

# Music and musicians

Text set ID TTA-TS-035

How we express ourselves

Connection · Perspective

Communication · Social

## SUGGESTED PYP CONNECTION

### How we express ourselves

How music communicates identity, feeling, attention, perseverance, and collective purpose.

## INQUIRY QUESTION

**What can music communicate that words sometimes cannot?**

## HOW TO USE THIS TEXT SET

Use the set to investigate maker, listener, audience, and purpose rather than technical music vocabulary.

## POSSIBLE STUDENT ACTION / REFLECTION

Choose three musical moments and classify what each accomplishes: invitation, expression, attention, perseverance, or collective action.

## POSITIONING

Use this as a flexible connection within the school's own programme of inquiry. This companion does not prescribe a PYP unit or replace the school's planning. TumbleTA is an independent resource and is not produced, endorsed, or approved by the International Baccalaureate Organization.

# Music and musicians — six books, sound becomes purpose

A first communal sound grows into voice, listening, practice, performance, and public purpose.

six in sequence

Grades 1–3

TL05–TL08 where levelled

50 min listening

8 books in the collection

**You are the teacher.**

**You know your students and what they need today.**

**Use what works. Change what doesn't. Make it yours.**

Students compare music as communal invention, improvisation, attentive listening, disciplined performance, and public action. The sequence does not ask students to identify technical musical features that the catalogue metadata cannot verify.

**The question that runs through all six**

**What can music communicate that words sometimes cannot?**

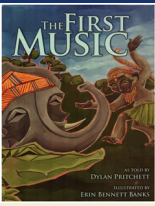
**Standards status**

This curated reading sequence is not itself a region-specific standards claim. Review the documentary status on any linked lesson plan.

## The sequence

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1



Start here.

## The First Music

Book ID 6340

Dylan Pritchett

Gr K-3

Fairy Tale / Folktale

TL06

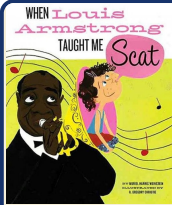
440L

8 min

An African forest community combines rhythm, movement, and voice to create music together. It opens with music as a shared act rather than a finished performance by one expert.

**Ask** What can the group create together that no single sound creates alone?

2



Now make the voice itself the instrument.

## When Louis Armstrong Taught Me Scat

Book ID 4132

Muriel Harris Weinstein

Gr K-3

Biography

TL08

6 min

A child encounters scat singing and joins a neighbourhood improvisation. It adds playful vocal invention and participation without requiring conventional words.

**Ask** How can made-up sounds still carry invitation, energy, or feeling?

3

Now build the idea.

## Oscar Lives Next Door

Book ID 6833

Bonnie Farmer

Gr K-2

Biography

TL08

AD660L

11 min

Young Oscar Peterson's neighbourhood sounds, illness, and musical development shape a biography about listening and persistence. It links place and close listening to the growth of a musician.

**Ask** Which sounds or experiences become resources for the musician?

4

Now listen for what others miss.

**The Man with the Violin**

Book ID 6344

Kathy Stinson

Gr K-2

Biography

TL08

AD560L

8 min

A child notices a world-class violinist whom many commuters pass without attention. It makes listening an active choice and separates artistic value from audience size.

**Ask** What does the child hear or notice that the moving crowd misses?

5

Now put it in front of an audience.

**The Dance of the Violin**

Book ID 7080

Kathy Stinson

Gr K-2

Biography

TL05

AD590L

8 min

A young violinist makes an onstage mistake, starts again, and continues the performance. It adds practice, nerves, recovery, and the public risk of performing.

**Ask** What does starting again communicate to the audience beyond the music itself?

6

End by putting it together.

**Which Side Are You On? The Story of a Song**

Book ID 6783

George Ella Lyon

Gr 2-5

Informational / Non-Fiction

TL06

560L

9 min

A song becomes a rallying voice during a labour struggle. It closes by showing music communicating solidarity and purpose at community scale.

**Ask** Why might a shared song move people in a way that one spoken statement cannot?

## Also in the collection

**Music Math**

Book ID 445 Kathleen Collins

Fractions, beats, and time signatures provide a strong cross-curricular extension for Grades 3-5, above much of the core band.



## **Geronimo Stilton, Volume 8: Play it Again, Mozart!**

Book ID 8265 Geronimo Stilton

The historical-fiction Mozart adventure adds composing and music history, but its time- travel plot shifts attention away from the set's communication arc.

### **Teaching this set**

#### **Track what music is doing in each book.**

Invite students to listen for the role music plays rather than whether they like a particular sound. Track who makes, hears, joins, or acts because of the music in each book. Read the six in order: Start here. Now make the voice itself the instrument. Now build the idea. Now listen for what others miss. Now put it in front of an audience. End by putting it together. Choose three books in which music serves different purposes. What can the music accomplish that ordinary speech might not?

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