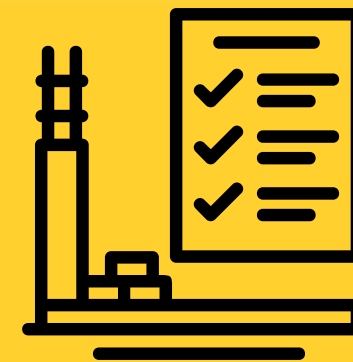


# ***Tritsch-Tratch Polka***



## About the Piece

Written and first performed in 1858.  
Tritsch-Tratch means to chit-chat.



## Musical Time Period

Romantic  
1820-1900

## Musical Terms

Form

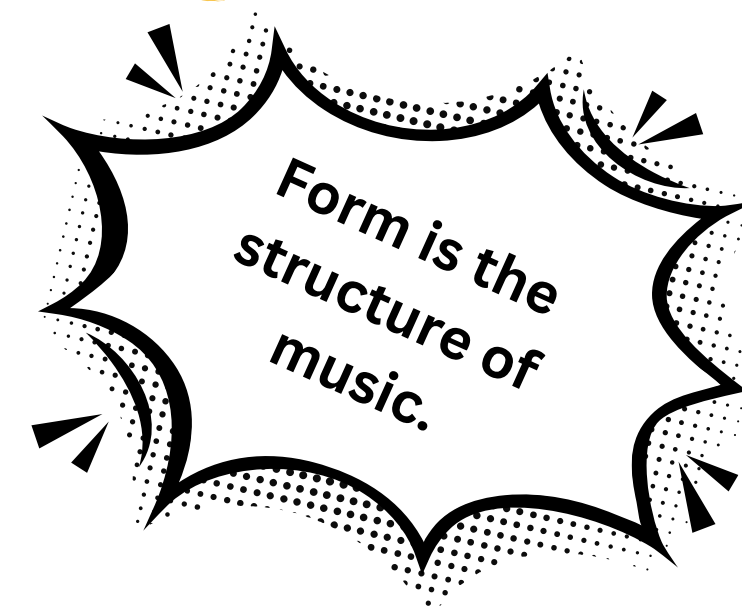
Johann Strauss, Jr.

October 25, 1825 - June 3, 1899

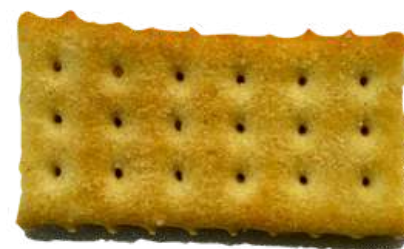
"The Waltz King"



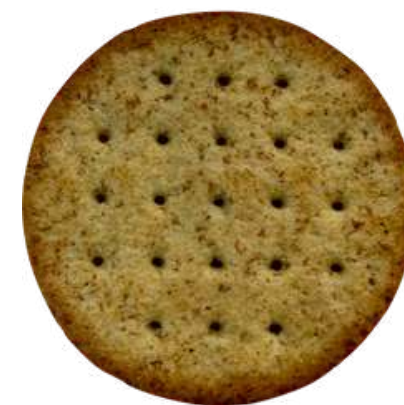
R-1



0:13



1:00



1:46



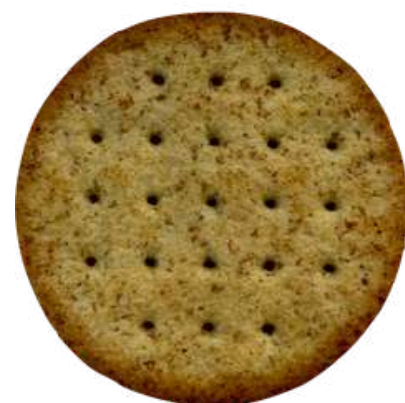
0:27



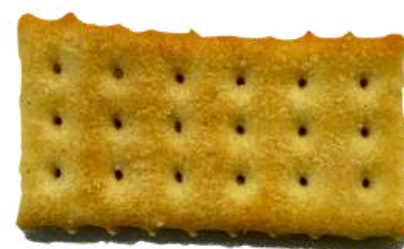
1:23



2:00



0:48



1:35



2:20



2:30

# Appalachian Spring: Variations on a Shaker Melody

Essential  
Questions

How does a melody have shape?  
How do composers create variations?

Essential  
Standards

**AL COS Music** - K.15, K.A, 1.16, 1.17,  
2.16, 2.17

**AL COS Science** - K.4, K.5, 1.5, 2.5, 2.6,  
2.7

Key  
Vocabulary

Contour  
Melody  
Variation

Lesson  
Objectives

- The students will trace the contour of the main melody.
- The students will create movements showing the contour of the main melody and variations of the melody.

Essential  
Resources

R-3, R-4, R-5,  
R-6



Scan for  
Recording



## Introduction

Show and discuss with the students R-3. Ask the students if they can draw a rectangle in the air. Ask the students if they can draw a star in the air. Ask the students if they can draw a song in the air. Tell the students that, just like you can draw a shape in the air, you can also draw the shape of music in the air. Explain that when you draw the outline of a shape or a piece of music you are drawing its contour.


## Lesson Sequence

1. Play for the students the main melody from Appalachian Spring: Variations on a Shaker Melody (0:26 - 0:54). Ask the students if they have heard this tune before. Tell the students that this melody is from an old Shaker song called “Tis the Gift to be Simple”.
2. Explain to the students that the clarinet plays the main melody of the piece. Explain that the melody is like the main character in a story. The melody is the part of a piece of music that most people remember after listening to the music. A melody is made up of individual high and low pitches that are performed in rhythm. Listen again to the main melody of Appalachian Spring: Variations on a Shaker Melody (0:26 - 0:54).
3. Explain to the students that you are going to learn the contour of the melody from Appalachian Spring: Variations on a Shaker Melody. Show the students R-4 & R-5. Tell the students that they are going to trace the shape of the melody by connecting the dots of the Cahaba Lillies on the listening guide. Play Appalachian Spring: Variations on a Shaker Melody (0:26 - 0:54) and trace the melody along with the students. After several listenings of the melody, have the students trace the melody in the air.
4. Explain to the students that sometimes a composer will create variations of a melody. A variation is when the part of the music is changed after it is first heard in a piece. The composer can change the rhythm, harmony, the even parts of the melody. Listen to the entire recording of Appalachian Spring: Variations on a Shaker Melody. Ask the students to acknowledge (raise a hand, touch their head, etc.) each time they hear the melody played throughout the piece.

## Conclusion

Have the students use scarfs or other manipulatives to move to the contour of the melody of Appalachian Spring: Variations on a Shaker Melody. Have the students create different movements throughout the piece based upon what instrument(s) plays the melody.

## Cross Curricular Activity: Science

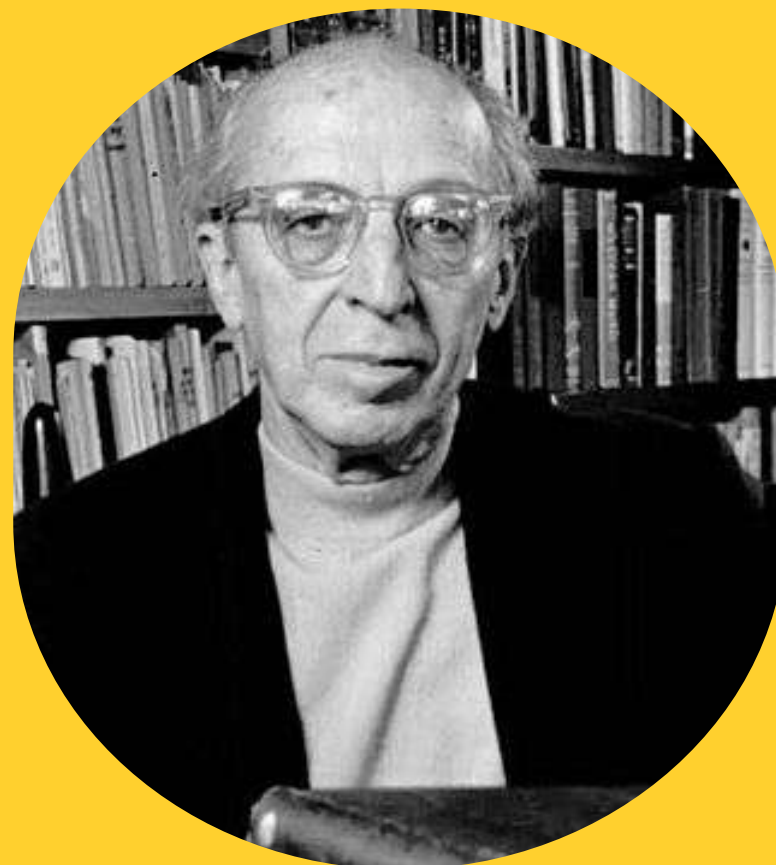
1. Tell the students that the Cahaba Lillies are a type of water lily that only grows in parts of Alabama and Georgia. Ask the students to hypothesize why the Lillies only grow in the Cahaba River. Research the Cahaba Lillies to confirm or deny their hypothesis.
  2. Use R-6 to discuss variations found in nature. Use R-7 to research the variety of native flowers around Alabama. Hypothesize why some flowers grow only in certain regions of Alabama. Research the various flowers to confirm or deny your hypothesis.
- 

# Appalachian Spring: Variations on a Shaker Melody



## About the Piece

The melody is based on the Shaker tune "Simple Gifts". The music was originally composed for a ballet in 1944.



## Musical Time Period

20th Century  
1900-2000

## Musical Terms

Contour  
Melody  
Variation

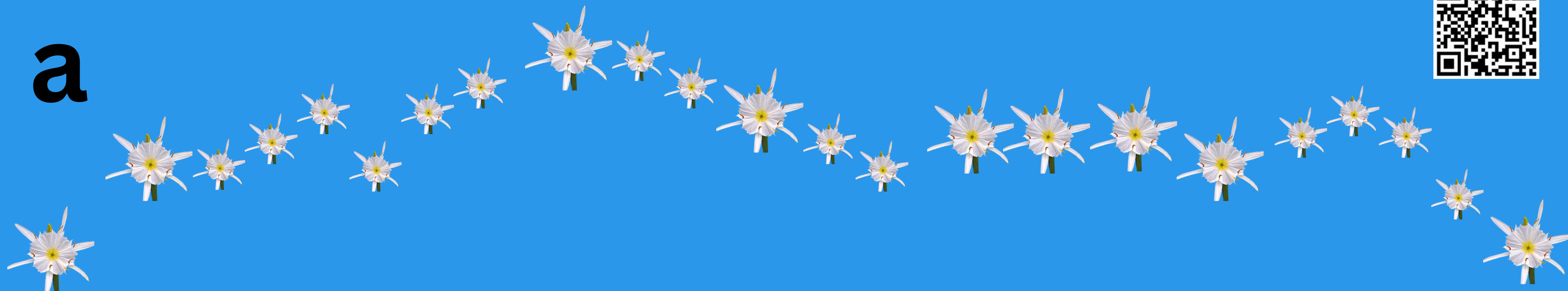
Aaron Copland

November 14, 1900 - December 2, 1990  
"Dean of American Composers"

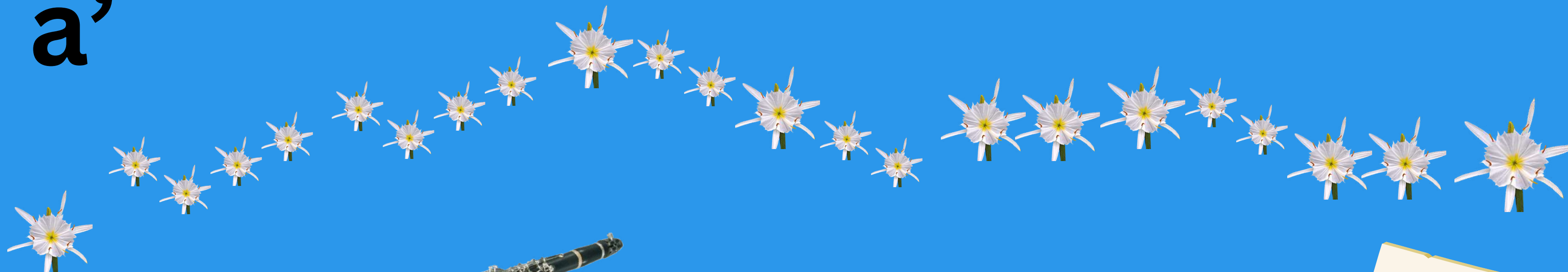
Melody

R-3

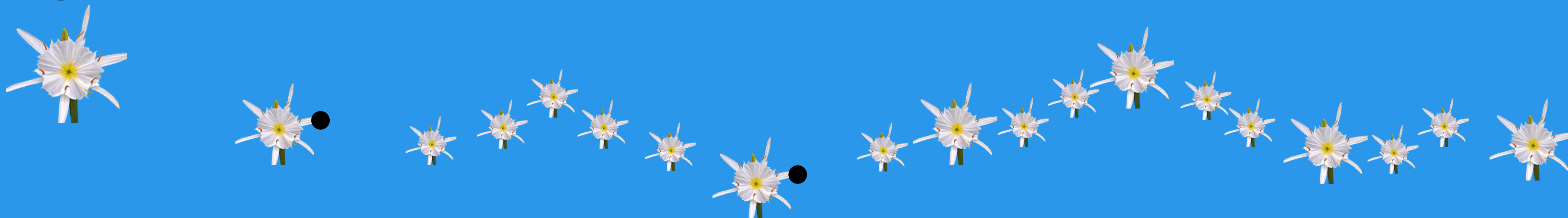
a



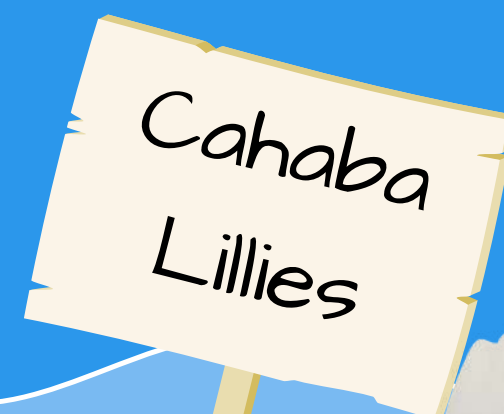
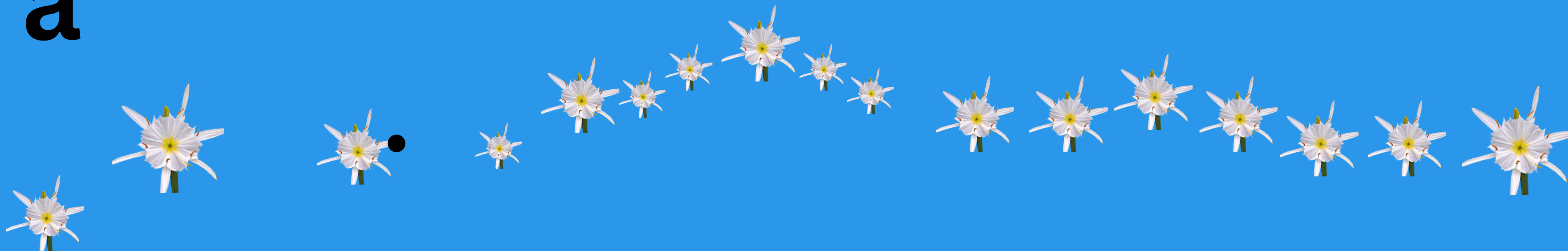
a'



b



a''



# What is variation?



## Nature

**Plants, animals, or fungus that have differences based on their genetics or the environment.**



## Music

**When a theme is changed after it's first heard in a piece. The composer can change the rhythm, harmony, or the melody.**

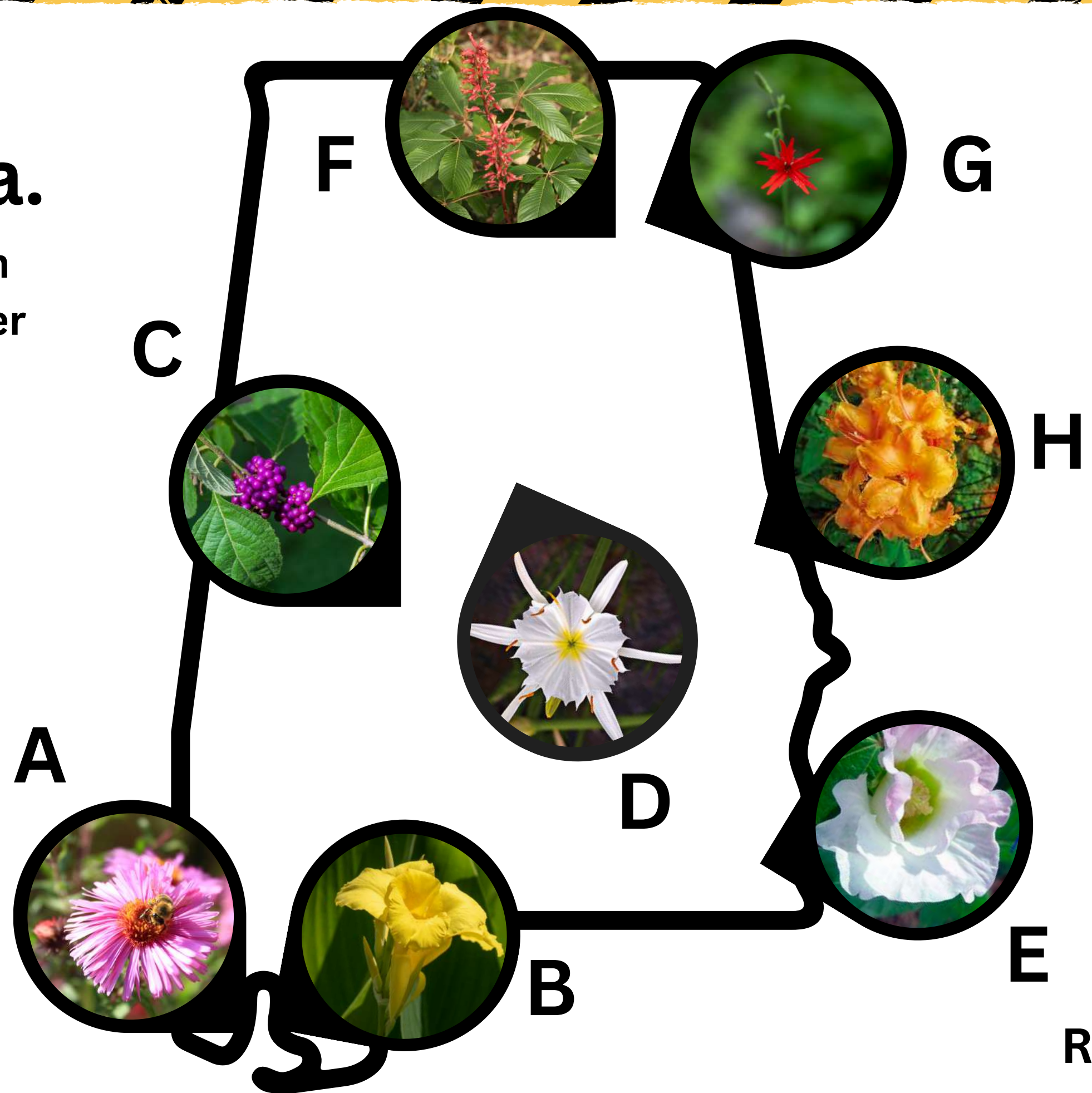
# A variety of flowers found around Alabama.

Research the different types of flowers on the map. Why do these flowers grow better in certain regions of Alabama?

- A. Climbing Aster
- B. Bandanna of the Everglades
- C. Beautyberry
- D. Cahaba Lilly
- E. Cotton Rose
- F. Red Buckeye
- G. Fire Pink
- H. Auburn Native Azela

Now you investigate variations in your environment. As a class or in groups, create a chart of the different flowers or trees in your area. Examine the similarities and differences observed. Hypothesize why you think certain flowers and trees grow in your region of Alabama.

AL COS Science - K.4, K.5, 1.5, 2.5, 2.6, 2.7



# St. Paul's Suite

## Movement I: Jig

Essential  
Question

How do composers use meter to create patterns in music?

Essential  
Standards

**AL COS Music** - K.4, K.15, K.A, 1.4, 1.16, 1.17, 1.A, 2.4, 2.16, 2.17, 2.A

**AL COS Math** - K.4, K.5, K.6, 1.5, 1.10, 1.11, 1.12, 2.1, 2.4

Key  
Vocabulary

Grouping  
Jig  
Meter

Lesson  
Objectives

- The students will identify duple and triple meters.
- The students will create patterns of duple and triple meter.

Essential  
Resources

R8, R9, R10,  
R11, R12,  
R13, R14, R15



Scan for  
Recording



## Introduction

Show and discuss with the students R-3. Ask the students if they know how to group items. Show the students math cubes, Lego bricks, or another manipulative of your choosing. Ask the students to describe different ways they could group the manipulatives (color, size, type, etc.). Explain to the students that they are going to learn about meter. In music, meter is how beats are grouped together.


## Lesson Sequence

1. Tell the students they are going to listen to a piece of music called Jig. Ask the students to hypothesize what they think the word Jig means. Play (0:09 - 0:31) of Jig. Discuss with the students if their hypothesis was correct. Explain to the students that a Jig is a lively dance in triple meter. Tell the students that we often associate Jigs with Irish music.
2. Remind the students of the definition for meter. Show the students R-9. Discuss with the students the difference in duple and triple meter. Practice saying each grouping four times (e.g. bulldozer, bulldozer, bulldozer, bullboozer). Tell the students that meter is important, especially, for music that is meant for dancing. The meter helps dancers know and recognize patterns for specific dances.
3. Explain to the students that even though most Jigs are in triple meter, sometimes composers will create Jigs with patterns of duple and triple meter. Show the students R-10. Have the students say the icons as you point to them. Explain that the composer, Gustav Holst, combined duple and triple meter throughout this Jig. Play (0:09 - 0:31) of Jig and have the students say the icons as they listen. Discuss with the students the combinations of duple and triple meter.
4. Pass out cards made from R-11 or R-12 to the students. Each group should have 8 toolbox and 8 bulldozer cards. Explain to the students that you want them to use the cards to create a new pattern of duple and triple meters. Give the students time to work. Have the students share the patterns they created. Compare their patterns to the pattern Holst used at the beginning of Jig (0:09 - 0:31).

## Conclusion

Give each child a toolbox and a bulldozer card. Listen to the entire recording of St. Paul's Suite, Mvt. 1: Jig. With teacher guidance, have the students point to the toolbox card when they hear the music in a duple meter and the bulldozer card when they hear the music in triple meter.

## Cross Curricular Activity: Math

1. Listen again to the entire recording of St. Paul's Suite, Mvt. 1: Jig. Have the students count how many times the music is in duple and how many times the music is in triple meters. Create a bar graph to show the data collected.
  2. Use R-13, R-14, and R-15 to complete various math activities.
- 

# St. Paul's Suite, Mvt. 1 *Jig*



## About the Piece

Written in 1915 and published in 1922, Holst wrote this piece for St. Paul's Girl School in London.



## Musical Time Period

20th Century  
1900-2000

## Musical Terms

Grouping  
Jig  
Meter

Gustav Holst

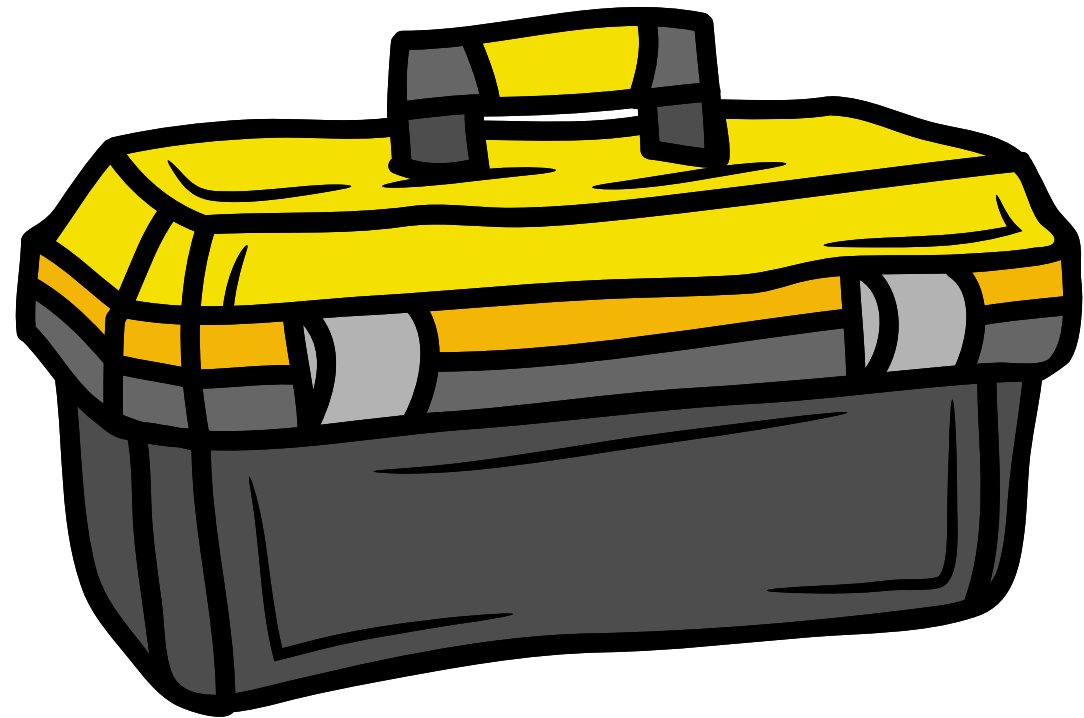
September 21, 1874 - May 25, 1934



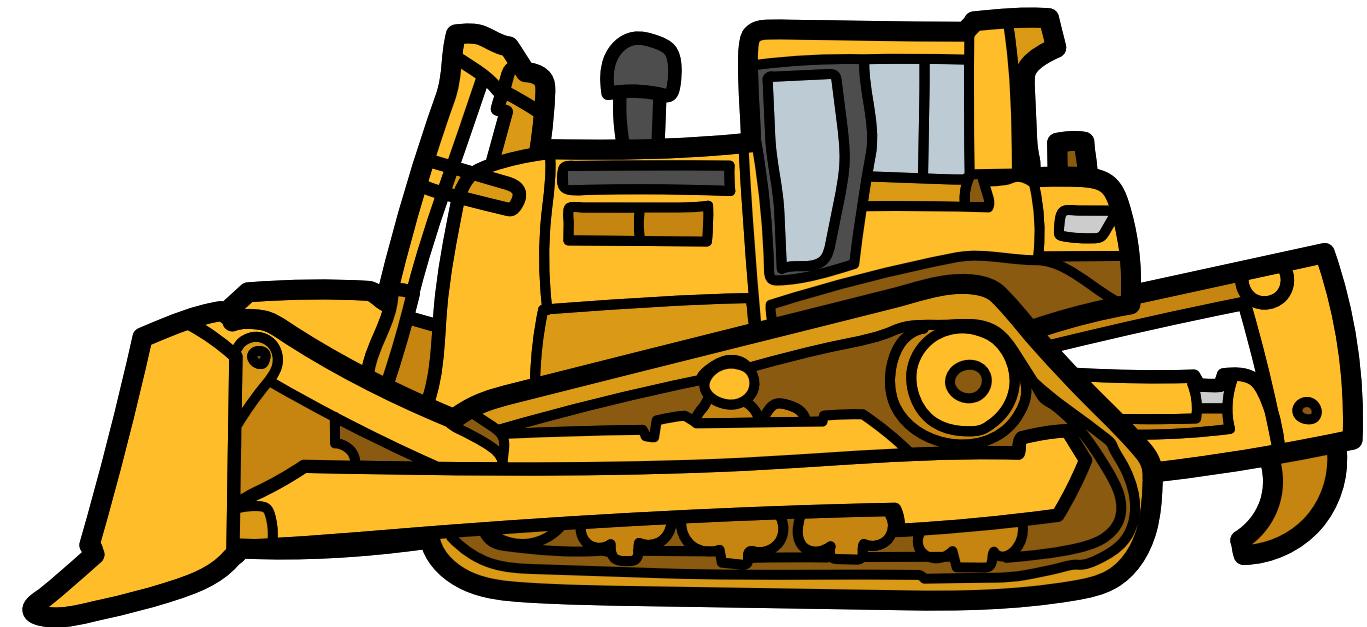
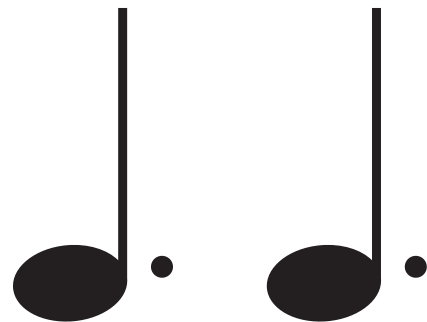
Rhythm

R-8

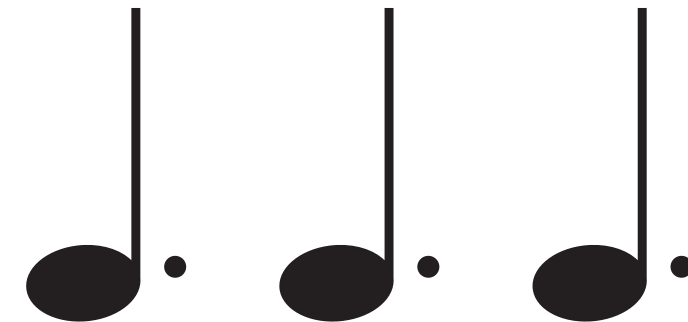
# Duple vs. Triple



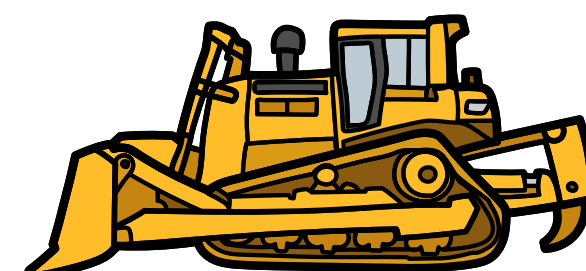
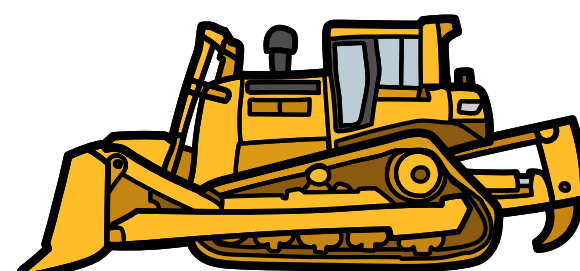
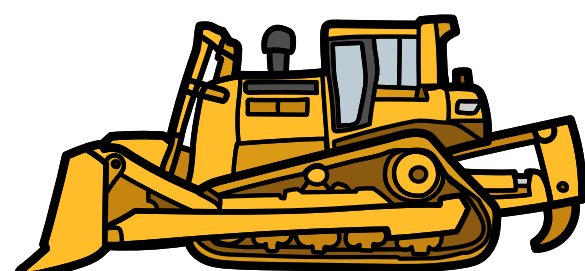
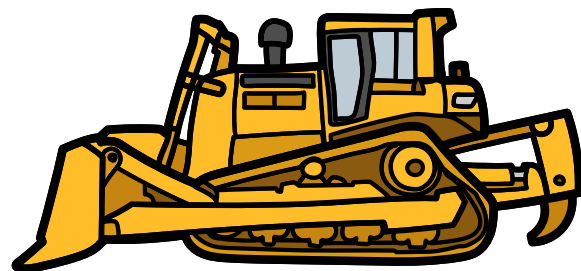
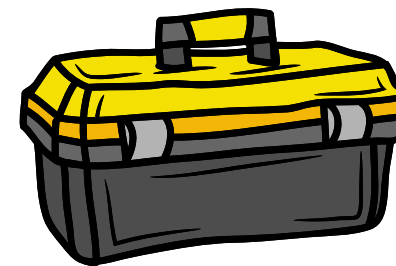
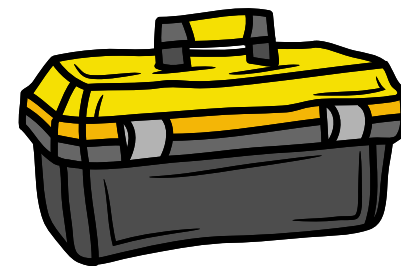
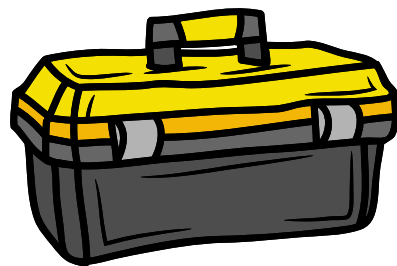
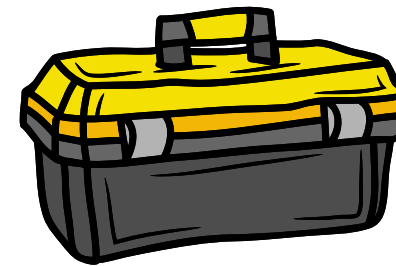
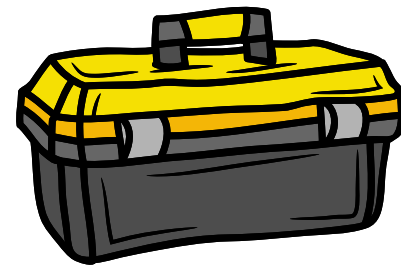
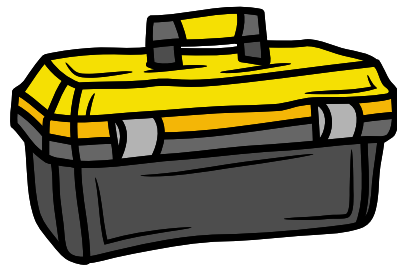
**Toolbox**



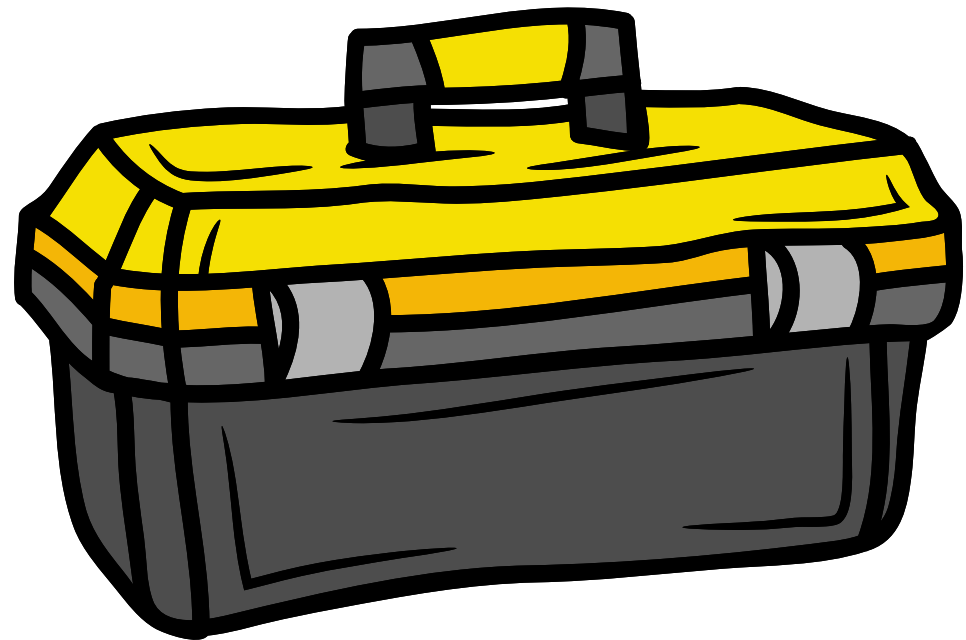
**Bulldozer**



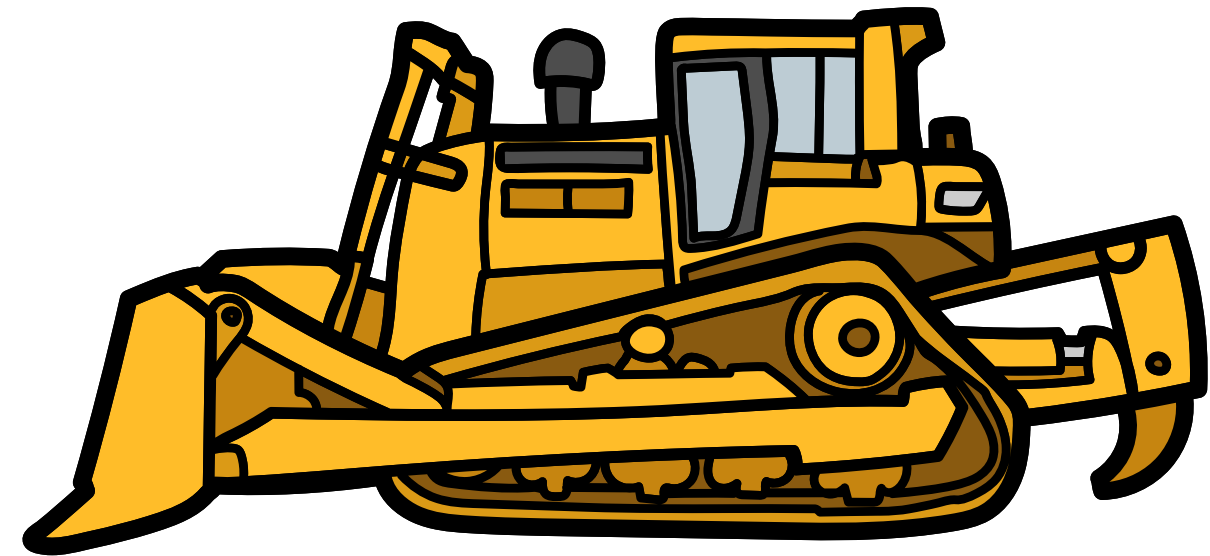
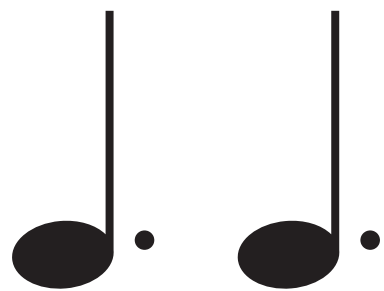
St. Paul's Suite  
Mvt. I: Jig  
0:10 - 0:31



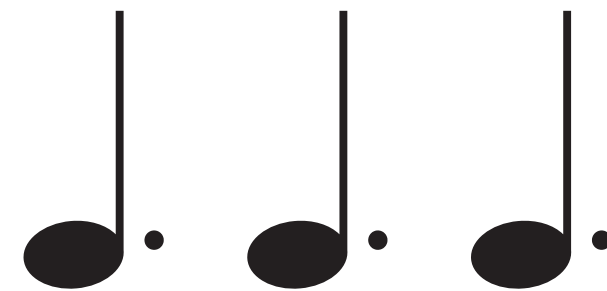
# Duple vs. Triple



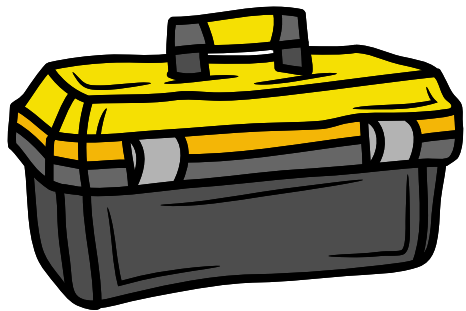
**Toolbox**



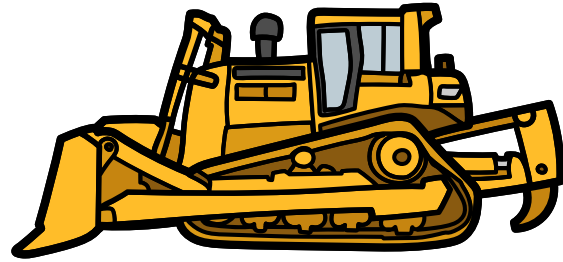
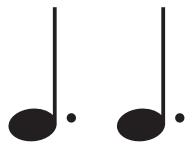
**Bulldozer**



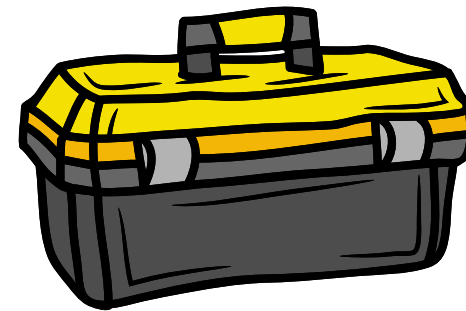
# Duple vs. Triple



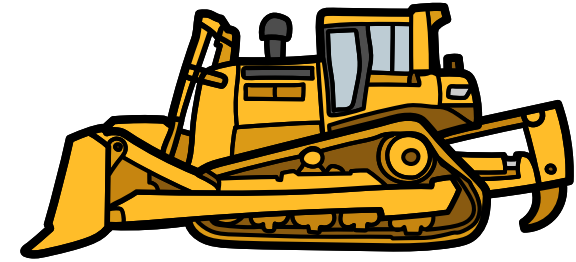
Toolbox



Bulldozer



Toolbox



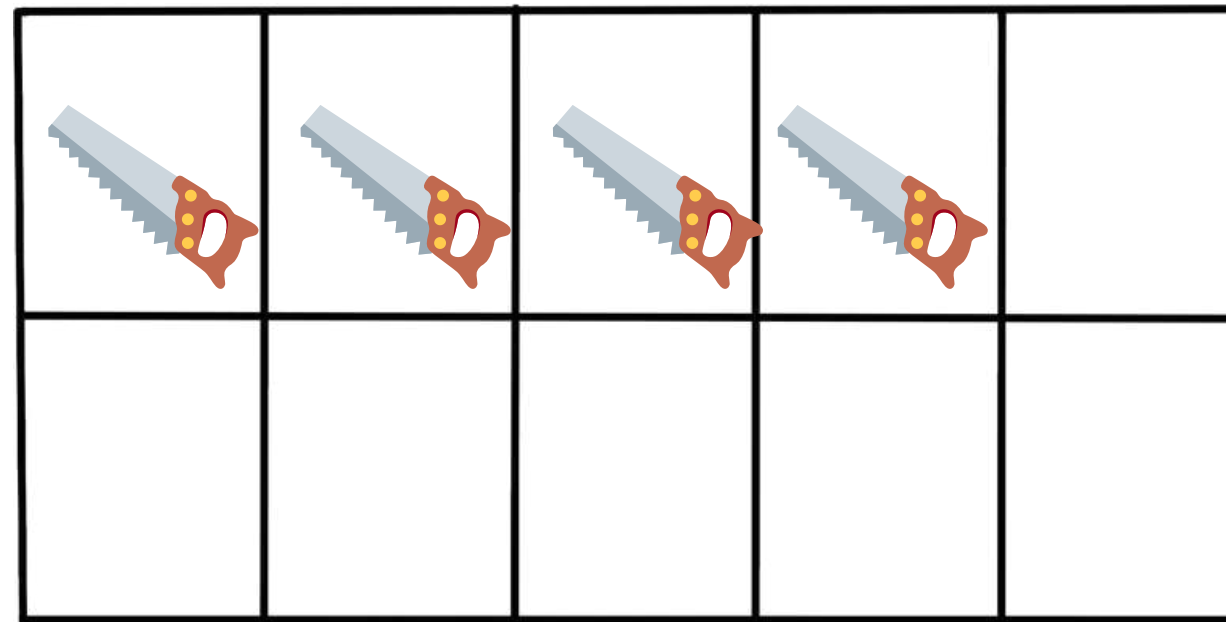
Bulldozer



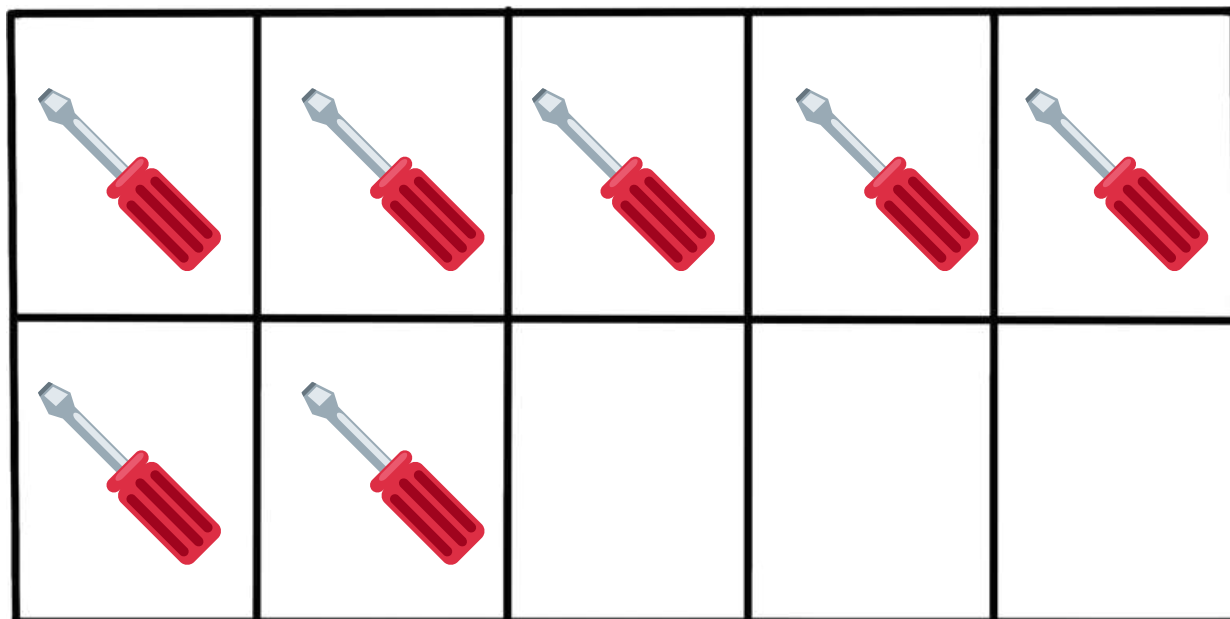
# Meter and Grouping

Meter is the grouping of beats into twos and threes.

In math, we use the ten frame to group objects in groups of tens.

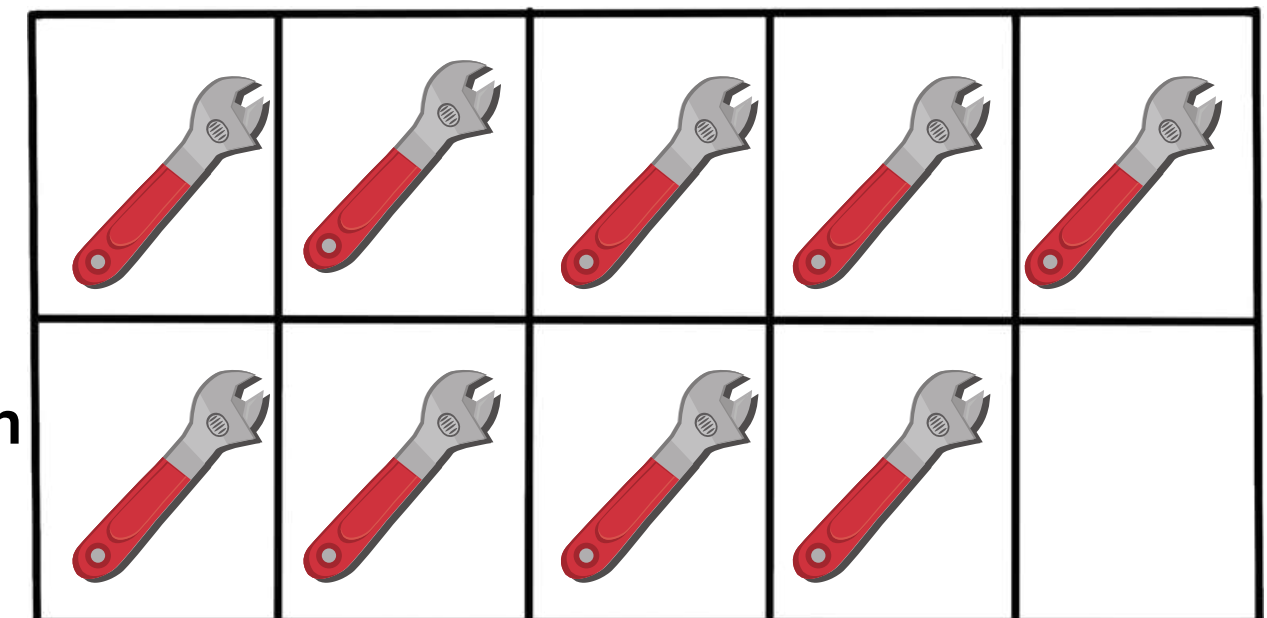


How many saws are in the ten frame \_\_\_\_\_?



How many screwdrivers are in the ten frame \_\_\_\_\_?

How many wrenches are in the ten frame \_\_\_\_\_?



Meter is the grouping of beats into twos and threes.

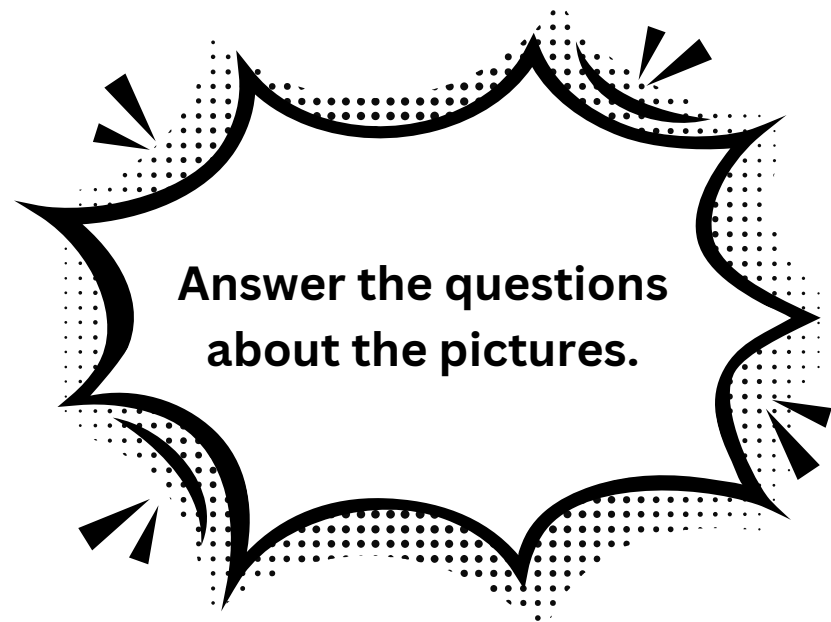

$27 + 22 = \underline{\hspace{2cm}}$

# Meter and Grouping


DeShawn owns 25 saws.  
Shelby owns 15 saws. Use the chart to show how many saws DeShawn and Shelby own together.

In math, we use the ten frame to group objects in groups of tens.


$65 + 12 = \underline{\hspace{2cm}}$



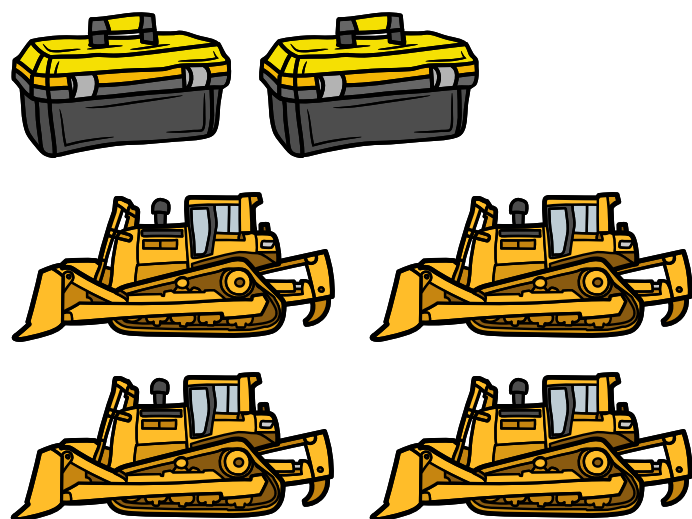
Which group has the most tool boxes? \_\_\_\_\_

Which group has the least amount of tool boxes? \_\_\_\_\_

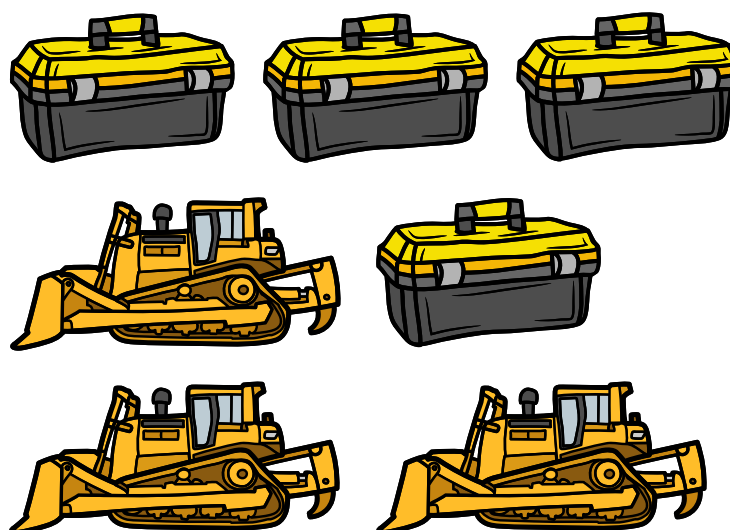
Which group has the most bulldozers? \_\_\_\_\_

If you added the toolboxes in A and B together, how many toolboxes would you have? \_\_\_\_\_

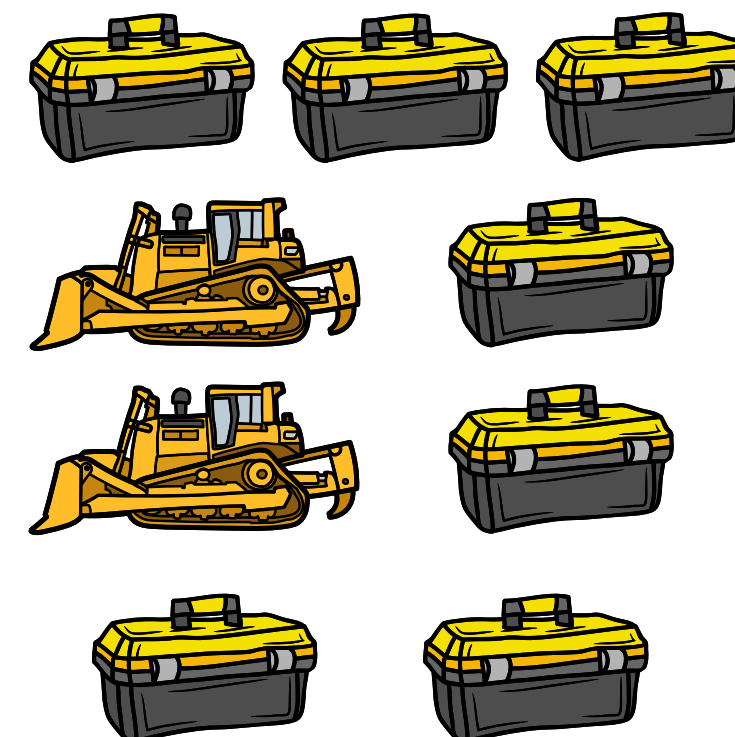
**A**



**B**



**C**



# Slavonic Dance No 8 in G minor

Essential  
Question

How do composers write melody and harmony?

Essential  
Standards

**AL COS Music** - K.15, K.A, 1.16, 1.17,  
1.A, 2.16, 2.17, 2.A

**AL COS Science** - K.4, K.5, 1.5, 2.7

Key  
Vocabulary

Harmony  
Major  
Minor

Lesson  
Objectives

- The students will perform harmonic accompaniment in major and minor.
- The students will create short melodies in major and minor.

Essential  
Resources

R-16, R-17, R-18, R-19, R-20

Mr. and Mrs. Albert Thornton, Mobile, Alabama, 1956

Classroom Instruments (glockenspiels or boomwhackers).

Tablets or other computer connected to the internet.



Scan for  
Recording



## Introduction

Show and discuss with the students R-16. Show the students the painting Mr. and Mrs. Albert Thornton, Mobile, Alabama, 1956 from the Birmingham Museum of Art. Ask the students to identify who the main characters are in the painting. Ask the students to describe what the setting is in the painting. Ask the students to hypothesize what the couple in the painting do for a living or for fun. Ask the students to imagine the couple in different places (e.g. grocery store, church, concert, etc.). Would the couple need to change based on a new setting?


## Lesson Sequence

1. Show and read to the students R-17. Explain that they are going to learn about how composers combine melody and harmony to create music. Melody is the main idea. Harmony is when two or more pitches are played together. Harmony supports the melody. Melody is like the couple in the painting. The melody is the main character. Harmony is like the setting. Most of the time you want the setting to match the main character.
2. Show the students R-18. Explain to the students that switching between major and minor is like choosing between using different colors in a drawing. If you notice the worms in R-18 are drawn the exact same way, however the colors are different. The colors used to draw each worm will determine the colors used to draw the background. Have the students think about what colors they would use to draw a background for each worm. Also, have the student notice that the worms share one common color.
3. Just like some colors naturally look better together, some pitches naturally sound better together. Show the students R-19. Tell the students that they are going to alternate between playing major harmony and minor harmony patterns. Use boomwhackers, glockenspiels, and/or xylophones to play the patterns on R-19.
4. Listen to Slavonic Dance No. 8 in G minor. Explain to the students that Dvořák alternates between major and minor throughout the piece. Explain to the students that the harmony adapts throughout the piece to match the melody.

## Conclusion

Use R-18 to allow the students to create melodies in major and minor using Chrome Music Lab. Have the students share their melodies.

## Cross Curricular Activity: Science

- (1) Use R-20 to research organisms that adapt to their surroundings.
  - (2) Hypothesize different ways human beings adapt under various conditions (weather, environment, etc.).
- 

# Slavonic Dance No. 8 in G minor



## About the Piece

Written originally for piano in 1878. Dvořák based this piece on the Czech dance the furiant.



## Musical Time Period

Romantic  
1820-1900



## Musical Terms

Harmony  
Major  
Minor

Antonín Dvořák  
September 8, 1841 - May 1, 1904

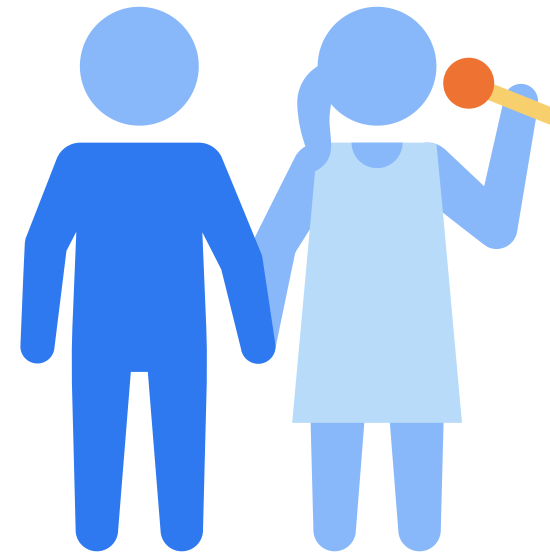


R-16

# Major and minor



No, we aren't talking about the difference between the Atlanta Braves and the Birmingham Barons Baseball teams!



When two notes are sung or played together, it creates *harmony*.



When composers write music they have to decide if the harmony written to support the melody is going to be major or minor.



Deciding if a piece of music uses major or minor harmony is like an artist deciding which colors fit best in a picture. Just like some colors go better together, some melodies work better in major and some work better in minor.

# Major



C

E

G



Our worms have adapted their colors to be either major or minor. Do you notice each worm still shares one color in common?

# minor



G

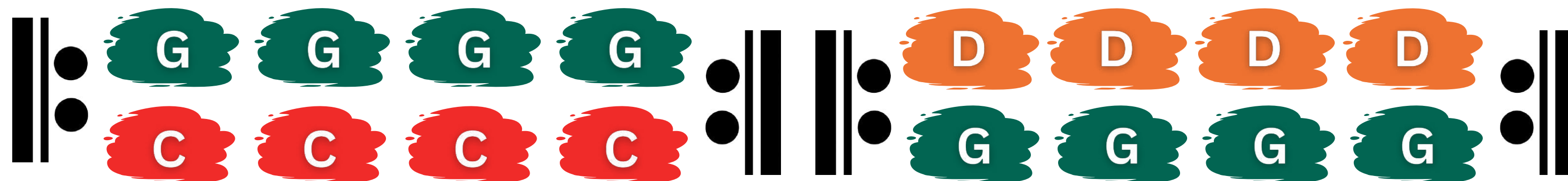
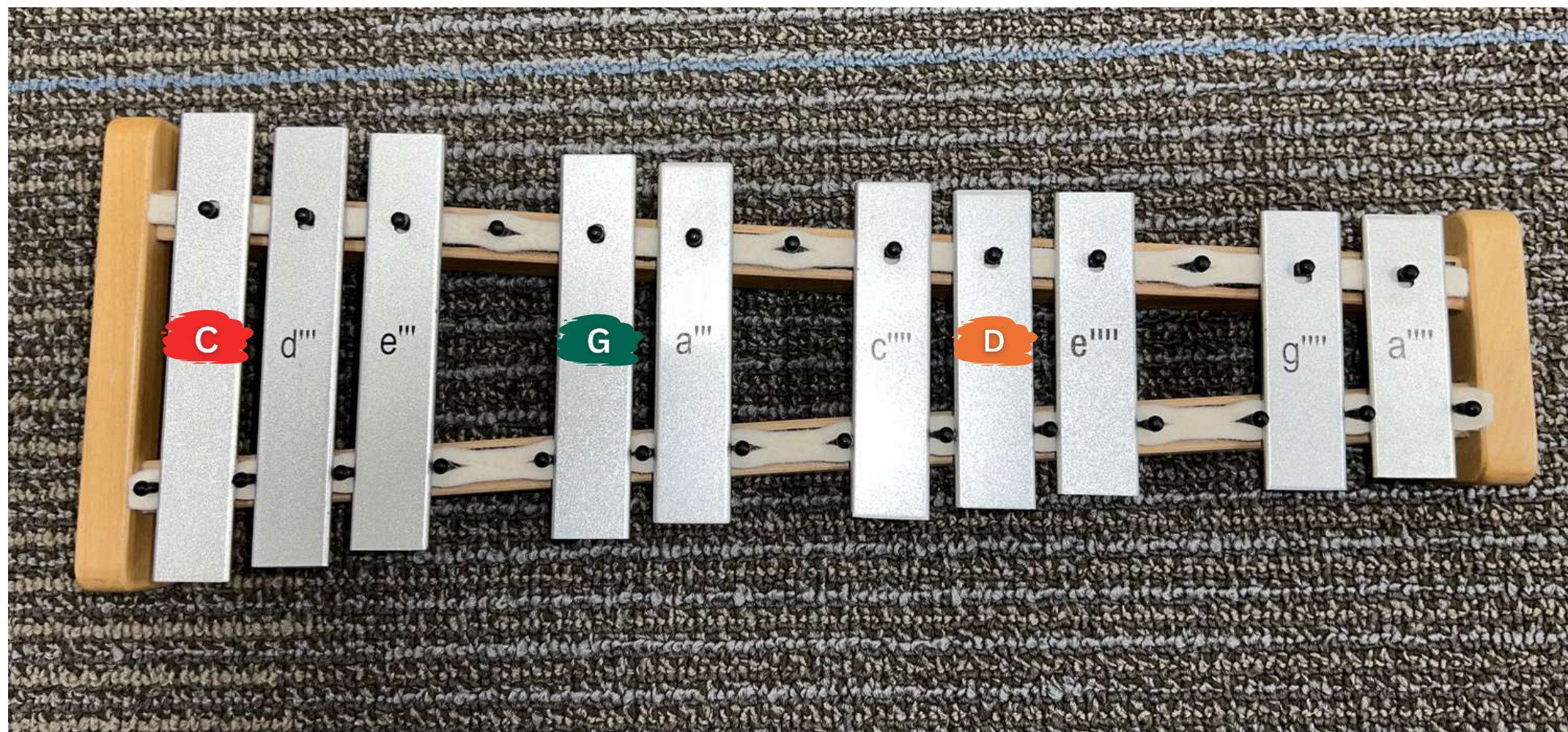
Bb

D



Scan the QR codes to use Chrome Music Lab to create melodies for both major and minor harmony

You could also use boomwhackers!





## Research

- (1) Hypothesize why you think these creatures change their color.
- (2) Choose one creature to research.  
Where does it live? How does it change?  
Why does it change?
- (3) Share what you learned with your class!

AL COS Science - K.4, K.5, 1.5, 2.7

# Adapting Creatures



**Stick bug**



**Chameleon**



**Cuttlefish**



**Arctic Fox**

# Overture to *Die Zauberflöte*

Essential  
Question

How do performers make individual notes sound different?

Essential  
Standards

**AL COS Music** - K.4, K.15, K.A, 1.4, 1.16, 1.17, 1.A, 2.4, 2.16, 2.17, 2.A

**AL COS Science** - K.5, 1.5, 2.7

Key  
Vocabulary

Articulation  
Legato  
Staccato

Lesson  
Objectives

- The students will identify the use of staccato and legato throughout the Overture to *Die Zauberflöte*.
- The students will create movements to represent staccato and legato.

Essential  
Resources

R-11, R-21,  
R22, R-23, R-  
24, R-25



Scan for  
Recording



## Introduction

Show and discuss with the students R-21. Show and discuss R-23. Ask the students to look around their classroom and find examples of smooth and rough surfaces. Compile a list. Explain to the students that they use their eyes to see differences in objects around the room. Tell the students that they are going to learn about articulation and will be able to hear differences in the way notes sound. Explain to the students that articulation in music describes the way each note is shaped.


## Lesson Sequence

1. Show the students R-22. Tell the students that they are going to learn about three different types of articulation, staccato, legato, and accent. Explain to the students that composers and performers have certain ways they want each note to sound or groups of notes to sound. A composer will use articulation symbols to tell the performers how to make each note sound.
2. Play for the students Overture to Die Zauberflöte (1:15 - 1:32). Explain to the students this section of music demonstrates how Mozart used a combination of staccato (short) and legato (smooth) notes. Ask the students to listen to another section of the recording (1:32 - 2:10).
3. Show the students R-24. Teach the students the melody. Ask the students to listen again to Overture to Die Zauberflöte (1:15 - 2:10) and count the number of times they hear the melody they just learned (5 times). Ask the students if they noticed that each time the melody was restated the volume of the music increased. Ask the students to describe how the dynamics helped emphasized the articulation.
4. Ask the students to create a list of movement words for staccato and legato. Some examples for staccato are flick, dab, tip-toe, etc. Some examples for legato are glide, skate, melt, etc. Have the students choose a movement to represent staccato and a movement to represent legato. Listen again to the Overture to Die Zauberflöte (1:15 - 2:10) and have the students demonstrate their movement words while listening.

## Conclusion

Show the students the cards from R-11. Have the students say each of the words using staccato and then using legato. Have the students create patterns with the cards applying staccato and legato articulations to their patterns.

## Cross Curricular Activity: Science

1. Show the students R-25. Have the students discuss the external features of each animal and then hypothesize how the plant or animal's features help it survive.
- 

# Overture to *Die Zauberflöte*



## About the Piece

Written in 1791 as the opening overture for the Magic Flute. This is Mozart's only purely instrumental work that uses trombones.



## Musical Time Period

Classical  
1750 - 1825

## Musical Terms

Articulation  
Legato  
Staccato

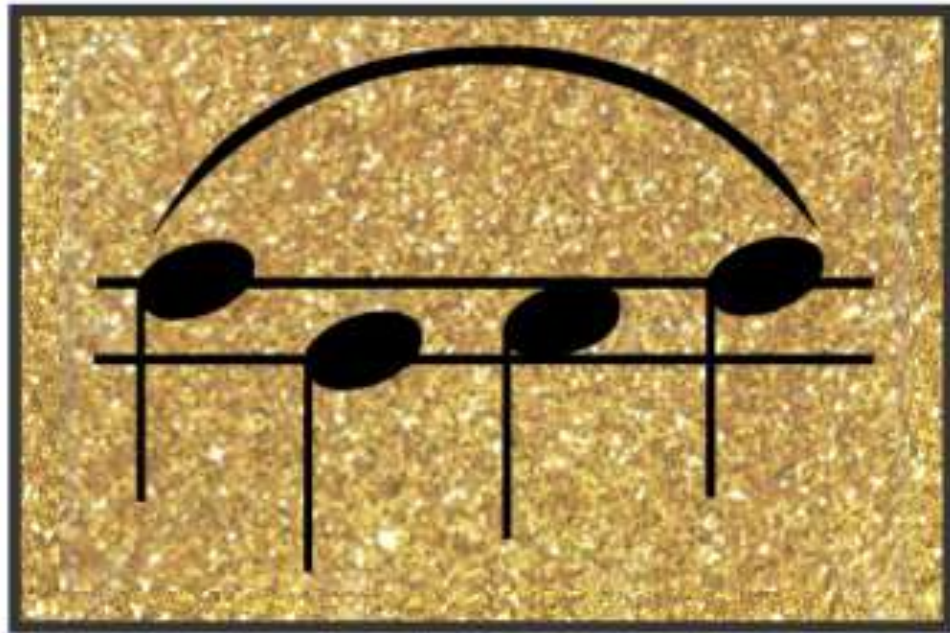
Wolfgang Amadeus Mozart  
January 27, 1756 - December 5, 1791

Articulation

R-21

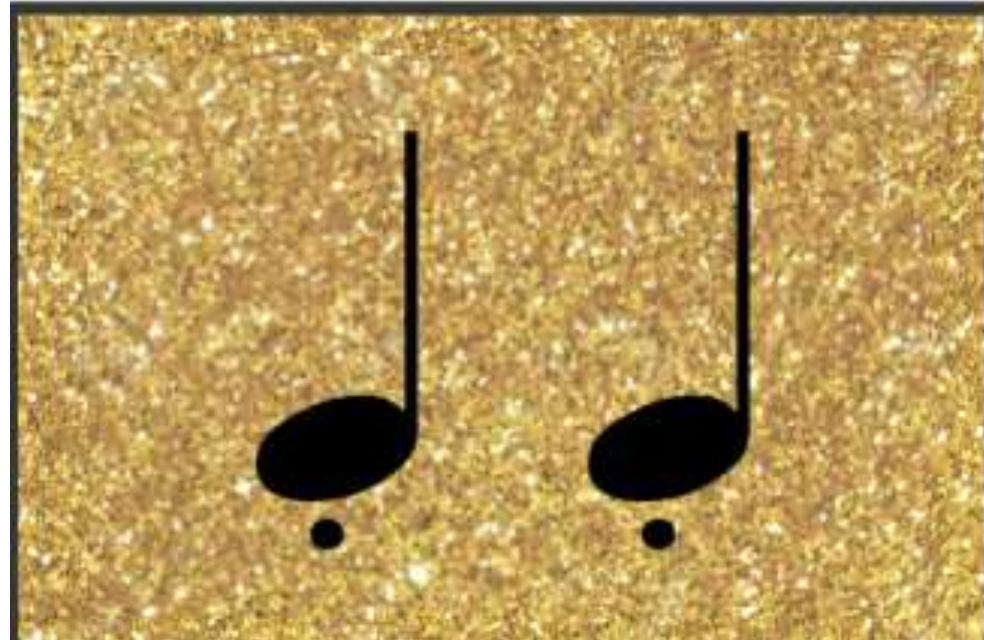
# Articulation

**Smooth**



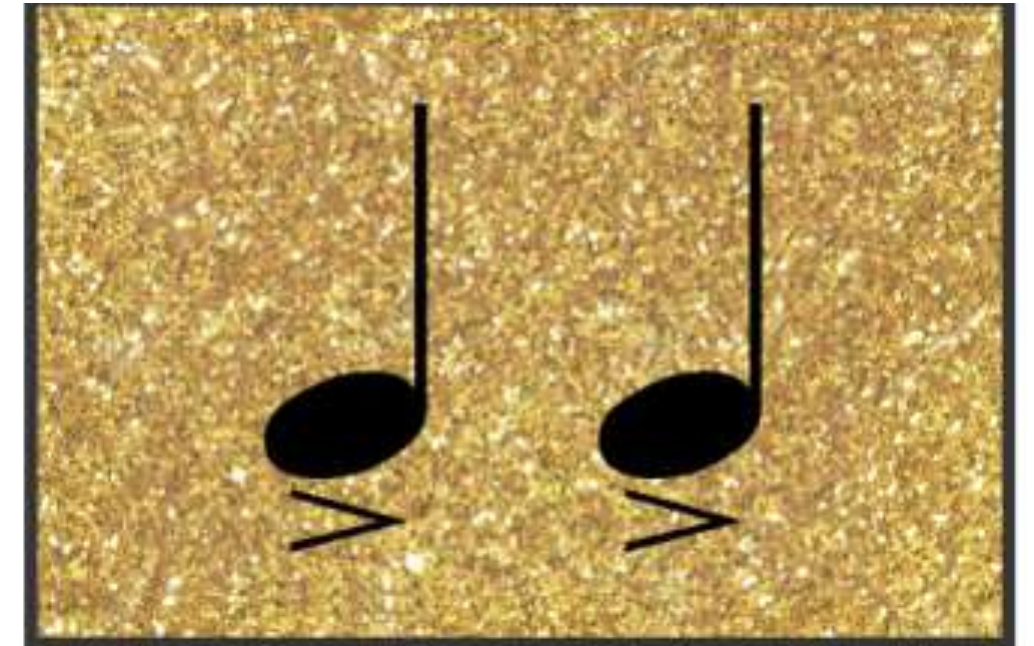
**Legato**

**Short**

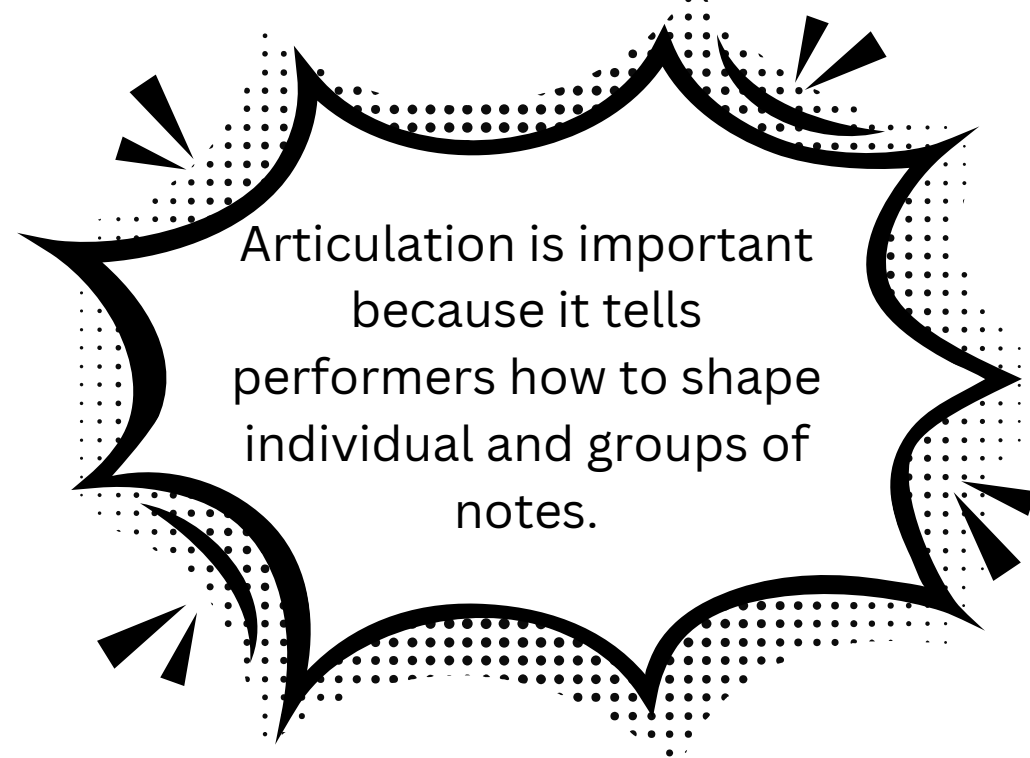


**Staccato**

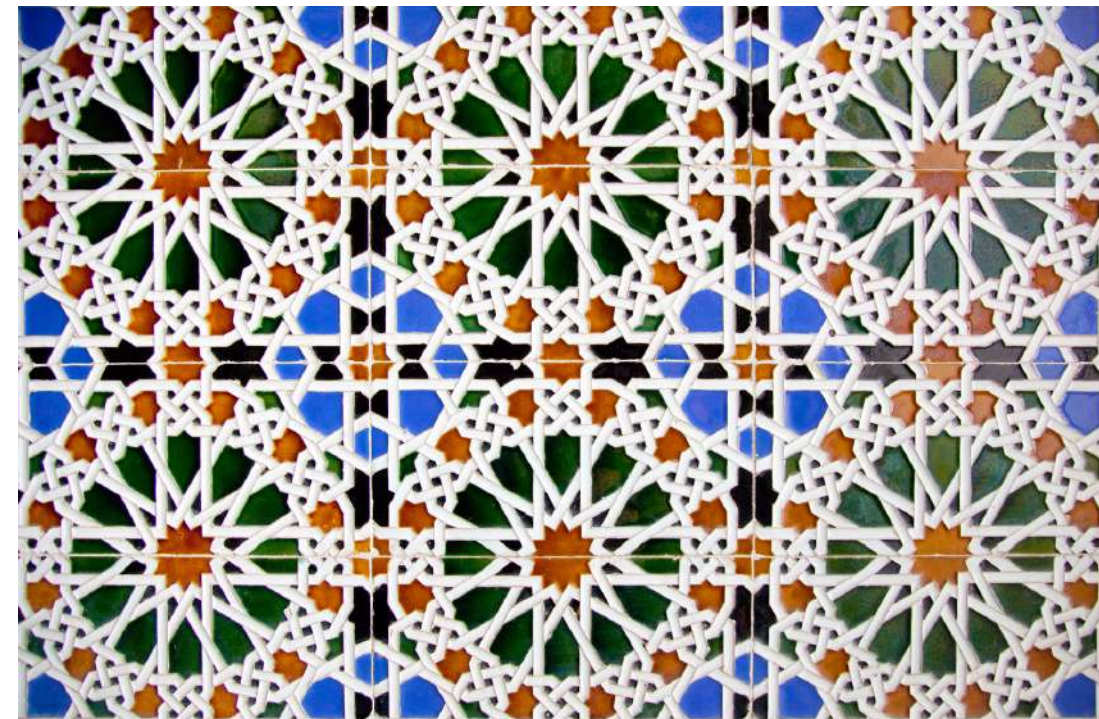
**Louder**



**Accent**



# Articulation



**We can look at materials and tell if they are smooth or rough. We can use our ears to hear if notes are short or smooth.**

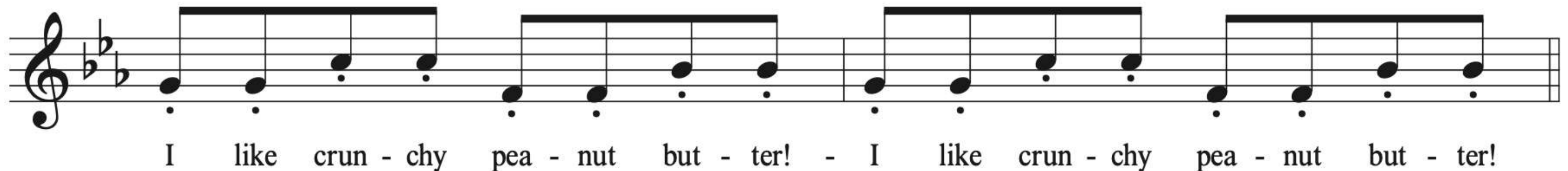
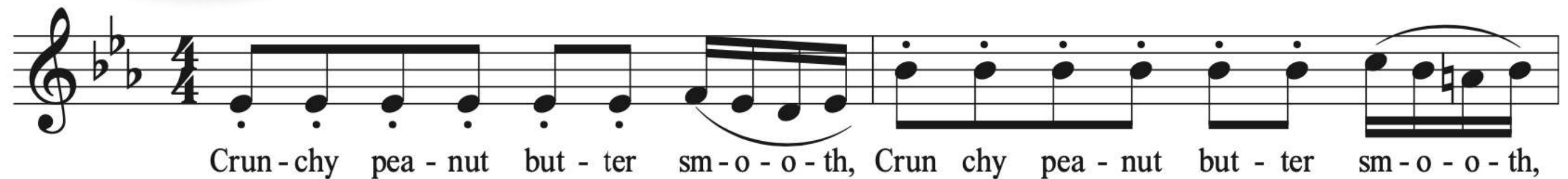


# Smooth and Short - Composer's Choice



I want more than  
one articulation!  
I want them all!

In Overture to *Die Zauberflöte*, Mozart  
combined short and smooth articulation.  
Scan the QR code to listen.



# Explore Differences

Some leaves are smooth and some plants have short sharp leaves and stems.

**Composers use articulation to create variety in their music. In nature, plants and animals have a variety of characteristics. A plant or animal's external features help it survive and grow.**

**Examine the pictures below. Discuss the external features of each animal or plant. Hypothesize how the plant or animal's external features help it survive and grow.**



# Finale from *Firebird* (1919)

Essential  
Question

How do composers use various dynamics in a piece of music?

Essential  
Standards

**AL COS Music** -K.15, K.A, 1.16, 1.17,  
1.A, 2.16, 2.17, 2.A

**AL COS Science** - K.1, K.2, 2.3

Key  
Vocabulary

Crescendo  
Dynamics  
Forte  
Piano

Lesson  
Objectives

- The students will be able to identify the use of various dynamics in Finale from *Firebird* (1919).
- The students will use a listening map to follow the dynamic changes while listening to Finale from *Firebird* (1919).

Essential  
Resources

R-26, R-27, R-28, R-29, R-30  
Two items that make sound (e.g.  
rubber chicken, bike horn,  
instrument, etc.).  
Scarves or other manipulatives.



Scan for  
Recording



## Introduction

Show and discuss with the students R-26. Take an item that makes sound (rubber chicken, bike horn, etc.) and “play” it. Ask the students to describe the sound. Was the sound loud or was the sound quiet? Does the item sound like an instrument? Ask the students to hypothesize what would happen if you added other items that make sounds. Would the sound get louder or more quiet?


## Lesson Sequence

1. Show the students R-27. Tell the students that when we discuss the volume of sound in music we are discussing dynamics. We have specific terms to describe quiet and loud. We even have terms to describe gradually getting louder. Discuss with students the terms on R-27. Ask the students to think of environmental sounds that could be classified as forte (car horn, jet, etc.) or piano (wind chimes, birds songs, etc.). Are there any sounds that get gradually louder?
2. Show the students R-28. Ask the students if they see any terms or symbols that aren't familiar (fff). Explain to the students that when a composer wants a dynamic louder than forte, the composer will keep adding fs to forte. The fff dynamic they see on R-28 represents fortississimo it means very, very loud. The composer does the same thing for piano when they want the dynamic to be very quiet. Tell the students to think of the dynamic markings like a math problem - FFF = very + very + forte (loud) and ppp = very + very + piano (quiet).
3. Discuss with the students the instruments on R-28. Ask the students what the differences are between 0:00-0:28 and 1:16-1:30 on the listening guide. Ask the students if they think adding more instruments creates more volume or less volume. Show the students R-29. Compare and contrast the dynamic markings and instruments found on R-28 and R-29.
4. Remind the students about the term crescendo. Ask the students how many times they see the symbol for crescendo on R-28 and R-29. Compare the two instances of crescendos on the listening guide.
5. Listen to the entire Finale from Firebird (1919) using R-28 and R-29.

## Conclusion

Listen to the piece again without the listening guide. Have the students use scarves or other manipulatives to demonstrate the dynamic contrast as they listen.

## Cross Curricular Activity: Science

1. Compare and contrast how the term volume is used in different subjects (music, math, science, etc.)
  2. Use R-30 to discuss dynamics in physical science. Watch the video on creating a marble roller coaster and use R-30 to complete the experiment.
- 

# Finale from *Firebird* (1919)



## About the Piece

In 1909 Stravinsky composed the Firebird for a ballet based on Russian folksongs. In 1919 he arranged the music from the ballet into several short pieces.

## Musical Terms

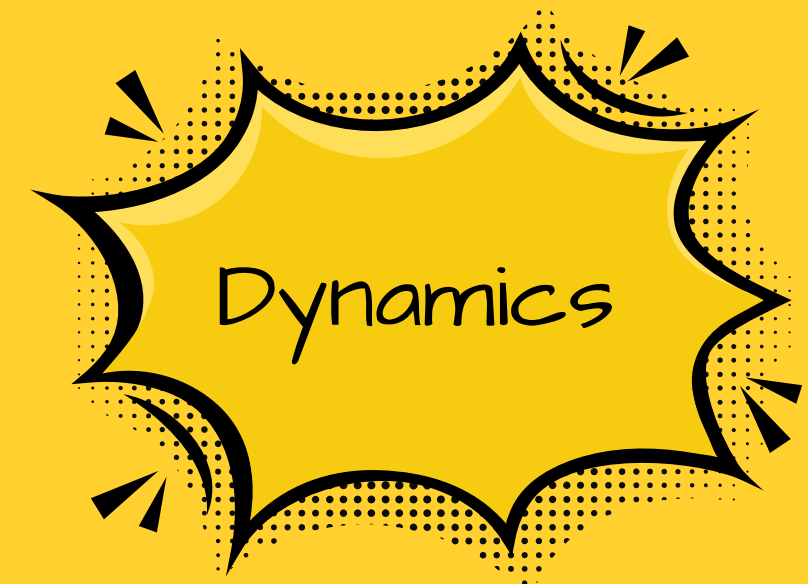
Crescendo  
Dynamics  
Forte  
Piano



Igor Stravinsky  
June 17, 1882 - April 6, 1971

## Musical Time Period

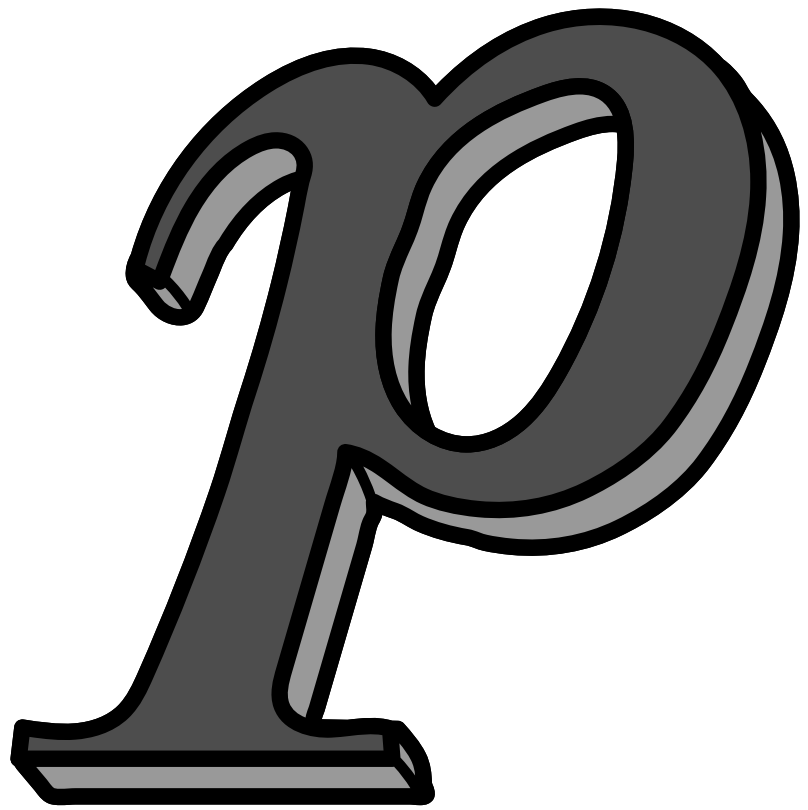
20th Century  
1900-2000



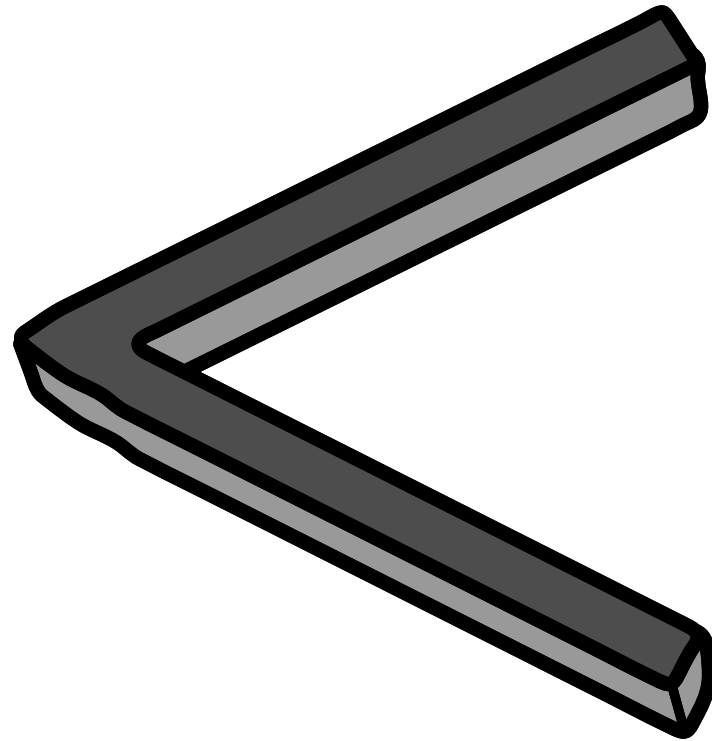
R-26



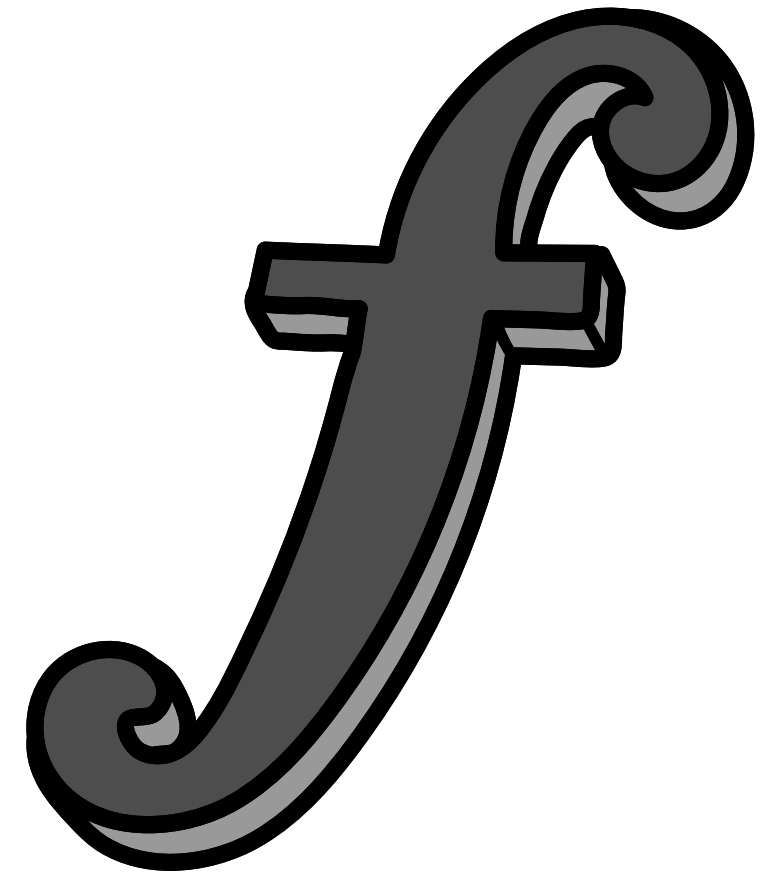
# Dynamics



**Piano - Quiet**



**Crescendo**  
**Gradually Louder**



**Forte - Loud**

# Finale from the *Firebird* (1919)

## Listening Map 1 of 2



0:00 - 0:28



*p*



0:29 - 0:43

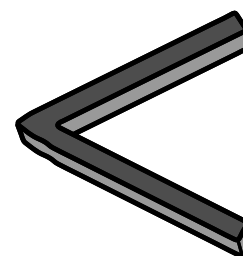


*p*

0:44 - 1:16



*p*



1:16 - 1:30



*fff*

1:30 - 1:35



*pp*

# Finale from the *Firebird* (1919)

## Listening Map 2 of 2

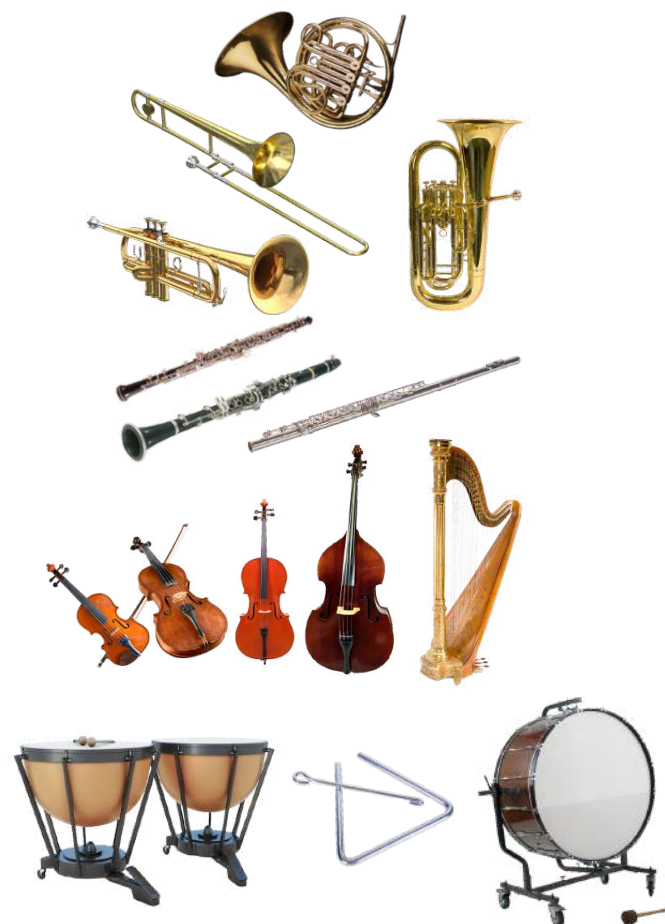


1:36 - 1:58



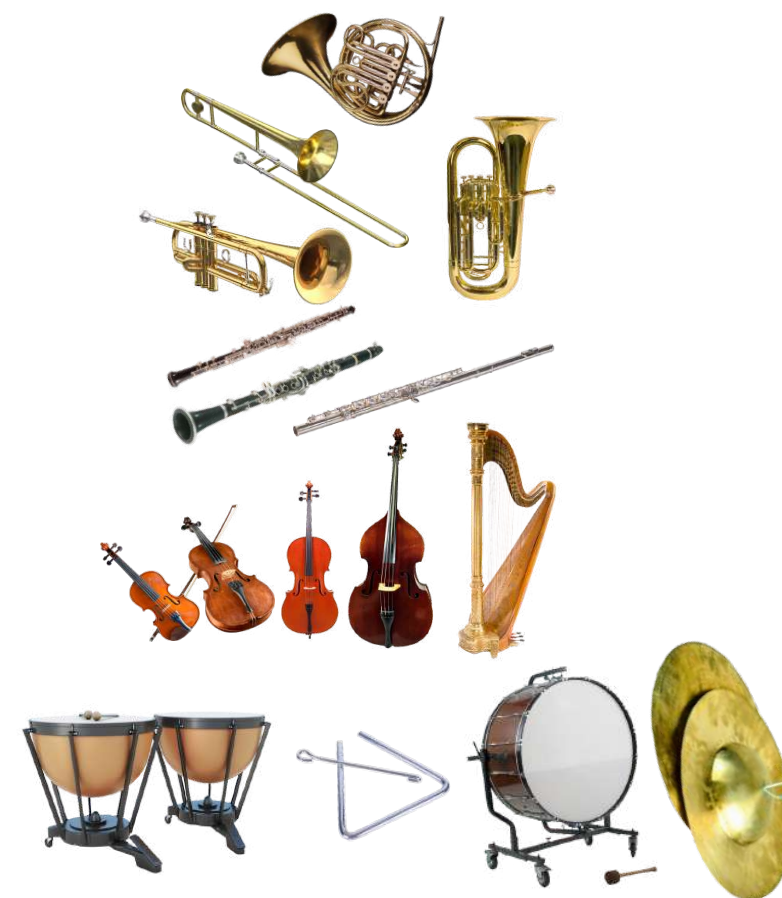
***ff***

1:58 - 2:30



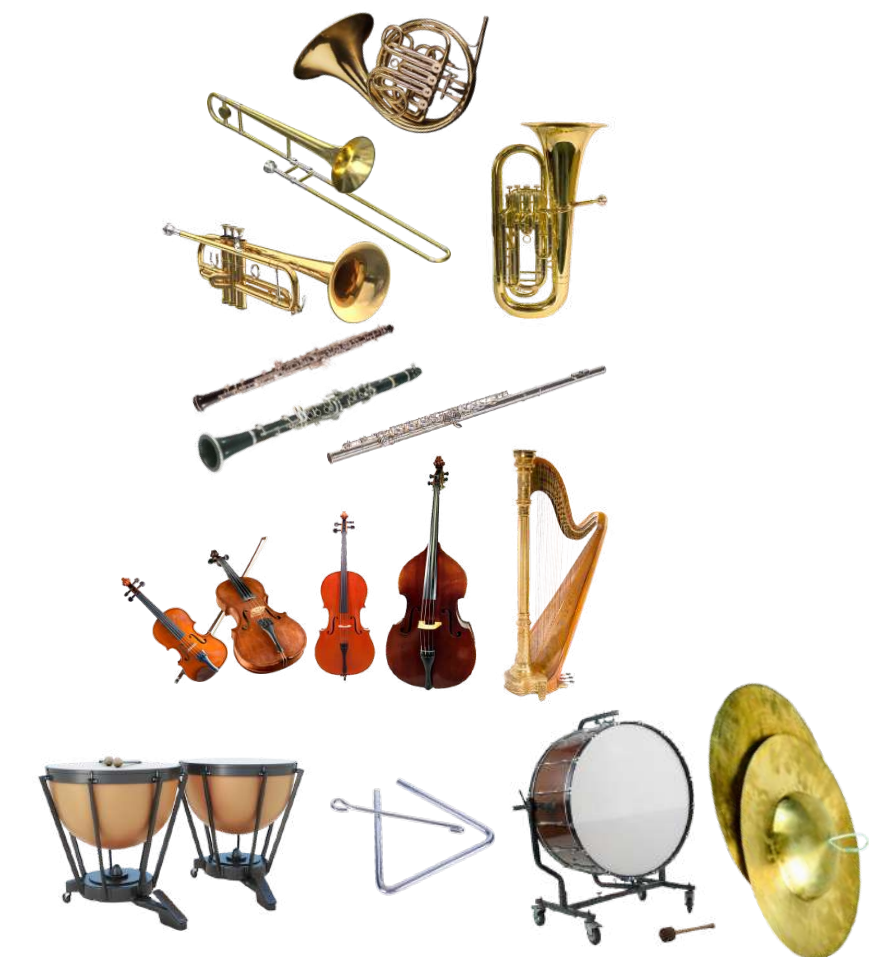
***fff***

2:31 - 2:50



***fff***

2:51 - 3:00



***pp*** < ***fff***

# Dynamics

Did you know that there are dynamics in science! Dynamics are the study of moving objects.

Scan this QR Code to learn how to make a marble roller coaster!



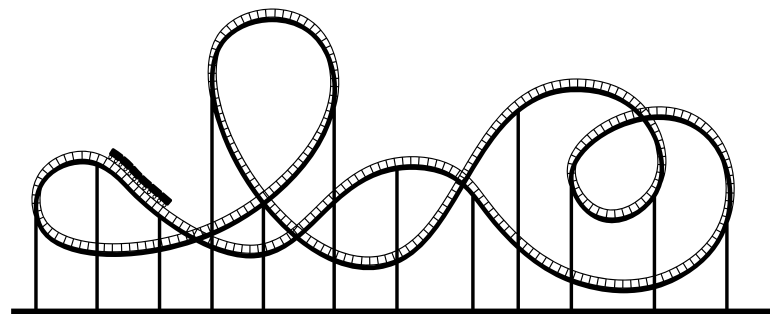
**(1) Watch the video. Gather your materials and build your roller coaster.**

**(2) Hypothesize how different objects will move down the roller coaster (marbles, rubber balls, small cars, etc.).**

**(3) Conduct your experiments with the different objects. Collect and analyze your data. Share your results!**

**(4) Hypothesize what would happen if you altered the track of your roller coaster.**

**(5) Conduct your experiments with the different objects. Collect and analyze your data. Share your results!**



# Hungarian Dance No. 5

Essential  
Question

How does tempo and form affect how we respond to music?

Essential  
Standards

**AL COS Music** - K.15, K.A, 1.16, 1.17, 1.A, 2.16, 2.17, 2.A

**AL COS Math** - K.13, 1.9, 2.5

Key  
Vocabulary

Form  
Ritardando  
Tempo

Lesson  
Objectives

- The students will demonstrate tempo changes in music using movement.
- The students will demonstrate the form of Hungarian Dance No. 5 using movement.

Essential  
Resources

R-31, R-32, R-33, R-34, R-35  
UAB School of Nursing time  
lapse video



Scan for  
Recording



## Introduction

Show and discuss with the students R-31. Ask the students to make a list of things that are fast and things that are slow. Ask the students to think about time. Does time move slow or fast? Ask the students to imagine if they had the power to make time speed up. What holiday or event would they make happen faster? What holiday or event would they slow down?


## Lesson Sequence

1. Tell the students that they are going to learn about tempo. Explain to the students that tempo describes the speed or the pace of music. Show the students this [UAB School of Nursing time lapse video](#) from when their nursing building was constructed. Ask the students if they think it only took one minute to construct the building.
2. Explain to the students that composers will vary the tempo in their music. In Hungarian Dance No. 5, Brahms wrote the piece to be fast, but several times in the music he used a tempo marking called *ritardando* to indicate that the music should gradually slow down. Listen to [Hungarian Dance No. 5](#) (0:24 - 1:10). Ask the students if they heard the music slow down towards the end of the listening section. The place where the music slowed down was a *ritardando*.
3. Show the students R-32. Ask the students to compare the movements of hammering, sawing, and painting. Listen again to [Hungarian Dance No. 5](#) (0:24 - 1:10) and ask the students to hammer, saw, and paint along with the music. Ask the students if the movements matched what they heard in the music.
4. Tell the students that a piece of music is constructed of different sections. The different sections create the music's structure or its form. Often, the form will create a pattern. Tell the students that there are three big sections in Hungarian Dance No. 5. We call each of the big sections A - B - A. Show the students R-32, R-33, and R-34. Compare the different parts of the listening guide. Ask the students about similarities and differences between the three pages of the listening guide.
5. Play the B section [Hungarian Dance No. 5](#) (1:29 - 2:07). Ask the students if the music sounded the same as the A section or different. Have the students hypothesize about the last A section. Will it sound the same or different as the first A section?

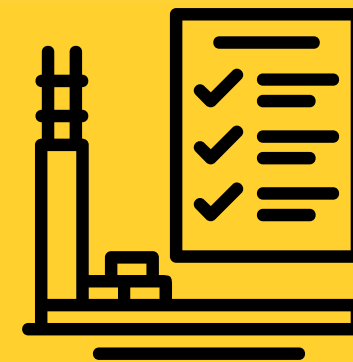
## Conclusion

Listen to the entire [Hungarian Dance No. 5](#) and use R-32, R-33, and R-34. Have the students hammer, saw, and paint their way through the music. When the listening guide shows the paint can - dip your brush into the paint!

## Cross Curricular Activity: Math

1. Use R-35 to practice constructing patterns.
  2. Encourage the students to find naturally occurring patterns in nature. Have the students share their findings.
- 

# Hungarian Dance No. 5

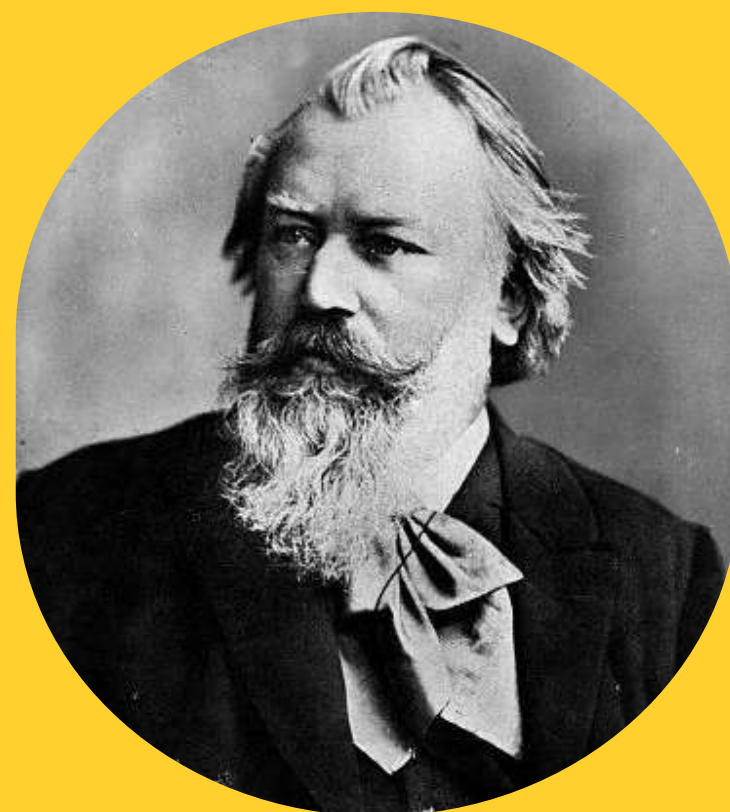


## About the Piece

Originally written for two pianos in 1869. Brahms thought the melody of this piece was a folksong. Actually the melody was composed by Béla Kéler.

## Musical Terms

Form  
Ritardando  
Tempo



Johannes Brahms

October 25, 1825 - June 3, 1899

"The Waltz King"

## Musical Time Period

Romantic  
1820-1900

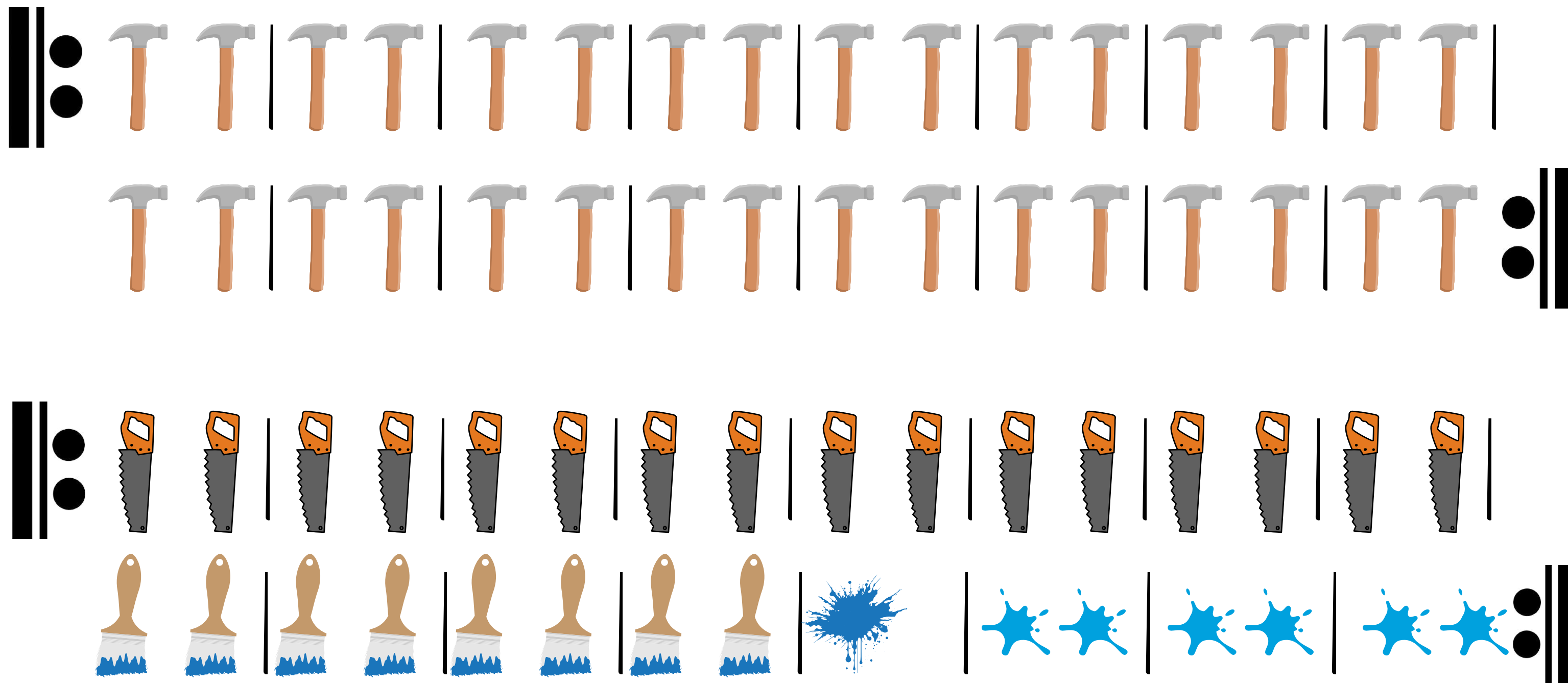


R-31



# Hungarian Dance No. 5

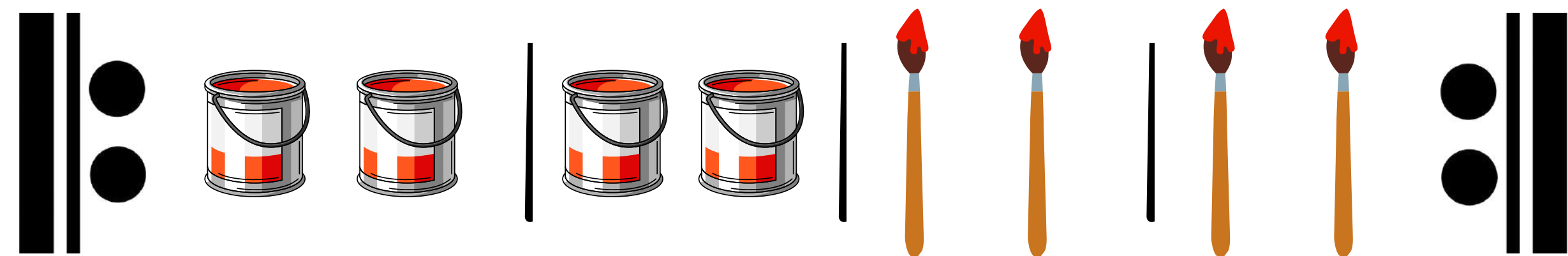
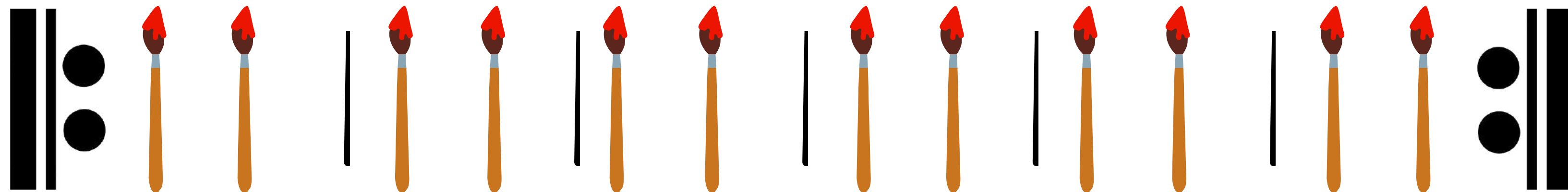
## Listening Map 1 of 3





# Hungarian Dance No. 5

## Listening Map 2 of 3

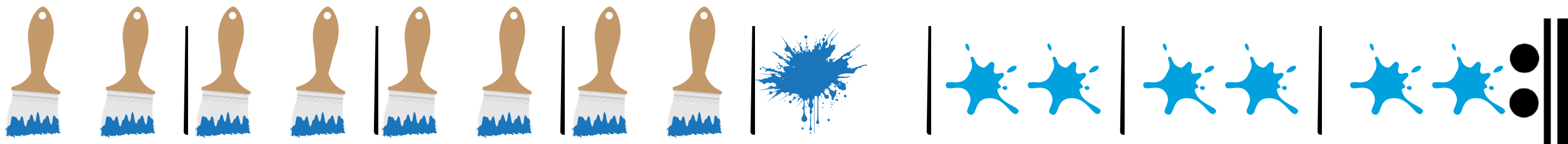
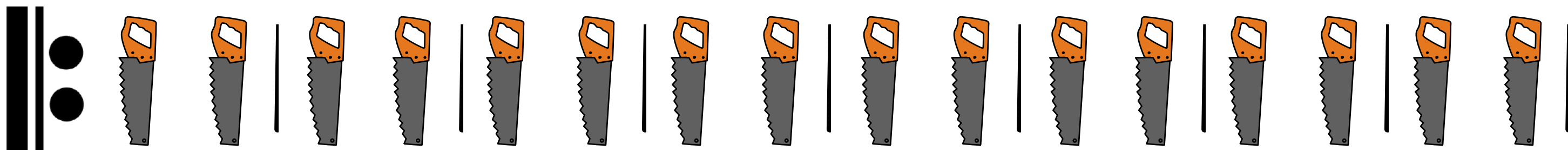
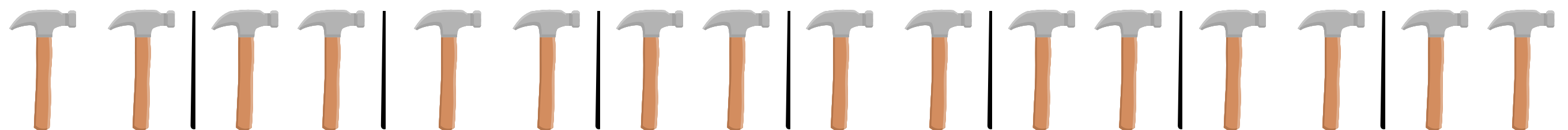
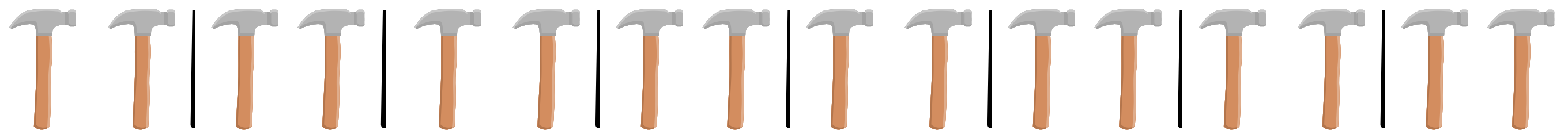


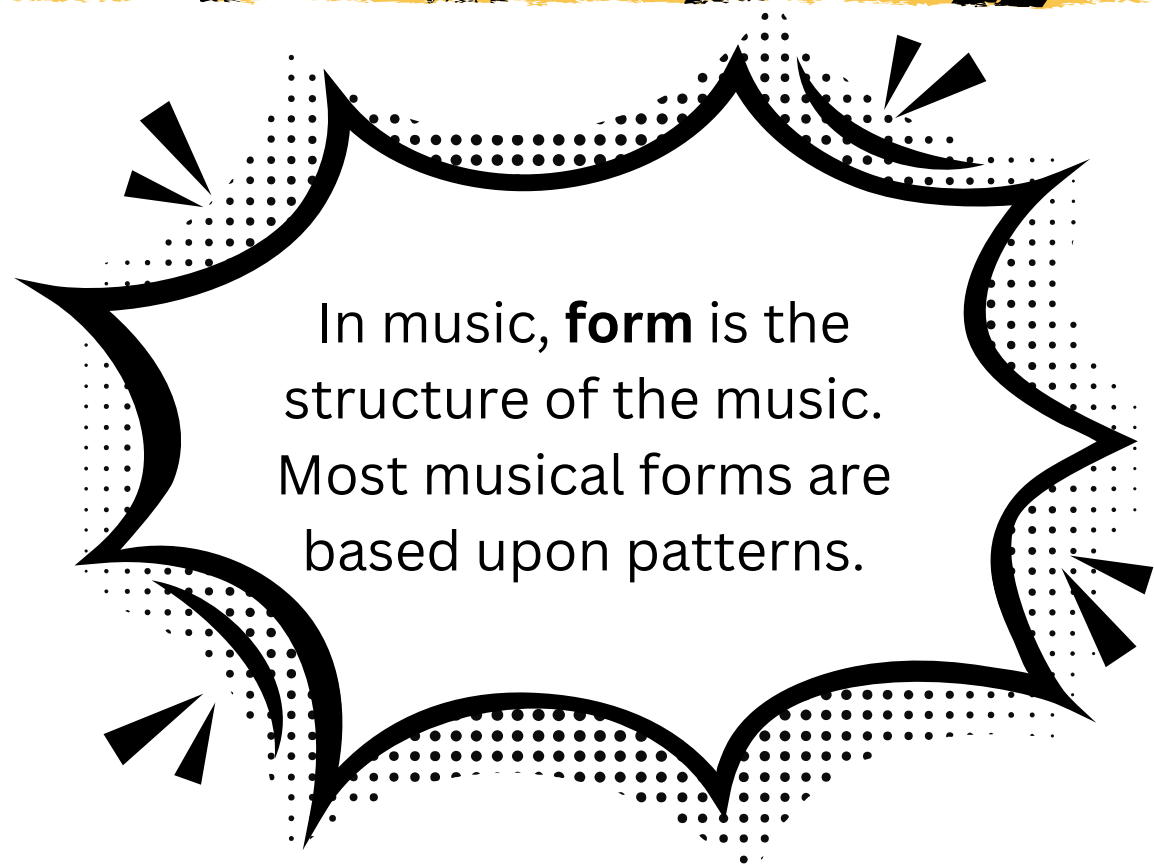
4 Times



# Hungarian Dance No. 5

## Listening Map 3 of 3

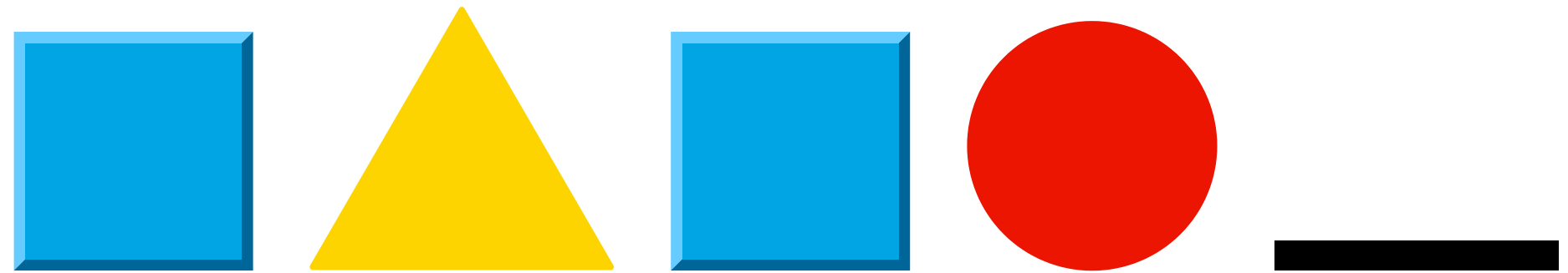




# Patterns

Examine and complete each pattern.

1.

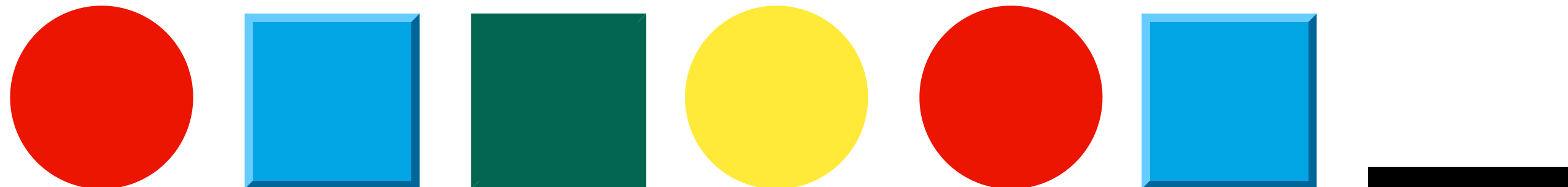


2.



Find objects  
around your  
classroom to  
create your own  
patterns!

3.



# Jurassic Park Highlights

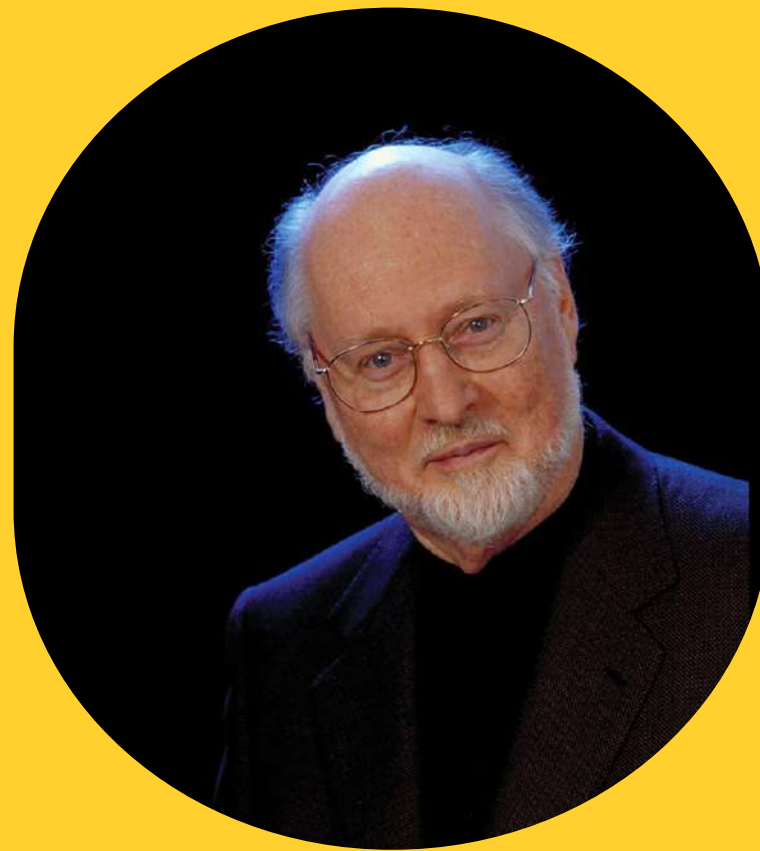


## About the Piece

Written for the movie  
Jurassic Park.

## Musical Time Period

20th and 21st  
Century  
1900 - 2024



## Musical Terms

Score  
Soundtrack

John Williams  
February 8, 1932

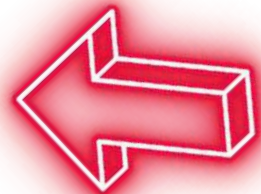


R-36

# Dinosaurs in Alabama

There are several places you can see fossils in Alabama.

- A. Auburn University Museum of Natural History
- B. Alabama Museum of Natural History
- C. Anniston Museum of Natural History
- D. McWane Center



Scan this QR Code to learn about fossils at the McWane Center!



**Mosasaur Fossil Teeth**



Scan this QR Code to learn about fossils dig sites in Alabama.