



General Music

Grade 2

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Scope and Sequence

Summary and Rationale	
<p>In Grade 2, students will progress towards music literacy in an environment in which they are encouraged to independently and collaboratively imagine, investigate, construct, and reflect. Students will be given opportunities to communicate musical ideas through creative personal realization, engage in challenging performance experiences, respond to the arts through analyzing and interpreting the artistic communications of others, and connect musical ideas and works within societal, cultural and historical contexts.</p>	
Recommended Pacing	
<p>The essential elements of music based on aspects of composition, including but not limited to rhythm, melody, tone, pitch, timbre, form, texture, and harmony, are integrated within the standards and objectives listed below and are intended to progress on an ongoing basis throughout the year.</p>	
Standards	
CREATING	
Generating and conceptualizing ideas.	
1.3A.2.Cr1a	Explore, create and improvise musical ideas using rhythmic and melodic patterns in various meters and tonalities.
Organizing and developing ideas.	
1.3A.2.Cr2a	Demonstrate and explain personal reasons for selecting patterns and ideas for music that represent expressive intent.
1.3A.2.Cr2b	Use iconic or standard notation and/or recording technology to organize and document personal musical ideas.
Refining and completing products.	
1.3A.2.Cr3a	Interpret and apply personal, peer and teacher feedback to revise personal music.
1.3A.2.Cr3b	Convey expressive intent for a specific purpose by presenting a final version of musical ideas to peers or informal audiences.
PERFORMING	
Selecting, analyzing, and interpreting work.	
1.3A.2.Pr4a	Demonstrate and explain personal interest in, knowledge about, and purpose of varied musical selections.
Developing and refining techniques and models or steps needed to create products.	

1.3A.2Pr5a	Apply established criteria to judge the accuracy, expressiveness and effectiveness of performance.
1.3A.2Pr5b	Rehearse, identify and apply strategies to address interpretive, performance and technical challenges of music.
1.3A.2.Pr5c	Demonstrate knowledge of basic music concepts (e.g. tonality and meter) in music from a variety of cultures selected for performance.
1.3A.2.Pr5d	When analyzing selected music, read and perform rhythmic and melodic patterns using iconic or standard notation.
1.3A.2.Pr5e	Demonstrate understanding of basic expressive qualities (e.g., dynamics, tempo) and how creators use them to convey expressive intent.
Conveying meaning through art.	
1.3A.2.Pr6a	Perform music for a specific purpose with expression and technical accuracy.
1.3A.2.Pr6b	Perform appropriately for the audience and purpose.
RESPONDING	
Perceiving and analyzing products.	
1.3A.2.Re7a	Demonstrate and explain how personal interests and experiences influence musical selection for specific purposes.
1.3A.2.Re7b	Describe how specific music concepts are used to support a specific purpose in music.
Interpreting intent and meaning.	
1.3A.2.Re8a	Demonstrate basic knowledge of music concepts and how they support creators'/performers' expressive intent.
Applying criteria to evaluate products.	
1.3A.2.Re9a	Apply personal and expressive preferences in the evaluation of music.
CONNECTING	
Synthesizing and relating knowledge and personal experiences to create products.	
1.3A.2.Cn10a	Demonstrate how interests, knowledge and skills relate to personal choices and intent when creating, performing and responding to music.
Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding.	
1.3A.2.Cn11a	Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.
Instructional Focus	
Enduring Understandings	
<ul style="list-style-type: none"> ● Creating <ul style="list-style-type: none"> ○ The creative ideas, concepts and feelings that influence musicians' work emerge from a variety of sources. ○ Musicians' creative choices are influenced by their expertise, context and expressive intent. ○ Musicians evaluate and refine their work through openness to new ideas, persistence and the application of appropriate criteria. ● Performing <ul style="list-style-type: none"> ○ Performers' interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance influence the selection of repertoire. 	

- To express their musical ideas, musicians analyze, evaluate and refine their performance over time through openness to new ideas, persistence and the application of appropriate criteria.
- Musicians judge performance based on criteria that vary across time, place and cultures. The context and how a work is presented influence audience response.

- **Responding**

- Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes. Response to music is informed by analyzing context (e.g., social, cultural, historical) and how creator(s) or performer(s) manipulate the elements of music.
- Through their use of elements and structures of music, creators and performers provide clues to their expressive intent.
- The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria.

- **Connecting**

- Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.

Essential Questions

- **Creating**

- How do musicians generate creative ideas?
- How do musicians make creative decisions?
- How do musicians improve the quality of their creative work?

- **Performing**

- How do performers select repertoire?
- How do musicians improve the quality of their performance?
- When is a performance judged ready to present?
- How do context and the manner in which musical work is presented influence audience response?

- **Responding**

- How do individuals choose music to experience?
- How does understanding the structure and context of music inform a response?
- How do we discern the musical creators' and performers' expressive intent?
- How do we judge the quality of musical work(s) and performance(s)?

- **Connecting**

- How do musicians make meaningful connections to creating, performing, and responding?
- How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music?

Evidence of Learning (Assessments)

The development of assessments to measure student progress on instructional objectives will continue throughout the year. Suggested tools for assessment include:

- student and teacher driven questioning strategies
- concert performance(s)
- exit tasks
- group project/improvisation/performances

- rubric based student and group self-critique

Objectives

Students will know or learn:

- **Creating**
 - Music is a language
 - The language of music includes specific vocabulary and symbols
 - Creativity is enhanced by the development of technical knowledge
 - Creativity is connected to personal experiences
 - Musical compositions are comprised of musical elements that include rhythm, melody, harmony, timbre, form.
 - Manipulating the elements of music creates expression (individual or group).
 - Composing and improvising facilitate connections with the vocabulary, symbols, patterns, and elements of music.
- **Performing**
 - Performing music is the oldest form of expression and communication
 - Practicing and THE WAY a performer practices has a direct and predictable effect on the quality of performance.
 - All performances provide opportunity for growth.
 - Increased knowledge of vocabulary, elements, and structure of music can produce higher-level performance.
- **Responding**
 - Exposure to a range of music is key to how we listen, respond, and perform music.
- **Connecting**
 - Music affects and is affected by the culture and world around us.
 - Music is related to all other disciplines.
 - Knowledge of the context of a composition, composer, culture fosters increased understanding and appreciation of music.

Students will be able to:

- **Create**
 - Identify like and unlike melodic phrases from aural and written prompts. (1.3A.2.Cr1a)
 - Identify by sight and aural prompt, melodic patterns that move upward, downward, and remain the same. (1.3A.2.Cr1a)
 - Identify forms: AABA, AABB, solo/chorus. (1.3A.2.Cr1a)
 - Notate melodic patterns that move upward, downward, and remain the same (1.3A.2.Cr2b)
 - Demonstrate a syncopated pattern, meter of two, meter of 3, tied notes, fermata, and strong/weak beat. (1.3A.2.Cr1a, 1.3A.2.Cr2a, 1.3A.2.Cr2b)

- Identify and categorize families of instruments and identify appropriate musical characteristics. (1.3A.2.Cr1a, 1.3A.2.Cr3a)
- Identify and write using standard notation notes with rhythmic values: half, quarter, connected eighth notes and rests. (1.3A.2.Cr2b)
- Identify and locate on a staff using *solfeggio* from a given pitch: low *do, re mi, so, and la*. (1.3A.2.Cr1a, 1.3A.2.Cr2b)
- Demonstrate terms: *piano, forte, and crescendo, decrescendo*. (1.3A.2.Cr2a, 1.3A.2.Cr3b)
- (1.3A.2.Cr3a, 1.3A.2.Cr3b)
- Identify, define, and describe standard notation within a sixth (C-A) and vocabulary: bar line, double bar line, repeat sign, treble and, whole, half, quarter, eighth notes and rests. (1.3A.2.Cr1a)

- **Perform**

- Sing individually and in groups a variety of songs with emphasis on correct pitch. (1.3A.2Pr5b, 1.3A.2Pr6b)
- Demonstrate increased proficiency in reading standard music notation--melody within the range of a sixth. (1.3A.2.Pr5d)
- Perform songs or rounds, alone or with others using proper vocal placement and breathing techniques in the range of C4 – D5. Demonstrate proper posture and breathing techniques used to smoothly connect the registers, producing a uniform vocal tone quality. (1.3A.2Pr5b, 1.3A.2Pr5c, 1.3A.2Pr5d)
- Read, sing/play *solfeggio* from a given pitch: low *do, re mi, so, la, low sol, and*. (1.3A.2.Pr5d)
- Perform by speaking, clapping, body percussion and using pitched and unpitched percussion instruments rhythmic values while maintaining a steady beat: half, quarter, paired eighth notes and rests (1.3A.2.Pr5d)
- Demonstrate expressive qualities of music including changes in dynamics and tempo (1.3A.2.Pr5e)
- Sing music alone and in groups in AB, ABA, AABA form, and in rounds. (1.3A.2.Pr5d)
- Improvise short tonal patterns over an ostinato and modify melodic patterns to create expressive ideas. (1.3A.2.Pr6a)
- Describe and demonstrate proper technique in performing on pitched and unpitched percussion instruments (1.3A.2.Pr5b)
- Perform simple chord and broken bordun on pitched percussion instruments (1.3A.2.Pr5d, 1.3A.2.Pr6a)
- Perform individually and as part of an ensemble with emphasis on rhythmic accuracy and correct playing technique using pitched and unpitched Orff instruments. (1.3A.2.Pr6a, 1.3A.2.Pr6b)
- Accompany songs and chants with ostinato and chordal accompaniment using pitched Orff instruments and matching appropriate dynamic levels based on a conductor's cues. (1.3A.2.Pr5a, 1.3A.2.Pr6b)
- Demonstrate rhythmic awareness through moving, speaking, and body percussion in 2/4, 3/4, 4/4, and 6/8 time signatures (1.3A.2.Pr6a)
- Perform rhythmic patterns using traditional notation including paired eighth, quarter, and half notes and rests using vocal syllables (*ti-ti, ta, ta-ah*), body percussion, and pitched and unpitched instruments. (1.3A.2.Pr6a)
- Improvise short rhythmic patterns over an ostinato and/or modify rhythmic patterns to create expressive ideas. (1.3A.2.Pr6a)
- (1.3A.2.Pr6a, 1.3A.2.Pr5b)
- Demonstrate increased musical fluency through sight-reading notation and ear-training by writing rhythmic patterns from a given prompt. (1.3A.2.Pr5d)
- a two beat pattern while others sing. The conducting pattern should reflect forte and/or piano or tempo. Create and perform other movements to reflect phrasing or emotions in the song. (1.3A.2.Pr5e)
- Articulate and discuss the quality of musical performance (1.3A.2Pr5a)

● **Respond**

- Examine qualities, instruments, form, and musical elements of exemplary works that evoke emotional responses and/or communicate cultural meanings. (1.3A.2.Re7a, 1.3A.2.Re7b)
- Listen to instrumental pieces that are based on familiar melodies (e.g., Mahler Symphony #1, Movement 3; Mozart Variations on “Ah, vous dirais-je Maman”). Sing the melodies in their original forms. Discuss the origin of the original melodies and how they were used in the instrumental versions. (1.3A.2.Re9a)
- Define the role of the performer and composer in music. (1.3A.2.Re7a)
- Describe and articulate an emotional response to recorded musical examples and make personal connections (1.3A.2.Re9a)
- recognize the beginning, end, and sections of compositions. (1.3A.2.Re8a)
- Identify the instruments, rhythms, melodic patterns, etc. that convey the idea of a piece of music. (1.3A.2.Re8a)
- Examine instruments, style, genre and expression of a composition, such as *Peter and the Wolf* and *The Nutcracker*. (1.3A.2.Re7a, 1.3A.2.Re7b)
- Compare/contrast two distinct interpretations of a piece of music (e.g., *Dance of the Sugar Plum Fairy* from *the Nutcracker*--versions by Tchaikovsky and Ellington).. (1.3A.2.Re8a, 1.3A.2.Re9a)
- Distinguish patterns found in musical compositions (1.3A.2.Re8a)
- Create a story or composition that conveys an emotion or feeling. (1.3A.2.Re7a, 1.3A.2.Pr5e)
- Describe the difference between two contrasting articulations (e.g. plucked vs. bowed, tongued vs. slurred, *legato* vs. *staccato*) and discuss how they affect the theme of the music (e.g., *The Seasons, Winter*, Movement 2 by Vivaldi). (1.3A.2.Re7b)
- Critique an audio or video recording of a performance by the class/school performing ensemble. Listen for all areas of performance (e.g., pitch, diction,, vowel formation, posture, following the director, interpretation) and identify which areas were successful, which were in need of improvement. Use the principles of positive critique to improve. (1.3A.2Pr5a, 1.3A.2.Re9a)

● **Connect**

- Articulate the role of composer (1.3A.2.Cn10a)
- Identify the similarities and differences in celebratory music from different world cultures (e.g., holidays, birthdays, victories, coronations etc.). Listen to two or more pieces and describe what elements are used to create the air of celebration. (1.3A.2.Cn10a, 1.3A.2.Re7a)
- Describe the role and significance of music in cultural context (1.3A.2.Cn10a, 1.3A.2.Re7a)
- Articulate personal interests and make connections to cultural context (1.3A.2.Cn10a)
- Describe and discuss the difference between folk and popular music and orchestral music. (1.3A.2.Cn10a, 1.3A.2.Cn11a)

Integration

Technology Integration

Smartboard interactive games
Powerpoint interactive games (resources from TPT)
Boomcards (online resources)

Writing Integration

Suggested Resources

Silver Burdett “Making Music” grade 2 textbook

Google slide interactive presentations

“Staff Apartment” manipulatives

Music Vocabulary: Grade 2

AB form

ABA form

Accelerando

Allegro

Andante

Bass

Bordun

Brass

Call-and-response

Canon

Choreography

Chorus

Conductor

Crescendo

Decrescendo

Downbeat

Dynamic level

Dynamics

Expression

Folk music

Form

Forte

Half note

Half rest

Largo

Lyrics

Mezzo forte

Mezzo piano

Moderato

Musical alphabet

Orchestra

Ostinato

Percussion

Piano

Presto

Refrain

Ritardando

Round

Strings

Symphony

Tempo

Tone color

Treble

Verse

Whole note

Whole rest

Woodwind