



**RHYTHM/DURATION (STEADY BEAT); FORM; TONE COLOR  
GRADES K-2 (ADAPT AS GRADE APPROPRIATE)**

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

# **Brandenburg No. 2 in F Major (First Movement)**

## **by Johann Sebastian Bach**

### OHIO 2012 STANDARDS:

(Progress Points, K-2)

- A. Demonstrate how musical elements communicate meaning and emotion by [playing, singing or] moving to music.
- E. Use digital technology to listen to and study music recognizing instruments, [voices, ensembles] and musical forms.
- F. Form and express opinions about music they hear in [formal and] informal [live and] recorded performances.

### OHIO 2012 MUSIC STANDARDS:

**Perceiving/Knowing/Creating (CE):**

Grade 2: 3CE Listen to and identify music of various styles, composers, periods and cultures.

Grade 2: 4CE Identify elements of music using developmentally appropriate vocabulary (e.g., beat, form).

Grades 1-2: 5CE Explore selected musical instruments visually and aurally.

### **Producing/Performing (PR):**

Kindergarten: 1PR Demonstrate same and different.

Kindergarten: 2PR Demonstrate a steady beat and maintain it while performing.

### **Responding/Reflecting (RE):**

Kindergarten: 1RE Share ideas about musical selections of various and contrasting styles, composers and musical periods.

First Grade: 5RE Form and express personal opinions about a musical performance and show respect for the opinions of others.

### **2014 National Core Music Standards**

**Artistic Process #1: Creating**

MU:Cr1.1.Kb (Imagine, Kindergarten): With guidance, generate musical ideas (such as movements or motives).

**Artistic Process #2: Performing**

MU:Pr4.1.2a (Select, Grade 2): Demonstrate and explain personal interest in, knowledge about, and purpose of varied musical selections.

MU:Pr4.2.1a (Analyze, Grade 1): With limited guidance, demonstrate knowledge of music concepts (such as beat and form) in music from a variety of cultures selected for performance.

**Artistic Process #3: Responding**

MU:Re7.2.1a (Analyze, Grade 1): With limited guidance, demonstrate and identify how specific music concepts (such as beat or pitch) are used in various styles of music for a purpose.

MU:Re8.1.1a (Interpret, Grade 2): Demonstrate knowledge of music concepts and how they support creators'/performers' expressive intent.

MU:Re9.1.2a (Evaluate, Grade 2): Apply personal and expressive preferences in the evaluation of music for specific purposes.

**Artistic Process #4: Connecting**

MU:Cn10.0.Ka-6a (Synthesize and Relate, all grades): Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.

MU:Cn11.0.Ka-6a (Contextualize, all grades): Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.



#### CRITICAL THINKING SKILLS (MEASURABLE VERBS, BLOOM'S TAXONOMY)

Recognize; describe; tell; define; summarize; compare; relate; connect; demonstrate/practice/use; apply; analyze; evaluate

#### CURRICULAR CONNECTIONS (LANGUAGE ARTS – CHOOSE TO FIT GRADE LEVEL)

##### **Vocabulary for Word Wall:**

*composer* – someone who writes music

*(steady) beat* – the (steady) pulse of the music

*locomotor movement* – traveling movement through space (through the classroom)

*non-locomotor movement* – non-traveling movement

*ensemble* – musical group

*solo* – (just one); when one person has a special part or when one instrument is featured in the spotlight

*tone color* – the unique sound of instruments, voices, or objects

#### CONCEPTUAL LEARNING – MUSICAL UNDERSTANDING

##### **(choose & reword as age appropriate)**

- *Most music has a steady beat or pulse.*
- *Locomotor movement is traveling movement; non-locomotor movement is done in place (stationary).*
- *The form of this music alternates between A and B, where the A Sections are played by the full ensemble (in this case, a chamber orchestra) and the B Sections feature individual soloists (violin, oboe, recorder, and trumpet). It was composed by J.S. Bach, a famous composer.*
- *Tone color refers to the unique sound of instruments, voices, or objects.*

#### STUDENT LEARNING OBJECTIVES/OUTCOMES/LEARNING TARGETS/SKILLS:

##### **(“Students will...” &/or “I can...”)**

*I can* respond and perform actions to fit the beat, form, and tone color of the music in different ways.

*I can* walk (use locomotor movement) to the steady beat of each A Section and move my arms while I stand in place (use non-locomotor movement) to the steady beat of each B Section.

*I can* describe what I know about this music and its composer, and how I feel about the music.



### MATERIALS:

- [Video of performance](#) of Bach's Brandenburg Concerto No. 2 (first movement) found on YouTube. [Alternate Video](#)
- [Classics for Kids recording of Brandenburg Concerto No. 2](#)
- [Photo of J.S. Bach](#)
- [Visual: map of Germany](#)
- [Visual for beginning of Brandenburg No. 2 Tapping Page](#); hard copies for every student
- [Visual for end of Brandenburg No. 2 Tapping Page](#); hard copies for every student
- [Exit Slip](#) (optional)

### SEQUENCE:

**Note to Teacher:** As the students enter the classroom quietly to be seated in a circle, already have in progress the Video of a performance of Bach's Brandenburg Concerto No. 2 (first movement). Let the video play as students get settled and begin to watch it. After a few minutes, pause the video. Choose one or more of the following Options (A, B, or C) for Steps 1–4. Note: This lesson could be done over several class periods.

### **SEQUENCE OPTION A**

1. [Pat and Clap](#): Have students seated in a circle. **"I have some special music we get to do things with today. After our first activity, be ready to describe what we did and how it fit the music. Follow me."** Using the Teacher Resource–Timestamps and Form of Brandenburg Concerto No. 2 (see sidebar), play the Classics for Kids recording from **0:00-1:20**, leading the class, patting to the steady macro-beat ("big beat") lightly in the lap using "spider fingers" for the A Section from **0:00-0:22**. Switch to a light 2-fingerclap ("golf clap") for the B Section from **0:23-0:29** by holding one palm up and using it like a hand drum (literally!), tapping on it with 2 fingers of the opposite hand. Continue leading the class with the recording up to **1:20** as age appropriate, alternating between the A Sections and the B Sections.

### **TEACHER'S RESOURCE:**

Time stamps using CFK recording online at [Hear the Music](#) and [linked here](#). Note: Times may vary slightly on various playback devices.

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

### **Overall Form: A-B-A-B-A-B-A-B-A**

(w/many sections similar rather than identical), or, a type of ABA form, featuring various soloists each time in the B sections. Guide students in discovering and/or label the sections and form, sharing information as age-appropriate.



**Full Orchestra:** Theme 1, (a) Pat

**Solo:** Theme 2, (b) 2-finger clap ("golf clap")

2. Repeat the activity, using student ideas for ways to pat and ways to clap softly. **"As we use these ideas and listen a second time, be able to say which four instruments were featured during the B Sections, and in what order."**
3. **"What instruments did you hear featured during the B Sections, and in what order?"** (violin, oboe, recorder – like an early wooden flute, trumpet) **"What is it called in music when an instrument is featured and has a special part, or when it plays alone?"** (share answers; a solo) Explain that the trumpet not only plays as soloist during the last B Section, but also has parts in the A Sections that really show off the trumpet. The trumpet part of this music is considered very difficult to play! **"What part (element) of music refers to the unique sound of each instrument and voice?"** (tone color)

## SEQUENCE OPTION B

1. Locomotor Movement: **"Now we get to use whole bodies to show the beat AND the form of the music."** After going over the rules for movement, explain that we will use locomotor movement (traveling movement through the open space in the room) on the sections where the full ensemble (in this case, a chamber orchestra) plays, but we'll stand in place and move each time there is a section with a soloist. Begin the recording and play from **0:00-1:20** as age appropriate and lead the class to walk to the macro-beat of the music (M.M.=84), using locomotor movement, for each Theme 1 or A Section. Have them stand in place (non-locomotor movement, non-traveling or stationary movement) and tap the beat on their bodies each time there is a soloist or B Section.
2. Repeat the activity, using student ideas for ways to walk for A and body parts to tap for B (4 are needed). **"As we use these ideas and listen a second time, be able to say which four instruments were featured during the B Sections, and in what order."**
3. **"What instruments did you hear featured during the B Sections, and in what order?"** (violin, oboe, recorder – like an early wooden flute, trumpet) After going over the meaning of the word 'solo,' explain that the trumpet not only plays as soloist during the last B Section, but also has parts in the A Sections that really show off the trumpet. The trumpet part of this music is considered very difficult to play! If desired, have students show (pantomime) how each instrument is played during the B Sections instead of tapping the beat. **"What part (element) of music refers to the unique sound of each instrument and voice?"** (tone color)
4. After being seated in a circle, ask questions and review which parts of music were demonstrated, based upon the Sequence Option(s) used.



5. Pre-assessment: **“What is a composer?”** (share answers; someone who creates music, usually writing it down so it can be performed.) Display Photo of J.S. Bach. **“Raise your hand if you have heard of the famous composer from Germany named Johann Sebastian Bach or J.S. Bach who lived long ago and wrote a great deal of music that is still famous today?”** (note hands raised; share responses and prior experiences with Bach’s music). Share that J.S. Bach wrote the music that we just heard, and that he lived from 1685-1750.
6. **History/Geography connection:** Share with the class that Bach wrote the special kind music they heard for a small orchestra in the region (state) of Brandenburg in northeast central Germany. Find this approximate region on a world map.
7. **Science connection:** Share with the class that this music was selected for the Voyager golden record placed inside the two Voyager probes that went into space.
8. **Fine Motor Skill and Independence:** Display the Steady Beat Tapping Page for beginning of Brandenburg No. 2. **“What do you notice about this picture?”** (It has shapes; the shapes are grouped in rows of 8; there are 3 different shapes: circle, triangle, and square around it with an arrow starting at one and moving around clockwise; the numbers are not the same as on a clock, though.) Demonstrate how the students will tap on each number in a way that matches the main beat of every measure as they listen to the recording. (Note to Teacher: Use the page while tapping the quarter-note pulse, M.M.= 84.)
9. **“Now you each get your own copy of the Tapping Page to tap on as we listen to the music again.”**  
Play the recording again from 0:00-1:20 and tap to the macro-beat. Have students whisper “tap, tap, tap, tap” to the steady beat while they tap. Guide them minimally; try not to speak over the music except to give a verbal cue such as “circles” or “triangles” when switching to the next row of icons.
10. **Group Formative Self Assessment\*:** **“Give a thumbs up, sideways, or down if you think you could do this without the teacher’s help?”** Share responses.
11. **Assessment:** Play the recording a third time from **0:00-1:20** and check for independence, seeing if the students can use the Tapping Page without your help. Optional: Have students fill out an Exit Slip as a Self Assessment.
12. (Optional) “This music occurs again near the end of the piece. Let’s tap to the beat to this one, too.) Play the recording from **6:00–6:24** and use the Steady Beat Tapping Page for end of Brandenburg No. 2.





#### CLOSURE/QUESTIONS:

1. **“How did we show the steady beat of the music today?”** (Whichever Options apply – walking; conducting with our arms; tapping along to the steady beat on a Tapping Page; patting our legs and golf-clapping) **“In the music we listened and moved to today, how were the steady beats grouped?”** (in 2s, which we conducted) **“What is the music vocabulary term or word for the way the beats of music are grouped?”** (meter) Optional: Guide older students to make the connection to a time signature that is a way to indicate the meter in written music.
2. Valuing/Personal Evaluation: **“Why do you think so many people like this piece of music?”** (share answers) **“What do you like about it?”** (share answers; encourage students to describe with musical vocabulary) **“What rating do you give it? Close your eyes; everyone will show their rating 1-10 with their hands when I snap my fingers.”** (snap and note responses informally, or, formally document the responses as formative or summative assessment)
3. **“What other part (element) of music did our movements show?”** (the form or structure) **“How did we show the form of the music today?”** (We changed the way we kept the beat when different sections of the music were heard; when the same part returned, we returned to the same way of showing or tapping the beat.) **“How can we figure out (analyze) the form or structure of music?”** (by listening to sections to see which are the same, different, or similar, and diagramming or writing it down in letters or shapes) Grades 5-6: It is a concerto, featuring individual soloists. **“What part (element) of music refers to the unique sound of each instrument and voice?”** (tone color)
4. **“Who composed this piece and what country was he from?”** (J.S. Bach, Germany) Identify Germany on a world map. Guide students to find the region (state) of Brandenburg, in northeast central Germany and that the music is a Brandenburg Concerto.
5. **“What did we get to learn about and do with music today?”** Have students share what they got to do with the music in today’s lesson, what they learned about the piece, and what they learned about music in general (see Conceptual Learning, Objectives, and “I can” statements). Guide the class in understanding, connecting, and applying.
6. Select words from the Vocabulary listed at the beginning of this lesson; go over the meaning of these words and how they are used when describing music; use academic language related to music; describe language function (add to Word Wall). **“What words have been added to our Word Wall today? What does each word mean, and how do we use it to describe music?”** Share answers, encouraging students in their usage of language function and academic language in relation to music.



#### ASSESSMENT/EVALUATION:

1. Formative and Summative

\* Assess students' ability to do the chosen Option independently, without the teacher's help. See also *Sequence Step #11, 12*

2. Self-Evaluation: See *Sequence Step #12*.

#### EXTENSIONS, CONNECTIONS, AND FOLLOW-UP LESSONS:

1. Using an Orff ensemble or tone bells in C Pentatonic (remove all Fs and Bs), teach the class a simple "A Section" or theme. Next, have each of 4 students be a soloist in between the A section's return each time. (Can be used as assessment.)
2. This concerto featured the recorder, before the standard silver flute was invented. Have students play recorder solos in between a "tutti" or full ensemble section that the entire class plays.
3. History: Learn more about Bach's life by sharing [Bach's biography from the Classics for Kids website](#) and [The Story of the Brandenburg Concertos](#).

#### FURTHER MUSIC CONNECTIONS AND RELATED LESSONS

1. Connect this piece with another orchestral piece from the Baroque era. See the [Classics for Kids lesson plans](#) for "Spring" from The Four Seasons by Vivaldi.
2. Have students listen to other Baroque groups such as Red Priest (which also includes a performer on recorder).