

## Welcome to *Music Comes Alive!*

Thank you for ordering the *Music Comes Alive* "SAMPLE: Primary A" (Digital). Please note, this product is a sample and only includes four lessons (one month), containing one lesson each of the READ - FUNDAMENTALS - INSTRUMENT - ACTIVITY lesson cycle. We are confident you and your student(s) will enjoy learning together in this representative sample of our Primary A course.

Your purchase of "SAMPLE: Primary A" (Digital) gives you access to the following resources:

- ▶ "SAMPLE Primary A: Curriculum Guide" (Digital) - Full-color PDF
- ▶ "SAMPLE Primary A: Activity Pack" (Digital) - Full-color PDF
- ▶ "SAMPLE Primary A: Digital Resources" (Internet-linked resources and playlist) - access on the Digital Resources webpage and via hyperlinks & QR codes throughout the SAMPLE Curriculum Guide (see below)

Find information on how to access your digital products below. Please reach out to us if you have any questions by emailing us at [support@musiccomesalive.com](mailto:support@musiccomesalive.com), or visit [www.musiccomesalive.com](http://www.musiccomesalive.com).

Thank you, and happy listening!



Emma R. James, PhD  
Founder, Music Comes Alive



## DIGITAL RESOURCES ACCESS

The Digital Resources Access that accompanies this sample product **does not** require an account or login. However, please be aware that if you choose to purchase one of our courses, your Digital Resources Access for your purchased products will require you to login through our website: [www.musiccomesalive.com](http://www.musiccomesalive.com).

All your *Music Comes Alive* digital resources for this sample product (including recordings and internet-linked resources) are located on our website at:

<https://resources.musiccomesalive.com/sample/primary-a/2024/>

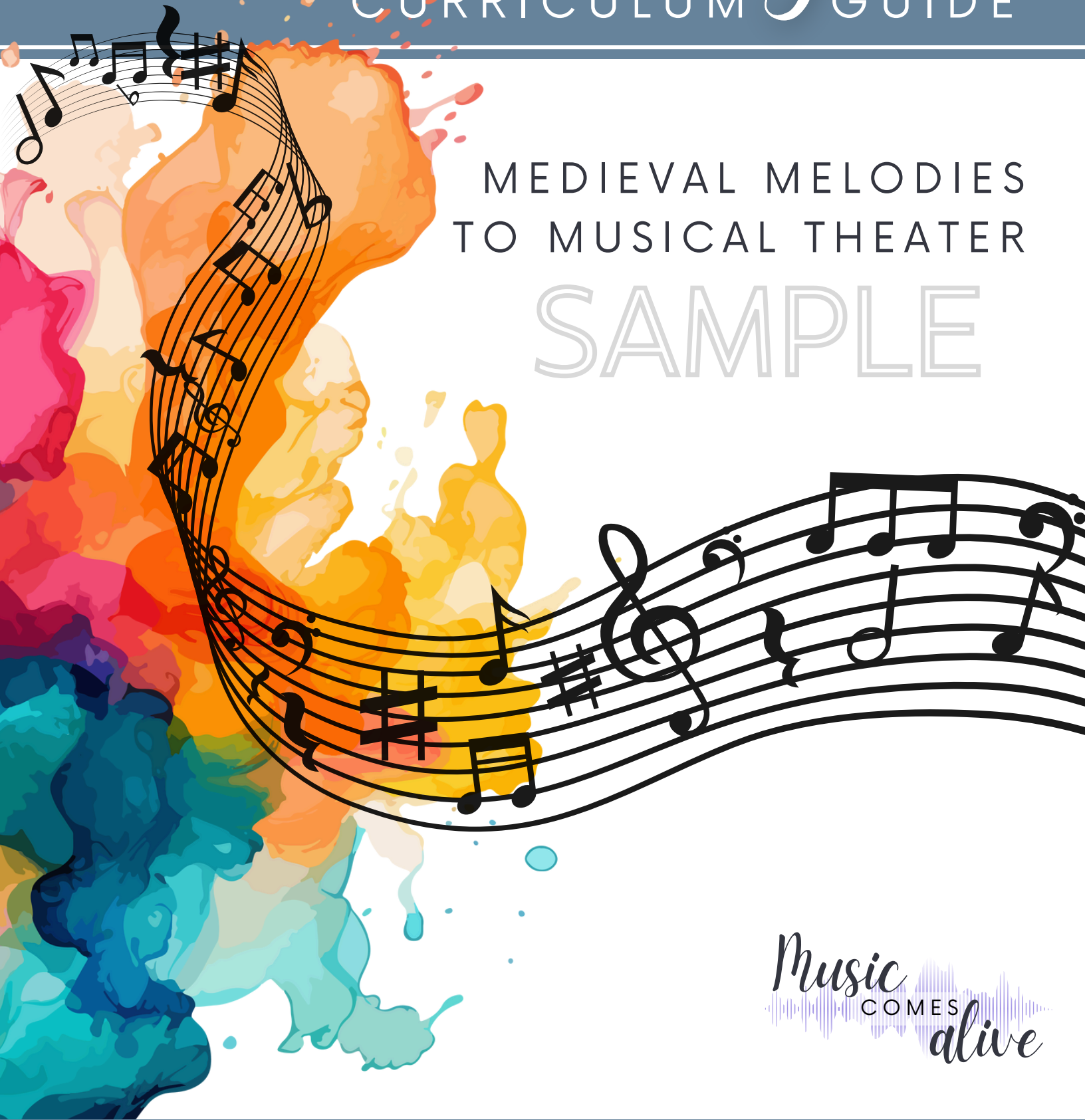
In addition, the "SAMPLE Primary A: Curriculum Guide" contains links and QR codes to the specific recordings and internet-linked resources for each lesson.

# Primary A

CURRICULUM GUIDE

MEDIEVAL MELODIES  
TO MUSICAL THEATER

SAMPLE



Music  
COMES  
alive

A Guide to Music Study

SAMPLE

# Primary A:

MEDIEVAL MELODIES TO MUSICAL THEATER

Curriculum Guide



A Guide to Music Study

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Music Comes Alive is committed to providing the highest quality homeschool music appreciation resources. In an effort to ensure the quality of this material, we provide regular updates. This document is the 2024 Edition of the Music Comes Alive “Primary A” Curriculum Guide. If you purchased it from a source other than Music Comes Alive, please be aware that it may not be the latest edition available.

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Thank you for your understanding!

*Emma R. James*  
Emma R. James, PhD  
Music Comes Alive



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## Welcome to *Music Comes Alive*

Have you ever wanted to teach your kids more about music but found yourself lacking either the knowledge or the time to teach it well? Welcome to *Music Comes Alive*, a literature-based music appreciation curriculum designed to make teaching music accessible, flexible, and easy. This curriculum was created by Emma R. James, a homeschool mom with a Ph.D. in Music Theory from the Eastman School of Music, as well as experience teaching piano and music classes for students from elementary ages through college.



**Literature-based:** All literature-based curricula begin with living books—well-written, engaging stories that encourage thinking and feeling—so that learning becomes an adventure rather than a chore.<sup>1</sup> Literature-based learning has been shown to have many benefits, such as helping your child to develop his or her focus, imagination, and vocabulary. Teaching with great literature also takes the pressure off of you, the parent/teacher because books do the hard work of introducing a topic to you and your children. Best of all, literature-based learning helps you foster meaningful connections with your children as you learn together. In the context of music, literature brings to life stories about musicians and their music, and we pair those stories with listening assignments and related musical concepts to connect those stories to the music they describe.

**Flexible & easy:** In addition to the benefits and ease of literature-based learning, this *Music Comes Alive* curriculum is scheduled for you and includes fully written-out lesson plans. It requires no preparation and is accessible to any parent, empowering you to teach music appreciation to your child without requiring prior musical knowledge. This curriculum is also available in both digital and print formats to make it as flexible as possible to meet the needs of your family.

This curriculum is intended to be used for a full academic year, but it can easily be adapted to your own pace. There are 34 weekly lessons divided into eight and a half months. Each month is structured around a great book about a musician and a curated playlist. Eight months follow a four week format, with simple weekly lessons that cover one musician, one fundamentals concept, one instrument, and one interactive activity each month (see “How To Use This Curriculum,” pp. 6-9). This curriculum also includes a two-week Christmas carol study for December. Every lesson includes teaching scripts, activity sheets (in the accompanying Activity Pack), and internet links to recordings and supplemental resources, such as YouTube videos that reinforce the lesson's topic.

**Group Learning:** While designed primarily for parents to teach at home, *Music Comes Alive* is also adaptable to a variety of group settings, including homeschool co-ops, private schools, library music programs, and other educational settings. Please contact us at [info@musiccomesalive.com](mailto:info@musiccomesalive.com) for information on group licensing.

**Support:** In whichever format or context you use *Music Comes Alive*, our curriculum will help you bring music to life for your students. If you have questions, need help, or have any feedback, email us at [support@musiccomesalive.com](mailto:support@musiccomesalive.com) or visit our website: [www.musiccomesalive.com](http://www.musiccomesalive.com).

**Bring the joy of music to your homeschool!**

<sup>1</sup> <https://wildflowerramblings.com/learning-language-series/what-is-a-living-book-according-to-charlotte-mason/>

## How to Use this Curriculum Guide

To teach this curriculum, you will need this Curriculum Guide, an Activity Pack for each student, the required picture books for each month (see "Booklist" on p. 11) and access to YouTube or Spotify (see "Playlist" on p. 12). You will also need supplies for the hands-on activities (see "Supplies List" on p. 13). You may wish to borrow or purchase some or all of the optional books (see "Booklist" on p. 11). These are not required, but they are exciting additional resources that coordinate with each month's lessons.

**[PLEASE NOTE: The Scope & Sequence, Playlist, Booklist, and Supplies List pages are NOT included in this sample.]**

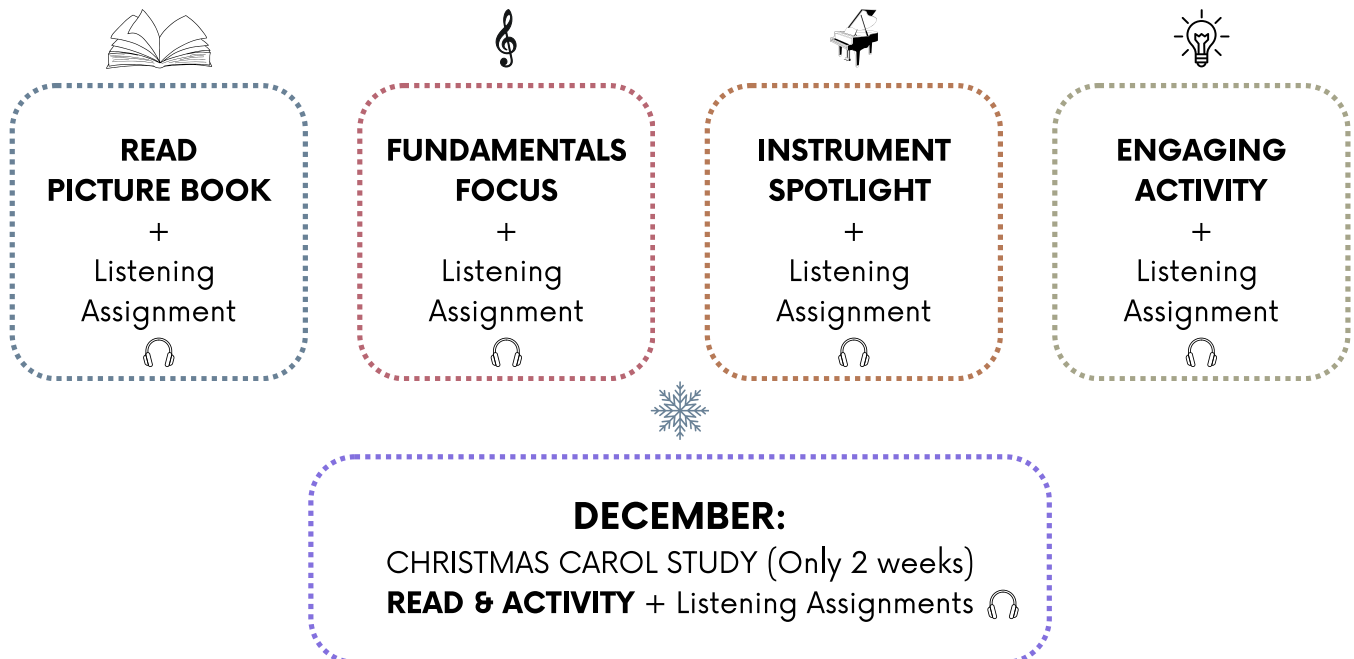
This Curriculum Guide is your primary instructional tool, containing the schedule, booklists, lesson plans, teaching scripts, and links/QR codes to recordings and internet-linked resources. The Activity Pack contains activity sheets for each musician, fundamentals concept, and instrument lesson, as well as printed materials for some of the hands-on activities. Every time an activity sheet is needed, you will see a symbol in the Curriculum Guide like the one below to indicate which sheet is needed:



This curriculum is designed to be used once a week for approximately 15-30 minutes, with optional suggestions and internet-linked resources which may add extra time. Each month is scheduled as four weekly lessons, except for December which only has two weeks scheduled. The months are numbered, rather than named, to provide maximum flexibility for your academic schedule.

**The Christmas carol study (labeled CHRISTMAS) is located between Months 3 & 4 in this Curriculum Guide, but it is independent from the rest of the curriculum and should be used whenever you reach December in your academic year.**

Each month follows the same four-week format: Read, Fundamentals, Instrument, Activity (see below). For each month, this guide contains a Month-at-a-Glance page, which includes check boxes and spaces for additional notes to make it easy to keep track of what you have done. The Month-at-a-Glance page is followed by notes and lesson plans organized by week.



## First Week: READ



The first week of each month uses a picture book to introduce a musician (see the "Scope & Sequence" on p. 10 and "Booklist" on p. 11). A brief lesson plan adds some introductory context for each book. Enjoy reading the selection out loud to your student(s) and perusing the pictures. While you need only read the book once, you may wish to revisit it each week. For longer books, you may find it easier to spread the book out over a couple of weeks.

Each READ lesson has an accompanying "Musician Fact File" sheet in the Activity Pack. You can have your students fill in this sheet as you read, or use it to review after you are done reading. There are also a few comprehension questions included in the Curriculum Guide.

Internet-linked resources for this week are typically biographical videos of the musician of the month.

The first week's lesson ends with listening to a composition/performance by that musician (see "Playlist" on p. 12). See more information under **Listening Assignments** below.



**Christmas Carol Study:** The first week of the Christmas carol study is READ lesson, except the book introduces a Christmas carol instead of a musician.

## Second Week: FUNDAMENTALS



The second week of each month introduces a fundamental music concept, including categories such as dynamics (musical volume), rhythm (patterns of note lengths), clefs (symbols on the staff), pitch notation (notes on the staff), and more. A simple, fully written-out lesson plan teaches the fundamentals concept, and each concept has an accompanying "Fundamentals Focus" activity sheet in the Activity Pack.

Internet-linked resources for this week are typically videos that reinforce or demonstrate the lesson's concept.

The second week's lesson ends with listening to a composition/performance by the musician of the month (see "Playlist" on p. 12). See more information under **Listening Assignments** below.

## Third Week: INSTRUMENT



The third week of each month introduces an instrument. The fully written-out lesson plan teaches about the history and basic mechanics of the instrument, and each instrument has an accompanying "Instrument Spotlight" activity sheet in the Activity Pack. An optional picture book for each month is also scheduled for the third week, although it can be read at any time. This picture book is related to one of the topics covered in the month.

Internet-linked resources for this week are typically videos that explain and demonstrate the instrument.

The third week's lesson ends with listening to a composition/performance by the musician of the month (see "Playlist" on p. 12). See more information under **Listening Assignments** below.

## Fourth Week: ACTIVITY



The fourth week of each month features a fun activity, which may be a hands-on project, a game, or another interactive opportunity to engage one or more of the topics covered during the rest of the month (singing, simple composition, games, etc.). Some of these projects require additional supplies (see "Supplies List" on p. 13), and some of them require printed materials provided in the Activity Pack under "Hands-On Activity." *Please note: Only some months include a "Hands-On Activity" sheet in the Activity Pack.*

Internet-linked resources for this week usually include a video reviewing the biography of the musician of the month. They may also include links to tutorials related to the hands-on activities as needed.

The fourth week's lesson ends with listening to a composition/performance by the musician of the month (see "Playlist" on p. 12). See more information under **Listening Assignments** below.



**Christmas Carol Study:** The second week of the Christmas carol study parallels the fourth week ACTIVITY lesson of Months 1-8, featuring a hands-on activity and further exploration of the Christmas carol. An optional book is also scheduled for the second week of the Christmas carol study.

## Listening Assignments



As noted above, each week's lesson includes a guided listening assignment for focused listening. Each assignment is linked to a recording on YouTube and is also available on the Spotify playlist for Primary A (see "Playlist" on p. 12). Each listening assignment lesson plan contains a brief introduction to the composition, some questions to help guide your students' listening experience, and a "Listening Page" in the Activity Pack.

Listening assignments typically include the questions below:

- (1) What instruments do you hear?
- (2) Does the music sound fast or slow (**tempo**)?  
Does the music sound loud or soft (**dynamics**)?  
Does the speed and/or volume change?
- (3) What kinds of moods do you hear in the music?  
Can you imagine a story or a picture that the music might be describing?  
As you listen, you may wish to color or draw the kinds of moods, story, or picture(s) you hear.
- (4) What is one thing you liked about the piece?  
Was there anything you didn't like?

Some listening assignments also include "Fundamentals Follow-Up" or "Instrument Interaction" questions, which may replace some of the standard questions.

Do not worry if your student cannot answer every question well. Possible answers have been provided for you for questions 1 & 2. Both you and your child will learn how to listen as you practice and work through the curriculum together. Encourage your child to use the "Listening Page" to draw or color what they hear while they listen. Be sure to discuss their drawing along with the questions above.





**[PLEASE NOTE: The Scope & Sequence, Playlist, Booklist, and Supplies List pages are NOT included in this sample.]**





SAMPLE  
Month at a glance

**MONTH 2**

**MUSICAL ERA:** BAROQUE

**MUSICIAN:** JOHANN SEBASTIAN BACH (1685-1750)

	Week 5	Week 6
	 <b>READ</b>	 <b>FUNDAMENTALS</b>
Books	<b><i>Bach to the Rescue!!!</i></b> (Tom Angleberger) <input type="checkbox"/>	
Activity	Musician Fact File <input type="checkbox"/>	Fundamentals Focus: Rhythm—Tempo & Beat <input type="checkbox"/>
Playlist	<a href="#">Goldberg Variations, BWV 988, Aria &amp; Variation 1</a>  <input type="checkbox"/>	<a href="#">Well-Tempered Clavier, Prelude and Fugue No. 1 in C major (BWV 846)</a>  <input type="checkbox"/>
Additional Notes		

	Week 7	Week 8
	 <b>INSTRUMENT</b>	 <b>ACTIVITY</b>
Books	<i>My Family Plays Music</i> (Judy Cox) <input type="checkbox"/>	
Activity	Instrument Spotlight: The Pipe Organ (Keyboards) <input type="checkbox"/>	Popsicle Stick Harmonica <input type="checkbox"/>
Playlist	<a href="#">Tocatta and Fugue in D minor (BWV 565)</a>  <input type="checkbox"/>	<a href="#">Suite No. 3, Movement II: Air (BWV 1068)</a> <i>"Air on the G String"</i>  <input type="checkbox"/>
Additional Notes		

Check out this month's [Resources](#) page for extra resources.

## Week 5: READ



1. READ the book *Bach to the Rescue!!!* with your child.

**Note to Parents:** For context, the "Rich Dude" referred to in the story is Count Kaiserling, Russian ambassador to the court of Saxony. "Goldberg" is Johann Gottlieb Goldberg, who was a student of J. S. Bach and Bach's son Wilhelm Friedemann Bach. The story is probably apocryphal but part of music history lore.<sup>2</sup> This book is entertaining, but it does contain some mild name calling (e.g. "dumb dope" and "dodo"). Feel free to rephrase. The author's note at the end of the book provides some additional information about Bach.

[Read the paragraph below as an introduction to the book]

Meet Johann Sebastian Bach, a German composer who lived from 1685 to 1750, which means that he composed music during the **Baroque Era**. Johann Sebastian Bach, often referred to as J. S. Bach, wrote music for organ, harpsichord (similar to a piano; see Week 11), choir, strings, and more! Bach was considered a little bit old-fashioned during his lifetime, but he has become one of the most familiar names in classical music. Later composers such as Haydn, Mozart, and Beethoven were influenced by him, and people became interested in his music again in the 1800s. His music has remained popular ever since. In this story, we read about a story that may have led Bach to compose one of his most famous compositions: the Goldberg Variations. Let's read about Johann Sebastian Bach!

Comprehension Questions:

- (1) What was the problem the "Rich Dude" (Count Kaiserling) had? How was he trying to solve it? [He could not sleep, and he expected his personal musician, Goldberg, to soothe him to sleep by playing the harpsichord.]
- (2) What did J. S. Bach do to help? [He wrote a set of pieces known as the Goldberg Variations.]
- (3) How many variations (or little songs) are there? [32.]

## Activity Pack



2. LISTEN to [Goldberg Variations, BWV 988, Aria & Variation 1](#). Click link, scan QR code, or use Spotify playlist.



The Goldberg Variations were written relatively late in Bach's life, published in 1741. They were written for harpsichord, but most modern performances use the piano. **Variations** are a musical form in which the composer writes a theme (or borrows another composer's theme), then writes several different versions of the theme. Today, we will listen both to the theme Bach wrote, called "Aria" ("song"), and the first variation. Can you hear the same melody in both the theme and the variation? Notice the differences between them! Let's listen quietly. Here are some questions we can think about while we listen:

<sup>2</sup> <https://www.npr.org/sections/deceptivecadence/2012/03/19/148913266/bachs-enduring-enigma-an-introduction-to-the-goldberg-variations>



- (1) What instruments do you hear? [Piano.]
- (2) Does the music sound fast or slow (**tempo**)?  
Does the music sound loud or soft (**dynamics**)?  
Does the speed and/or volume change?  
[Possible: Aria—fairly slow tempo (speed) & medium-soft to soft dynamics (volume); Variation 1—fairly quick tempo & medium-loud dynamics.]
- (3) What kinds of moods do you hear in the music? Can you imagine a story or a picture that the music might be describing? As you listen, you may wish to color or draw the kinds of moods, story, or picture(s) you hear. [Answers will vary.]
- (4) What is one thing you liked about the piece? Was there anything you didn't like? [Answers will vary.]

Once you have finished listening to the recording with your child, discuss the above questions, what your child drew or colored, and any other comments or questions they have about the music.

**Week 6: FUNDAMENTALS**



**1. LEARN** about **tempo** & **beat**, the basic building blocks of **rhythm**.

Have you ever tapped your feet or wanted to dance to music? The part of music that gives it that toe-tapping feeling is called the **beat**. Just like your heartbeat, music usually has a steady beat. The speed of the beat is called the **tempo**, an Italian word which means "time." The tempo can be slow or fast, depending on the composition. Tempo is often measured in beats per minute, but it is also often referred to by different Italian words such as **Adagio** (slowly), **Andante** (at walking speed), **Allegro** (lively), and **Presto** (quickly).





**TRY IT:** March around the room as steadily as you can, saying "1-2-3-4, 1-2-3-4" with each step. If this feels easy, try clapping on each beat too. Try marching slowly, or "Adagio." Then, try marching at a normal walking speed, or "Andante." March fast, or "Allegro." Then, march as fast as you can, or "Presto."


[Optionally, have your students chant the tempo words after they have tried counting. For example: "1-2-3-4, A-da-gi-o," "1-2-3-4, An-dan-te\_\_," "1-2-3-4, Al-le-gro\_\_," or "1-2-3-4, Pres-to, Pres-to."]

Then, if you feel ready, turn on your favorite dancing music and practice keeping a steady beat by stomping or clapping.

Internet Links

Fundamentals Focus: [Beat](#) 

Fundamentals Focus: [Tempo](#) 

Fundamentals Focus: [Play Along](#) 

**Note to Parents:** After you have completed the **Fundamentals Focus** sheet, you may wish to use the linked "Play Along" video under Internet Links and follow the prompts to keep a steady beat.

2. LISTEN to [Well-Tempered Clavier, Prelude and Fugue No. 1 in C major \(BWV 846\)](#).

Click link, scan QR code, or use Spotify playlist.



These two pieces from the “Well-Tempered Clavier” were written for a **clavier**, or keyboard instrument. It sounds like the keyboard is in a good mood, but the words “well-tempered” refer to the tuning, rather than the mood of the instrument. We learned a little bit about the harpsichord last week, which was a common keyboard instrument in Bach’s day, and we will hear it in today’s recordings. The first piece is a **prelude**, a short, freely written piece, usually played before another composition. In this case, the piece that follows is a “fugue” (pronounced: “fyoog”). A **fugue** uses one theme played at different times in different “voices,” kind of like a complicated round (e.g. “Row, Row, Row Your Boat”). Let’s listen quietly. Here are some questions we can think about while we listen:

- (1) Fundamentals Follow-up: Find the **beat** (pulse of the music) and tap along for a little bit. Is the **tempo** (speed of the beat) fast or slow? [Possible: moderate tempo. Maybe “Andante” from this week’s tempo words.]
- (2) What instruments do you hear? [A harpsichord]
- (3) Does the music sound loud or soft (**dynamics**)? Does the volume change? [Possible: mezzo-forte (medium-loud); stays about the same throughout each piece.]
- (4) What kinds of moods do you hear in the music? Can you imagine a story or a picture that the music might be describing? As you listen, you may wish to color or draw the kinds of moods, story, or picture(s) you hear. [Answers will vary.]
- (5) What is one thing you liked about the piece? Was there anything you didn’t like? [Answers will vary.]

## Activity Pack

Listening Page



Once you have finished listening to the recording with your child, discuss the above questions, what your child drew or colored, and any other comments or questions they have about the music.

## Week 7: INSTRUMENT



1. (Optional): READ the book *My Family Plays Music* with your child.

**Note to Parents:** Explore the instrument families through the eyes of a young percussionist and her family.

2. LEARN about an instrument: the **pipe organ**.

The **pipe organ** is a member of the **keyboard** family of instruments because you play it using keyboards. Some other keyboard instruments include the piano and the harpsichord. Unlike other keyboard instruments, the organ uses air blowing through pipes to create sound.

The pipe organ dates back to the 3rd century B.C. A Greek engineer named Ctesibius [say "Ktee-sih-bih-os"] of Alexandria likely invented a pipe organ to demonstrate the principles of hydraulics (water power). As the organ was developed through the Byzantine and Medieval eras, bellows (forced air) replaced water power. This is still essentially how organs work today: air is forced through different kinds of pipes to create sound.

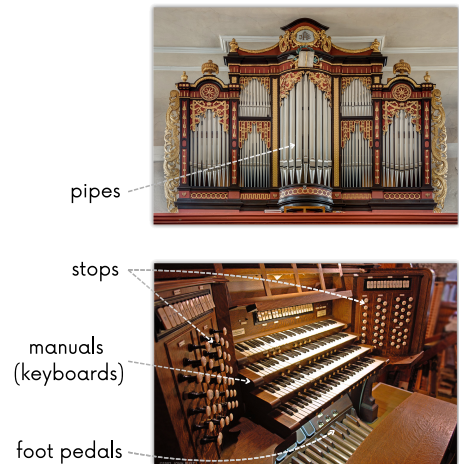
Internet Links

Instrument Spotlight:  
[The Pipe Organ](#)




By the time of J. S. Bach, the pipe organ was a common instrument used throughout Europe, especially in churches. Organs can be very different from place to place. In general,

however, organs are keyboard instruments, with multiple keyboards for the hands (called "manuals") and an additional keyboard for the feet (called the "pedals").



Top: Neunkirchen am Brand Kirche Organ  
Photo: © Reinhold Möller, CC BY-SA 4.0  
Bottom: All Saints Catholic Church (NYC)  
Pipe Organ Console ~ Public Domain  
Modifications by E. James

Organs have families of pipes that sound alike (often replicating sounds of brass or woodwind instruments) that are turned on by pulling a knob called a "stop." Have you ever heard the expression "pulling out all the stops"? When you pull out all the stops on an organ, all the families of pipes turn on, and the organ sounds very loud, full, and majestic. That's why the expression "pulling out all the stops" means "to make a very great effort."

Activity Pack

INSTRUMENT  
SPOTLIGHT



3. LISTEN to [Toccata and Fugue in D minor \(BWV 565\)](#). Click link, scan QR code, or use Spotify playlist.



This week's pair of pieces are similar to the Prelude and Fugue from last week. The **toccata** is a flashy composition meant to show off the performer's skill. The fugue, as we learned last week, trades one theme from voice to voice. Let's listen quietly. Here are some questions we can think about while we listen:

Activity Pack

Listening Page



- (1) Instrument Interaction: [If using the video, watch the performer.] What kinds of sounds can you hear when the performer plays different parts of the organ? [Answers will vary. Allow your child be creative in their descriptions, using words for feelings or animal sounds if they wish.]
- (2) Does the music sound fast or slow (**tempo**)?  
Does the music sound loud or soft (**dynamics**)?  
Does the speed and/or volume change?  
[Possible: The toccata features many tempos ("tempi"), starting out with a slower, dramatic introduction, followed by a quicker theme. The dynamics are also dramatic, with a louder (forte) opening, and softer (piano) middle sections with occasional loud interruptions. The fugue's tempo stays about the same throughout.]

(Continued on next page)

- (3) What kinds of moods do you hear in the music? Can you imagine a story or a picture that the music might be describing? As you listen, you may wish to color or draw the kinds of moods, story, or picture(s) you hear. [Answers will vary.]
- (4) What is one thing you liked about the piece? Was there anything you didn't like? [Answers will vary.]

Once you have finished listening to the recording with your child, discuss the above questions, what your child drew or colored, and any other comments or questions they have about the music.

**Week 8: ACTIVITY**

**1. HAVE FUN - Popsicle Stick Harmonica.**

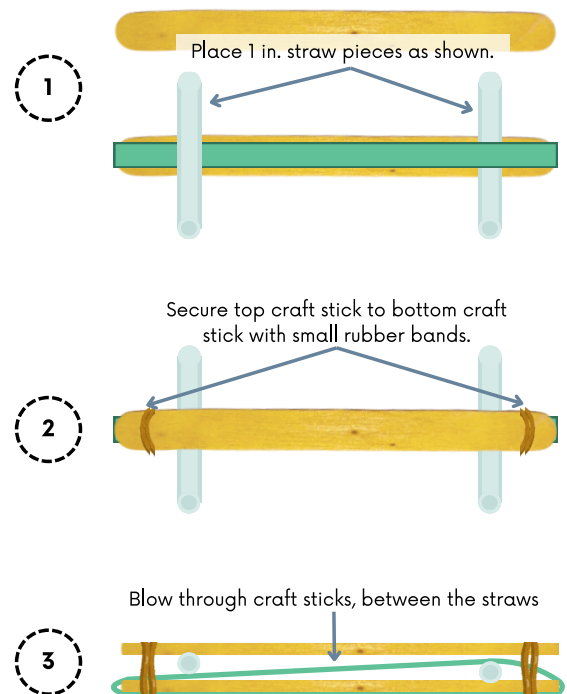
This month we've learned a little bit about the composer Johann Sebastian Bach (or J. S. Bach), and we have listened to a few of his many compositions. An organ—the instrument which we learned about last week—can make many different kinds of sounds by sending air through pipes. Today, we are going to have fun making a small instrument that uses air to create sound, like the pipe organ does. When you do the listening activity for this week, listen for the different sound each instrument makes.



**MAKE IT:** Make your own popsicle stick harmonica!

- 2 popsicle or craft sticks
- Plastic straw
- 1 wide rubber band
- 2 small rubber bands

- (1) Wrap the wide rubber band around one of the craft sticks. Cut two 1-inch pieces out of the straw. Place one piece of straw underneath the rubber band, and one piece of straw on top.
- (2) Place the second craft stick on top of the first, and secure with the small rubber bands, one on each end.
- (3) Try blowing into your popsicle stick harmonica! See what kinds of sounds it makes. Try sliding the straws closer together or farther apart to see what happens! How do you think this instrument makes sound? Blowing through the harmonica vibrates the rubber band, creating sound.



For a video tutorial, see: [Craft Stick Harmonica](#).

2. LISTEN to [Suite No. 3, Movement II: Air \(BWV 1068\)](#). Click link, scan QR code, or use Spotify playlist.



A **suite** is a collection of pieces, often featuring dance rhythms. This is an orchestral suite, meaning it is written for several instruments rather than for just one. There are various versions of this piece, but the recording we will hear is performed by stringed instruments and a small organ. An “Air” is simply a song; in this case, it is a tune that sounds like it could be sung but is played by instruments. Let’s listen quietly. Here are some questions we can think about while we listen:

### Activity Pack



- (1) What instruments do you hear?

[Stringed instruments. The instruments in this recording are period instruments: baroque violins, viola, and cello, as well as some more unique baroque instruments: the violone (similar to a double bass), the arclute (a guitar-like instrument), and a small baroque organ.]

- (2) Does the music sound fast or slow (**tempo**)?

Does the music sound loud or soft (**dynamics**)?

Does the speed and/or volume change?

[Possible: slow tempo that stays about the same throughout; dynamics are mezzo-piano/mezzo-forte (medium-soft/medium loud) without much change.]

- (3) What kinds of moods do you hear in the music? Can you imagine a story or a picture that the music might be describing? As you listen, you may wish to color or draw the kinds of moods, story, or picture(s) you hear. [Answers will vary.]

- (4) What is one thing you liked about the piece? Was there anything you didn't like? [Answers will vary.]

Once you have finished listening to the recording with your child, discuss the above questions, what your child drew or colored, and any other comments or questions they have about the music.

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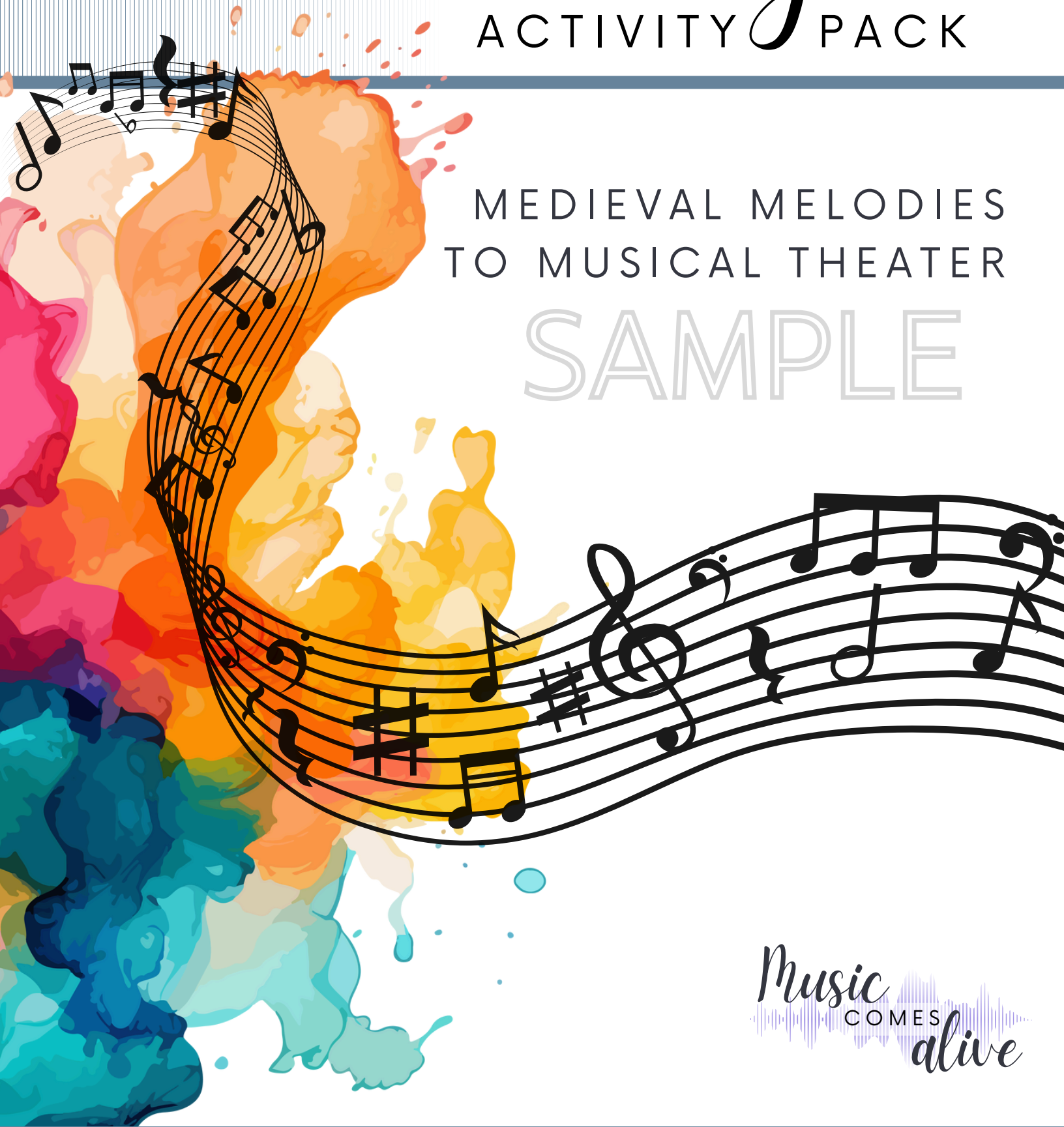
Primary A Curriculum Guide  
Medieval Melodies to Musical Theater  
Digital - SAMPLE

# Primary A

ACTIVITY PACK

MEDIEVAL MELODIES  
TO MUSICAL THEATER

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Music  
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A Guide to Music Study

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Primary A:  
MEDIEVAL MELODIES TO MUSICAL THEATER

Activity Pack



A Guide to Music Study

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Thank you for your understanding!

*Emma R. James*  
Emma R. James, PhD  
Music Comes Alive



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WEEK 5  
MUSICIAN FACT FILE



MONTH 2: BACH

Trace the letters:

J. S. Bach

1685 - 1750

Musical Era: (Circle)



Medieval



Baroque



Classical



Romantic

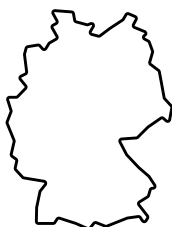


Modern/Post-modern



Johann Sebastian Bach

Country of Birth:  
(Color)



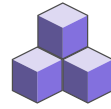
Germany

What is one interesting fact about this musician? (Draw or write your answer)

SAMPLE



# Fundamentals Focus



## Rhythm — Beat & Tempo

Trace the letters below:

Beat Tempo

This is what the tempo might look like in a piece of music:

	<p>Exact tempo: beats per minute (bpm)</p>		<p>Approximate tempo: Descriptive word</p>
--	--	--	--

Draw lines to **match** the following tempo words to their meanings. Then, using numbers 1 - 4, put them in order from slowest to fastest:


\_\_\_\_\_ Presto

slowly 

\_\_\_\_\_ Adagio

quickly 

\_\_\_\_\_ Allegro

walking speed 

\_\_\_\_\_ Andante

lively 

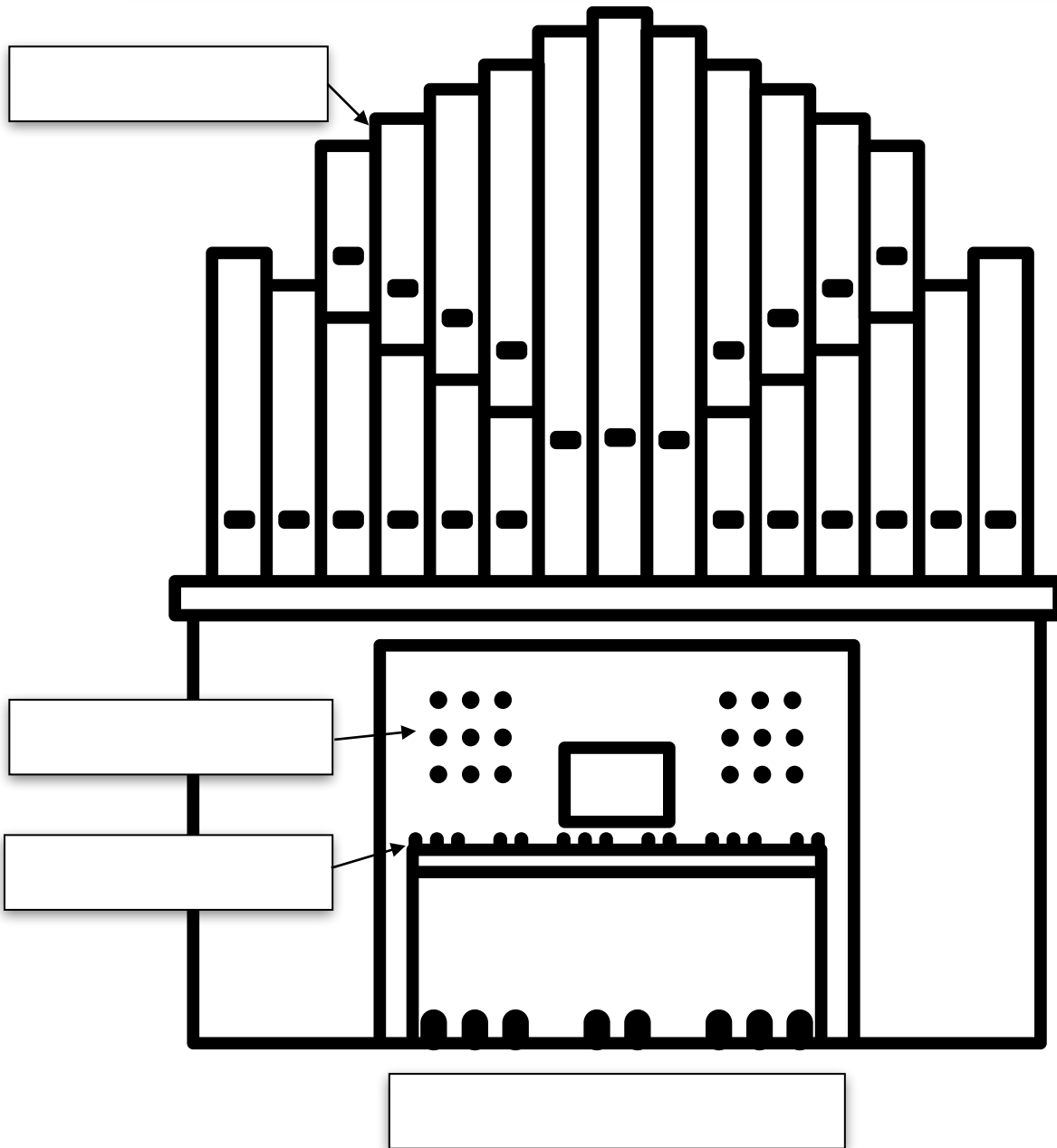
# SAMPLE INSTRUMENT SPOTLIGHT



## The Pipe Organ

Match the labels to the parts of the pipe organ.  
(Write the number or the name.) Then, color the organ.

- |                 |             |           |           |
|-----------------|-------------|-----------|-----------|
| (1) Foot Pedals | (2) Manuals | (3) Pipes | (4) Stops |
|-----------------|-------------|-----------|-----------|



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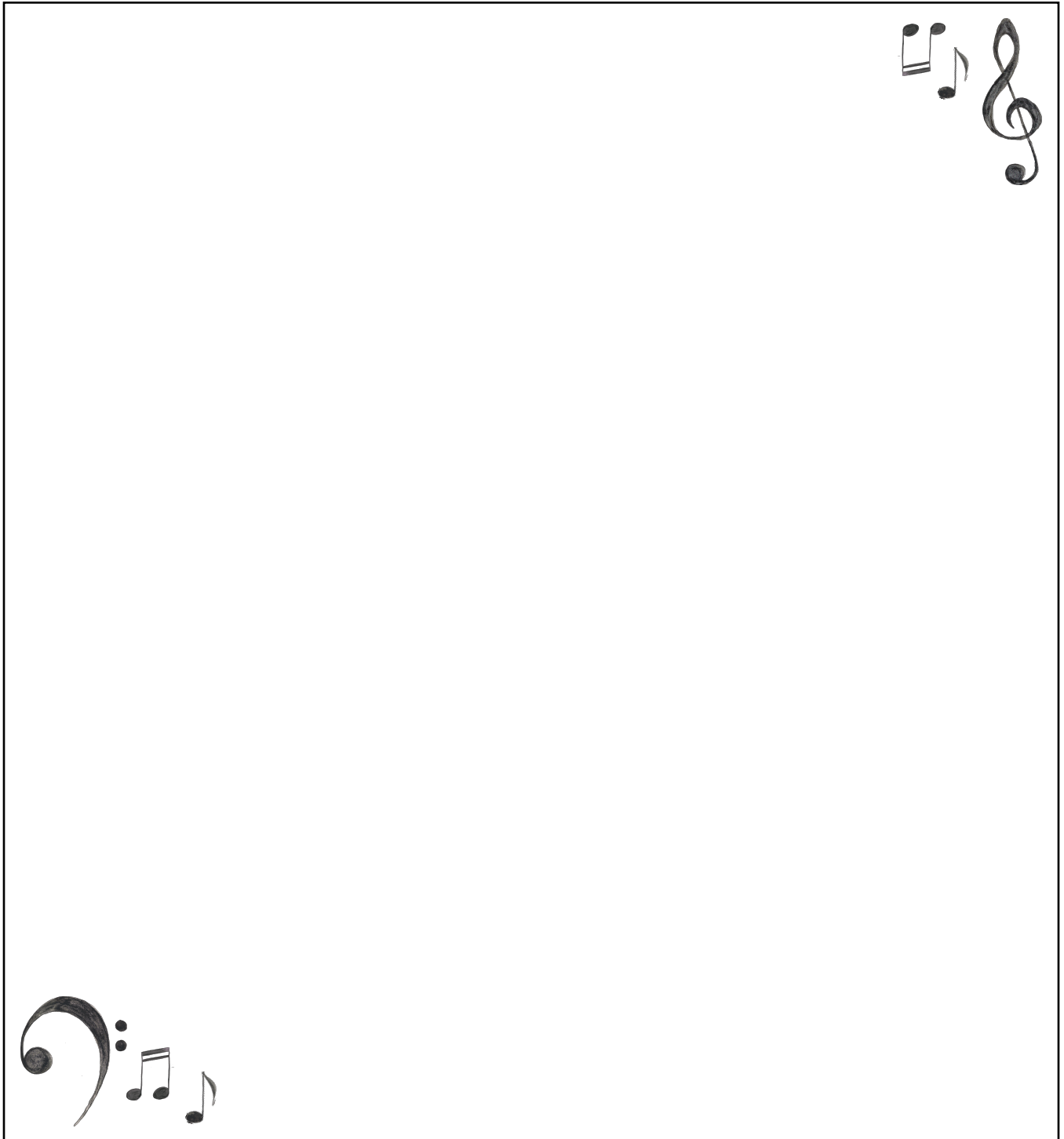
SAMPLE



*Listening Page*

Composition: \_\_\_\_\_

Color or draw the mood, story or picture(s) you hear.



A large, empty rectangular box with a black border, intended for drawing or coloring. It contains two musical symbols: a treble clef with two notes in the upper right corner, and a bass clef with two notes in the lower left corner.



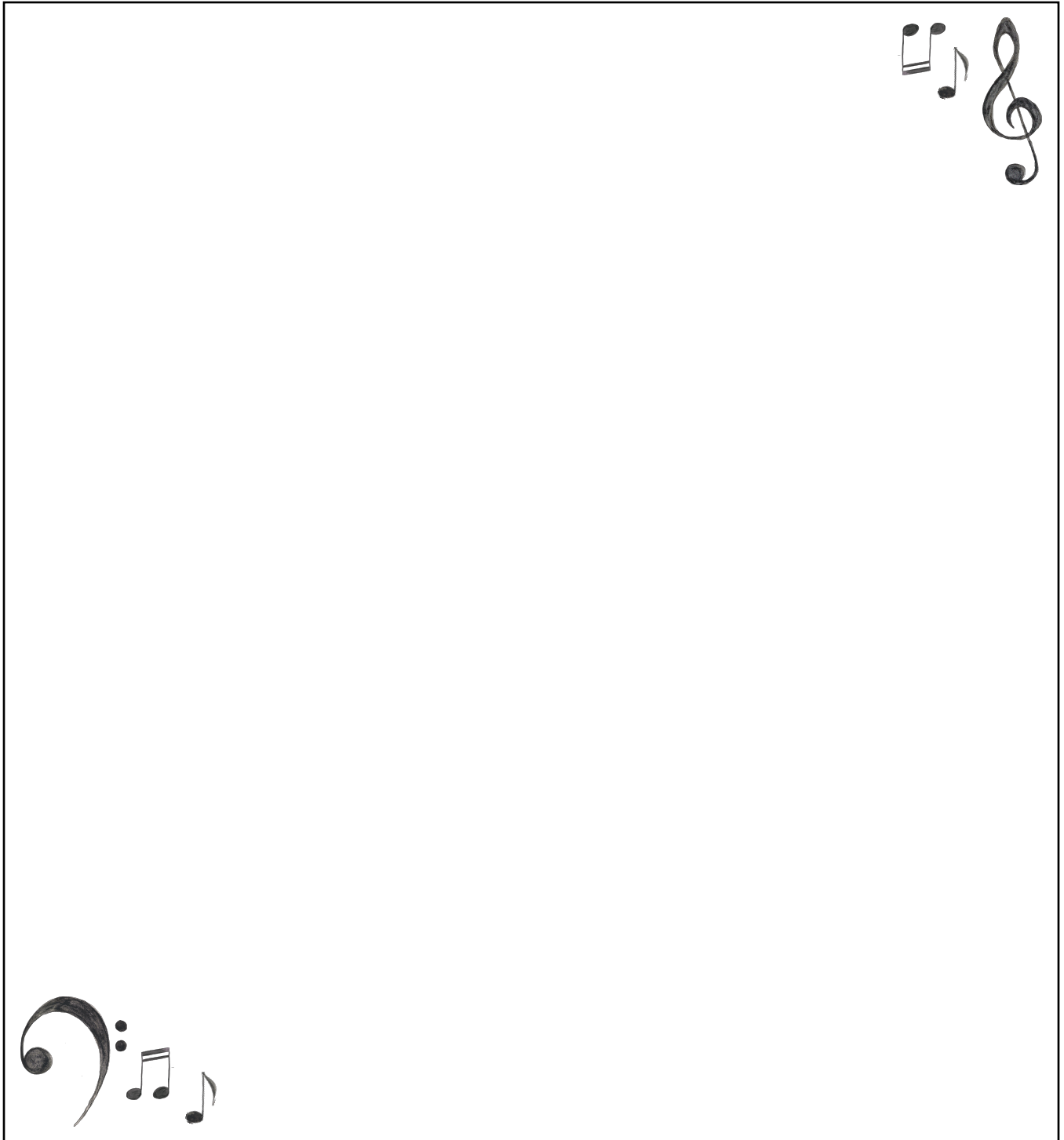
SAMPLE

MONTH 2 LISTENING PAGES

# Listening Page

Composition: \_\_\_\_\_

Color or draw the mood, story or picture(s) you hear.



A large rectangular box with a black border, intended for drawing or coloring. In the top right corner, there are three musical notes on a treble clef. In the bottom left corner, there are three musical notes on a bass clef.

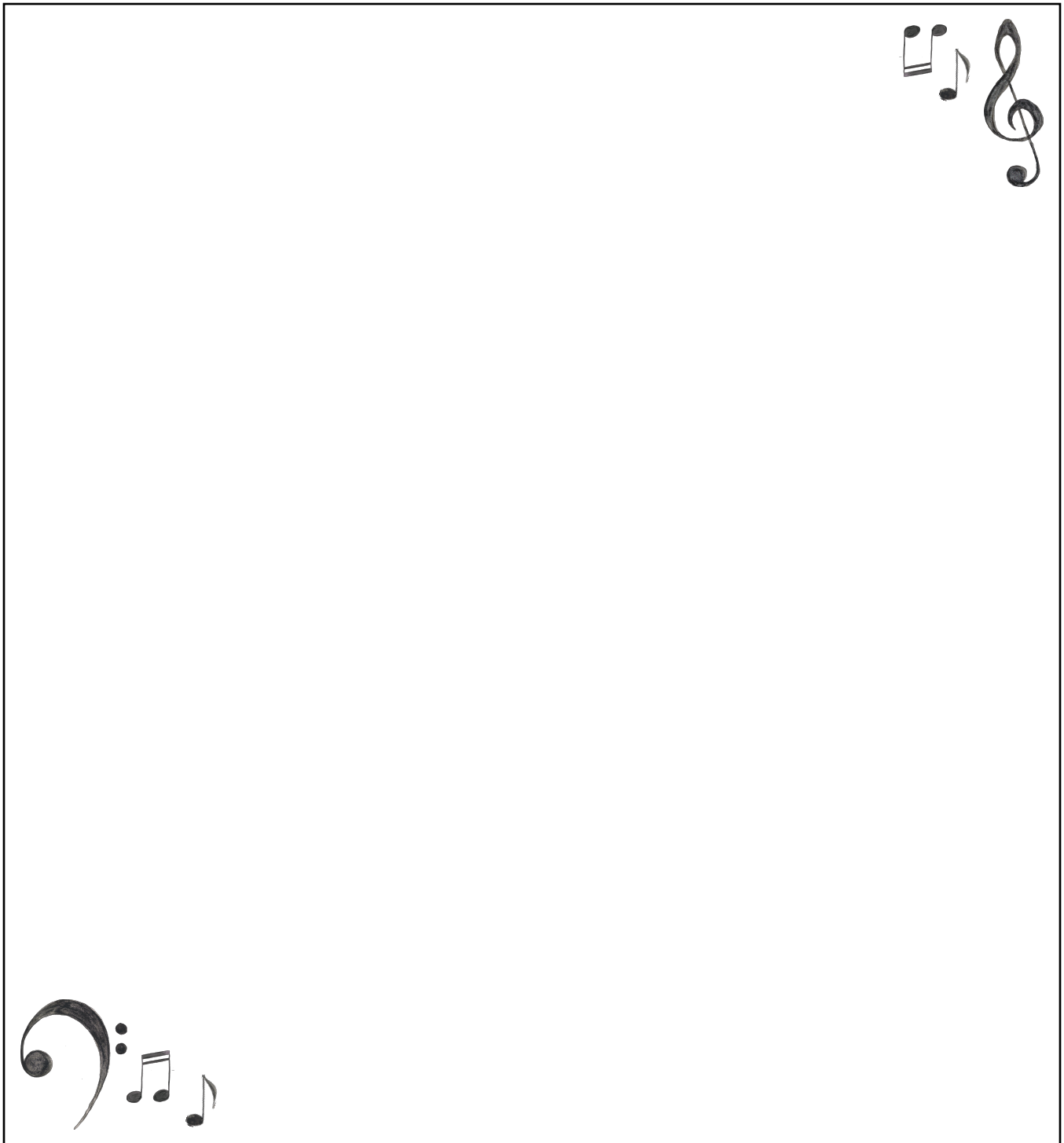
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*Listening Page*

Composition: \_\_\_\_\_

Color or draw the mood, story or picture(s) you hear.



A large rectangular box with a black border, intended for drawing or coloring. It contains musical notation: a treble clef with two notes in the top right corner, and a bass clef with two notes in the bottom left corner.



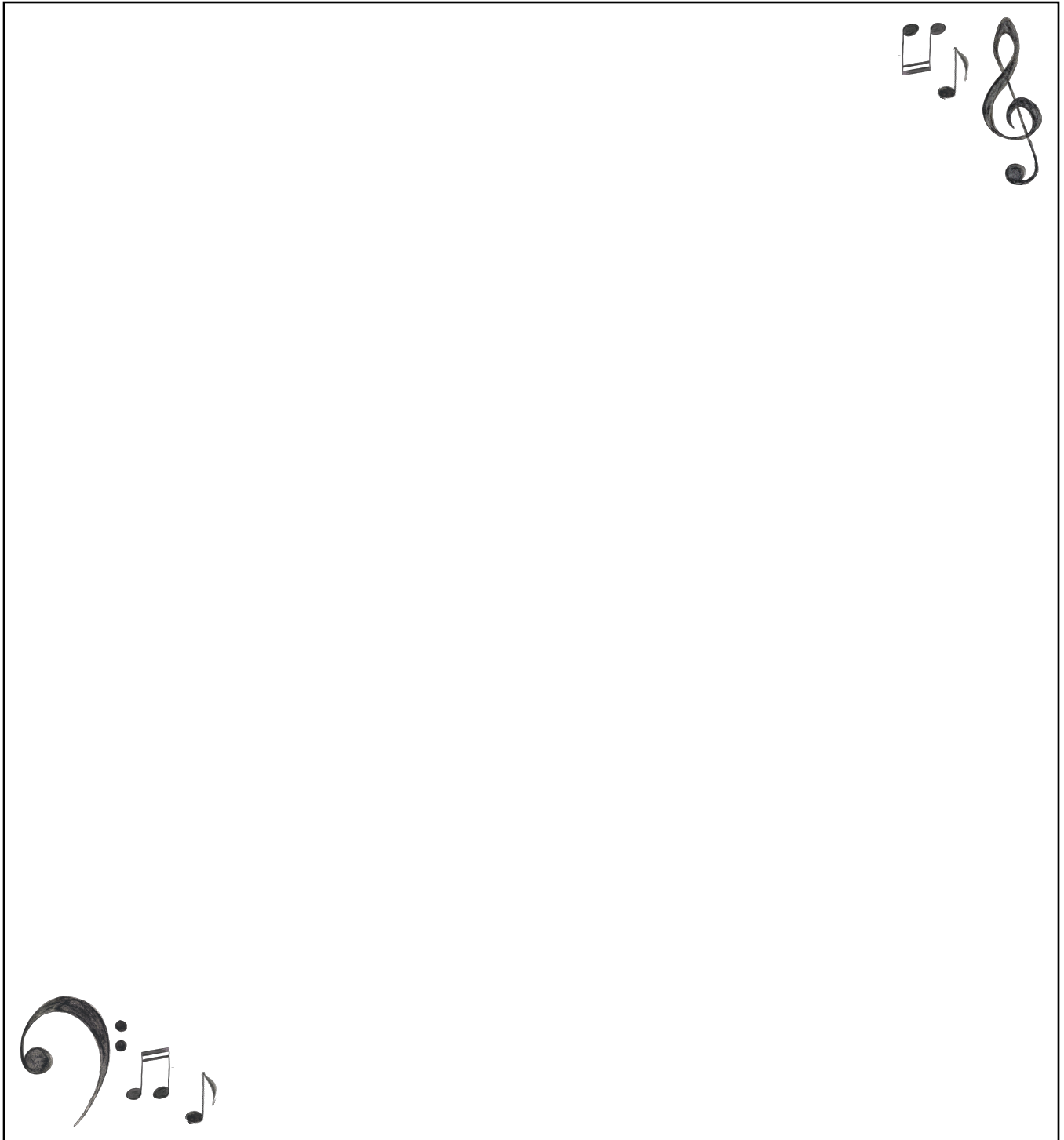
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MONTH 2 LISTENING PAGES

# Listening Page

Composition: \_\_\_\_\_

Color or draw the mood, story or picture(s) you hear.



A large rectangular box for drawing or coloring. In the top right corner, there are three musical notes on a treble clef. In the bottom left corner, there are three musical notes on a bass clef.

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