LESSON #3B: MELODY

Brandenburg No. 2 in F Major (First Movement)
by Johann Sebastian Bach

OHIO 2012 STANDARDS:
(Progress Points, Grades 3-6)
A. Sing and play instruments, focusing on how musical elements such as tempo, beat, rhythm, pitch, form, harmony and timbre create meaning.
B. Listen to and perform a wide variety of music from multiple cultures focusing on the historical and cultural significance of the works.

OHIO 2012 MUSIC STANDARDS:
Perceiving/Knowing/Creating (CE)
5CE Identify elements of music using developmentally appropriate vocabulary.

Producing/Performing (PR)
Grade 4: 3PR Play a variety of classroom instruments with proper technique.
Grade 5: 5PR Read, write and perform rhythm patterns (e.g., 2/4, 3/4 and 4/4 meter) using sixteenth through whole notes including dotted half-note and syncopated rhythms.

Responding/Reflecting (RE)
Grade 4: 1RE Explain how the elements and subject matter of music connect with disciplines outside the arts.

CRITICAL THINKING SKILLS (MEASURABLE VERBS, BLOOM’S TAXONOMY)
demonstrate/practice/use; coordinate; relate; evaluate; refine; analyze

2014 National Core Music Standards

Artistic Process #2: Performing
MU:Pr4.2.5b (Analyze, Grade 5): When analyzing selected music, read and perform using standard notation.
MU:Pr5.1.3b (Rehearse, Evaluate and Refine, Grade 3): Rehearse to refine technical accuracy, expressive qualities, and identified performance challenges.

Artistic Process #3: Responding
MU:Re7.2.3a (Analyze, Grade 3): Demonstrate and describe how a response to music can be informed by the structure, the use of the elements of music, and context (such as personal and social).

Artistic Process #4: Connecting
MU:Cn11.0.Ka–6a (Contextualize, all grades): Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.
CURRICULAR CONNECTIONS (LANGUAGE ARTS — CHOOSE TO FIT GRADE LEVEL)

Vocabulary for Word Wall:
- *melody* – a set of pitches that can move up, down, or repeat
- *motive or theme* – a melody used in a piece of music that may return
- *ritornello* – a type of musical form with a theme played by the full ensemble that “returns”
- *ensemble* – a group of musicians
- *arrange* – to take a piece of music and change it somehow, making a different version
- *arrangement* – a different version or setting (of music that already existed)
- *arranger* – someone who arranges (music)
- *composer* – someone who creates original music, usually notating it (writing it down) for others to be able to perform it
- *concerto* – a type of music that features one or more soloists

CONCEPTUAL LEARNING – MUSICAL UNDERSTANDING
(choose & reword as age appropriate)
Grades K-6: All students will experience, know, and understand that…, or,
“In music, I know and understand that…”

Melodies are made up of pitches, which can move up, down, or repeat. A melody that is used throughout a piece of music is called a theme or motive (the main idea).

An ensemble is a group of musicians; our class is an ensemble.

STUDENT LEARNING OBJECTIVES/OUTCOMES/LEARNING TARGETS/SKILLS:
(“Students will…” &/or “I can…’’)
*I can* use Orff mallet instruments to play melody or accompaniment parts together in an ensemble.

MATERIALS:
- Video of performance of Bach’s Brandenburg Concerto No. 2 (first movement) found on YouTube. Alternate Video
- Classics for Kids recording of Brandenburg Concerto No. 2
- Photo of J.S. Bach
- Visual: map of Germany
- First Phrase of Theme 1, Brandenburg Concerto No. 2
- Theme 2, Brandenburg Concerto No. 2
- Orff mallet instruments (to fit grade level – xylophones and glockenspiels): BX, AX, SG, AG, SX, AX
SEQUENCE:
1. Play the Classics for Kids recording of this piece as students enter the classroom quietly and sit facing the screen (or whiteboard) while they begin tapping to the steady beat of the music with “spider fingers” (the fingertips of curved hands) lightly on their thighs. Stop the recording when needed.

2. “Today you get to play some of the melody and accompaniment on mallet instruments. We’ll go over each pattern and practice how to use the mallets before going to the instruments.” Lead the class in echoing the rhythms and saying the pitches; add practicing the mallet sticking while being the students’ mirror. Consult or display the 1st Phrase of Theme 1, Brandenburg Concerto No. 2, choosing whether to use the Easy, Moderate, or Advanced patterns, or the Optional Patterns, as fits the class’ abilities. Have all students learn all parts if possible. Explain that this is an arrangement, where something has been changed from the original version. We are using different instruments and only playing part of the full melody.

3. Layer in parts using light clapping or other body percussion while speaking the rhythms or pitch names. You can keep the beat on a hand drum to help all parts stay together. Rehearse and perform together. (Formative Assessment)

4. Rotate through parts if possible. Assess individual students’ ability to play their part and maintain it within the ensemble “All of the time,” “Some of the time,” or “Not Yet.” (Summative Assessment)

5. Record the final performance and evaluate as a class. (Summative Assessment)

TEACHER’S RESOURCE:
Time stamps using CFK recording online at Hear the Music and linked here. Note: Times may vary slightly on various playback devices.

1. 0:00-0:22 Full Orchestra, Theme 1 [16 beats X 2 times]
2. 0:23-0:29 Soloist (violin), Theme 2 [8 beats]
3. 0:29-0:34 Full Orchestra, Theme 1 [8 beats]
4. 0:35-0:41 Soloist (oboe), Theme 2 [8 beats]
5. 0:42-0:46 Full Orchestra, Theme 1 [8 beats]
6. 0:47-0:52 Soloist (recorder), Theme 2 [8 beats]
7. 0:53-0:57 Full Orchestra (w/tpt obligato), Theme 1 [8 beats]
8. 0:58-1:03 Soloist (trumpet), Theme 3 [8 beats]
9. 1:04-1:20 Full Orchestra
10. Stop Recording

Overall Form: A-B-A-B-A-B-A-B-A (w/many sections similar rather than identical), or, an type of ABA form, featuring various soloists each time in the B sections (This piece is an example of concerto grosso form, and a ritornello — where a main section keeps returning, like a refrain, before and between the four soloists). Guide students in discovering and/or label the sections and form, sharing information as age-appropriate.
6. Listen again to the Classics for Kids recording (0:00–1:20) as time permits, having students raise their hand when they hear Theme 1 @0:00, 0:12, 0:29, 0:41 (slightly different), and 0:53 (different).

Advanced

7. “Listen to this next section of the music and identify what instrument is playing a solo again.” Play the Classics for Kids recording from 1:22–1:52. “What instrument was featured again?” (the trumpet) “Did the trumpet play the same theme as before, or a new theme?” (a new one)
Display Theme 2, Brandenburg Concerto No. 2. Count and have the class clap it lightly with “ti’s” for eighth notes and “ti-ka” or “ti-ka-ti-ka” for sixteenth notes. Go over the mallet sticking, facing the class as their mirror. Have all students learn all parts if possible (other than the Teacher’s part).

8. Transfer parts to pitched instruments. Rehearse and perform together, layering in parts. (Formative Assessment)

9. Rotate through parts if possible. Assess individual students’ ability to play their part and maintain it within the ensemble “All of the time,” “Some of the time,” or “Not Yet.” (Summative Assessment)

10. Record the final performance and evaluate as a class. Refine as time permits.

11. Listen again to the Classics for Kids recording (0:00–1:26) as time permits, having students raise their hand when they hear Theme 1, @0:23, 0:35, 0:47, 0:58 (slightly different), and 1:22, where the trumpet plays it in a high register.

12. Pre-assessment or Review: “What is a composer?” (share answers; someone who writes music, usually writing it down so it can be performed.) Display Photo of J.S. Bach. “Raise your hand if you have heard of the famous composer from Germany named Johann Sebastian Bach or J.S. Bach who lived long ago and wrote a great deal of music that is still famous today?” (note hands raised; share responses and prior experiences with Bach’s music). Share that J.S. Bach wrote the music that we just heard, and that he lived from 1685-1750. “Do composers usually write rhythm, pitches, or both?” (both and much more)

13. History/Geography connection: Share with the class that Bach wrote the type of music they heard, called a concerto, for a small orchestra in the region (state) of Brandenburg in northeast central Germany. Find this approximate region on a world map.

14. Science connection: Share with the class that this music was selected for the Voyager golden record placed inside the two Voyager probes that went into space.

15. As time permits, watch the Video of a performance of this piece and discuss observations.

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CLOSURE/QUESTIONS:

1. “What were the ways we demonstrated the melody of the music today?” (by playing melodic patterns – themes or motives – on Orff mallet instruments) Check for understanding of the instrument parts and the way they are notated. “What are the ways pitches can move in a melody?” (up, down, or repeat)

2. Valuing/Personal Evaluation: “Why do you think so many people like this piece of music, and the music of J.S. Bach?” (share answers) “What do you like about it?” (share answers; encourage students to describe with musical vocabulary) “What rating do you give it? Close your eyes; everyone will show their rating 1-10 with their hands when I snap my fingers.” (snap and note responses informally, or, formally document the responses as formative or summative assessment)

3. “What was a new musical term we learned about today? What is a concerto?” (music that features one or more soloists)

4. “Who composed this piece and what country was he from?” (J.S. Bach, Germany) Identify Germany on a world map. Guide students to find the region (state) of Brandenburg, in northeast central Germany and that the music is a Brandenburg Concerto.

5. “What did we get to learn about and do with music today?” Have students share what they got to do with the music in today’s lesson, what they learned about it, and what they learned about music in general (see Conceptual Learning, Objectives, and “I can” statements). Guide the class in understanding, connecting, and applying.

6. Select words from the Vocabulary listed at the beginning of this lesson; go over the meaning of these words and how they are used when describing music; use academic language related to music; describe language function (add to Word Wall). “What words have been added to our Word Wall today? What does each word mean, and how do we use it to describe music?” Share answers, encouraging students in their usage of language function and academic language in relation to music.
ASSESSMENT/EVALUATION:

1. Formative: See Sequence #3 and #8
2. Summative: See Sequence #4, #9, and Closure/Questions.

EXTENSIONS:

1. This concerto featured the recorder, before the standard silver flute was invented. Have students play recorder solos in between a “tutti” or full ensemble section that the entire class plays.

2. Have students compose a 2- or 4-measure solo for Orff mallet instruments in C, F, or G Pentatonic.

3. Have students compose for soprano recorders using So, Mi, and La in the key of C (G, E, A), starting and ending on the same pitch and having them write the note name above each note of a simple rhythm pattern. Or, set up tone bells or Orff mallet instruments with only G, E, and A (So, Mi, La in the key of C).

4. History: Learn more about Bach’s life by sharing Bach’s biography from the Classics for Kids website and The Story of the Brandenburg Concertos.

FURTHER MUSIC CONNECTIONS AND RELATED LESSONS

1. Connect this piece with another orchestral piece from the Baroque era. See the Classics for Kids lesson plans for “Spring” from The Four Seasons by Vivaldi.

2. Have students listen to other Baroque groups such as Red Priest (which also includes a performer on recorder).