



Introduction to Music Unit for grades K-6

Brandenburg No. 2 in F Major (First Movement)

by Johann Sebastian Bach

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UNIT LENGTH

There are 3 scripted lesson plans in this unit for grades K-2 and 3 lessons for grades 3-6. The lesson plans are designed for class periods of approximately 35-50 minutes, but several of them could take two classes or even five classes, depending upon the chosen options. Teachers will need to adapt the lesson plans to fit their instructional time, school resources, curriculum, and the individual needs of their students. The lesson plans in this particular unit are loosely sequential, but they can be done in a different order. In particular, Lesson #3A (grades K-2) can be done in conjunction with Lesson #1A, and is an easier "stand-alone" lesson for use in the regular classroom or for home-school educators, regardless of music background.

UNIT OVERVIEW BY LESSON

Conceptual Learning and Objectives/Outcomes are indicated on each lesson. Over each set of 3 lessons for this recording, the Concept Areas of Rhythm (Beat, Meter, and Patterns), Melody, Form, and Tone Color/Timbre are used. The main skills developed over the 3 lessons are Moving, Listening, Performing, Evaluating, Creating, Reading, and Relating/Connecting music to other subject areas such as geography and history. (In this particular unit, singing is not emphasized.)

The lessons for Bach's Brandenburg Concerto No. 2 (First Movement) for grades K-2 are:

LESSON #1A: STEADY BEAT, FORM, & TONE COLOR

LESSON #2A: RHYTHM

LESSON #3A: TONE COLOR

The lessons for Bach's Brandenburg Concerto No. 2 (First Movement) for grades 3-6 are:

LESSON #1B: STEADY BEAT, METER, FORM, & TONE COLOR

LESSON #2B: RHYTHM

LESSON #3B: MELODY

The length of the [Classics for Kids recording of Brandenburg Concerto No. 2 by Johann Sebastian Bach](#) is 5:51 (5 minutes and 51 seconds)



LESSON USE AND RESOURCES

These lessons are designed for general music teachers to use, however, classroom teachers or homeschool teachers who may have limited music experience can use many, if not most, lesson segments. Some of the lesson plans use unpitched (also known as nonpitched) and others use pitched percussion instruments, so available resources may dictate which segments you can incorporate. Space for movement in the classroom is needed for some lesson sequences, while not necessary in others. Hopefully there is something for every educator of young listeners.

NATIONAL STANDARDS-BASED

Every lesson incorporates the PK–8 General Music National Core Arts Standards for Music [Chris, add hyperlink: <https://nafme.org/wp-content/files/2014/06/1-Core-Music-Standards-PreK-81.pdf>], from the National Association for Music Education (NAfME, 2014), detailed on each lesson to match the age group. Each set of 3 lessons combined address all 4 of the Artistic Processes in some way (Creating; Performing; Responding; Connecting).

STATE STANDARDS-BASED

Progress Points and Music Standards from the Ohio Department of Education 2012 Standards for Music are also indicated on each lesson. Each set of 3 lessons combined addresses all of the Processes/Categories in some way (Perceiving/Knowing/Creating; Producing/Performing; Responding/Reflecting). In addition, Progress Points for each lesson are noted. Music teachers in other states can easily align their standards to the National Standards and Ohio Standards in this Unit.

CRITICAL THINKING AND COMMON CORE CONNECTIONS

The lessons provide observable, measurable verbs from Bloom’s Taxonomy of thinking skills. The teacher can best assess these skills in an age-appropriate and practical way suiting the class, in addition to using the assessment suggestions in the lesson plans. In most cases, there are likely more action/behavioral verbs that could apply to the lesson than are listed.

Common Core connections to **language arts** and/or **mathematics** are included with each lesson plan. In addition to Language Arts and Mathematics, movement or dance and subjects such as History and Geography are incorporated into this set of lessons.

Word Wall (Language Arts)

The music teacher can utilize a Word Wall for the music vocabulary in each lesson as one means of application and connection to oral (spoken) and written and conversational (discourse) language arts skills. Have conversations about the music.



Curricular Connections and Differentiation of Instruction

The lessons use a variety of creative hands-on, tactile, and kinesthetic experiences as students develop a wide range of musical concepts, skills, and dispositions. The set of three lessons were constructed to provide instruction for the three major types of learners: (1) visual, (2) aural/oral, and (3) tactile/kinesthetic. Teachers will need to adapt the lesson plans to accommodate any learners with special needs and in order to build upon their abilities. In some lessons, Advanced or “Stretch” Strategies are indicated.

BLOOMS TAXONOMY

The activities in this set of lessons address the three domains of learning identified by Benjamin Bloom:

1. Cognitive
2. Affective (expressing emotion and feeling)
3. Psychomotor

Certainly, the technique of active, experiential learning is one described as most meaningful by a majority of effective practitioners and researchers alike.

The lessons provide observable, measurable verbs from Bloom’s Taxonomy of thinking skills. (See also “Assessment/Evaluation” below.)

MUSIC PEDAGOGICAL INFLUENCES

Major pedagogical influences behind the lesson plans include Orff-Schülwerk, Kodaly, Dalcroze and other movement approaches for creative and patterned movement.

PRIOR KNOWLEDGE

Although no specific prior knowledge on the part of the student is needed, it is helpful to have had grade-appropriate experience moving to different kinds of music with gross and fine motor skills, reading rhythmic and melodic notation, playing non-pitched and pitched percussion instruments, analyzing sections of music, and describing it.

MATERIALS AND EQUIPMENT

Each lesson indicates the required materials and equipment. Whenever playing a recording, it is important to have a high-quality sound system and use a high-quality recording. Use the high-quality recordings from our Classics for Kids website or CD – but your playback equipment is equally important. Playback capability should be better than that solely from a typical computer’s built-in speakers. Special Note: Any indications for the recording time (minutes:seconds) may vary slightly on different playback systems.



INSTRUCTIONAL PLANS (LESSON PLANS)

Each lesson plan has been designed specifically for either grades K-2 or grades 3-6, although music teachers will need to adapt portions of each plan to fit their instructional needs. All of the kinds of activities in the lessons are time-tested strategies, detailed for easy use, and set up in a format similar to many music series textbooks and supplemental resources. Step-by-step guidelines, similar to a recipe, are given under the “Sequence” portion of each lesson.

SUPPLEMENTARY MATERIALS

Some lessons include various custom-tailored music teacher resources or visuals. By clicking on the highlighted, underlined link at that point of the lesson plan, you can read the handout with Adobe Acrobat Reader and print it out for use in your classroom. You may wish to project the image from your computer, make a PowerPoint or SmartBoard slide, in addition making to student hard copies of some items.

In several lessons, video clips from youtube.com are incorporated. Please remember that sometimes videos are taken down or the link has been changed. Always secure any necessary permission from your principal about the use of YouTube clips used in this unit; preview the video and cue it up after any advertisements; project the video on the screen in a way that precludes viewing any posted comments below the frame from anyone who has viewed it.

There are other activities and materials to this symphonic work that can be found on the Classics for Kids website under the “Past Shows” tab.

SASSESSMENT/EVALUATION

Assessment strategies largely focus on the content, skills, and dispositions/attitudes in relation to the lesson and its musical selection. Most are mixed into the lesson itself rather than a separate “test” or evaluation. Assessment can be *informal* or *formal*, and *formative* or *summative*. Informal assessment should occur throughout the lesson as the teacher regularly checks and monitors student progress and understanding. Formative assessment occurs while *forming* the concept, skill, or disposition as compared to summative assessment, which occurs afterward as a more final demonstration of the learning. Ideally, assessments should be aligned with what the students should know and be able to do and need not be solely quantitative.



The assessments for each lesson are designed with the spirit of *Race to the Top* initiatives and address student instructional outcomes (learning targets) using simple rubrics or other indicators. **“I can...” or “I learned that music can...”** statements are provided within each lesson to facilitate not only skills, but conceptual learning about music. Some strategies for summative and formative assessment are provided in order for teachers to document them in whatever way they prefer usually do; the assessments could also be made more rigorous by the certified music specialist if desired. The lessons provide observable, measurable verbs from Bloom’s Taxonomy of thinking skills. The teacher can best assess these skills in an age-appropriate and practical way suiting the class, in addition to using the assessment suggestions in the lesson plans.

In most cases, there are likely more action/behavioral verbs that could apply to the lesson than are listed. [Helpful additional “Assessment Stems” to address Bloom’s Taxonomy can be found here.](#)

Teachers may find it helpful to collect formal, summative assessment data on individual students over *longer periods of time*, assessing perhaps 5–8 students during each class, or whatever is practical, using related lesson objectives, to maximize instructional time for children and to be actively engaged in their own learning. Teachers may develop assessment strategies to utilize or apply specific rubrics that fit their district music curricula or other guidelines.

EXTENSIONS

Each lesson includes optional strategies for extending the lesson either that same day or on a separate day. Teachers are encouraged to devise their own lesson extensions as they take advantage of the “teachable moments” that occur in their classrooms!

CLOSING THOUGHT AND PERMISSION

Please adapt and use any portion of the lessons as you see fit to accommodate your classes and learners, and make revisions as needed. You may copy any of the materials for your use and share our website with parents and other teachers.