



**RHYTHM/DURATION (STEADY BEAT; METER); FORM; TONE COLOR  
GRADES 3-6 (ADAPT AS GRADE APPROPRIATE)**

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

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

## **by Johann Sebastian Bach**

**Note: This lesson could be done over several class periods.**

### OHIO 2012 STANDARDS:

(Progress Points, Grades 3-5)

- B. Listen to and perform a wide variety of music from multiple cultures focusing on the historical and cultural significance of the works.
- C. Identify and classify voices, musical instruments, roles and careers of musicians.
- D. Relate historical information from the study of music to other art forms and disciplines outside the arts.
- E. Develop criteria to evaluate solo and group performances of music.

### OHIO 2012 MUSIC STANDARDS:

#### **Perceiving/Knowing/Creating:**

Grade 3: 2CE Identify and discriminate between sounds produced by various instruments and the human voice.

Grade 3: 3CE Listen to and identify the music of different composers of world cultures. 4CE Identify and respond to simple music forms (e.g., AB, ABA).

Grade 3: 5CE Identify elements of music using developmentally appropriate vocabulary.

Grade 5: 1CE Explore and identify musical instruments from different historical periods and world cultures.

Grade 6: 2CE Identify instruments used in Western [and world music] ensembles.

Grade 6: 4CE Identify the major periods, genres and composers in the development of Western and non-Western music.

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

#### **Artistic Process #2: Performing**

MU:Pr4.1.3a (Select, Grade 3): Demonstrate and explain how the selection of music to perform is influenced by personal interest, knowledge, purpose, and context.  
MU:Pr4.2.4a (Analyze, Grade 4): Demonstrate understanding of the structure and the elements of music (such as rhythm and form) in music selected for performance.

#### **Artistic Process #3: Responding**

MU:Re7.1.3a (Select, Grade 3): Demonstrate and describe how selected music connects to and is influenced by specific interests, experiences, or purposes.  
MU:Re7.2.6b (Analyze, Grade 6): Identify the context of music from a variety of genres, cultures, and historical periods.  
MU:Re7.2.6a (Analyze, Grade 6): Describe how the elements of music and expressive qualities relate to the structure of the piece  
MU:Re7.2.3a (Analyze, Grade 3): Demonstrate and describe how a response to music can be informed by the structure, the use of the elements of music, and context (such as personal and social).  
MU:Re9.1.5a (Evaluate, Grade 5): Evaluate musical works and performances, applying established criteria, and explain appropriateness to the context, citing evidence from the elements of music.

#### **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.



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

Grade 4: 4PR [Sing,] move and respond to music from world cultures and different composers.

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

Grade 3: 2RE Notice and describe what they hear in selected pieces of music and compare their responses to those of others.

Grade 3: 3RE Explain personal preferences for specific musical selections using music vocabulary.

Grade 6: 2RE Reflect on a variety of live or recorded music performances.

### **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

*concerto* – music that features one or more soloists that play with an ensemble

*conductor* – someone who leads an ensemble

*ensemble* – a musical group

#### ***Advanced Vocabulary (differentiated learning):***

*chamber orchestra* – a small orchestra (in this example, 17 players, 4 of whom are featured soloists)

*concerto grosso* – a type of concerto where the full ensemble plays (“tutti”) in between several different soloists

*chamber music* – music composed to perform in small spaces and for fewer musicians; (chamber music can be for any combination)

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

### **CONCEPTUAL LEARNING – MUSICAL UNDERSTANDING**

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

*Grades K-6: All students will experience, know, and understand that... , or, “In music, I know and understand that...”*

*Most music has a steady beat or pulse. The steady beats of some music can be grouped in 2s, making a meter of 2.*



*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 and the B Sections feature individual soloists (violin, oboe, recorder, and trumpet).*

*Tone color refers to the unique sound of instruments, voices, or objects.*

**Grades 5-6 (differentiated learning, Advanced):**

*This music is called a concerto (concerto grosso) and was composed by J.S. Bach, a famous composer.*

*A conductor leads an ensemble but moving his or her arms and hands in ways that show the steady beat and other things.*

*This ensemble was a group of 17 players; 4 of them were the featured soloists. This music is an example of chamber music; it is played by a chamber orchestra.*

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

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

***I can** respond and perform actions to fit the beat, meter, and form 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** use my body and arms to conduct in a meter of 2.*

***I can** describe what I know about this music and its composer, what I think, 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
- Steady Beat Tapping Page for beginning of Brandenburg No. 2; hard copies for every student
- Steady Beat Tapping Page for end of Brandenburg No. 2; hard copies for every student
- Mirror Conducting Gestures for Meter of 2
- 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.

### 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.

**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."**

## 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, an type of ABA form, featuring various soloists each time in the B sections (This piece is an example of *concerto grosso* form, and a *ritornello* — where a main section keeps returning, like a refrain, before and between the four soloists). Guide students in discovering and/or label the sections and form, sharing information as age-appropriate.



3. **“What instruments did you hear featured during the B Sections, and in what order?”** (violin, oboe, recorder – like an early wooden flute, trumpet) 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)
4. **Grades 5-6:** Explain that this music is called a *concerto* because it features individual instruments of the orchestra as soloists trading off or taking turns playing, followed by the full orchestra each time (*ritornello*, a form that “returns”). Each time an instrument played the second theme or melody—each time one of them ‘took a solo’—we switched to our golf clap. (It was even a little bit like applause!) Review the spelling of *concerto* and its correct pronunciation (“con-CHAIR-toe”), where the second ‘c’ sounds as “ch.”

#### 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) 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. **Grades 5-6:** Explain that this music is called a *concerto* because it features individual instruments of the orchestra as soloists trading off or taking turns playing, followed by the full orchestra each time (*ritornello*, a form that “returns”). Each time an instrument played the second theme or melody—each time one of them ‘took a solo’—we switched to our golf clap. (It was even a little bit like applause!) Review the spelling of *concerto* and its correct pronunciation (“con-CHAIR-toe”), where the second ‘c’ sounds as “ch.”



### Sequence Option C:

1. **Body Conducting:** Have students spread out in the room with their own personal “bubble” of space around them, standing in order to face you. **“Do what I do.”** After planting the feet, and using large whole-body movement, swing the arms away from body and say **“down,”** then swing arms back up in front of forehead and say **“up.”** Repeat, as students gradually join in, saying **“down-up”** while swinging their arms out and downward, then up – a type of conducting with the arms mirroring one another. After all students have joined in, switch to saying, **“1”** on the downward motion and **“2”** on the upward, again having students follow you. See if they can continue without your help, keeping a steady beat. (You may want to accompany their gestures with a hand drum.)
2. Have students stand together, facing the screen. Display the Mirror Conducting Gestures for Meter of 2 [hyperlink,check title], projecting it on a screen. Help younger students make the connection between the picture and their body movement. **“Now make your arm and body movements smaller, like a typical conductor does.”** Demonstrate.
3. **Grades 5-6:** Demonstrate that a conductor uses his or her left hand to give cues to individual instruments, which keeping the beat with the right hand. Have students experiment.
4. **“Now you get to conduct to some special music by a famous composer.”** Play the recording from 0:00-1:20, guiding the class to conduct to the music. Note: The music begins with a pick-up note, so the first downbeat occurs on the main beat right after.
5. After being seated in a circle, ask questions and review which parts of music were demonstrated, based upon the Sequence Option(s) used.
6. **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.
7. **History/Geography connection:** Share with the class that Bach wrote the type of music they heard, called a concerto, for a small orchestra in the region (state) of Brandenburg in northeast central Germany. Find this approximate region on a world map.
8. **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.
9. **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.)

**10. "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.

**11. 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.

**12. 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.

**13. (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:

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](#).
4. Explore conducting in a meter of 3 in addition to 2, using "[Overture](#)" from William Tell by Rossini; see the Classics for Kids lesson plans for this piece.

#### 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).