Background for Teacher

The Rite of Spring is a revolutionary work by Igor Stravinsky, composed for Sergei Diaghilev's Ballets Russes. Its premiere in 1913 caused a riot, due to its radical departure from traditional ballet music and its depiction of pagan rituals culminating in a human sacrifice. The score is known for its groundbreaking rhythmic complexity and harmonic dissonance, significantly influencing the development of modern music.



Tracks 33–40

Play tracks 33–40, *Le sacre du printemps (The Rite of Spring)*, pt. 1, *Adoration of the Earth* by Igor Stravinsky. This will take students through part 1, *Adoration of the Earth*. As they listen, encourage them to notice how the music evokes a sense of awakening and the burgeoning of nature. It might feel a bit mysterious and primal.



Tracks 41–42

Explain that part 1 is more about the awakening of nature while part 2 is more frantic and ritualistic. Next, play track 41, "Introduction," and track 42, "Mystic Circles of the Young Girls." In these selections, students should hear a shift in atmosphere. The music becomes more intense, often using harmonies that might sound dissonant or clashing. Ask them to pay attention to the driving, almost relentless rhythms and the sheer power of the large orchestra. Part 1 is often described as representing the gentle yet powerful awakening of nature while part 2 delves into more frantic and ritualistic territory, culminating in a human sacrifice.

TEACHER NOTE—As time allows, play other excerpts from *The Rite of Spring*.

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

A MUSICIAN'S QUESTIONS

How would you describe the overall sound and mood of *The Rite of Spring*?

- o The overall sound and mood is intense, chaotic, powerful, and dramatic.

What instruments or sections of the orchestra stood out to you in this piece?

- o Percussion instruments as well as brass and strings played in unusual ways.

Activity



Page 26

Have students open their Student Activity Books to page 26, *The Rite of Spring*, and complete the activity, based on the music they heard.

Check for Understanding

Conclude the session by having students share one word that describes their reaction to *The Rite of Spring* and explain why.

Unit 3 Lesson 2

THE ROOTS OF ROCK

TIME: 2 DAYS

AT A GLANCE CHART

Lesson	Activity	Materials
DAY 1	Students will explore the impact of twentieth-century technologies on music and listen to popular artists before the rise of rock and roll.	<ul style="list-style-type: none">• Playlist<ul style="list-style-type: none">• Track 47, "The Christmas Song (Merry Christmas to You)"• Track 48, "Unforgettable"• Track 49, "So What"• Track 50, "Banana Boat (Day-O)"• Student Activity Book pages 27–28, Music and Technology
DAY 2	Students will be introduced to the beginnings of rock and roll in the 1950s and will analyze its key musical characteristics.	<ul style="list-style-type: none">• Playlist<ul style="list-style-type: none">• Track 10, "Maybellene"• Track 51, "Good Golly, Miss Molly"• Track 52, "Blue Suede Shoes"• Track 53, "Hit the Road Jack"• Online Resource Document "Roots of Rock" web page from the Rock & Roll Hall of Fame• Student Activity Book page 29, Roots of Rock Reflection

Lesson Objective

- Identify the impact of technology on music dissemination in the early twentieth century and analyze the foundational elements of early rock and roll.

What Students Have Learned

In the last lesson, students explored the music of Debussy and Stravinsky in the early twentieth century and how they utilized the modern orchestra in their compositions.

DAY 1: MUSIC IN THE AIR AND ON THE RECORD

Introduce the lesson by asking students how they typically listen to music today. Discuss streaming, digital downloads, etc. Explain that two major technologies in the early twentieth century transformed how people experienced music: the radio and the vinyl record.

Ask students to consider how having music readily available in their homes might have influenced popular music and the artists who created it.

The Rise of Music Technology

Activity



pages 27–28

Have students open their Student Activity Books to pages 27–28 and complete the Music and Technology activity. Explain that in the early 1900s, radio became a new way for many Americans to hear music at home. Around the same time, vinyl records let people buy music and listen to it whenever they wanted, which helped shape what music they liked. The radio and records helped different genres of music reach wider audiences. Jazz spread quickly, and artists like Harry Belafonte popularized **calypso** music across the country.

Music in This Lesson

“Unforgettable,” performed by Nat King Cole



1951. This smooth ballad comes from the post–World War II era in the United States, a time of growing prosperity and a taste for sophisticated popular music.



The song features a warm and gentle melody sung by Nat King Cole in a smooth baritone voice, supported by a lush orchestral arrangement with a relaxed tempo.

Background for Teacher

Nat King Cole was a hugely popular and influential vocalist and pianist whose career spanned decades. His velvety voice and sophisticated style made him a crossover star.

“Unforgettable” remains one of his signature songs, showcasing his masterful phrasing and the elegant orchestral arrangements common in popular music of the time.



Tracks 48, 47

Play track 48, “Unforgettable.” Tell students to pay close attention to Cole’s voice, and ask them how they would describe the quality of his singing. Next, tell students to notice the instruments accompanying him. Ask the following question: How do the instruments contribute to the overall mood of the song? (*Answers will vary but may include something about how the slow pace of the instruments allow Cole’s lyrics to come through.*)

If time allows, play track 47, “The Christmas Song (Merry Christmas to You).” Discuss Cole’s popularity in the 1940s and his smooth, crooning vocal style. Continue discussing his vocal style and the lush orchestral arrangements common at the time.

Music in This Lesson

“So What,” Miles Davis



1959. This piece is a cornerstone of **cool jazz**, a style that emerged in the late 1950s as a reaction against the intensity of bebop. It is associated with a more relaxed and introspective feel.



“So What” is characterized by its modal harmony, a departure from traditional chord progressions. It features a laid-back tempo with improvisational solos on the trumpet and saxophone, creating a spacious and contemplative sound.

Background for Teacher

Miles Davis was important in the evolution of jazz, constantly exploring new sounds. “So What,” from the iconic album *Kind of Blue*, is an example of modal jazz, where improvisation is based on scales (modes) rather than chord changes. This album is considered one of the most influential jazz recordings of all time.



Track 49

Introduce Miles Davis as a key figure in jazz, and discuss the cool jazz style, contrasting it with the previous vocal pieces. Play track 49, “So What” by Miles Davis. Tell students to focus on the interplay between the instruments. Discuss how the harmony feels different from that of “Unforgettable.”

Music in This Lesson

“Banana Boat (Day-O),” performed by Harry Belafonte



1955. The popularity of this traditional Jamaican folk song rose in the 1950s and reflects a growing interest in international music and the vibrant sounds of the Caribbean in American culture.



“Banana Boat (Day-O)” features a call-and-response vocal structure, strong rhythmic emphasis characteristic of calypso music, and a lively tempo with percussion instruments, creating a distinctive Caribbean feel.

Background for Teacher

Harry Belafonte popularized calypso music in the United States. Calypso is a genre of Afro-Caribbean music that originated in Trinidad and Tobago, known for its rhythmic energy, often humorous or socially aware lyrics, and distinctive vocal styles. “Banana Boat (Day-O)” is one of Belafonte’s most recognizable hits and a classic example of the calypso sound.



Track 50

Explain the popularity of calypso music in the 1950s and its Caribbean rhythms. Play track 50, “Banana Boat (Day-O)” by Harry Belafonte. Direct students to pay attention to the rhythm and notice the call-and-response between the lead singer and the chorus. Ask students to identify percussion instruments that contribute to the song’s Caribbean sound.

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

A MUSICIAN'S QUESTIONS

How did the sound and style of Nat King Cole differ from the jazz of Miles Davis and the calypso of Harry Belafonte?

- o Nat King Cole had a smooth, warm singing voice, accompanied by a big orchestra. Miles Davis's music was instrumental and felt more open and relaxed. Harry Belafonte's song had a strong, upbeat rhythm and a singing style where people answered each other.

What might have been the impact of radio on the popularity of artists like Nat King Cole and Harry Belafonte?

- o Radio allowed many people to hear their music at home, making them very popular across the country.

How might owning vinyl records have changed people's relationship with music?

- o Records made it possible for people to listen to their favorite songs whenever they wanted to and to build their own collections. This probably made people feel more connected to the music and the artists.

Check for Understanding

Conclude the session by having students share one way that technology influenced the music they heard during the lesson.

DAY 2: THE BIRTH OF ROCK AND ROLL

Introduce this part of the lesson by transitioning from the popular music of the early to mid-twentieth century to the emergence of **rock and roll** in the 1950s. Ask students what they know about the beginnings of rock and roll. Discuss the initial reactions to this new style of music.

Ask the following question: What do you think made rock and roll different from other popular music of the time?

The Sound of a Revolution

Discuss the role of the electric guitar in shaping the sound of rock music. Explain how the amplified instrument allowed for louder volumes and new musical possibilities. Discuss how the beat of rock and roll often differed from the smoother rhythms of earlier popular music, often emphasizing the **backbeat**.

Teaching Idea



Explore the Roots of Rock web page from the Rock & Roll Hall of Fame with students. If possible, show students short audio or video examples from this resource to further illustrate the early sounds of rock and roll.

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

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

Music in This Lesson

“Good Golly, Miss Molly,” performed by Little Richard



1958. This song exploded onto the scene in the mid-1950s, a time of social change and youthful energy in America. It represented a raw, uninhibited expression that helped define early rock and roll.



“Good Golly, Miss Molly” has an incredibly fast tempo; a driving, pounding beat; and a simple, repetitive chord structure. It also features Little Richard’s signature high-energy, shouting vocal style.

Background for Teacher

Little Richard was a groundbreaking performer whose energetic stage presence and unique vocal style had a major impact on the development of rock and roll. “Good Golly, Miss Molly” is one of his signature songs, known for its infectious energy and wild abandon, which helped break down barriers and appeal to a broad audience.



Track 51

As they listen to “Good Golly, Miss Molly,” tell students to pay close attention to the sheer energy of the song. Ask the following questions: How does Little Richard’s voice make you feel? What instruments do you hear, and how do they contribute to the overall excitement? Play track 51, “Good Golly, Miss Molly” by Little Richard. Point out the energetic tempo, strong beat, and raw vocal style.

Music in This Lesson

“Blue Suede Shoes,” performed by Elvis Presley



1956. This song is from the mid-1950s, a time when Elvis Presley became a national sensation, symbolizing the rise of rock and roll and its impact on youth culture.



“Blue Suede Shoes” blends blues, country, and gospel influences and is characterized by a strong beat, a catchy melody, and Elvis Presley’s charismatic and dynamic vocal performance.

Background for Teacher

Elvis Presley was a cultural icon whose charismatic stage presence, vocal style, and blend of musical genres made him one of the most significant figures in music history. “Blue Suede Shoes” was one of his early hits, showcasing his ability to combine different musical styles and connect with a young audience.



Track 52

Play track 52, “Blue Suede Shoes” by Elvis Presley. Discuss his charismatic performance style and the blend of blues, country, and gospel influences.

If time allows, play track 10, “Maybellene” by Chuck Berry and track 53, “Hit the Road Jack” by Ray Charles. “Maybellene” was released in 1955; students listened to it in Unit 1, Lesson 2.

Remind students that it's notable for its fusion of country and blues influences, with an energetic rhythm and electric guitar sound. "Hit the Road Jack" was released in the 1960s. Point out Charles's blues and R & B roots that influenced early rock and roll.

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

A MUSICIAN'S QUESTIONS

How did the energy and beat of the rock and roll songs compare to the music you heard in the last class?

- o The rock and roll songs had a much stronger, more driving beat and a higher energy level. They were more intense and faster than the music from Day 1.

What role did the electric guitar play in the sound of these early rock and roll songs?

- o The electric guitar was prominent in these early rock and roll songs, providing a driving force and a powerful sound.

Activity



Ask students to open their Student Activity Books to page 29 and complete the Roots of Rock Reflection activity.

Page 29

Check for Understanding

Conclude the session by having students identify one musical element that they think is characteristic of early rock and roll and explain why.

Unit 3 Lesson 3

THE EVOLUTION OF FOLK AND ROCK MUSIC

TIME: 2 DAYS

AT A GLANCE CHART

Lesson	Activity	Materials
DAY 1	Students will explore the evolution of popular music in the 1960s, from folk to rock to early funk, and actively engage with protest songs.	<ul style="list-style-type: none">• Playlist<ul style="list-style-type: none">• Track 54, "Barbara Allen"• Track 55, "The Times They Are A-Changin'"• Track 56, "Like a Rolling Stone"• Track 57, "I Want to Hold Your Hand"• Track 58, "I Got You (I Feel Good)"• Track 59, "Papa's Got a Brand New Bag"• Online Resource Document<ul style="list-style-type: none">• "If I Had a Hammer" lyrics• "We Shall Overcome"• Student Activity Book pages 30–31<ul style="list-style-type: none">• The Sound of the Sixties• Music Reflection
DAY 2	Students will continue exploring popular music of the late 1960s and early 1970s and reflect on its lasting influence.	<ul style="list-style-type: none">• Playlist<ul style="list-style-type: none">• Track 15, "A Day in the Life"• Track 60, "Chain of Fools"• Track 61, "Respect"• Track 62, "Woodstock"• Track 63, "You've Got a Friend"• Student Activity Book page 32, Protest Song and Reflection

Lesson Objective

- Analyze the evolution of folk and rock music in the 1960s and early 1970s and explain its cultural impact and lasting influence on contemporary music and society.

What Students Have Learned

In the last lesson, they explored the beginnings of rock and roll in the 1950s and its key musical characteristics.

DAY 1: 1960S EVOLUTION

Introduce the lesson by explaining that the 1960s were a time of significant social and political change in America and around the world. Ask students to identify any major events or cultural shifts that happened in the 1960s. (*Civil Rights Movement, Vietnam War, counterculture*) Explain that new popular music accompanied these changes and events. Folk music became a voice for social issues, early rock evolved, and new genres like **funk music** were created. Mention the profound impact of the Beatles, who influenced music globally throughout the rest of the century and beyond.

Ask students to listen for how the music of this era might reflect the changing times.

Activity



Page 30

Ask students to open their Student Activity Books to page 30, The Sound of the Sixties, and complete the activity. They will read an informational text about folk, rock, and funk music of the 1960s. Then they will answer questions.

Music in This Lesson

“Barbara Allen,” traditional, performed by Joan Baez; “Like a Rolling Stone,” Bob Dylan; “I Want to Hold Your Hand,” John Lennon and Paul McCartney; “I Got You (I Feel Good),” James Brown



These four songs, recorded from 1960 to 1965, represent a range of influential 1960s popular music, from the simple acoustic expression of a traditional folk ballad to groundbreaking blends of folk and rock, the energetic heights of early rock and roll, and the rhythmic innovation of early funk.



“Barbara Allen” features a clear, expressive vocal timbre, a lyrical melody, and a simple acoustic guitar accompaniment. “Like a Rolling Stone” has a driving beat, the electric timbre of the guitars and organ, and a complex form and structure. “I Want to Hold Your Hand” has a catchy melody, a driving rhythmic beat, energetic harmonies, and a verse-chorus form, all contributing to its upbeat and infectious energy. “I Got You (I Feel Good)” emphasizes a strong rhythmic groove, a prominent horn section, and James Brown’s dynamic, high-energy vocal timbre, an example of early funk.

Background for Teacher

These songs represent developments in 1960s popular music, showing the evolution of folk music, the rise of rock, and the birth of funk; Joan Baez exemplified the folk ballad tradition while Bob Dylan’s “Like a Rolling Stone” signaled folk’s transformation into rock. “I Want to Hold Your Hand,” performed by the Beatles, captured the energy of the British Invasion, and James Brown’s “I Got You (I Feel Good)” established the rhythmic foundation of funk. These genres and artists were influential, reflecting and shaping the cultural and social changes of the decade.



Track 54

Play track 54, “Barbara Allen” by Joan Baez. Explain that this is a traditional folk ballad, representative of the folk revival of the early 1960s. Discuss the simple instrumentation and the focus on storytelling.

Teaching Idea

To further illustrate folk music’s role in social commentary, if time allows, sing a classic folk protest song from the 1960s, such as “Where Have All the Flowers Gone?” by Pete Seeger. Discuss how the lyrics of these songs relate to the peaceful protests and calls for social change that were happening during the 1960s.



Play track 56, “Like a Rolling Stone” by Bob Dylan. Discuss how Dylan’s music evolved, incorporating rock elements and electric instruments.

Tracks 56, 57,
58, 55, 59

Play track 57, “I Want to Hold Your Hand” by the Beatles. Note the catchy melody and the driving beat. Discuss the massive impact of the Beatles on popular music and their role in the **British Invasion**.

Play track 58, “I Got You (I Feel Good)” by James Brown. Explain that James Brown was a key figure in the development of funk music, which featured the strong rhythms and emphasized the **groove**.

Play track 55, “The Times They Are A-Changin’” by Bob Dylan, and track 59, “Papa’s Got a Brand New Bag” by James Brown. Continue exploring the characteristics of early funk music.

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

A MUSICIAN’S QUESTIONS

How did the simplicity of Joan Baez’s “Barbara Allen” compare to the evolving sound of Bob Dylan?

- o Joan Baez used just her voice and a guitar, and Bob Dylan added more instruments like electric guitars and drums to his music.

What musical elements made the Beatles’ “I Want to Hold Your Hand” so influential?

- o The Beatles had a catchy song with a strong beat and lots of energy that people liked.

What are the key characteristics of the early funk music of James Brown that make it distinct from early rock and roll?

- o James Brown’s music placed strong emphasis on rhythm and had a powerful groove that made people want to dance, unlike the earlier rock and roll sound.

Activity



Explain that many folk songs from the 1960s were used as protest songs to express ideas about peace, civil rights, and change. Play “If I Had a Hammer” by Pete Seeger (or Peter, Paul and Mary). Play the song’s audio (if available, or sing it yourself). Then, teach students the lyrics and melody. Lead the class in singing the song together. As you sing, encourage students to think about the message of the lyrics and how the music supports that message.



Page 31

After singing, ask students to open their Student Activity Books to page 31 and complete the Music Reflection activity, using their experience with the protest song to inform their answers.

Teaching Idea



If time allows, compare two songs of overcoming and hope. Play track 29, “My Soul’s Been Anchored in the Lord” by Marian Anderson. Remind students that this is a spiritual, a type of song often associated with themes of hope and perseverance in American history. Ask them to listen for the feeling of resilience and strength. Share the recording of “We Shall Overcome” by Joan Baez. Explain that this song became an anthem for the Civil Rights Movement in the 1960s, symbolizing unity and hope for a better future.



Track 29

Teach students the lyrics and melody of “We Shall Overcome.” Lead the class in singing the song together. Encourage them to sing with conviction, thinking about the message of the lyrics and how the music supports that message of peaceful protest. Discuss how the messages of “My Soul’s Been Anchored in the Lord” and “We Shall Overcome” are similar in theme, even though they come from different musical traditions.

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

[https://www.coreknowledge.org/music /](https://www.coreknowledge.org/music/)

Check for Understanding

Conclude the session by having students briefly describe one way that the music they heard today reflected the changes happening in society during the 1960s.

DAY 2: INFLUENCE AND IMPACT

Introduce the class session by explaining that, building on the exploration of 1960s music in the last class, today we will delve into the late sixties and early seventies, examining how the sounds of folk, rock, and the emerging funk and **soul music** genres continued to evolve and shape the musical landscape. We will also consider the lasting influence of these artists and movements on the music we hear today.

Ask students to think about how the music they listen to now might have been influenced by the genres and artists we discussed yesterday and will explore today.

Ask the following question: How do you think the social and political changes of the 1960s might have continued to impact music in the late 1960s and early 1970s? (*Possible answers: more songs with social commentary, music reflecting changing attitudes and lifestyles, new sounds emerging as artists experimented*)

Music in This Lesson

“Chain of Fools” and “Respect,” performed by Aretha Franklin; “Woodstock,” Joni Mitchell; “You’ve Got a Friend,” Carole King



These songs, recorded between 1967 and 1971, represent the powerful emergence of soul music as a significant force, the continued evolution of folk and singer-songwriter styles reflecting on the cultural shifts of the time (like the Woodstock festival), and the burgeoning soft rock sound of the early 1970s. They reflect themes of social change, personal relationships, and community.



Aretha Franklin’s songs showcase powerful vocal performances, call-and-response techniques rooted in gospel music, strong rhythmic foundations, and prominent horn arrangements characteristic of soul music. Joni Mitchell’s “Woodstock” features a folk-inspired acoustic sound, complex harmonies, and a reflective, narrative lyrical style. Carole King’s “You’ve Got a Friend” is characterized by its intimate vocal delivery, piano-driven melody, and heartfelt lyrics, typical of the singer-songwriter genre.

Background for Teacher

Aretha Franklin, often called the “Queen of Soul,” was a pivotal figure in soul and R & B, known for her powerful voice and her ability to blend gospel, blues, and other popular traditions. Her songs, like “Respect,” became anthems of the Civil Rights and feminist movements.

Joni Mitchell was a key figure in the folk and singer-songwriter movement, known for her unique guitar tunings, complex compositions, and introspective lyrics. “Woodstock” became an iconic song associated with the famous 1969 festival, even though she was not present.

Carole King was one of the most successful singer-songwriters of the early 1970s, with her album *Tapestry* becoming a landmark release. “You’ve Got a Friend” is a classic example of her warm, relatable style. These artists and their music were deeply intertwined with the cultural and social fabric of the late 1960s and early 1970s, influencing countless musicians who followed.

As time allows during the class session, play the following songs for students:



Play track 60, “Chain of Fools” by Aretha Franklin. Tell students to listen for the powerful vocals.

Track 60



Play track 61, “Respect” by Aretha Franklin. Discuss how this song became an anthem for social change. Point out the call-and-response structure.

Track 61



Play track 62, “Woodstock” by Joni Mitchell. Explain that this song captures the feeling and spirit of the famous music festival. Discuss the difference in sound compared to the soul music just heard.

Track 62



Track 63

Play track 63, “You’ve Got a Friend” by Carole King. Introduce Carole King and the singer-songwriter genre. Discuss the personal and comforting nature of the lyrics and music.



Track 15

Play track 15, “A Day in the Life.” Remind students they heard this song from the Beatles in Unit 1 Lesson 2. Tell students it was released after the song they just heard in Day 1—“I Want to Hold Your Hand.” Discuss the similarities and differences.

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

A MUSICIAN’S QUESTIONS

How does Aretha Franklin’s vocal style reflect influences from gospel music?

- o Her singing is very powerful and uses call-and-response, which are common in gospel music.

What musical elements in “Woodstock” make it sound different from the rock music we heard in Day 1?

- o It has a more acoustic sound, with a focus on the guitar and vocals, and the melody and harmonies are more complex.

How does “You’ve Got a Friend” by Carole King represent the singer-songwriter style?

- o It feels very personal, like someone singing directly to you with just a piano, and the lyrics are about feelings and relationships.

Activity



Page 32

Have students open their Student Activity Books to page 32 and complete the Protest Song and Reflection activity.

TEACHER NOTE—Be aware that some of the historical context related to the Civil Rights Movement or the Vietnam War might be sensitive for some students. Be prepared to handle discussions with care and provide appropriate support.

Check for Understanding

Conclude the session by asking students to name one artist from today’s lesson they would like to learn more about.

Unit 3 Lesson 4

UNIT 3 ASSESSMENT

TIME: 1 DAY

AT A GLANCE CHART

Lesson	Activity	Materials
DAY 1	Students will review key concepts from Unit 3 and complete an assessment activity to demonstrate understanding of the unit's content.	<ul style="list-style-type: none">• Playlist<ul style="list-style-type: none">• Track 32, <i>La mer</i>, no. 1, "De l'aube à midi sur la mer"• Track 51, "Good Golly, Miss Molly"• Track 54, "Barbara Allen"• Track 58, "I Got You (I Feel Good)"• Student Activity Book page 33, Listening Assessment• Pencils (1 per student)

Lesson Objective

- Assess student mastery of content presented in Unit 3.

Preparation for Assessment

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

- Debussy and Stravinsky used the modern orchestra to create new and expressive sounds in the early twentieth century.
- New technologies like radio and vinyl records changed how people listened to music, including early rock and roll.
- Popular music genres like folk, rock, soul, and funk evolved significantly through the 1960s and early 1970s, reflecting and influencing cultural changes.
- Reviewing and assessing understanding helps confirm learning about the diverse musical styles and technological influences of the twentieth century.

Revisit the Big Idea of this unit: *The twentieth century brought musical evolution, driven by new technologies and cultural changes, resulting in a wide range of diverse genres from modern classical to rock and funk.* Discuss with students the activities they did in this unit: listening to various musical selections, reading informational texts about music and technology, answering questions, and reflecting on the music.

Assessment



Page 33

Ask students to turn to page 33, Listening Assessment, in their Student Activity Books. Explain that they will answer questions about artists, genres, and characteristics of twentieth-century music. This assessment will help them demonstrate both their listening comprehension and their understanding of the unit's content. Allow time for students to complete the assessment activity.



Tracks 32, 51,
54, 58

For question 1, play track 32, *La mer*, no. 1, “De l’aube à midi sur la mer” by Claude Debussy. For question 2, play track 51, “Good Golly, Miss Molly” by Little Richard. For question 3, play track 54, “Barbara Allen.” by Joan Baez. For question 4, play track 58, “I Got You (I Feel Good)” by James Brown.

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

- Play a game where students listen to short clips of songs from the unit and identify the artist or genre.
- Encourage students to write a short paragraph explaining how technology changed music in the twentieth century or how music from the 1960s still influences music today.

Additional Recommended Resources

Consider using the following trade books that discuss twentieth-century music for students:

- Babin, Pierre. *Claude Debussy*. First Discovery Music, 2017.
- Meltzer, Brad. *We Are the Beatles*. Ordinary People Change the World. Rocky Pond Books, 2025.
- O'Connor, Jim. *What Is Rock and Roll? What Was?* Penguin Workshop, 2017.

Consider using the following resources for teachers and parents:

- Rolling Stone Magazine. *The Rolling Stone Illustrated History of Rock and Roll: The Definitive History of the Most Important Artists and Their Music*. Random House, 1992.

Opera

Big Idea Opera is a complex art form that combines music, drama, and visual elements to tell stories through singing and orchestral music.

Unit Introduction and Pacing Guide

This introduction includes the necessary background information to teach the *Opera* unit. In this unit, you will explore opera, learning about its key components and experiencing famous examples by renowned composers like Gioachino Rossini and Giuseppe Verdi. The unit is taught through listening, discussion, reading, and a hands-on mini opera planning activity.

This unit contains three lessons, split across three class days. There will be a unit assessment on Day 3. 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 <i>The Barber of Seville</i>
2	Lesson 2 <i>Rigoletto</i>

Day	Lesson
3	Lesson 3 Unit 4 Assessment

What Students Should Already Know

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

- Basic musical elements such as rhythm, melody, harmony, form, and timbre
- Common vocal ranges for men and women (soprano, alto, tenor, bass)
- Influential modern musicians and how music reflects its time period, as explored in previous units

What Students Need to Learn

In this unit, students will:

- Define opera and identify its key components (singing, orchestra, drama, costumes, scenery);
- Recognize and describe famous musical selections from Rossini's *The Barber of Seville* and Verdi's *Rigoletto*;
- Understand the role of the orchestra and different vocal ranges in opera;
- Analyze how music is used to convey character and emotion in opera;
- Apply their understanding of opera by planning an opera parody;

- Share and discuss their mini opera plans; and
- Demonstrate understanding of opera concepts through assessment activities.

Vocabulary

aria, n. a solo song in an opera, usually expressing a character’s feelings **(87)**

Example: Figaro’s famous aria shows how busy and important he thinks he is.

comedic, adj. relating to or characteristic of comedy; humorous or amusing **(87)**

Example: *The Barber of Seville* is a comedic opera with a witty plot.

dramatic, adj. relating to or characteristic of drama; full of action, emotion, or conflict **(89)**

Example: *Rigoletto* is a very dramatic opera with a sad story.

opera, n. a dramatic story told through singing with orchestral accompaniment, combining music, theater, and visual arts **(86)**

Example: *The Barber of Seville* is a famous comedic opera.

prestissimo, adv. or adj. as fast as you can go **(87)**

Example: The conductor chose a *prestissimo* tempo for the final section.

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 7: <i>A History of the United States</i>
--

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

Most Important Ideas

The most important ideas in Unit 4 are as follows:

- Opera is a musical drama exemplified by Gioachino Rossini’s lively opera *The Barber of Seville*.
- Giuseppe Verdi’s *Rigoletto* is a famous dramatic opera.

What Teachers Need to Know

This unit introduces students to the world of opera as a form of musical storytelling that integrates music, drama, and visual arts. Teachers should be prepared to guide students through listening to famous operatic selections by Rossini and Verdi, highlighting how different musical elements, vocal styles, and orchestral accompaniment contribute to character and plot. The unit reviews vocal ranges and introduces basic musical terms like *staccato* and *prestissimo* in the context of the music. A hands-on activity where students plan their own mini operas based on familiar stories is included to reinforce understanding and encourage creative application of concepts learned.

Unit 4 Lesson 1

THE BARBER OF SEVILLE

TIME: 1 DAY

AT A GLANCE CHART

Lesson	Activity	Materials
DAY 1	Students are introduced to opera and begin planning a short parody opera based on a familiar story.	<ul style="list-style-type: none">• Playlist<ul style="list-style-type: none">• Track 72, <i>Il barbiere di Siviglia (The Barber of Seville)</i>, "Sinfonia"• Track 73, <i>Il barbiere di Siviglia (The Barber of Seville)</i>, "Largo al factotum"• Student Activity Book pages 34–35<ul style="list-style-type: none">• <i>The Barber of Seville</i> Reflection• Parody Opera Plan

Lesson Objective

- Identify key characteristics of opera, recognize famous musical selections from *The Barber of Seville*, and utilize this knowledge to begin planning an opera.

What Students Have Learned

In the last unit, students explored the diverse sounds of twentieth-century popular music, including the roots of rock and its evolution through folk, soul, and funk.

DAY 1: THE BARBER OF SEVILLE

Introduce the lesson by asking students if they have ever heard of **opera** or seen a performance. Explain that opera is a staged performance where the story is told primarily through singing, accompanied by an orchestra. It combines music, drama, costumes, scenery, and sometimes dance to create a complete theatrical experience. Explain that today, they will be introduced to a very famous opera called *The Barber of Seville*, by an Italian composer named Gioachino Rossini.

Ask students to consider how telling a story through singing might be different from telling it through speaking.

Gioachino Rossini and *The Barber of Seville*

Explain that Gioachino Rossini (1792–1868) was an Italian composer famous for his operas, especially his **comedic** ones. *The Barber of Seville* is one of his most popular and enduring works, known for its witty story and lively, memorable music. The story is about a clever barber named Figaro who helps a young count win the heart of a beautiful woman.

Review the different vocal ranges common in music that students may have learned in previous years: soprano, mezzo-soprano, alto for women and tenor, baritone, bass for men. Explain that different characters in an opera are often assigned vocal ranges that fit their personality or role in the story.

Music in This Lesson

Il barbiere di Siviglia (*The Barber of Seville*), “Sinfonia” and “Largo al factotum,” Gioachino Rossini



1816. This opera was written in Italy during the nineteenth century, a time when opera was a major form of entertainment.



“Sinfonia” (Italian for “symphony”) is known for its fast tempo, use of *staccato* notes, and memorable, energetic melodies that build excitement. Figaro’s **aria** (song) features a very fast, almost tongue-twisting melody sung by a baritone voice, with rapid, repeated notes and a lively orchestral accompaniment.

Background for Teacher

Gioachino Rossini was one of the most important opera composers of the early nineteenth century, known for his speed in composing and his distinctive style, featuring catchy melodies, rhythmic vitality, and the famous “Rossini *crescendo*.” The overture, or *Sinfonia*, to *The Barber of Seville* is a prime example of his style and is frequently performed as a standalone concert piece. It is characterized by its lively themes and a dynamic buildup toward the end. Figaro’s aria, “Largo al factotum” (“Make way for the factotum/jack-of-all-trades”), is one of the most recognizable pieces within the opera genre. It is a virtuosic piece for baritone voice, requiring rapid articulation and breath control to deliver the quick, repeated syllables, especially on the word *Figaro*. The aria establishes Figaro’s energetic, confident, and somewhat boastful personality.



Track 72

Introduce the first piece as the overture, the instrumental music played at the beginning of the opera before the curtain rises. Tell students to listen for the fast tempo and how the music builds with excitement. Play track 72. After listening, ask students to describe the mood of the music. Point out examples of *staccato* (short, detached notes), and discuss the fast tempo, known as ***prestissimo***.



Track 73

Introduce the next piece as a famous song sung by the character Figaro. Explain that Figaro is a barber who knows everyone and does everything in the town. Tell students to listen to how fast Figaro sings. Play track 73. After listening, discuss Figaro’s vocal range (baritone) and how the music reflects his personality.

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

A MUSICIAN'S QUESTIONS

How did the orchestra's music in the overture make you feel about the opera before the singing started?

- o The overture felt exciting and energetic, like something fast and maybe funny was about to happen.

How was Figaro's singing different from speaking?

- o Figaro was singing the words with a melody, and it was very fast and rhythmic.

Activity



Have students open their Student Activity Books to page 34, *The Barber of Seville* Reflection. Tell them to complete the questions about the music they heard today.

Page 34



Page 35

Have students turn to page 35, Parody Opera Plan, in their Student Activity Books. Explain that instead of creating a serious opera, they're going to have some fun and create an opera parody. A parody uses the style of something, like an opera, but makes it funny by exaggerating or changing it in a humorous way. Think about how *The Barber of Seville* is funny—you'll use those ideas to make your own opera even funnier. Prompt students to work in small groups to do the following:

1. Choose a familiar story (like a nursery rhyme, a short fairy tale, or even a funny classroom or school event).
2. Brainstorm humorous ways to twist the story, characters, or typical operatic situations.
3. Decide which characters will sing and what vocal ranges they might have, thinking about how they can exaggerate these for comedic effect.
4. Focus on one short scene or a few lines of a song. Write a few lines of silly lyrics or describe what the music might sound like if it were sung very quickly like Figaro or with exaggerated drama.

Teaching Idea



Provide a list of simple stories or nursery rhymes for students to choose from. You could also play short, child-friendly video excerpts of opera performances to give students a visual idea of costumes and staging.

SUPPORT—Circulate among the groups as they plan their mini operas. Help them think about which parts of the story will work best as songs (arias) and which parts could be spoken or sung more quickly (recitative, though you don't need to use this term). Encourage creativity in their musical ideas, even if they just describe the mood or speed of the music.

Check for Understanding

Conclude the session by having each group share one idea from their mini opera plan, such as which story they chose or what one of their characters will sing about.

Unit 4 Lesson 2

RIGOLETTO

TIME: 1 DAY

AT A GLANCE CHART

Lesson	Activity	Materials
DAY 1	Students will learn about the opera <i>Rigoletto</i> and complete an activity page about opera.	<ul style="list-style-type: none">• Playlist<ul style="list-style-type: none">• Track 74, <i>Rigoletto</i>, “Questa o quella per me pari sono”• Track 75, <i>Rigoletto</i>, “Figlia! Mio padre!”• Track 76, <i>Rigoletto</i>, “La donna è mobile”• Track 77, <i>Rigoletto</i>, “Bella figlia dell’amore”• Student Activity Book page 36, All About Opera

Lesson Objective

- Identify key elements of Giuseppe Verdi’s opera *Rigoletto*, recognize famous musical selections, and continue applying your understanding of opera by planning a mini opera.

What Students Have Learned

In the last lesson, students were introduced to opera, learning that it is a story told through singing with orchestral accompaniment, and explored Gioachino Rossini’s opera *The Barber of Seville*. They also began planning their own mini operas.

DAY 1: RIGOLETTO

Introduce the lesson by explaining that today they will explore another famous Italian opera, *Rigoletto*, composed by Giuseppe Verdi. While Rossini’s *Barber of Seville* is a comedy, *Rigoletto* is a powerful drama with both beautiful and intense music.

Ask the following question: How do you think music can help tell a **dramatic** or sad story, compared to a funny one?

Giuseppe Verdi and *Rigoletto*

Explain that Giuseppe Verdi (1813–1901) was one of the most important and popular Italian composers of opera in the nineteenth century. His operas are known for their strong emotions, memorable melodies, and dramatic stories. *Rigoletto* is one of his masterpieces. Briefly explain the story: Rigoletto is a jester (a joker) in a duke’s court. He tries to protect his daughter Gilda from the duke, but tragedy unfolds. The opera is divided into three acts.

Review the different vocal ranges again: soprano, mezzo-soprano, and alto for women and tenor, baritone, and bass for men. Explain that *Rigoletto* features characters singing in many of these ranges, like Rigoletto (baritone), Gilda (soprano), and the duke (tenor).

Music in This Lesson

Rigoletto, Giuseppe Verdi



1851. These selections come from the mid-nineteenth century in Italy, at the height of the Romantic era in opera, known for its emphasis on emotion and drama.



Verdi's music in *Rigoletto* is characterized by powerful vocal melodies, dramatic orchestral accompaniment that supports the emotions of the story, and contrasting musical styles for different characters and situations.

Background for Teacher

Giuseppe Verdi dominated Italian opera for much of the nineteenth century. *Rigoletto* is part of his popular “middle period” and is celebrated for its dramatic tension, complex characters, and vocal demands. The opera's plot, based on a play by Victor Hugo, deals with themes of curses, revenge, and sacrifice. The aria “La donna è mobile” (“Woman is fickle”) from Act III is one of the most famous and instantly recognizable tunes in all of opera, sung by the duke.



Tracks 74, 75,
76, 77

Introduce the first selections from Act I of *Rigoletto*. Tell students to listen for the different voices and how the music sounds dramatic. Play track 74 and track 75, “Questa o quella per me pari sono” and “Figlia! Mio padre!” Discuss the characters they might be hearing (Rigoletto, Gilda, the duke) and the emotions the music conveys.

Introduce the selections from Act III, including the very famous song “La donna è mobile.” Tell students to listen for the catchy melody sung by the duke. Play track 76 and track 77, “La donna è mobile” and “Bella figlia dell'amore.” Point out when “La donna è mobile” is heard (track 76). Discuss how this famous tune contrasts with some of the more dramatic music in the opera.

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

A MUSICIAN'S QUESTIONS

How does the music in *Rigoletto* sound different from the music in *The Barber of Seville*?

- o *Rigoletto* sounds more serious and dramatic, and *The Barber of Seville* sounds lighter and funnier.

How does the music help you understand the different feelings or personalities of the characters you heard in *Rigoletto*?

- o The dramatic music makes you feel the sadness or anger. The catchy, lively song for the duke makes him sound charming but not very serious.

Activity

Ask students to get back into their small groups from the previous lesson to continue working on their mini opera plans. Explain that they should try to finalize their story, characters, and musical ideas. Tell them they will have a chance to share their plans in the next class period. Allow about fifteen to twenty minutes for group work.



Page 36

Have students open their Student Activity Books to page 36, All About Opera. Tell them they will read a short text about opera and answer questions to show what they have learned in the past two lessons. Allow time for students to complete the page individually.

Check for Understanding

Conclude the session by asking students to share one new thing they learned about opera today or to hum a few notes of the famous “La donna è mobile” tune.

Unit 4 Lesson 3

UNIT 4 ASSESSMENT

TIME: 1 DAY

AT A GLANCE CHART

Lesson	Activity	Materials
DAY 1	Students will review key concepts from Unit 4, share their mini opera plans, listen to musical selections, and complete an assessment activity.	<ul style="list-style-type: none">• Student Activity Book page 37, Opera Rewind• Student mini opera plans (from Lessons 1 and 2)• Pencils (1 per student)• Playlist• Rossini, <i>Il Barbiere di Siviglia</i><ul style="list-style-type: none">• Track 72, "Sinfonia"• Track 73, "Largo al factotum"• Verdi, <i>Rigoletto</i><ul style="list-style-type: none">• Track 74, "Questa o quella per me pari sono"• Track 76, "La donna è mobile"

Lesson Objective

- Assess student mastery of content presented in Unit 4.

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 4:

- Opera is a musical drama exemplified by Gioachino Rossini's lively opera *The Barber of Seville*.
- Giuseppe Verdi's *Rigoletto* is a famous dramatic opera.

Revisit the Big Idea of this unit: *Opera is a complex art form that combines music, drama, and visual elements to tell stories through singing and orchestral music.* Discuss with students the activities they did in this unit: learning about opera composers and famous operas, listening to

musical selections like overtures and arias, reviewing vocal ranges, completing activity book pages about opera, and planning their own mini operas.

Assessment

Begin the assessment by having student groups share their plans for their mini operas. Encourage them to describe their chosen story, characters, vocal ranges, and musical ideas for key moments. Students can share sketches of costumes or scenery if they created them. This allows students to demonstrate their understanding of opera concepts through application and creativity.



Page 37

Ask students to turn to the Opera Rewind activity on page 37 in their Student Activity Books. Explain that this page contains questions about the operas and musical concepts they have learned in this unit. Tell students they will listen to some musical examples again and answer questions about them. Allow time for students to complete the assessment questions individually.



Tracks 72, 73,
74, 76

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

- Play a game where you play a musical clip and students hold up a card identifying the opera, the character, or the vocal range.
- Encourage students to write a short paragraph explaining why they think opera is still performed today or how music helps tell a story in opera.
- Make connections to CKHG by discussing the historical context of when these operas were written and performed, or make connections to CKLA by having students write a short review of one of the operas.

Additional Recommended Resources

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

- Husain, Shahrukh. *The Barefoot Book of Stories from the Opera*. Barefoot Books, 1999.
- Rosenberg, Jane. *Sing Me a Story: The Metropolitan Opera's Book of Opera Stories for Children*. Thames & Hudson, 1996.
- Royal Opera House. *Curtain Up!: Behind the Scenes at the Royal Opera House*. Thames & Hudson, 2022.

Consider using the following resources for teachers and parents:

- Anderson, Carol J. C. *Minuet in G and Rigoletto Study Manual: Scales Aren't Just a Fish Thing - Igniting Sleeping Brains (Keepers)*. Published by the author, 2017.
- Caron de Beaumarchais, Pierre-Augustin, and David Coward. *The Figaro Trilogy: The Barber of Seville, The Marriage of Figaro, The Guilty Mother*. Oxford World Classics. Oxford University Press, 2008.

Musical Theater

Big Idea Musical theater is a vibrant art form that tells stories through song, showcasing the work of influential songwriters and reflecting culture.

Unit Introduction and Pacing Guide

This introduction includes the necessary background information to teach the *Musical Theater* unit. In this unit, you will explore the exciting world of American musical theater, learning about its evolution from opera, discovering influential songwriters and composers, analyzing how music conveys emotion and tells stories on stage, and creating your own short musical pieces. The unit is taught through listening, reading, discussion, analysis, and hands-on activities.

This unit contains six lessons, split across nine class days. There will be a half-day Looking Back review on Day 5 and a unit assessment on Day 9. 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 It's Showtime!
2	Lesson 2 America on Stage
3–4	Lesson 3 Big Names of Broadway

Day	Lesson
5	Lesson 4 Emotion in Song*
6–8	Lesson 5 Classroom Theater
9	Lesson 6 Unit 5 Assessment

* Looking Back

What Students Should Already Know

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

- Basic musical elements such as rhythm, melody, harmony, form, and timbre
- Different vocal ranges (soprano, alto, tenor, bass)
- How music can reflect culture and time periods and tell stories, as explored in previous units on popular music and opera
- The concept of music being composed for performance and entertainment

What Students Need to Learn

In this unit, students will:

- Understand the evolution of musical storytelling from opera to twentieth-century musical theater;
- Identify influential American songwriters and composers of musical theater, including Irving Berlin, Dorothy Fields, George M. Cohan, Cole Porter, Oscar Hammerstein II, Leonard Bernstein, and Andrew Lloyd Webber;

- Recognize key songs from famous Broadway musicals;
- Analyze how musical elements, lyrics, and performance convey emotion and tell stories in musical theater songs;
- Practice writing song lyrics;
- Collaborate in small groups to plan, rehearse, and present a short musical piece; and
- Reflect on musical theater performances.

Vocabulary

anthem, n. a song that is strongly associated with a particular group or cause and is often sung to express identity or solidarity **(99)**

Example: “There’s No Business Like Show Business” is considered an anthem for people who work in the theater.

Broadway, n. a street in New York City famous for its theaters; the professional theatrical productions staged in that area **(100)**

Example: Many famous musicals are performed on Broadway.

list song, n. a song that features a list of items, names, or ideas in its lyrics **(104)**

Example: “You’re the Top” is a famous list song.

lyricist, n. a person who writes the words for songs **(98)**

Example: Dorothy Fields was a talented lyricist who wrote the words for many popular tunes.

musical theater, n. a form of theatrical performance that combines songs, spoken dialogue, acting, and dance **(98)**

Example: Musical theater tells stories using both speaking and singing.

swing, n. a style of jazz music or a rhythmic feel characterized by a forward momentum and a particular way of playing eighth notes **(100)**

Example: “On the Sunny Side of the Street” is an example of swing.

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 7: *A History of the United States*

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Most Important Ideas

The most important ideas in Unit 5 are as follows:

- Musical theater is an evolution of musical storytelling, featuring the contributions of early songwriters like Irving Berlin and Dorothy Fields.
- George M. Cohan's and Cole Porter's music reflected American culture and mood, as demonstrated by their popular and distinctive songs.
- Influential Broadway composers and lyricists like Oscar Hammerstein II, Leonard Bernstein, and Andrew Lloyd Webber shaped the genre, highlighted by their iconic and long-running musicals.
- Broadway songs powerfully convey emotion through the effective use of musical elements, lyrics, and performance.

What Teachers Need to Know

This unit guides students through the history and characteristics of American musical theater, building on their previous understanding of opera and popular music. Teachers should be prepared to introduce students to a range of iconic songs and influential songwriters from the twentieth and early twenty-first centuries. The unit emphasizes how music and lyrics work together to tell stories, develop characters, and convey emotion. Activities include listening, reading, discussion, lyric writing, and a multiday collaborative project where students create and perform their own short musical pieces. The unit encourages students to appreciate musical theater as a dynamic art form that reflects American culture.

Unit 5 Lesson 1

IT'S SHOWTIME!

TIME: 1 DAY

AT A GLANCE CHART

Lesson	Activity	Materials
DAY 1	Students will explore the evolution of musical storytelling from opera to twentieth-century musical theater and learn about influential songwriters.	<ul style="list-style-type: none">• Playlist<ul style="list-style-type: none">• Track 78, "There's No Business Like Show Business"• Track 79, "Blue Skies"• Track 80, "On the Sunny Side of the Street"• Track 11, "The Way You Look Tonight"• Student Activity Book page 38, Songwriters of the Stage

Lesson Objective

- Identify key characteristics of twentieth-century musical theater songs and recognize the contributions of influential songwriters and performers who popularized their work.

What Students Have Learned

In the last unit, students learned about opera, a form of musical storytelling that was very popular in the 1800s, and even planned their own mini operas.

DAY 1: IT'S SHOWTIME!

Introduce the lesson by explaining that opera was a major form of musical entertainment in earlier centuries, but the idea of telling stories with music continued and changed in the twentieth century with the rise of **musical theater**. It became incredibly popular, especially in places like New York City. Musical theater also tells stories using music, but it often includes more spoken dialogue and different styles of music compared to traditional opera.

Ask the following question: What are some musicals or movies with songs that you know? Discuss how songs in musicals help tell the story or show what a character is feeling. Explain that many talented composers and **lyricists** (people who write the words for songs) created the music for these shows and that famous singers often helped make the songs popular.

Songwriters of the Stage

Explain that the twentieth century saw the rise of incredibly talented songwriters who created music for Broadway shows and, later on, for movies. Two important figures were Irving Berlin and Dorothy Fields. Irving Berlin wrote both music and lyrics, creating many classic American songs. Dorothy Fields was a gifted lyricist who worked with different composers. Explain that, often, these songs became famous not just because of the shows they originated from but

also because popular singers of the time, like Ethel Merman, Ella Fitzgerald, Fred Astaire, and Louis Armstrong, recorded and performed them.

Music in This Lesson

“There’s No Business Like Show Business” and “Blue Skies,” Irving Berlin



“There’s No Business Like Show Business” (1946) comes from the mid-twentieth century, a golden age of American musical theater, reflecting the energy and glamour of the stage world. Written earlier in the twentieth century, “Blue Skies” (1926) became a popular standard, recorded by many famous singers across different decades.



“There’s No Business Like Show Business” features a bold, memorable melody, a lively tempo, and lyrics that capture the excitement and dedication of performers. “Blue Skies” has a gentle, optimistic melody and a relaxed tempo, creating a feeling of hope and happiness.

Background for Teacher

Irving Berlin (1888–1989) was one of the most prolific and successful songwriters in American history, writing over 1,500 songs, including many standards and Broadway hits. “There’s No Business Like Show Business” is from the musical *Annie Get Your Gun* and has become an anthem for the theater world. Ethel Merman, known for her powerful voice, originated the role and made the song famous. “Blue Skies” was originally written for the Broadway musical *Betsy*, but it became widely popular as a standalone song. It has been recorded by countless artists, including major figures in jazz and popular music like Ella Fitzgerald, Frank Sinatra, and Willie Nelson, showcasing its enduring appeal and adaptability across genres.



Tracks 78, 79

Introduce the first song, “There’s No Business Like Show Business,” explaining that it’s from a famous musical and is often called the **anthem** of theater. Tell students to listen for the feeling of excitement and energy in the music. Play track 78. After listening, ask students how the music makes them feel. Discuss how the lyrics describe the life of performers.

Introduce the next song, “Blue Skies,” also by Irving Berlin but written earlier. Explain that this song became very popular and was sung by many different artists. Tell students to listen for the melody and the feeling of the song. Play track 79. Discuss the mood of this song compared to the previous one.

Music in This Lesson

“The Way You Look Tonight,” Jerome Kern (music) and Dorothy Fields (lyrics); “On the Sunny Side of the Street,” Jimmy McHugh (music) and Dorothy Fields (lyrics)



Remind students that they’ve already listened to “The Way You Look Tonight” in Unit 1, Lesson 2. It’s from the 1936 film *Swing Time*. “On the Sunny Side of the Street” (1930) is another classic from the early twentieth century, reflecting a hopeful outlook despite challenging times like the Great Depression.



These songs feature swinging rhythms, cheerful melodies, and optimistic lyrics.

Background for Teacher

Dorothy Fields (1905–1974) was a highly successful lyricist who wrote words for many famous songs for **Broadway** and Hollywood musicals. “On the Sunny Side of the Street,” with music by Jimmy McHugh, is one of her most enduring songs. It became a jazz standard and was famously recorded by artists like Louis Armstrong.



Tracks 11, 80

Introduce the songs “The Way You Look Tonight” and “On the Sunny Side of the Street,” explaining that Dorothy Fields wrote the words for both songs. Tell students to listen for the cheerful melody and the **swing** rhythm of “On the Sunny Side of the Street.” Tell them that the song “The Way You Look Tonight” is more sophisticated and melodic. Play tracks 11 and 80. Discuss the lyrics and how they create a positive feeling. Compare the musical style to the Irving Berlin songs.

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

A MUSICIAN’S QUESTIONS

How do the lyrics of these songs connect to the idea of show business or having a positive outlook?

- o The lyrics talk about the excitement of performing or looking for happiness even when things are tough.

What differences or similarities did you notice between the songs by Irving Berlin and the songs with lyrics by Dorothy Fields?

- o They all have catchy melodies and positive feelings, but “On the Sunny Side of the Street” has more of a jazz or swing rhythm.

Teaching Idea

Explain that Broadway songs are fun to sing. Tell students that today, in addition to reading about songwriters, they will experience the music by singing some of these classic Broadway hits. As a class, choose one or two songs from today's lesson that you would like to sing together. Good options could be "There's No Business Like Show Business" (track 78) or "On the Sunny Side of the Street" (track 80) due to their clear melodies and upbeat nature.

Play the chosen song's audio. Teach students the lyrics and melody, perhaps breaking it down into sections. You can display the lyrics if available. Lead the class in singing the song(s) together, focusing on expressing the mood and meaning of the lyrics. Encourage everyone to participate and have fun.

Activity



Page 38

Have students open their Student Activity Books to page 38, Songwriters of the Stage. Tell them they will read short informational texts about Irving Berlin and Dorothy Fields and answer questions about their contributions to musical theater. Allow time for students to complete the page individually.

Check for Understanding

Conclude the session by asking students how singing one of the songs today helped them understand what makes a Broadway song special.

Unit 5 Lesson 2

AMERICA ON STAGE

TIME: 1 DAY

AT A GLANCE CHART

Lesson	Activity	Materials
DAY 1	Students will write their own parody song.	<ul style="list-style-type: none">• Playlist<ul style="list-style-type: none">• Track 81, "Give My Regards to Broadway"• Track 82, "The Yankee Doodle Boy"• Track 83, "Don't Fence Me In"• Track 84, "You're the Top"• Student Activity Book page 39, Modern "You're the Top" Parody• Pencils

Lesson Objective

- Identify the musical styles of George M. Cohan and Cole Porter, then analyze how their songs reflected American culture.

What Students Have Learned

In the last lesson, students learned about the rise of twentieth-century musical theater and the contributions of songwriters like Irving Berlin and Dorothy Fields, whose work was popularized by famous performers.

DAY 1: AMERICA ON STAGE

Introduce the lesson by explaining that while Irving Berlin and Dorothy Fields wrote many wonderful songs, America's musical stage was also shaped by other brilliant songwriters whose music often reflected the country's energy, patriotism, and changing culture. Tell students that today, they will explore two more important American songwriters whose music captured the spirit of the nation. Specifically, they will listen to songs by George M. Cohan, known for his patriotic tunes, and Cole Porter, known for his witty and sophisticated songs.

Ask the following question: How do you think a song can make people feel pride in their country or reflect the mood of a particular time?

George M. Cohan and Cole Porter

Explain that George M. Cohan (1878–1942) was a true showman—a composer, lyricist, actor, singer, and dancer. He wrote many patriotic songs and is sometimes called "the man who owned Broadway." Cole Porter (1891–1964) had a different style; his songs were known

for their clever lyrics, sophisticated melodies, and often witty view of high society. Like the songwriters we discussed in the previous lesson, their songs were often made famous by popular singers and performers of the time, helping their music reach a wide audience and become part of the American soundtrack.

Music in This Lesson

“Give My Regards to Broadway” and “The Yankee Doodle Boy,” George M. Cohan; “Don’t Fence Me In” and “You’re the Top,” Cole Porter



These songs span the early to mid-twentieth century (1904–1934), reflecting different aspects of American life and culture, from the bustling energy of Broadway and patriotic pride to themes of freedom and sophisticated wit.



Cohan’s songs feature straightforward, marchlike rhythms, memorable melodies, and clear, often patriotic lyrics. Porter’s songs display more complex harmonies, sophisticated melodies, and clever, often list-like lyrics.

Background for Teacher

George M. Cohan was a dominant figure in American musical theater in the early twentieth century, known for his energetic performances and patriotic songs that became anthems during times of national pride. “Give My Regards to Broadway” and “The Yankee Doodle Boy” are two of his most enduring hits. Cole Porter, in contrast, represented a more sophisticated style, writing witty and elegant songs for Broadway and Hollywood. “You’re the Top” is a classic example of his clever list songs, and “Don’t Fence Me In” (though originally written for a musical) became a popular cowboy standard, showcasing his versatility, the following question and it was particularly popularized by artists like Bing Crosby and the Andrews Sisters.



Tracks 81, 82,
83, 84

Introduce the two songs by George M. Cohan. Explain that he was famous for writing songs that made Americans feel proud. Tell students to listen for the patriotic feeling and the strong, marchlike rhythm. Play track 81, “Give My Regards to Broadway,” and track 82, “The Yankee Doodle Boy.” After listening, ask students how these songs make them feel. Discuss the lyrics and their connection to America and Broadway.

Introduce the two songs by Cole Porter. Explain that his songs were often very clever and witty. Tell students to listen for the smart lyrics and the different musical style compared to Cohan. Play track 83, “Don’t Fence Me In,” and track 84, “You’re the Top.” After listening, discuss the lyrics of “You’re the Top.” What kinds of things does he compare his love to? (*Answers will vary but could include a museum, a song, a sonnet, Mickey Mouse, etc.*) Discuss the feeling of freedom in “Don’t Fence Me In.”

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

A MUSICIAN’S QUESTIONS

How did the musical style of George M. Cohan compare to that of Cole Porter?

- o Cohan’s songs felt more like marches and were very straightforward, and Porter’s songs felt more complex and wittier.

How did the lyrics of these songs reflect different aspects of American culture or feelings?

- o Cohan’s lyrics were about patriotism and Broadway, showing pride in America and theater. Porter’s lyrics were clever and explored themes like freedom or compared things in a witty way.

Activity



Page 39

Explain that “You’re the Top” is a famous **list song** where Cole Porter uses many different examples to say someone is the best. Today, you will create a modern parody of “You’re the Top” by replacing Cole Porter’s old-fashioned lists with modern ideas and symbols of our time.



Track 84

1. Listen to “You’re the Top” (track 84) again, focusing on the rhythm and the way Cole Porter lists things.
2. Brainstorm as a group: What are some symbols of our time that you could use in your own version of the song? (Think about modern technology, popular trends, famous places/people, current slang.)
3. Discuss: What still resonates from the original song’s message or feeling, even with new lyrics (e.g., admiration, hyperbole, a sense of what’s currently “the best”)?
4. Write your parody lyrics on Student Activity Book page 39. Focus on one or two verses and a chorus.
5. Have everybody sing the song! Encourage the whole class to sing “You’re the Top” with your new, modern parody lyrics. Focus on having fun and making it humorous!

SUPPORT—As students work on their parody lyrics, encourage them to think about rhyming words that fit modern concepts. Remind them it’s about having fun with the structure and the idea of a list song.

Check for Understanding

Conclude the session by having a few students share a line or two from their parody lyrics or by asking them to name one new symbol of our time they included in their song and why.

Unit 5 Lesson 3

BIG NAMES OF BROADWAY

TIME: 2 DAYS

AT A GLANCE CHART		
Lesson	Activity	Materials
DAY 1	Students will learn about influential Broadway songwriters Oscar Hammerstein II and Leonard Bernstein, as well as listen to and analyze their music.	<ul style="list-style-type: none">• Playlist<ul style="list-style-type: none">• Track 85, "Ol' Man River"• Track 86, "Oh, What a Beautiful Mornin'"• Track 87, "Oklahoma"• Track 88, "Maria"• Track 89, "America"• Student Activity Book page 40, Engaging with Broadway Sounds
DAY 2	Students will explore the music of Andrew Lloyd Webber, focus on musical elements within his compositions, and reflect on the music.	<ul style="list-style-type: none">• Playlist<ul style="list-style-type: none">• Track 90, "The Music of the Night"• Track 91, "Memory"• Student Activity Book page 41, Musical Theater Reflection

Lesson Objective

- Identify influential Broadway songwriters and composers, recognize key songs from famous musicals, and analyze musical elements used to convey mood and drama in musical Theater.

What Students Have Learned

In the last lesson, students learned about the contributions of American songwriters like Irving Berlin, Dorothy Fields, George M. Cohan, and Cole Porter, whose songs became popular standards and reflected American culture.

DAY 1: HAMMERSTEIN AND BERNSTEIN

Introduce the lesson by explaining that Broadway musicals became a central part of American entertainment in the twentieth century, telling diverse stories through songs, dialogue, and dance. Tell students that today, they will delve deeper into the world of Broadway musicals and explore the work of more "big names." Specifically, they will focus on two major figures who shaped the "Golden Age" of Broadway: lyricist Oscar Hammerstein II and composer/conductor Leonard Bernstein.

Ask the following question: How do you think the songs in a musical help move the story forward or show what a character is experiencing? (*Answers will vary but may mention that the songs could include information about what the character is going to do or their inner thoughts.*)

Explain that Oscar Hammerstein II (1895–1960) was a legendary lyricist and librettist (one who writes the story and words for musicals) who worked with famous composers like Jerome Kern and Richard Rodgers. His musicals often had serious themes and well-developed characters. Leonard Bernstein (1918–1990) was a versatile musician—a composer, conductor, pianist, and educator. He composed music for ballets, symphonies, and Broadway shows, including *West Side Story*, which was made into a movie twice.

Music in This Lesson

“Ol’ Man River,” Jerome Kern (music) and Oscar Hammerstein II (lyrics); “Oh, What a Beautiful Mornin’ ” and “Oklahoma,” Richard Rodgers (music) and Oscar Hammerstein II (lyrics); “Maria” and “America,” Leonard Bernstein (music) and Stephen Sondheim (lyrics)



These songs span several decades of the mid-twentieth century (1927–1957), representing iconic musicals that reflected different aspects of American life and storytelling on stage.



Hammerstein’s lyrics are often poetic and character-driven, set to memorable melodies and varied rhythms. Bernstein’s music is dynamic and complex, blending classical, jazz, and Latin American influences with dramatic melodies and rhythms.

Background for Teacher

Oscar Hammerstein II was a key figure in the development of the “book musical,” where songs were integrated into a strong narrative. “Ol’ Man River” is from *Show Boat* (music by Jerome Kern), a groundbreaking musical that dealt with serious social themes. “Oh, What a Beautiful Mornin’ ” and “Oklahoma” are from *Oklahoma!* (music by Richard Rodgers), which is considered a landmark production in musical theater history. Leonard Bernstein’s *West Side Story* (lyrics by Stephen Sondheim) is a modern retelling of *Romeo and Juliet* set in New York City, known for its sophisticated score and challenging themes. “Maria” is a famous tenor aria, and “America” is a dynamic ensemble number.



Tracks 85, 86,
87, 88, 89

Introduce the three songs with lyrics written by Oscar Hammerstein II, explaining that these songs are from the famous musicals *Show Boat* and *Oklahoma!* Tell students to listen for how the songs help tell a story or set a scene. Play track 85, “Ol’ Man River,” track 86, “Oh, What a Beautiful Mornin’,” and track 87, “Oklahoma.” After listening, discuss the different moods and stories these songs suggest. How does “Ol’ Man River” feel different from “Oklahoma”?

Introduce the two songs from *West Side Story*, explaining that Leonard Bernstein composed the music. Tell students to listen for how the music sounds different from the previous songs, perhaps blending different styles. Play track 88, “Maria,” and track 89, “America.” After listening, discuss the contrast between the lyrical, romantic melody of “Maria” and the energetic, rhythmic complexity of “America.” Explain that “America” features different characters arguing through song.

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

A MUSICIAN’S QUESTIONS

How does the music of Leonard Bernstein sound different from the music of Oscar Hammerstein II?

- o Bernstein’s music sounds more complex and maybe faster or more dramatic in parts, blending different styles. Hammerstein’s songs feel more like traditional, beautiful melodies that tell a clear story.

How do the songs “Maria” and “America” from *West Side Story* depict different feelings or parts of the story?

- o “Maria” sounds romantic and longing, showing a character’s feelings about someone they love. “America” is fast and has different people singing, showing conflict and different ideas.

Activity



Tell students that they will actively engage with the music by singing and moving.

Page 40

1. Sing “Ol’ Man River” (track 85): Ask if there’s a volunteer who would like to try singing a portion of “Ol’ Man River.” If not, encourage the whole class to sing along with the recording, focusing on the powerful melody and expressive lyrics. Discuss how the slow tempo and deep vocal range convey the song’s serious mood.
2. Explore “America” from *West Side Story* (track 89) through rhythm and movement:
 - Play “America” again. Focus on the lively, percussive rhythms. Guide students to clap along to the main beat and then try to identify and clap the syncopated rhythms.
 - Explain that this song features vibrant dance. Explore some simple percussive dance steps or movements that match the song’s rhythm (e.g., stomps, claps, simple side-to-side steps). Emphasize feeling the rhythm in their bodies.
 - Compare to Flamenco (Optional): Briefly remind students of flamenco’s percussive elements (clapping, stomping) from Unit 2 Lesson 3. Discuss similarities and differences in rhythmic feel and purpose. You could play a very short clip of flamenco rhythm (if previously introduced or if time allows for a quick search) for a direct comparison.
3. Have students open their Student Activity Books to page 40, Engaging with Broadway Sounds. They will reflect on their experience of singing and moving to the music.

Check for Understanding

Conclude the session by asking students to name one musical or song they heard today that they found interesting and explain why.

DAY 2: LLOYD WEBBER'S BLOCKBUSTERS

Introduce this part of the lesson by explaining that Broadway musicals continued to evolve after the mid-twentieth century, with new composers bringing different sounds and styles to the stage. Today, we will explore the work of Andrew Lloyd Webber, a British composer known for creating some of the most popular and long-running musicals in Broadway history.

Ask the following question: Have you ever heard music that starts very quietly and gets louder and louder or starts loud and gets quieter? How does that make you feel? (*Answers will vary.*)

Explain that Andrew Lloyd Webber (born 1948) is one of the most successful composers of musical theater in the modern era. His shows, like *The Phantom of the Opera* and *Cats*, have been performed around the world for many years. His music is known for its memorable melodies, dramatic sweeps, and use of musical elements to build emotion.

Review the musical terms *crescendo* (gradually getting louder) and *decrescendo* (gradually getting softer). Explain that composers use these to add expression and drama to their music.

Music in This Lesson

“The Music of the Night” and “Memory,” Andrew Lloyd Webber



These songs are from the late twentieth century. “The Music of the Night” from *The Phantom of the Opera* (1986) and “Memory” from *Cats* (1981) represent the era of blockbuster musicals that achieved massive international success.



Webber’s songs feature soaring, emotional melodies, rich harmonies, and the dramatic use of dynamics, including noticeable *crescendos* and *decrescendos*.

Background for Teacher

Andrew Lloyd Webber is a dominant figure in contemporary musical theater, known for his “mega-musicals.” *The Phantom of the Opera* is the longest-running show in Broadway history. “The Music of the Night” is a central song for the title character, showcasing a romantic yet mysterious mood. “Memory” is the most famous song from *Cats*, known for its powerful melody and emotional performance by the character Grizabella. Both songs provide excellent examples of how dynamics (*crescendo* and *decrescendo*) are used to build intensity and convey deep emotion.



Track 90

Introduce the song, from *The Phantom of the Opera*. Tell students to listen for how the music changes in volume. Does it get louder or softer? Play track 90, “The Music of the Night.” After listening, discuss where they heard *crescendos* (getting louder) and *decrescendos* (getting softer). How did these changes in dynamics affect the feeling of the song? (*Answers will vary but could include something about how the dynamics make it mysterious.*)



Introduce the song, from *Cats*. Tell students to listen carefully for changes in dynamics again. Play track 91, “Memory.” After listening, discuss where they heard *crescendos* and *decrescendos* in this song and how the singer’s voice also uses dynamics.

Track 91

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

A MUSICIAN’S QUESTIONS

How did Andrew Lloyd Webber use dynamics (*crescendo* and *decrescendo*) in these songs?

- o He used dynamics to depict powerful moments (louder) and then get softer, which made the songs feel very emotional.

How did the melodies in these songs compare to the melodies in the songs from Day 1?

- o These melodies felt very soaring and dramatic, maybe even bigger or more emotional than some of the songs from Day 1.

Activity



Have students open their Student Activity Books to page 41, Musical Theater Reflection. Tell them to complete the questions about the music they heard today and throughout the unit.

Page 41

Check for Understanding

Conclude the session by asking students to describe, using musical terms, how one of the songs from today’s lesson builds emotion.

Unit 5 Lesson 4

EMOTION IN SONG

TIME: 1 DAY

AT A GLANCE CHART

Lesson	Activity	Materials
DAY 1	Students will explore how emotion is conveyed in Broadway songs through music and lyrics.	<ul style="list-style-type: none">• Playlist<ul style="list-style-type: none">• Track 17, “Defying Gravity”• Track 92, “One Day More”• Track 93, “Satisfied”• Student Activity Book page 42, Emotion in Musical Theater

Lesson Objective

- Understand how musical elements, lyrics, and performance convey emotion in Broadway songs.

What Students Have Learned

In the last lesson, students learned about influential Broadway songwriters like Oscar Hammerstein II, Leonard Bernstein, and Andrew Lloyd Webber and explored how their music shaped American musical theater. Today, they will focus on how these songs use music and words to express powerful emotions.

DAY 1: FEELING ON STAGE

Introduce the lesson by explaining that one of the most powerful things about musical theater is how it uses songs to show what characters are thinking and feeling. Music can add many layers of emotion—excitement, sadness, anger, hope, and more. Explain that today, students will focus on how songs use music and words to express powerful emotions, and they will listen to songs from popular modern musicals and discuss how the music and lyrics make us feel and help tell the story.

Ask the following questions: Think about a song you love. How does the music make you feel? How do the words add to that feeling?

Music in This Lesson

“One Day More,” Claude-Michel Schönberg (music) and Alain Boublil, Jean-Marc Natel, Herbert Kretzmer (lyrics); “Satisfied,” Lin-Manuel Miranda; “Defying Gravity,” Stephen Schwartz



These songs come from successful musicals of the late twentieth and early twenty-first centuries: “One Day More” from *Les Misérables* (1980), “Satisfied” from *Hamilton* (2015), and “Defying Gravity” from *Wicked* (2003). These three songs showcase how musical theater continues to use complex music and lyrics to tell compelling stories.



“One Day More” features multiple characters singing different melodies and lyrics at the same time (polyphony), building intense dramatic tension and emotion. “Satisfied” uses rapid-fire lyrics, shifting rhythms, and a blend of musical styles, including hip-hop and R & B, to convey complex thoughts and feelings.

Background for Teacher

Les Misérables, based on Victor Hugo’s novel, is a “sung-through” musical (meaning most of it is sung rather than spoken) known for its emotional score. “One Day More” is a complex ensemble number where several characters sing about their hopes and fears on the eve of a major event, showcasing overlapping vocal lines and building to a powerful climax.

Hamilton is a groundbreaking musical that tells the story of American founding father Alexander Hamilton through hip-hop, R & B, and pop. “Satisfied” is a clever and fast-paced song in which the character, Angelica Schuyler, sings about her feelings and choices, famously incorporating a “rewind” section that repeats the previous scene but this time from her perspective.



Tracks 92,
17, 93

Introduce the song “One Day More” from the musical *Les Misérables*. Explain that the song features many different characters, each thinking about what might happen tomorrow. Tell the students to listen for how many things are happening at once in the music, in addition to how the song builds with emotion. Play track 92. After listening, ask students how the music made them feel (tense, excited, worried). Discuss how hearing different characters sing at the same time adds to the feeling of the song.

Listen to “Defying Gravity,” from the musical *Wicked*, again. Remind students that they listened to this song in Unit 1 Lesson 2. Play track 17. Then introduce the song “Satisfied” from the musical *Hamilton*. Explain that the character who sings this song is thinking back on a moment and explaining her feelings. Tell students to listen for the fast words and the different styles of music they hear. Play track 93. After listening, ask students to describe the style of singing and music. Discuss how the rapid lyrics help show the character’s quick thoughts and feelings.

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

A MUSICIAN’S QUESTIONS

How does the music in “One Day More” create a feeling of drama and anticipation?

- o The music builds up gradually, and hearing different characters sing at the same time made it feel like a lot was about to happen.

How does the fast pace and style of singing in “Satisfied” help show what the character was thinking?

- o The fast words make it sound like her thoughts are racing, and the style feels very modern.

Activity



Page 42

Have students open their Student Activity Books to page 42, Emotion in Musical Theater. Tell them they will answer questions about how emotion is conveyed in the songs they heard today. Allow time for students to complete the page individually.

Looking Back

Remind students of the Big Idea statement for this unit: *Musical theater is a vibrant art form that tells stories through song, showcasing the work of influential songwriters and reflecting culture.* Discuss with them how the activities they did in this unit—from learning about famous songwriters to writing their own lyrics and listening to different styles—added to their understanding of the Big Idea. Explain that today’s lesson specifically focused on how emotional musical theater can be, capturing the feelings of the characters through the use of music and lyrics.

Ask students to think about which songs from the unit were most effective at conveying emotion for them. Have students work in pairs to choose two songs from the last two units (either musical theater or opera) and discuss how each song uses different musical elements (like melody, rhythm, tempo, dynamics, or vocal style) to express a specific emotion or tell a part of the story. Encourage them to share their comparisons with the class.

Check for Understanding

Conclude the session by asking students to describe one way that music or lyrics in a musical theater song can depict a character’s emotion.

Unit 5 Lesson 5

CLASSROOM THEATER

TIME: 3 DAYS

AT A GLANCE CHART

Lesson	Activity	Materials
DAY 1	Students will work in small groups to plan a short mini-musical using songs from the unit's playlist.	<ul style="list-style-type: none">• Student Activity Book page 43, Planning Our Mini-Musical• Pencils (1 per student)
DAY 2	Students will continue working in small groups to rehearse and refine their mini-musical.	<ul style="list-style-type: none">• Student Activity Book page 44, Rehearsing Our Mini-Musical• Optional: materials for simple props/costumes
DAY 3	Student groups will perform their mini-musicals for the class and reflect on a performance.	<ul style="list-style-type: none">• Student Activity Book page 45, Performance Reflection• Recorded music, if needed• Simple props/costumes

Lesson Objective

- Apply their understanding of musical theater elements and storytelling to a small-group performance.

What Students Have Learned

In the last lesson, students explored how emotion is conveyed in Broadway songs, analyzing how music and lyrics work together to express feelings and tell a story and comparing different musical theater styles.

DAY 1: PLANNING OUR MINI-MUSICAL

Introduce the lesson by explaining that for the next three days, they will become musical theater creators themselves. Students will work in small groups to plan and prepare a mini-musical to present to the class. Instead of writing all new music, they will choose songs from Unit 5 to help tell their story. This will be a chance to be creative and use the musical ideas they've explored.

Ask the following question: Think about your favorite musical theater songs from this unit. How can those songs help tell a new story?

Group Planning

Divide students into small groups. Explain that their final presentation should be about five minutes long. It can be a scene from a story they know, an original idea, or a humorous skit, but it must use 1–2 songs from Unit 5.

Activity



Page 43

Have students open their Student Activity Books to page 43, Planning Our Mini-Musical. Tell them to work with their group to complete the planning outline. Circulate among the groups to help them brainstorm ideas and make decisions.

Teaching Idea

Suggest that groups revisit the Unit 5 music selections to listen to the songs again, thinking about their mood, lyrics, and potential for telling a story. Remind them they can use a song's original lyrics or adapt them slightly if it fits their musical. Encourage them to focus on making the chosen songs fit a simple narrative.

SUPPORT—Help groups break down the task. Suggest they list all the songs from the unit and brainstorm a simple storyline or scenario for each one. Then, have them choose the one or two songs that best fit their chosen story. Emphasize that simple connections are fine; the goal is to use the songs creatively.

Check for Understanding

Conclude the session by having each group briefly share their chosen songs and their initial idea for the story their mini-musical will tell.

DAY 2: REHEARSAL

Begin by reminding students that today is about taking their plans from yesterday and starting to make them happen. Groups will have time to rehearse their mini-musical and refine their ideas. Ask the following questions: What does it mean to rehearse? Why is rehearsing important for a performance? (*Answers will vary but could include that rehearsing helps you get the show right for when you're in front of an audience. It helps you learn the feel of being on stage and how it is to act with others.*)

Group Work and Rehearsal

Allow students to get back into their small groups. Explain that today's focus is on practicing their mini-musical. They should practice singing their chosen songs, plan and rehearse any acting scenes, and integrate the songs into their storyline. They can think about simple props or costumes if needed, using materials available in the classroom.

Activity



Page 44

Have students open their Student Activity Books to page 44, Rehearsing Our Mini-Musical. Tell them to use this page to take notes during their rehearsal, thinking about what is working well and what still needs practice. Circulate among the groups, offering suggestions and encouragement, particularly with integrating the chosen songs smoothly into their narrative.

Teaching Idea

Suggest that groups practice performing their mini-musical for a small audience within their group or even for you to get feedback. Remind them that even simple actions or changes in voice can convey emotion, just like the songs they heard in previous lessons. Ensure they are using the original recordings from the Playlist to practice singing along.

SUPPORT—Help groups manage their time. Remind them how long their final presentation should be (around five minutes), and encourage them to focus on making the chosen songs fit their story well rather than trying to do too much.

Check for Understanding

Conclude the session by having each group share one part of their mini-musical they practiced today or one challenge they are working to overcome in connecting the songs to their story

DAY 3: SHOWTIME!

Announce that today is the day for performances. Each group will have a chance to share the mini-musical they have been planning and rehearsing.

Ask the following questions: What do you look for when you are watching a performance? How can you be a good audience member?

Activity



Page 45

Have students open their Student Activity Books to page 45, Performance Reflection. Explain that while they are watching the performances, they should choose one group to focus on and use this page to reflect on what they see and hear, specifically noting how the chosen songs were used. After all performances are complete, allow time for students to finish their reflections.

Group Performances

Arrange the classroom space to allow for performances. Have each group present their five-minute mini-musical. Encourage students to introduce their presentation briefly—perhaps sharing the title of their mini-musical, the story it's based on, and the songs they chose from the Playlist.

As groups perform, encourage the audience to watch and listen attentively.

After each performance, lead a brief, positive discussion highlighting something successful about the group's work—perhaps their creativity in connecting the songs, their teamwork, or how they used music and acting to tell their story.

TEACHER NOTE—Remind students that the goal is to share their creativity and hard work, not to be perfect. Encourage them to support each other and celebrate everyone’s efforts.

Check for Understanding

Conclude the lesson by having a class discussion about the experience of creating and performing musical pieces using existing songs. Ask students what they learned about how preexisting music can be used to tell a new story or express emotion in a theatrical way.

Unit 5 Lesson 6

UNIT 5 ASSESSMENT

TIME: 1 DAY

AT A GLANCE CHART

Lesson	Activity	Materials
DAY 1	Students will review key concepts from Unit 5.	<ul style="list-style-type: none">• Student Activity Book page 46, Theater Time• Pencils (1 per student)

Lesson Objective

- Assess student mastery of content presented in Unit 5.

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 the main ideas from each lesson in Unit 5.

- Musical theater is an evolution of musical storytelling, featuring the contributions of early songwriters like Irving Berlin and Dorothy Fields.
- George M. Cohan's and Cole Porter's music reflected American culture and mood, as demonstrated by their popular and distinctive songs.
- Influential Broadway composers and lyricists like Oscar Hammerstein II, Leonard Bernstein, and Andrew Lloyd Webber shaped the genre, highlighted by their iconic and long-running musicals.
- Broadway songs powerfully convey emotion through the effective use of musical elements, lyrics, and performance.

Revisit the Big Idea of this unit: *Musical theater is a vibrant art form that tells stories through song, showcasing the work of influential songwriters and reflecting culture.* Discuss with students the activities they did in this unit: learning about songwriters, listening to many different songs from musicals, reading about composers, writing song lyrics, planning and presenting their own musical pieces, and reflecting on performances.

Assessment



Page 46

Ask students to turn to the Theater Time activity on page 46 in the Student Activity Books. Explain that this page contains questions about the musical theater concepts and songs they have learned in this unit. Tell students they will listen to some musical examples and answer questions about. Play selections from the unit: “The Music of the Night,” “Yankee Doodle Boy,” “Satisfied,” “Oh What a Beautiful Mornin’”, and other options such as “There’s No Business Like Show Business,” “Oklahoma,” “Maria,” “One Day More,” or “Defying Gravity.”

Allow time for students to complete the assessment questions individually.

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

- Play a game where you play a musical clip and students identify the musical or songwriter or describe the emotion conveyed by the music.
- Encourage students to write a short paragraph explaining why they think musical theater remains popular today or comparing the styles of two different songwriters from the unit.
- Make connections to CKLA by having students write a short review of a musical they have seen or heard music from, focusing on how the music contributes to the overall performance.

Additional Recommended Resources

Consider using the following trade books that discuss musical theater for students:

- Gavigan, Jenna. *Lulu the Broadway Mouse*. Running Press Kids, 2023.
- Kalman, Maira. *Next Stop Grand Central*. Puffin, 2001.
- Yacka, Douglas, and Francesco Sedita. *Where Is Broadway?* Penguin Workshop, 2019.

Consider using the following resources for teachers and parents:

- Casado, Denver. *Teaching Music Theater: The Essential Handbook*. Beat by Beat Press, 2017.
- Pickering, Kenneth, and David Henson. *A Teacher's Guide to Musical Theatre*, Methuen Drama, 2021.

Culminating Activity

MUSIC IN GRADE 8

TIME: 2 DAYS

AT A GLANCE CHART

Lesson	Activity	Materials
DAY 1	Students will review the year's learning and begin working on a hands-on music composition activity, writing lyrics and musical ideas based on styles learned.	<ul style="list-style-type: none">• Playlist<ul style="list-style-type: none">• Track 1, <i>Finlandia</i>, op. 26• Track 3, <i>Appalachian Spring</i>, "Allegro"• Track 52, "Blue Suede Shoes"• Track 77, <i>Rigoletto</i>, "Bella figlia dell'amore"• Track 88, "Maria"• Student Activity Book page 47, Composing Our Song• Pencils (1 per student)• Optional: staff paper
DAY 2	Students will continue composing and refining their musical piece and complete an overall reflection on the year in music.	<ul style="list-style-type: none">• Student Activity Book page 48, Year-End Reflection• Pencils (1 per student)• Optional: musical instruments

Lesson Objective

- Demonstrate understanding of musical concepts, genres, and composition by creating a short musical piece and reflecting on the yearlong learning in music.

DAY 1: CULMINATING ACTIVITY: COMPOSING OUR SONG

Introduce the activity by explaining that today marks the beginning of our year-end culminating activity. Tell students they will have the chance to review everything they've learned this year in music and apply their knowledge by creating their own short musical piece. This will be a chance to be creative and use the musical ideas they've explored.

Review of the Year

Provide students with a brief summary of the material they covered during the course. Ask the following questions as you replay music from previous units:



Tracks 1, 3, 52,
77, 88

Play track 1, *Finlandia*, op. 26

Unit 1: How do musical elements like tempo, dynamics, and rhythm help shape a piece of music? (*They create mood, energy, and structure.*)

Play track 3, *Appalachian Spring*, “Allegro.”

Unit 2: How can music reflect the culture or identity of a country or region? (*by using traditional instruments, rhythms, melodies, or themes related to that place*)

Play track 52, “Blue Suede Shoes.”

Unit 3: What impact did new technologies like radio and records have on music in the twentieth century? (*They helped music spread more widely and quickly, making artists and new genres like rock and funk very popular.*)

Play track 77, *Rigoletto*, “Bella figlia dell’amore.”

Unit 4: How does opera use music to tell a story and show characters’ emotions? (*Characters sing their lines, the orchestra plays music that matches the mood, and different vocal ranges are used for different characters.*)

Play track 88, “Maria” from *West Side Story*.

Unit 5: What are the similarities and differences between musical theater and opera, and how do songs in musicals help convey emotion? (*They are similar because they use music and singing to tell stories; they are different because musical theater often has spoken dialogue and uses more modern music styles. Songs convey emotion through lyrics, melody, rhythm, and how the singer performs them.*)

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 135.

- **Compose a Song:** Students (individually, in pairs, or in small groups) compose a short song (with or without lyrics) demonstrating their understanding of musical elements, notation, or a specific style learned.
- **Musical Analysis Presentation:** Students choose a piece of music from the year (or a new piece) and prepare a short presentation analyzing its musical elements, its historical context, or how it reflects national identity or conveys emotion.
- **Performance or Listening Guide:** Students perform a short piece they have learned or create a listening guide for a piece studied, explaining key features for someone new to the music.

SUPPORT—For the composition option, provide access to simple instruments if possible, or encourage students to use online music notation tools. Remind them they can focus on just one aspect (writing lyrics in the style of a Broadway song, creating a rhythmic pattern using notation, or writing a simple melody).

TEACHER NOTE—The primary assessment focus for this lesson is the composition activity using Student Activity Book page 47 and the reflection on Student Activity Book page 48. The other options can be used as alternatives or supplementary activities depending on your students' needs and available time.

Activity



Page 47

Ask students to turn to page 47, Composing Our Song, in their Student Activity Books. Explain the instructions for the composition activity. Students can work individually, in pairs, or in small groups as appropriate. Their task is to compose a short musical piece (eight to sixteen measures or a verse with lyrics). Encourage them to think about the styles, elements, and notation they've learned throughout the year. This page provides space for writing lyrics and/or musical notes. Allow students the remainder of the class period to begin planning and composing.

Check for Understanding

Conclude the session by asking students what they are excited about or find challenging in starting their composition project.

DAY 2: CONTINUE COMPOSING AND REFLECTING

Explain that today students will continue working on their musical compositions. They will also have time to complete a reflection about their learning journey in music this year.

Composition and Reflection Time

Allow students time to continue working on their compositions from Day 1. Circulate to provide guidance, answer questions, and encourage them to apply what they've learned about musical elements, form, or style.

Once students have made significant progress on their composition, direct them to the reflection activity.

Activity



Page 47

Have students continue working on their composition on Student Activity Book page 47.



Page 48

Have students open their Student Activity Books to page 48, Year-End Reflection. Tell them to complete the questions, thinking back on all the units, music, and activities from the entire year. Encourage them to reflect on what they learned, how music makes them feel, and their favorite learned concept in music this year.

Year-End Wrap-Up

Conclude the session by facilitating a class discussion where students can share aspects of their compositions (if comfortable) and share their reflections on the year in music. Ask questions such as the following: What was your favorite piece of music we heard this year and why? What is one thing you learned about music that you will remember?

Glossary for Core Knowledge Music: Grade 8

A

anthem, n. a song that is strongly associated with a particular group or cause and is often sung to express identity or solidarity

aria, n. a solo song in an opera, usually expressing a character's feelings

B

backbeat, n. a strong accent on the weak beats (usually beats two and four) in a musical measure, which is a defining characteristic of rock and roll and other popular music styles

British Invasion, n. the period in the mid-1960s when British rock and pop groups, like the Beatles, became extremely popular in the United States

Broadway, n. a street in New York City famous for its theaters; the professional theatrical productions staged in that area

bossa nova, n. a genre of Brazilian music that developed in the late 1950s and early 1960s, blending elements of samba and jazz

C

calypso, n. a style of Afro-Caribbean music that originated in Trinidad and Tobago, often featuring rhythmic energy, call-and-response vocals, and sometimes humorous or social lyrics

chord, n. a group of notes (typically three or more) sounded simultaneously

coda, n. a concluding section of a musical piece

comedic, adj. relating to or characteristic of comedy; humorous or amusing

contralto, n. the lowest female singing voice

cool jazz, n. a style of jazz music that developed in the late 1940s and 1950s, known for its relaxed tempos, lighter tone, and use of modal harmony

D

da capo al fine, adv., abbreviated *D.C. al fine*; from the beginning to the end

dal segno al coda, adv., abbreviated *D.S. al coda*; from the sign to the coda (ending section)

dal segno al fine, adv., abbreviated *D.S. al fine*; from the sign to the end

dominant, adj. the fifth degree of a diatonic scale or a chord built on the fifth degree; has a strong pull to the tonic

dramatic, adj. relating to or characteristic of drama; full of action, emotion, or conflict

E

evoke, v. to bring a feeling, memory, or image to mind

F

flamenco, n. a passionate, rhythmic dance and music style from Spain, often featuring guitar, singing, hand clapping, and footwork

folk music, n. traditional music of a region or country, often passed down orally

funk music, n. a genre of music that developed in the late 1960s, emphasizing strong, complex rhythms and a danceable "groove"

G

groove, n. a repeated rhythmic pattern that makes you want to move or dance

I

impressionism, n. a style of art or music that aims to capture the feeling or experience of a subject rather than a detailed representation, often using subtle harmonies and flowing rhythms to create a sense of atmosphere or mood

interval, n. the distance in pitch between two notes

J

jazz, n. a genre of American music that originated in the late nineteenth and early twentieth centuries,

characterized by improvisation, syncopation, and a strong rhythmic feel

L

legato, adv. or adj. in a way that is smooth and connected

list song, n. a song that features a list of items, names, or ideas in its lyrics

lyricist, n. a person who writes the words for songs

M

major, adj. characterized by a bright, happy sound; based on the major scale

minor, adj. characterized by a dark, sad sound; based on the minor scale

mood, n. the overall feeling or atmosphere of a piece of music

musical theater, n. a form of theatrical performance that combines songs, spoken dialogue, acting, and dance

N

nocturne, n. a musical composition that is inspired by or evocative of the night, typically for piano

O

opera, n. a dramatic story told through singing with orchestral accompaniment, combining music, theater, and visual arts

orchestra, n. a large instrumental ensemble consisting of string, woodwind, brass, and percussion sections

overture, n. the instrumental introduction to an opera, ballet, or other dramatic work

P

pagan, adj. holding religious beliefs other than those of the main world religions, typically referring to ancient or traditional beliefs that worship nature or multiple gods

prestissimo, adv. or adj. as fast as you can go

R

rock and roll, n. a genre of popular music that originated in the United States in the 1950s, characterized by a strong backbeat, electric instruments (especially guitar), and energetic vocals

S

samba, n. a lively, rhythmical Brazilian dance and music genre, typically played with percussion instruments

spiritual, n. an African American religious folk song that originated during slavery in the American South

soul music, n. a genre of music that emerged from gospel and rhythm and blues in the 1950s and 1960s, known for its powerful vocals and emotional expression

staccato, adv. or adj. in a way that is short and detached

subdominant, n. the fourth degree of a diatonic scale or a chord built on the fourth degree; usually precedes the dominant

swing, n. a style of jazz music or a rhythmic feel characterized by a forward momentum and a particular way of playing eighth notes

syncopation, n. a rhythmic effect in which the emphasis is placed on unexpected beats or offbeats

T

tone poem, n. a piece of orchestral music in one movement that evokes a poem, story, landscape, or other nonmusical idea

tonic, n. the first degree of a diatonic scale or a chord built on the first degree; the tonal center of a piece

triad, n. a chord consisting of three notes

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

Instrument Families Match p. 2

1. 3; 2. 1; 3. 4; 4. 2

Possible response: violin

Possible response: clarinet

Possible response: trumpet

Possible response: drum

Tempo Reflection p. 3

2. Possible response: The tempo of “Allegro” was much faster than “Very Slowly.” “Very Slowly” was very slow and calm, but “Allegro” was quick and energetic.

3. Possible response: I think “Allegro” would go with a lively dance with lots of movement, like people dancing together at a celebration or doing a fast folk dance.

4. Possible response: The tempo in the variations changed a lot. It started slow and simple, then got faster and more powerful in some parts, and then went back to being slow and calm again.

5. Possible response: Tempo is important because it sets the mood of the music. A fast tempo can make music sound exciting or happy, and a slow tempo can make it sound sad or peaceful. Composers use tempo to control how the music feels and to tell a story or show different emotions.

Lesson 2 Musical Notation

Show What You Know About Notation

p. 5

2. treble

3. bass

Reflection: Possible response: It helps them all play the music as the composer intended; musical notation is like its own language.

The Language of Music p. 8

5. c; 6. a; 7. b

Song Analysis p. 9

1. Possible response: The excerpt from *Mikrokosmos* sounds kind of mysterious and a bit unsettling. It doesn't sound like regular, traditional music. It feels more modern and experimental.

2. Possible response: Bartók used a lot of sharps and flats to create unusual and interesting sounds. It makes the harmonies more complex and less predictable, and the melody doesn't always follow a simple scale. This can make the music sound more dissonant and create a sense of tension.

3. Possible response: The melody in “Both Sides Now” is mostly smooth and flowing, with a lot of longer notes. This makes it sound lyrical and expressive. But there are also some shorter notes that are used to emphasize certain words or phrases, giving it a bit of rhythmic variety

4. Possible response: In *Mikrokosmos*, the notes and rhythm feel more focused on creating interesting sounds and exploring different musical ideas. It's more about the notes themselves and how they interact. In “Both Sides Now,” the notes and rhythm are used more to support the melody

and the lyrics and to express emotions. *Mikrokosmos* feels more experimental, and “Both Sides Now” feels more focused on telling a story and conveying feelings

Chords p. 11

1. together; 2. harmony; 3. three; 4. tonic; 5. dominant, tension; 6. subdominant, away from; 7. tension; 8. happy, sad

Reflection: Possible response: The chords changed in both songs but in different ways. In the classical piece, the chord changes seemed to create a sense of movement and development, like the music was going on a journey. In “A Day in the Life,” the chords were more about creating a contrast between different sections of the song.

Musical Markings p. 14

Answer Key:

- *da capo al fine* (*D.C. al fine*) - From the beginning to the end
- *dal segno al fine* (*D.S. al fine*) - From the sign to the end
- *dal segno al coda* (*D.S. al coda*) - From the sign to the coda section
- *piano* (*p*) - Soft
- *mezzo piano* (*mp*) - Moderately soft
- *pianissimo* (*pp*) - Very soft
- *forte* (*f*) - Loud
- *mezzo forte* (*mf*) - Moderately loud
- *fortissimo* (*ff*) - Very loud
- *crescendo* (*cresc.* or $<$) - Gradually getting louder
- *decrescendo* (*decresc.* or $>$) - Gradually getting softer

Lesson 3 Global Sounds

Global Music p. 15

1. Possible response: The steel drums made me feel happy and energetic. The lively rhythm made me want to dance. It

expanded my understanding of Jamaican culture by showing me how much joy and energy is expressed through their music. It made me think of festivals and celebrations.

2. Possible response: The koto’s sound was very peaceful and calming. It made me think of quiet gardens and flowing water. It was different from most Western music I’ve heard, which is often louder and more upbeat. It made me appreciate the importance of tranquility and meditation in Japanese culture.

3. Possible response: The sitar music was very complex and fascinating. It was challenging to follow all the different notes and rhythms, but it was also very beautiful and mesmerizing. It deepened my understanding of Indian classical music by showing me how much skill and artistry is involved in creating this kind of music. It’s not just about melody; it’s about exploring intricate patterns and sounds.

Reflection: Possible response: I learned that music can express a wide range of emotions and ideas, even without words. Each culture uses music to share its history, values, and feelings. Even though the instruments and styles are very different, all the music we heard today had a powerful impact and made me feel connected to people from around the world. It showed me that music is a universal language but that each culture speaks it in its own unique way.

Lesson 4 Assessment

Take Musical Notes p. 17

1. *crescendo*, $<$
2. *da capo al fine* (*D.C. al fine*)
3. *piano*, *p*
4. *mezzo forte*, *mf*

Unit 2 National Identities in Music

Lesson 1 How Can Music Reflect National Identity?

Listening Reflection p. 18

1. Possible response: The overture is very energetic and exciting. It feels fast-paced and powerful, like a story with a lot of action. It makes me think of a grand adventure or a heroic tale. I imagine galloping horses or a big celebration.

2. Possible response: The nocturne is much calmer and more emotional. It's slower and more melancholy, like someone is sad or longing for something. It's very different from the overture's energy. The overture is outgoing, and the nocturne is more inward and reflective.

Reflection: Possible response: I think music can express a country's identity. The overture from *Ruslan and Ludmila* had a strong, proud feeling that could represent Russian spirit. Even though it didn't have words, the music felt powerful and exciting. And the nocturne, while sad, still had a unique sound that might be connected to Russian melodies or harmonies. Also, I know that folk songs and national anthems are examples of music that clearly represent a country.

Reflection Possible response: If I were to write music to express my own national identity, I would use a blend of instruments. I would include electric guitars to represent modern sounds. The melodies would be a mix of folklike tunes and more contemporary pop melodies. The rhythms would be strong and danceable but also include some slower, more reflective sections.

Lesson 3 Music of Spain

Spanish Music Reflection p. 19

1. Possible response: Both movements felt lively and energetic, but the "Allegro con spirito" seemed more driving and bolder while "Allegro gentile" felt lighter and more graceful. The rhythms in both had a Spanish feel.

2. Possible response: The "Adagio" movement was very slow and beautiful, with a sad or longing feeling. The guitar melody was expressive and made it stand out because the other movements were much more energetic.

Reflection: Possible response: The rhythms in the faster movements made me think of Spanish dancing, like flamenco. The guitar being the main instrument also felt very Spanish. The melody of "Adagio" was passionate and emotional, which made me think of the intense feelings you sometimes see in Spanish art and music.

Lesson 4 Music of Brazil

What Is American Music? p. 20

1. Possible response: Electric guitar is definitely a common instrument in rock and roll and blues. The saxophone is strongly associated with jazz music.

2. Possible response: You often hear a steady beat in a lot of pop and rock music. Syncopated rhythms are a key part of jazz and hip-hop.

3. Possible response: American popular music often features catchy and relatively simple melodies. Both major (happy) and minor (sad) harmonies are very common.

4. Possible response: You can find music expressing almost any emotion in America, from the joy of pop songs to the sadness of the blues. Patriotic feelings are often heard in country music.

5. Possible response: African rhythms and call-and-response greatly influence

blues and jazz. European folk melodies and harmonies are part of country music traditions.

6. Answers will vary. A student might say it would have a strong rock beat with a bluesy guitar melody or a mix of hip-hop rhythms with a country fiddle.

Lesson 5 What Is American Music?

American Music Reflection p. 22

1. Possible response: The use of strings and woodwinds, the slow and steady tempo, and the simple, open melodies evoke a sense of the American frontier.

2. Possible response: The formal structure of the symphony and the use of a full orchestra are similar to European classical music.

3. Possible response: Some melodic lines had a bluesy feel, and the expressive use of the orchestra in certain passages hinted at the emotion of spirituals.

4. Possible response: Her voice was powerful and rich, with deep emotions of faith and conviction.

5. Possible response: The song expresses themes of hope and perseverance that are central to the African American experience.

Reflection: Possible response: No, there isn't one single "American sound" because American music is a blend of many different cultures and traditions. The examples we heard today show this diversity.

Lesson 6 Unit 2 Assessment

Listen Again p. 24

1. Possible response: energetic
2. Possible response: the brass section
3. Possible response: Yes, the simple melody sounded like a folk tune.

4. Possible response: the rhythm of the guitar

5. Possible response: bossa nova

6. Possible response: hope

7. Possible response: her deep, rich tone

Unit 3 Twentieth-Century Music

Lesson 1 The Modern Orchestra

***La mer*, no. 1, "De l'aube à midi sur la mer"** p. 25

1. Possible response: The music feels very fluid and expansive, like the ocean. The way the sounds swell and recede and the shimmering quality of the instruments make me think of the movement of the sea and the changing light.

2. Possible response: It doesn't tell a specific story but instead creates a mood and atmosphere. It's more about capturing the feeling of the ocean at a particular time of day than describing specific events.

Reflection: Possible response: It makes me realize that an orchestra can do more than just play melodies; it can create a whole soundscape and make you feel like you're in a specific environment. I didn't know an orchestra could "paint" a picture like that.

The Rite of Spring p. 26

1. Possible response: The rhythms are very complex and irregular, and the harmonies are harsh and dissonant. It sounds very different from typical pop music; it's much more unsettling and intense.

2. Possible response: The driving rhythms and clashing sounds create a sense of urgency and drama, like something important and maybe violent is about to happen. It feels very primal and powerful.

Reflection: Possible response: It was probably shocking because it didn't sound

like anything they had heard before. The rhythms and harmonies were so different from the elegant and beautiful music that people were used to for ballet. It probably felt very new and disturbing.

Lesson 2 The Roots of Rock

Music and Technology pp. 27–28

1. Possible response: The radio allowed people to listen to music from far away, in their own homes. It made music more available to everyone, not just those who could go to concerts.

2. Possible response: Vinyl records let people buy and own music. This meant they could listen to their favorite songs whenever they wanted, and artists could sell their music directly to fans. This changed how people experienced and collected music.

Reflection: Possible response: I listen to music on a streaming service through the Internet.

Roots of Rock Reflection p. 29

1. “Good Golly, Miss Molly” is very high-energy and fast, and “Blue Suede Shoes” has a more moderate but still energetic tempo.

2. Possible response: “Good Golly, Miss Molly” features a strong piano and Little Richard’s powerful vocals, creating a wild sound. “Blue Suede Shoes” highlights the guitar, bass, and drums, giving it a driving, rhythmic feel.

Reflection: Possible response: Both songs make me want to dance and move, but “Good Golly, Miss Molly” feels more like shouting and jumping while “Blue Suede Shoes” feels more like smooth dancing.

Lesson 3 The Evolution of Folk and Rock Music

The Sound of the Sixties p. 30

1. Possible response: acoustic instruments, storytelling lyrics, focused on social issues

2. Possible response: He began using electric instruments and a full band.

3. Possible response: a strong focus on rhythm and groove with complex, interlocking parts

Music Reflection p. 31

1. Possible response: I liked “I Want to Hold Your Hand” by the Beatles the most because it was really catchy and made me feel happy. It had a lot of energy.

2. Possible response: “Barbara Allen” was very simple, just voice and acoustic guitar. The other songs had electric instruments, drums, and a fuller sound. It felt much older and quieter than the rock and funk songs.

3. Possible response: The text said folk music sometimes spoke about social issues, so “Barbara Allen” might be an example of traditional stories while other songs showed how people wanted music with more energy and excitement during a time of change.

4. Possible response: Early rock like the Beatles had a strong beat and catchy melody. Early funk like James Brown had a very strong focus on the rhythm and the bass, making you really feel the groove.

Reflection: Possible response: I would choose to see James Brown live. I think his concert would be full of energy and dancing because his music has such a strong beat and groove. The atmosphere would probably be really exciting and loud.

Protest Song and Reflection p. 32

1. Possible response: I liked “Respect” by Aretha Franklin because I like the way Aretha Franklin’s voice sounds.
2. Possible response: The message in “If I Had a Hammer” was about wanting justice and freedom for everyone. Singing it myself made me feel like I was part of a big movement for good.

Lesson 4 Unit 3 Assessment

Listening Assessment p. 33

1. Possible response: dreamy, calm, peaceful, or like the ocean
2. Possible response: very high energy, shouting, exciting, powerful
3. Possible response: acoustic guitar and voice only
4. Possible response: rhythm or the strong groove
5. Possible response: radio and vinyl records
6. Possible response: Folk music often became a voice for social commentary or protest.

Unit 4 Opera

Lesson 1 *The Barber of Seville*

***The Barber of Seville* Reflection p. 34**

1. Possible response: I imagine people running around getting ready for something exciting, or maybe someone is planning a trick.
2. Possible response: It makes him sound very busy and important, like he has a lot to do and is good at everything he does.

Reflection: Possible response: If I made an opera of [Favorite Story], for the character [Character Name], their main song would be [describe music: fast and sneaky music

with flutes] because they are [explain why: always getting into trouble quickly].

Lesson 2 *Rigoletto*

All About Opera p. 36

1. Possible response: Opera tells a story mostly through singing.
2. Possible response: drama, costumes, scenery, and sometimes dancing
3. Possible response: The orchestra plays the music that goes with the singing and helps create the mood of the story.

Lesson 3 Unit 4 Assessment

Opera Rewind p. 37

1. Possible response: fast
2. Figaro
3. Possible response: dramatic or sad
4. Tenor
5. Possible response: Opera is similar to a play where the characters sing the story instead of talking, with an orchestra playing music.
6. Possible response: The music can be fast and exciting when something important is happening or slow and sad when a character is feeling unhappy

Unit 5 Musical Theater

Lesson 1 It’s Showtime!

Songwriters of the Stage p. 38

1. Possible response: He wrote over 1,500 songs.
2. Possible response: “There’s No Business Like Show Business” and “Blue Skies”
3. Possible response: She was a lyricist, meaning she wrote the words for songs.

4. Possible response: They were clever, witty, or optimistic.
5. Possible response: Famous singers of the time would record and perform the songs.

Lesson 3 Big Names of Broadway

Engaging with Broadway Sounds p. 40

1. Possible response: Singing “Ol’ Man River” made me feel the sadness and seriousness of the song more deeply. The slow melody and the deep vocal range really made me think about the struggle the lyrics describe.
2. Possible response: Clapping along to “America” made me notice how many different rhythms are happening at once and how fast and energetic it is. Moving helped me feel the strong, driving beat and the excitement of the song.
3. Possible response: The rhythm of “America” feels very lively and almost chaotic, like there are many different ideas and energies clashing together. It conveys a sense of argument, excitement, and perhaps a struggle over different viewpoints.
4. Possible response: Both “America” and flamenco use strong, percussive rhythms with claps and foot stomps to create excitement. A difference is that “America” blends many different styles while flamenco has a more specific, traditional Spanish rhythm and feel.

Musical Theater Reflection p. 41

1. Possible response: The music gets louder when the singer sings higher notes and the orchestra gets bigger.
2. Possible response: The music gets softer after the big, loud parts, like at the end of a phrase.

Reflection: Possible response: Both musical theater and opera use singing and an

orchestra to tell a story. But musical theater often has more talking, and the music styles can be more like popular songs you hear today, with different rhythms like swing or jazz, compared to the opera music we heard.

Reflection: Possible response: I thought it was interesting that some songwriters, like Irving Berlin, wrote both the music and the words while others, like Dorothy Fields, only wrote the words (lyrics).

Lesson 4 Emotion in Song

Emotion in Musical Theater p. 42

1. Possible response: The music makes me feel excited and a little worried. I think the characters feel determined and maybe nervous about what will happen.
2. Possible response: In “Satisfied,” fast singing makes it sound like her thoughts are racing. The music feels smart and complicated, like her feelings.
3. Possible response: The words in “One Day More” tell you exactly what each character is worried or hopeful about. In “Satisfied,” the words explain her difficult choice and how she feels about it.

Lesson 6 Unit 5 Assessment

Theater Time p. 46

1. Possible response: The tempo is slow, the melody is very emotional, and there are *crescendos* and *decrescendos* that make it dramatic.
2. Possible response: It reflects patriotism and pride in America or Broadway.
3. Possible response: The singing is fast and rhythmic (like rap or hip-hop), which makes the character sound clever and quick-thinking.

4. Possible response: It describes a beautiful morning, which sets a happy and hopeful mood for the start of the story.
5. Possible response: It's like a play or a movie where the story is told using singing and dancing, with people talking sometimes, too.
6. Possible response: Andrew Lloyd Webber is known for *The Phantom of the Opera*.

Culminating Activity Scoring Rubric

Note: Students should be evaluated on their composed musical piece (Student Activity Book page 47), demonstrating their understanding of musical concepts learned throughout the year, using the rubric.

Exemplary	<p>Response is accurate and detailed. Student demonstrates strong understanding of musical concepts learned throughout the year by including five or more correct details, which may include:</p> <ul style="list-style-type: none">• Elements of music such as tempo, dynamics (<i>crescendo</i>, <i>decrescendo</i>, etc.), and Italian terms such as <i>grave</i>, <i>prestissimo</i>, <i>ritardando</i>, <i>accelerando</i>, <i>legato</i>, and <i>staccato</i>• Musical notation that demonstrates understanding and correct use of musical notes (whole, half, quarter, eighth, sixteenth, tied, dotted), sharps, flats, naturals, rests, time signatures (4/4, 2/4, 3/4, 6/8), and notations for reading sheet music (da capo al fine, dal segno al fine, dal segno al coda)• Knowledge of chords like I, IV, V, and V⁷; major and minor chords; chord changes; and intervals such as third, fourth, and fifth• Demonstrating how music can represent national identity through regional sounds, instruments, mood, or themes
Accomplished	<p>Response is mostly accurate and somewhat detailed. Student demonstrates solid understanding of musical concepts learned throughout the year, noting three or four correct details.</p>
Developing	<p>Response is mostly accurate but lacks detail. Student demonstrates a very basic understanding of musical concepts learned throughout the year, noting one or two correct details.</p>
Limited	<p>Response is incomplete and demonstrates a minimal understanding of the content.</p>



Core Knowledge Music

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