

Welcome to *Music Comes Alive!*

Thank you for ordering the *Music Comes Alive* "SAMPLE: Intermediate 1" (Digital). Please note, this product is a sample and only includes three lessons (one week), containing one lesson each of History, Listening, and Music Theory. We are confident you and your student(s) will enjoy learning together in this representative sample of our Intermediate 1 course.

Your purchase of "SAMPLE: Intermediate 1" (Digital) gives you access to the following resources:

- ▶ "SAMPLE Intermediate 1: Curriculum Guide" (Digital) - Full-color PDF
- ▶ "SAMPLE Intermediate 1: Student Workbook" (Digital) - Full-color PDF
- ▶ "SAMPLE Intermediate 1: Digital Resources" (Internet-linked resources and playlist) - access on the Digital Resources webpage and via links & QR codes throughout the SAMPLE Curriculum Guide and Student Workbook (see below)

Please reach out to us if you have any questions by emailing us at support@musiccomesalive.com, or visit www.musiccomesalive.com.

Thank you, and happy listening!



Emma R. James, PhD
Founder, Music Comes Alive



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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.

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/intermediate-1/2026/>

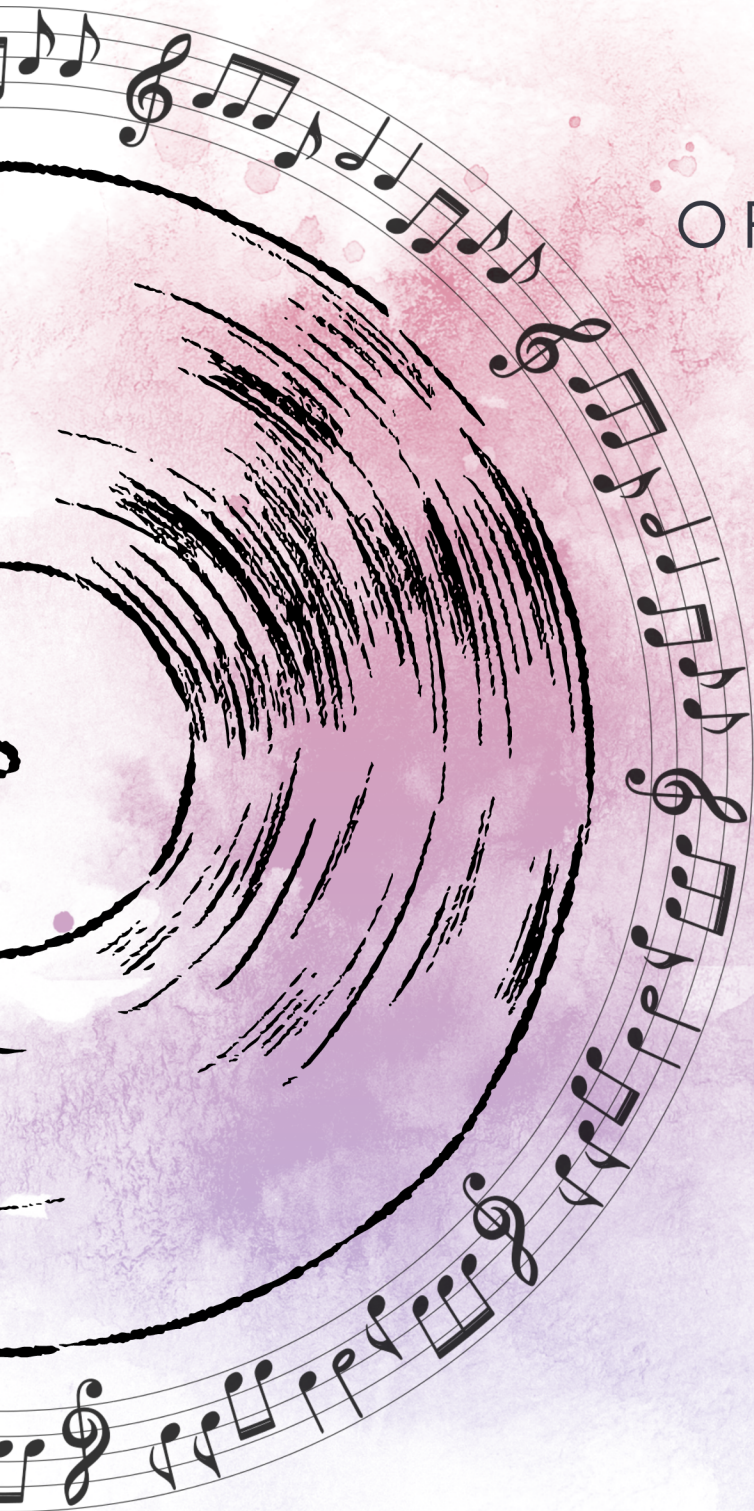
In addition, the sample pages of the Intermediate 1 Curriculum Guide and Student Workbook contain links and QR codes to the specific recordings and internet-linked resources for each lesson.

Intermediate 1

CURRICULUM GUIDE

JAZZ AND THE RISE
OF RECORDED MUSIC

SAMPLE



Music
COMES
alive

A Guide to Music Study

Intermediate 1: JAZZ AND THE RISE OF RECORDED MUSIC

Curriculum Guide



A Guide to Music Study

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



**SAMPLE - INTERMEDIATE 1:
Jazz and the Rise of Recorded Music**

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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 Dr. Emma R. James, a homeschool mom with a Ph.D. in Music Theory from the Eastman School of Music and with experience teaching piano and music classes for students ranging 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.¹ Even when we include books that are more informative than story-based, they are engaging and imaginative. 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 lessons. 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, *Intermediate 1: Jazz and the Rise of Recorded Music*, is designed to be completed independently by the student with opportunities for parent/teacher engagement as desired. It is designed for one academic year (36 weeks), but it can easily be adapted to your own pace and includes plenty of material if you would prefer to use it over a longer period of time. Weeks 1-33 alternate between three books, covering history, listening, and music theory (see "How To Use This Curriculum," pp. 6-9). Weeks 34-36 comprise a literature study. Each weekly lesson in the Student Workbook includes questions, music theory worksheets, and bonus internet links to recordings and supplemental resources, such as YouTube videos that reinforce the lesson's topic. Each lesson in the Curriculum Guide features a schedule for easy planning, notes for parents, and an answer key, as well as a QR code for quick access to each week's Digital Resources.

Group Learning: While designed primarily for use 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 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 or visit our website: www.musiccomesalive.com.

Bring the joy of music to your homeschool!

¹ Amy Eliz Smith, "What is a Living Book? According to Charlotte Mason," accessed June 1, 2024, <https://wildflowerrambblings.com/learning-language-series/what-is-a-living-book-according-to-charlotte-mason/>.

Overview & Learning Objectives

This course, *Intermediate 1: Jazz and the Rise of Recorded Music*, explores the history of jazz and recording technologies in the United States of America in the 20th and 21st centuries. Listening assignments illustrate the historical topics covered in each week. This course also includes an introduction to music theory. It concludes with a literature study of a novel which features several of the topics covered in this course.

When students have completed this course, they should be able to:

- (1) Describe the origins of jazz, identify some of the most well-known jazz musicians of the 20th century, and explain some of the shifts in the jazz style over the course of its history.
- (2) Describe the major changes in recording technologies from the phonograph to AI (Artificial Intelligence) and explain some of the effects these technologies have had on the music industry.
- (3) Identify the primary differences between jazz, pop and rock, and hip hop.
- (4) Listen to jazz and other popular styles with intention and a measure of understanding, whether they enjoy the music or not.
- (5) Explain the primary elements of music, read basic rhythms and pitches, recognize regular meters, and recognize and identify major/minor scales and keys signatures.

How to Use this Curriculum Guide

To use this curriculum, you will need this Curriculum Guide, a Student Workbook for each student, the required books (see "Required Booklist" on p. 10) and access to Spotify or YouTube for listening assignments (see the Playlist links and QR codes on p. 10).

This Curriculum Guide contains the scope & sequence, schedule, answer key, and links and QR codes for easy access to the Digital Resources for each week. In this guide, each week begins with a Week-at-a-Glance page, which contains the schedule, along with check boxes and spaces for additional notes to make it easy to keep track of what your student has completed. The Week-at-a-Glance page is followed by parent notes, suggested answers to the reading and listening questions, and an answer key for the music theory worksheets.

The Student Workbook is the primary instructional text. Each week's lesson contains an introduction and additional information to complement each history reading, listening assignment, and music theory reading. Each history and listening assignment includes questions which can be used for discussion or as a written worksheet. Each music theory lesson includes a worksheet to help your student develop his or her understanding of the topic covered in the reading. Many lessons also include links and QR codes to bonus internet links.

This curriculum is designed to be used once a week for approximately 40-60 minutes, with optional suggestions and internet-linked resources which may add extra time. Each week's history and listening lesson are intended to illuminate each other. The music theory lessons are mostly independent of the history and listening assignment, so if you would like to divide the lesson into two separate lessons per week (or stretch the lessons out over a longer period of time), we recommend completing the history and listening portion together and completing the music theory lesson as the second part.

Weeks 1-33 take the following three lesson format: History, Listening, Music Theory (see below). In many lessons, potentially challenging words are highlighted in bold and defined. These words are also included in the glossary at the end of this Student Workbook. The literature study during Weeks 34-36 features shorter lessons, following the format: Story & Listening. Weeks 34-36 can also be completed in one week, if you prefer, by combining the reading assignments and choosing one of the listening assignments.

History



In Weeks 1-33, each History lesson begins with an introduction that connects the day's readings with the larger story explored in this course. Following the introduction, your student will read the assigned pages from *A Child's Introduction to Jazz* or *The Science of Song* and answer questions related to the reading. As your student listens, he or she may write answers to the reading questions, or these questions may be completed as a discussion with you (the parent or teacher).

Suggested answers to these questions are included in the Curriculum Guide. For some History lessons, your student may wish to explore the bonus internet-linked resources. Links and QR codes to these Digital Resources are included in both the Curriculum Guide and the Student Workbook.

Listening



The Listening lesson each week explores one of the musicians or topics discussed in the History lesson. For this reason, the History and Listening lessons should be completed together. Each lesson begins with an introduction to the recording and some basic facts about it. Your student will then listen to the recording, which may be found on the Spotify playlist or on YouTube. Links and QR codes to these Digital Resources are included in both the Curriculum Guide and the Student Workbook (see the Spotify and YouTube playlist links and QR codes on p. 10). As your student

listens, he or she may write answers to the listening questions, or these questions may be completed as a discussion with you (the parent or teacher). Suggested answers to these questions are included below in the Curriculum Guide. It is important to note that learning to listen is a skill and should be considered a work in progress. Your student may not be able to answer every listening question, and that is not a problem! Your child will learn to listen as they practice and work through the curriculum. Each Listening assignment ends with the question, "What else did you observe about the music?" If students answer no other questions, encourage them to answer this question by listening carefully and writing down whatever they notice. Suggested "Bonus Tracks" are recommended alongside each Listening lesson if your student would like to explore further. You can find recordings of these Bonus Tracks on the YouTube and Spotify "Bonus Tracks" playlists (see "Bonus Tracks" under Spotify and YouTube Playlists, QR codes and links on p. 10).²

If you would like to get more out of the listening component of this curriculum, you might consider one of the following options, in addition to one focused listening time a week:

- (A) Listen to the week's listening assignment every day, completing the guided listening assignment on one of those days, but otherwise simply enjoying the piece and becoming more familiar with it as you go about your day.
- (B) Listen through the year's playlist regularly. When you hear one of the pieces you have already studied for a listening assignment, see if you notice anything you have not noticed before. By the end of the year, you will be very familiar with all the compositions, noticing similarities and differences between them.
- (C) Listen through all the Bonus Tracks recommended in this course. These will expand the soundscape of the course and give you and your student an even clearer idea of how American music has changed and developed over the course of the 20th and early 21st centuries.

² Please note: While *The Science of Song* offers suggested listening tracks and *A Child's Introduction to Jazz* includes QR codes to listening clips, we have chosen to curate our own Bonus Tracks Playlist, carefully selected with our audience in mind. If you do choose to explore the other recordings recommended in the *The Science of Song* and *A Child's Introduction to Jazz*, we recommend previewing the selections before having your child listen to them.

MUSIC THEORY



Weeks 1-33 each end with a Music Theory lesson. The course begins with the fundamental elements of music and then proceeds to learning how to read rhythm and pitch. Like math, music theory is a cumulative subject, with each new topic building on the topics before. For that reason, most of the Music Theory lessons are not specifically connected the History and Listening topics but instead build on the previous week's Music Theory lesson. However, there are some exceptions in which your student will learn about concepts related to the History lesson, including indigenous music, dance, the blues and swing, rock and pop music, and more. Every Music Theory lesson includes extra information to supplement the reading and a worksheet for your student to complete. Answer keys for these worksheets are included in this Curriculum Guide. In some cases, your student will need to listen to audio clips, and he or she may also wish to explore the bonus internet-linked resources. Links and QR codes to these Digital Resources are included in both the Curriculum Guide and the Student Workbook.

Expert Challenge

When "Expert Challenge" appears on a Music Theory worksheet, the activity is meant to be more challenging and might be best for students with some prior musical experience. That said, don't limit your student! He or she should feel free to try any of the Expert Challenge activities, regardless of any previous musical background.



During Weeks 34-36, your student will read the novel *Clayton Byrd Goes Underground*. Each Story lesson begins with an introduction to the day's readings. Following the introduction, your student will read the assigned pages from *Clayton Byrd Goes Underground* and answer questions related to the reading. As with the History and Listening lessons, your student may write answers to the reading questions, or these questions may be completed as a discussion with you (the parent or teacher). Suggested answers to these questions are included in the Curriculum Guide. Each Story lesson is paired with a Listening lesson in the same way as the History lessons. As with the History lessons, your student may wish to explore the bonus internet-linked resources. Links and QR codes to these Digital Resources are included in both the Curriculum Guide and the Student Workbook.

PLEASE NOTE: If you would prefer to complete this curriculum in 34 weeks instead of in 36, you may combine Weeks 34-36 into one week, choosing just one of the Listening assignments to accompany the reading.

CONTENT NOTES FOR PARENTS

At *Music Comes Alive*, we approach our work with a Christian worldview, believing that truth, goodness, and beauty comes from God and is worthy of study wherever it is found. However, our curriculum does not require that you be a Christian to use it. Feel free to adapt the perspectives offered in the curriculum to your family's needs as you see fit. We make every effort to ensure that the books and resources we select reflect truth, goodness, and beauty. That said, these books and resources are not necessarily written from a specifically Christian perspective. As you and your students engage with these books, we encourage you to guide your students in exercising critical thinking, making their own choices about what to accept and reject in any text.

Our approach to music education includes the study of a wide range of music styles throughout history, so we do not limit our studies to classical or sacred music, although those are important subsets of music study. We believe that students benefit from understanding (1) how art and music of many kinds has been shaped by its place in history and (2) how it has shaped their own society and the societies of other cultures. Since the purpose of this course is to explore the development of jazz and the effect of recording technologies on music in the 20th and early 21st century, the musical selections reflect a variety of artists with various lifestyles and beliefs.

Throughout this course, the mention of a musical artist in the reading does not necessarily mean we endorse their music. Some songs by some musicians mentioned in the readings for this course may not be appropriate for children. Therefore, the selected tracks for both the Listening assignments and the Bonus Tracks have been carefully curated for the audience of this course. With that in mind, there may still be some content concerns for some families, so parent notes are included in this Curriculum Guide, and we encourage you to read ahead and preview any tracks that you may be concerned about.

The story of jazz is inseparable from the story of racism, so some history lessons briefly touch on issues such as slavery, inequalities experienced by people of color, and the fight for civil rights. As Christians, we believe in the inherent dignity of every person because all people are made in the image of Christ. Therefore, slavery and racism are antithetical to Christian faith. We encourage you to discuss these issues with your child.

Although the majority of *Intermediate 1* covers mainstream jazz, rock, and pop musicians, we have chosen to include some Christian musicians from the era of CCM (Christian Contemporary Music) and beyond, with the expectation that a majority of the audience of this course will have some familiarity with and/or interest in those musical developments, which parallel some of the mainstream developments in pop, rock, and hip hop.

This course does not attempt to be a complete exploration of all types of music or all the best artists of jazz and other popular genres of the 20th and 21st century. It is better understood as a sampler, introducing you and your child to the prominence of jazz, the explosive diversity of styles, and the transformative effects of recording technology in American music history over the last century.

IMPORTANT NOTICE ABOUT DIGITAL RESOURCES

For access to the accompanying Digital Resources, see “Digital Resources Access” on p. 10.




A NOTE OF CAUTION: The “Digital Resources” portion of this course (including items labeled “Playlist,” “Internet-Links,” and “Resources”) contains links to third-party websites, including YouTube and Spotify. While we make every effort to ensure that these links are safe and of educational benefit to your student, *Music Comes Alive* is not responsible for the content on these websites. Please note that, while we monitor the links that we include, inappropriate content may find its way to your student. We recommend parental supervision whenever the Digital Resources are accessed.

Please note that YouTube and Spotify will present advertisements unless you are using YouTube Premium or Spotify Premium. These advertisements may contain inappropriate content or links to inappropriate videos. *Music Comes Alive* recommends that you [choose “Restricted Mode” on YouTube](#) and/or [turn off “Explicit Content” on Spotify](#). (You can only access the “Explicit Content” setting in your account on the Spotify app, but once you have turned off this setting in the app, your account on the Spotify web-player will also apply the filter.)

To report any issues with a link or to suggest links you think should be included with this curriculum, please email support@musiccomesalive.com. Thank you for partnering with us to make sure your children have access to safe educational content on the internet.



Week 3: The Emergence of Recording Technology (1910s)

HISTORY	<p>READ: <i>The Science of Song</i> (pp. 10-11: "Magic! Capturing Sound" & pp. 12-13: "Writing with Sound")</p>  <input type="checkbox"/>	<p>BONUS TRACKS: "Over There" (George Cohan) "Trouble in Mind" (Bertha "Chippie" Hill)</p>
LISTENING	<p>"Sweet Adeline" (The Peerless Quartet)</p>  <input type="checkbox"/>	
MUSIC THEORY	<p>Keeping the Beat READ: <i>Help Your Kids with Music</i> (pp. 216-217: "Dance Music")</p>  <input type="checkbox"/>	<p>MUSIC THEORY WORKSHEET: Dance Beats</p> <input type="checkbox"/>
Additional Notes		

NOTES & ANSWERS

PARENT NOTE: Many lessons in *The Science of Song* include recommended songs. Many of these are not scheduled in this course, and while some of them should be fine for your student, others may not be suitable. We encourage you to preview anything not specifically scheduled in the curriculum.

History

1. What did Galileo Galilei discover about pitch?
He discovered that the speed of a sound wave (frequency, see Week 9) determines whether a pitch is high or low.
2. In your own words, describe the *phonograph*, invented by Édouard-Léon Scott de Martinville.
It was a machine that captured sound in a funnel. The vibrations traveled down the funnel to a piece of metal that scratched sound waves on a cylinder covered in soot.
3. What did Thomas Edison invent in 1877? How did it work?
He invented the phonograph. Sound waves traveled down a funnel and bounced off a membrane. A needle (stylus) vibrated with the wave and carved sound waves into a tinfoil-covered cylinder. The sound could be played back by moving the needle back to the beginning and cranking the cylinder, sending sound back out the funnel.



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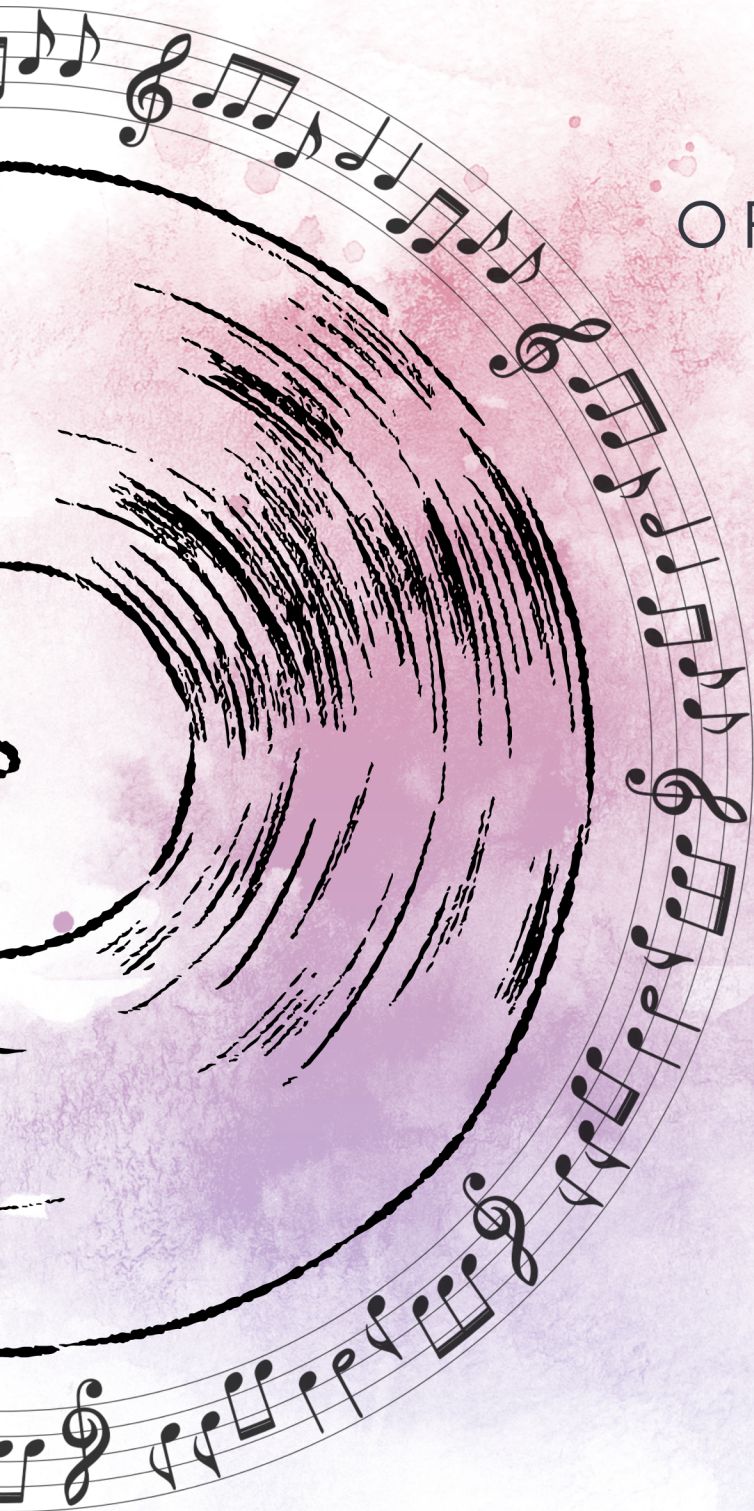
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Intermediate 1

STUDENT WORKBOOK

JAZZ AND THE RISE
OF RECORDED MUSIC

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Intermediate 1:

JAZZ AND THE RISE OF RECORDED MUSIC

Student Workbook



A Guide to Music Study

Music Comes Alive Curriculum “Intermediate 1” Student Workbook, First Edition

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Music Comes Alive



SAMPLE

SAMPLE - INTERMEDIATE 1: Jazz and the Rise of Recorded Music

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SAMPLE

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WEEK AT A GLANCE

History: The Emergence of Recording Technology (1910s)

Listening: "Sweet Adeline"

Music Theory: Keeping the Beat



Week 3: The Emergence of Recording Technology (1910s)

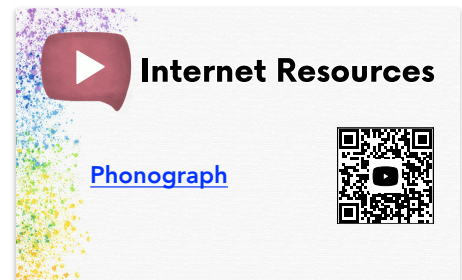
Jazz was one among several hybrid music styles that developed in New Orleans out of a blend of blues, ragtime and other influences, such as Latin American music and French music.¹ As ragtime's appeal faded and jazz began to spread around the United States with the Great Migration, new recording technology also became available. Previously, for most of human history, music could only be heard when it was played by live performers. As early as the 1600s, scientists began experimenting with sound waves. These experiments would eventually lead to the invention of the earliest recording equipment in the late 1800s. Many ragtime recordings were recorded on piano rolls, which could be played back by loading the roll into a **player piano**.² However, the development of the *phonograph* made it possible to capture and play back all kinds of musical sounds.³ After you read, answer the questions below.

Player piano - a piano that can play all by itself when a piano roll is inserted into it (somewhat like a music box)

READ: *The Science of Song*
(pp. 10-11: "Magic! Capturing Sound"
& pp. 12-13: "Writing with Sound")



1. What did Galileo Galilei discover about pitch?
2. In your own words, describe the *phonograph*, invented by Édouard-Léon Scott de Martinville.
3. What did Thomas Edison invent in 1877? How did it work?



¹ Gioia (2021): 4-6. Other examples include Cajun and zydeco styles.

² "Ragtime," *New World Encyclopedia*, last modified December 8, 2022, accessed May 6, 2026, <https://www.newworldencyclopedia.org/entry/Ragtime>.

³ A. J. Millard, *America on Record* (2005): 24-27. See Selected References on p. 170.

MUSIC THEORY

Keeping the Beat

Have you ever been to a wedding? Most weddings involve dancing because it is a great way to celebrate as a community. As you learned last week, dance and music are deeply connected in many cultures. People often dance in celebration, even today. Today you will explore the way dancing interacts with the musical beat.



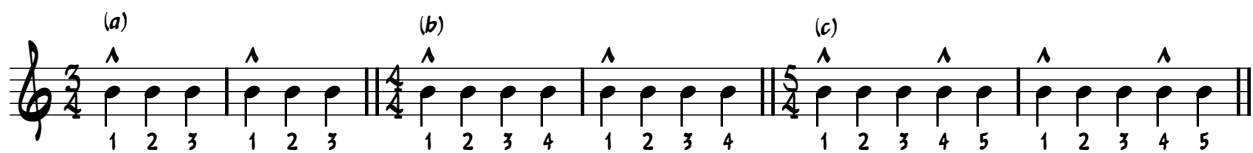
READ: *Help Your Kids with Music*
(pp. 216-217: "Dance Music")



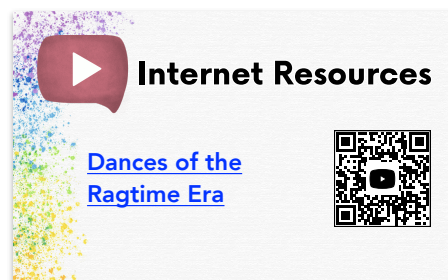
Music and dance work best together when the music has a clear sense of "beat," to which you can tap your foot or move your body. A **beat** in music can also be thought of as a "pulse," like your heartbeat: steady and repetitive. The beat can be fast, slow, or in-between. Each of the dances described in the book depend on that steady repetition of a beat, and each dance has a unique feel caused by different groups of beats.

- ▶ A waltz uses groups of three beats, emphasizing the first beat: see (a) below.
- ▶ Folk dance music of Scotland and Ireland often uses groups of two or four beats: see (b) below.
- ▶ Tango also uses groups of four beats but includes rhythms played off the beat (see *Help Your Kids with Music*, p. 217; this is called syncopation - a rhythm concept we'll learn more about in Week 18).

Ragtime and jazz developed as dance music. Some common ragtime and early jazz dances were the one-step, the foxtrot, the Charleston, and a dance called the "Half-and-Half," which was danced to groups of five beats: see (c) below.⁵



(^ = emphasized beat)



⁵ Nick Enge, "The Half and Half," *The Library of Dance*, 2018, accessed May 6, 2026, <https://www.libraryofdance.org/dances/half-and-half/>.

MUSIC THEORY

Word Bank

Half and Half
Scottish Reel
Waltz

Dance Beats

(1) Consider the examples below and listen to the audio clips. Compare them to the examples in the book and on the previous page. Match the correct name of the dance to the rhythm and beats shown.⁶

(A) _____

(4 &) 1 & 2 & 3 & 2 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & (4 &)

(B) _____

1 2 3 4 5 1 2 3 4 5 1 2 3 4 5 1 2 3 4 5

(C) _____

(3) 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3

Expert Challenge

If you play an instrument, try playing one or more of the excerpts above!

[Audio](#)



⁶ Excerpts #1-3 are taken from songs in the public domain. See answer key for the song titles.

Selected References

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