

MUSIC

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GRADE 2

KEY CONCEPTS and SKILLS

Based on the *California State VAPA Standards and Framework*

Five VAPA Strands

1. **Artistic Perception:** processing, analyzing and responding to the arts
2. **Creative Expression:** creating, performing, participating in the arts
3. **Historical and Cultural Context:** cultures, historical periods, artistic contributions
4. **Aesthetic Valuing:** making critical judgments, deriving meaning from the arts, appreciation
5. **Connections, Relations, and Applications:** connecting and applying knowledge to other arts disciplines, subject areas and careers

By the end of **Grade 2**, students proficient in music should be able to demonstrate and apply the following Key Concepts and Skills.

MUSIC

Understanding Music Elements

- Read, write, perform simple rhythmic patterns using eighth notes, quarter notes, half notes, rests
- Read, write, perform simple patterns of pitch
- Identify ascending/descending melody, even/uneven rhythm patterns and simple musical form (e.g., verse and refrain)
- Identify visually and aurally individual wind, string, brass and percussion instruments

Singing and Playing Music

- Play rhythmic ostinati on classroom instruments using eighth, quarter, half notes, rests

Understanding Music in Daily Life

- Identify the uses of music in daily life and special events
- Sing songs and play singing games from various cultures
- Describe music from various cultures

Understanding and Describing Music

- Use music vocabulary to describe individual musical preferences
- Create movements to express pitch, tempo, form and dynamics
- Identify how musical elements communicate ideas and moods
- Respond to a live performance with appropriate audience behavior

Making Connections

- Identify similar themes in stories, songs and art forms (e.g., texture, pattern, form, etc.)

THE MUSIC CLASSROOM

Setting up the Music Classroom

- Have all equipment, such as CD player, CD's that are to be used in the lesson in a place so you can readily access them without taking time from the class lesson.
- Have any instructional materials needed ready to use prior to engaging students in the music lessons.
- Create an open space that allows for movement as well as listening.
- Check with the Instructional Media Center (IMC) or Visual and Performing Arts (VAPA) Department for assistance locating supplies and instruments needed for your lessons if not available in your classroom.

Strategies in teaching music

- Attend the free VAPA training sessions to better understand each unit of study.
- Use a signal to begin or end an activity, and wait for everyone to follow that signal. (e.g., a bell, hand clap, "Ready?", "Freeze", etc.)
- Have students practice running, skipping, walking, etc. in-place **before a movement lesson** to control activity and movement.
- Be familiar with the lesson you want to teach, as long pauses during the instruction will lose student attention.
- Keep peer evaluation positive. Highlight the successes.
- When control issues occur, ask students to reflect on what could be done in the future to exercise more control and to offer suggestions for improvement.
- Create opportunities when ever possible for students to participate with you in front of the class.
- Seek out good music models when sharing pop music and be aware of the wording and meaning found in those songs.

Creating a positive environment

- Create a safe environment physically and emotionally for all students.
- Balance the importance of following directions and using creative expression.
- Allow all students to participate in the lesson by using a variety of groupings. All students should be "doing" as much as possible.
- Provide equal opportunities to present the varied cultures found in your individual school/classroom.
- Be aware of cultural differences and possible restrictions to avoid uncomfortable situations.

Creating program opportunities

- Give your class plenty of time to learn what is needed in and to prepare for a performance.
- Work with other teachers and adults to share the responsibilities of preparing for programs.
- Delegate as much as possible while you work with the actual program.
- Plan ahead:
 - Work out an outline of all that you would need (music, costumes, staging, schedules, etc.)
 - Get your resources together before you start
 - Schedule rehearsal times in the area in which the performance will be given.
- Remember that this is the students' program. Let them enjoy it and encourage them to do the best they can!
- Plan a celebration at the end of the program for everyone involved, including yourself!



ORDERING SUPPLEMENTAL MUSIC MATERIALS

Classroom instruments that are highly encouraged for the music lessons include:

- Rhythm sticks
- Drums

These instruments can be created by the students, collected from found objects (e.g., dowling, empty oatmeal containers, large coffee cans with plastic lids, bells, sandpaper blocks, etc.), supplemented by parents or purchased from a music store.

Schools may also purchase VAPA approved instruments to provide variety in sound and experience for students. Melodic instruments and instruments from various cultures are available at the SDUSD IMC to support instruction.

Classroom instruments include: (**RB46 Deluxe Rhythm Band Set** \$85.00 includes Deluxe container)

- tom-tom w/ mallets
- maracas
- cymbals
- triangles
- sand blocks
- tap-a-taps
- tone block w/ mallet
- guiro
- rhythm sticks
- wrist bells
- jingle tap
- snare boy
- cluster bells
- tambourines
- castanets
- 5 sets of tone bells (**RB2130 8-tone resonator bells** \$17.00 per set = \$85.00 total – cost subject to change)

Vendor for Classroom Instruments

Rhythm Band Instruments
1316 East Lancaster
Fort Worth, Texas 76102
www.rhythmband.com
(817)335-2561 X109
attention: Ashley



MUSIC – GRADE 2 RHYTHM

The Beat Goes On Lesson #1

CONTENT STANDARDS

- 1.1 Read, write and perform simple rhythmic patterns, using eighth notes, quarter notes, half notes and rests
- 2.1 Sing with accuracy in a developmentally appropriate range
- 2.4 Improvise simple rhythmic and melodic accompaniments using voice and a variety of classroom instruments
- 4.2 Create developmentally appropriate movements to express pitch, tempo, form and dynamics in music

TOPICAL QUESTIONS *(Questions students ask themselves)*

- What is the difference between what **beat** my feet are stepping to and what **rhythm** my hands are clapping?
- What knowledge and skills do I need to create and improvise **rhythm** and tempo?

OBJECTIVES & STUDENT OUTCOMES

- Students will be able to perform simple rhythmic patterns using eighth and quarter notes and rests.
- Students can sing the song accurately.
- Students can improvise simple rhythmic accompaniments.
- Students can create movements to represent tempo.

ASSESSMENT *(Various strategies to evaluate effectiveness of instruction and student learning)*

- **Feedback for Teacher**
 - Allow students to develop their own **rhythmic** patterns on the 8 chairs by combining groups of students based on your observation of their ability to understand the concepts.
- **Feedback for Student**
 - Make sure that when your class is learning new concepts that you use positive comments in helping your classmates to learn.

WORDS TO KNOW

- **steady beat:** unit of measure of rhythmic time
- **rhythm:** the combinations of long and short, even or uneven sounds that convey a sense of movement in time
- **rest:** no sound during a unit of measure of rhythmic time
- **tempo:** the pace at which music moves according to the speed of the underlying beat

MATERIALS

- *Making Music* Teacher's Manual, Silver Burdett, page 8 – 11
- CD player
- CD 1:5, CD 1:7

RESOURCES

- *Making Music*, Silver Burdett, Sacramento, California, Pearson, Scott Foresman, 2008 Edition
- <http://www.kididdles.com/lyrics/r003.html> lyrics to *Rain, Rain Go Away*

WARM UP *(Engage students, access prior learning, review, hook or activity to focus the student for learning)*

- Ask the students what they think “keeping a **beat**” means? (Answers will vary)

- Explain that keeping a beat means to be able to move or to tap a steady pulse, like the ticking of a clock, or the movement of the second hand on a clock, or a timer.
- Have the students stand in a circle and demonstrate stepping in place to a **steady beat** while you tap/clap a **steady beat**. You might want to have them step in time with the second hand of a clock for a minute.
- Have the students speak the words: “rain, rain, go a-way, come a-gain a-nother day” while they step in place to a **steady beat**. X X X X X X X X (X = **beats**)
- Explain that the spoken words or syllables represent **rhythm** of the song, and is different from the **steady beat**.
- Repeat until students are successful and confident.
- Have the students continue stepping in place and speaking the words but now have them *clap* the words, the **rhythm** of the song as well.
- Stop the students and explain that their feet are walking **steady beats** and their hands are clapping the **rhythm** of the words.
- Have the students *sing* the song while clapping their hands to the **rhythm** of the words. This could be done while walking in a circle.

MODELING (*Presentation of new material, demonstration of the process, direct instruction*)

- Place 8 chairs at the front of the room facing the class. Explain that each one of the chairs represents a **beat** to the song similar to the **beats** they were stepping to.
- Ask students to come and sit on the chairs to represent the **rhythm** or the words of the song. (It should look like this: (Each “X” represents a child sitting or sharing a chair. Each underline represents a chair.)

(X) X xx X xx xx xx X
 Rain rain go a - way come a- gain some o-ther day.

- Have the students say the words to the “rain, rain” phrase to determine if the students are sitting in the correct rhythm pattern.
- Have all the students sing while you point to the different students and chairs.

GUIDED PRACTICE (*Application of knowledge, problem solving, corrective feedback*)

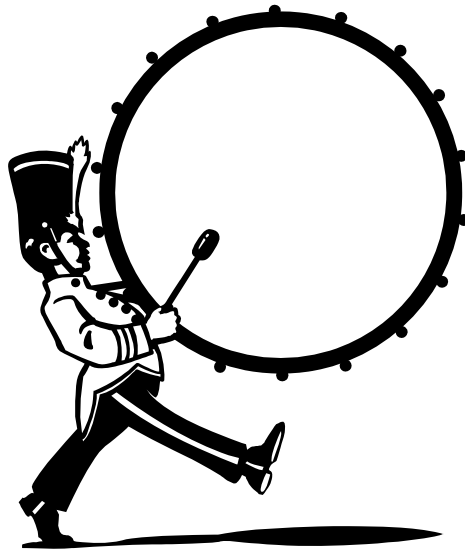
- As you clap a **steady beat**, have the students clap the **rhythm** of the words in the same sequence as the students sitting on the chairs.
- Ask one “chair” student to vacate a chair leaving it empty.
- Ask the class, “If there is no student sitting in a chair, what sound should we make for that chair?” (no sound – a **rest**)
- Explain to the children that a **rest** is a silent **beat**.
- Have the students now clap the new **rhythm** including the silence or **rest** where the empty chair is.
- Remove or add different students from the chairs and have the class practice reading the new **rhythm** of those left sitting.

DEBRIEF & REFLECT (*Identify problems encountered, ask and answer questions, discuss solutions and learning that took place. Did students meet outcomes?*)

- Play **CD 1:5, Time to Sing**.
- Have the students perform the following movements:
 - walk with a **steady beat** for verse 1
 - clap a **steady beat** for verse 2
 - tap their feet for verse 3
 - sing funny sounds for verse 4, such as *la, la, la...*
 - end with the circle walking to a **steady beat** during the last refrain.
- Ask the students to describe the difference between **steady beat** and **rhythm**. (e.g., **steady beat** is the pulse felt in music-it doesn’t change; **rhythm** is the combination of long and short pulses similar to syllables of words.)

EXTENSION (*Expectations created by the teacher that encourage students to participate in further research, make connections, and apply understanding and skills previously learned to personal experiences*)

- Listen to **CD 1:7** an interview with Liam Burke, from *Tap Dogs*.
- Ask the students if Liam kept a **steady beat** when he demonstrated his dancing. (No, he got faster)
- “What other percussion sounds did he use?” (claps)



MUSIC – GRADE 2 RHYTHM

Go Around the Corn, Sally Lesson #2

CONTENT STANDARDS

- 3.1 Identify the uses of specific music in daily or special events.
- 4.2 Create developmentally appropriate movements to express pitch, tempo, form and dynamics to music.

TOPICAL QUESTIONS (*Questions students ask themselves*)

- What is a simple rhythmic pattern?
- What will help me “work together” with my classmates when I pretend to “row” the boat?

OBJECTIVES & STUDENT OUTCOMES

- Students will be able to move to simple rhythmic patterns.
- Students will begin to understand the concept of “work songs”.

ASSESSMENT (*Various strategies to evaluate effectiveness of instruction and student learning*)

- **Feedback for Teacher**
 - Allow students to discover what working together to “row” looks like. Allow them to discuss what they need to adjust to look like they are moving in a same pattern.
- **Feedback for Student**
 - Try to sing the **solo** part with the class singing the **chorus** part.

WORDS TO KNOW

- **work song:** songs that help keep a beat to assist in what they were doing
- **steady beat:** a steady unit of measure of rhythmic time
- **solo:** music for a single singer or player, often with an accompaniment
- **chorus:** a large group of singers
- **tempo:** the pace at which music moves according to the speed of the underlying beat

MATERIALS

- CD player
- Making Music, Silver Burdett Teacher’s Manual, Grade 2, page 12
- **CD 1:8 CD 1:9**

RESOURCES

- *Making Music*, Third Grade, Silver Burdett, Sacramento, California, Pearson, Scott Foresman, 2008 Edition,
- <http://www.negrospirituals.com/> (African American songs)

WARM UP (*Engage students, access prior learning, review, hook or activity to focus the student for learning*)

- Ask the students: “What is a **work song**?” (a song that helps to keep a beat and makes work easier and more fun)
- Have the students pretend to row a long boat with many oars.
- Have them sit in rows behind each other with the first person as the leader. Have as many “boats” as suitable for the size of your class.
- Practice the song, “Row, row, row your boat” and while the students pat a **steady beat** on their laps.
- Have the students sing the song again and this time pretend to row the boat.

- Watch to see if any of the rows move their hands in the same direction at the same time.
- Ask the students to decide if their boats would be moving forward or in a confused manner.
- Explain that a real **work song** helps people move at the same time and makes the work more fun and productive.
- Have the students sing the song again while they move their hands from in front of their bodies toward their shoulders imitating a rowing movement. Have them make one movement for each of the **bolded** words below: (you may want to make a tapping sound on the bold words to emphasize the beat)

Row, row, **row** your boat,
Gently down the **stream**.
Merrily, merrily, **merrily**, merrily,
Life is but a **dream**.
- Ask the students how it felt to row their “boats” when all are rowing at the same time.
 - “Did you think your boats moved forward? Why?”
 - “Why would you want to move a boat forward quickly and effectively?”
 - “Why is it necessary to work together?”

MODELING *(Presentation of new material, demonstration of the process, direct instruction)*

- Tell the students that many cultures use **work songs** to help people work together.
- Project the song, “Go Around the Corn, Sally” onto a screen and play **CD 1:8**.
- Have the students row their “boats” to the music.
- Ask the students,
 - “Would this be a good song to use for rowing a boat? Why? Why not?” (Not really. Too fast)
 - “What kind of work could you do when singing this song?” (e.g., something physical where you could walk around or move to the beat, etc.)
- Explain that this **work song** was sung by African American slaves who worked in fields picking cotton or corn.

GUIDED PRACTICE *(Application of knowledge, problem solving, corrective feedback)*

- Play the **CD 1:8**, *Go Around the Corn, Sally* again and have the students raise their hands when they hear a **solo** voice.
- Have the students lower their hands when they hear a **chorus** of children sing.
- Project the two **chorus** lines on the board: “Go around the corn, Sally.” and “Round and round the corn, Sally.”
- Have the students practice reading the lines.
- Show how each line repeats. “Can you hear when the line repeats?”
- Explain that the first voice in the music is called a **solo**, or one person singing alone.
- Tell the students to sing the **chorus** part when they hear many voices singing.
- Play the **CD 1:8** again.
- Have students listen to the solo part.
- Point to the **chorus** words when the students are to sing.
- Explain that the **solo** was a person who determined how fast the workers would work and the **chorus** were the workers singing a response back.
- Ask them to share why it was important to have a leader.

DEBRIEF & REFLECT *(Identify problems encountered, ask and answer questions, discuss solutions and learning that took place. Did students meet outcomes?)*

- Have students practice the **solo** part together at first.
- Then ask for volunteers to sing the **solo** part while other students respond as the **chorus**. Use **CD 1:9** which is the background music without the voices.
- As students become familiar with the song, have the students sing without the accompaniment. When the **soloist** sings faster, the students must respond at a faster tempo.
- Have students share their experiences, asking questions like:
 - “How did you know when to go faster?”
 - “What is it called when you change the speed of a song?”

- "What was easy about singing the solo or the chorus?"
- "How would you improve next time you sing these parts?"

EXTENSION (*Expectations created by the teacher that encourage students to participate in further research, make connections, and apply understanding and skills previously learned to personal experiences*)

- Have the students discuss other types of "work" that early African American slaves use to do.
- Have the students develop movement that would reflect the work and use that movement while they listen to **CD 1:9**.
- Have the students find a book in the library about famous African Americans and share with the class.
- Have students think of jobs they can do where music and chant would make it more fun.



MUSIC – GRADE 2 FORM

Michael Row the Boat Ashore Lesson # 3

CONTENT STANDARDS

- 2.4 Improve simple rhythmic and melodic accompaniments, using voice and a variety of classroom instruments.
- 4.2 Create developmentally appropriate movements to express pitch, tempo, form and dynamics in music.

TOPICAL QUESTIONS *(Questions students ask themselves)*

- What do I need to know and do to sing creating good tone quality?
- What have I learned about “secret messages” in **spirituals**?

OBJECTIVES & STUDENT OUTCOMES

- Students will be able to create movement to dramatize the verses to the song.
- Students will be able to tap to a steady beat representing the **call and response** sections of the music.
- Students will be able to recognize how verses are arranged on music.

ASSESSMENT *(Various strategies to evaluate effectiveness of instruction and student learning)*

- **Feedback for Teacher**
 - If your students are having problems with singing on pitch, work with students’ singing postures to create a clear tone in singing. Refer to Teacher’s Manual page 18.
- **Feedback for Student**
 - When you work with other students to develop movements to songs, are you participating or just observing the other students?

WORDS TO KNOW

- **call and response:** a style of choral singing; one person sings the **call** and the chorus sings the answer or **response**
- **spirituals:** a religious folk song of African-American origin
- **verse:** a song part where the melody stays the same when it repeats, but the lyrics change

MATERIALS

- *Making Music* Teachers Manual, Grade 2, Silver Burdett, page 18-19.
- *Making Music Teachers Resource Book*, Grade 2, Silver Burdett, pg 18.
- CD player
- CD 1:24, CD 1:25
- Rhythm sticks, dowel sticks, or thick pencils.

RESOURCES

- *Making Music*, Silver Burdett, Sacramento, California, Pearson, Scott Foresman, 2008 Edition
- <http://www.africanamericanspirituals.com/> spirituals

WARM UP *(Engage students, access prior learning, review, hook or activity to focus the student for learning)*

- Ask students:
 - “Why do people use boats?” (Transportation, moving products and materials, fun, travel, etc
 - “How many of you have ever been in a boat?”

- “How many of you have rowed a boat? What was it like?”
- Explain that sometimes songs were used to give secret messages to people. This happened with Africans who were captured and became slaves.
- The songs were called **spirituals** because they used Bible stories in their words.
- One famous **spiritual** is called, “Michael, Row the Boat Ashore.”
- Project the song, or have the students look at page 18 in the student books.
- Read the verses, explaining that the first **verse** is in black print and is at the top line under the staff and the second verse is in red print.
- Ask students to locate verses 3 and 4.
- After reading the verses, ask the students what “hidden message” do they think was in the song? (The boat represents a possible way to escape- could even be a wagon or on foot; “sister” is a person who is part of the Underground Railroad; “river Jordan” is a symbolic word for the escape route to safety; “trumpet sound” is the celebration of a slave escaping successfully)

MODELING (*Presentation of new material, demonstration of the process, direct instruction*)

- Play **CD 1:24**, *Michael, Row the Boat Ashore*.
- Ask the students:
 - “How many different parts did you hear? (four)
 - “Which parts/lines were the same?” (parts 1 and 3; parts 2 and 4) Explain that the first and third parts are the **call**, and the second and fourth parts are the **response**.
 - “How many voices were singing the **call**?” (one)
 - “How many voices were singing the **response**?” (chorus, many voices)
- Play the **CD 1:24** again and have the students sing the **response**.

GUIDED PRACTICE (*Application of knowledge, problem solving, corrective feedback*)

- Give the students rhythm sticks or pencils to tap lightly.
- Play the **CD 1:24**, *Michael, Row the Boat Ashore*, and have the students tap a **steady beat**.
- Have the class sing, while tapping the **call**, and have the students raise their sticks over their heads and tap them during the **response**.
- Note which students are not recognizing the difference between **call** and **response**.

DEBRIEF & REFLECT (*Identify problems encountered, ask and answer questions, discuss solutions and learning that took place. Did students meet outcomes?*)

- Have the students develop their own movements to dramatize the words for each of the verses.
- Play the **CD 1:25**- the background music - and have the students perform the song using their movements.
- Discuss which movements best represented the words.
- Ask students to suggest different ways of portraying the words through movement, beat, sound, etc.

EXTENSION (*Expectations created by the teacher that encourage students to participate in further research, make connections, and apply understanding and skills previously learned to personal experiences*)

- Have the students create additional verses and movements to *Michael, Row the Boat Ashore*.
- Have the students read books about the Underground Railroad. (*Aunt Harriet’s Underground Railroad in the Sky* by Faith Ringgold, Crown Pub., 1995)
- Have the students develop their own “secret code” words and write a story using them.
- Have the students ask their family about family stories of grandparents and great-grandparents. Write a story about where relatives came from and where they lived.

MUSIC – GRADE 2 CREATIVE EXPRESSION

Lone Star Trail Lesson #4

CONTENT STANDARDS

- 2.1 Sing with accuracy in a developmentally appropriate range.
- 2.3 Play rhythmic ostinatos on classroom instruments.
- 2.4 Improvise simple rhythmic and melodic accompaniments, using voice and a variety of classroom instruments.

TOPICAL QUESTIONS *(Questions students ask themselves)*

- How do I know if a note is **pitched** high or low on the staff?
- What helps me keep a steady beat when I am singing a song or playing an **ostinato**?

OBJECTIVES & STUDENT OUTCOMES

- Students will be able to identify notes that are written high and low on the staff.
- Students will be able to sing the melody to the song.
- Students will be able to play a rhythmic **ostinato**.

ASSESSMENT *(Various strategies to evaluate effectiveness of instruction and student learning)*

- **Feedback for Teacher**
 - Observe which students are having difficulty with the **ostinato**. Assign students to work in pairs, combining students who are capable with students who need help.
- **Feedback for Student**
 - When you play or say an **ostinato**, listen to the music to help you find the beat. Make sure that you are using the same tempo as the song.

WORDS TO KNOW

- **pitch**: the location of a note related to its highness or lowness
- **ostinato**: a rhythmic or melodic accompaniment figure repeated continuously
- **rhythm**: the combinations of long and short, even or uneven sounds that convey a sense of movement in time
- **steady beat**: unit of measure of rhythmic time
- **tempo**: the pace at which music moves according to the speed of the underlying beat
- **refrain**: the section of a song that repeats, using the same melody and words

MATERIALS

- *Making Music* Teacher's Manual, Silver Burdett, page 20- 23.
- CD player
- CD 1:26, CD 1:27, CD 1:28
- U.S. Map of Texas
- Simple rhythm instruments: tambourine, rhythm sticks, or homemade instruments

RESOURCES

- *Making Music*, Silver Burdett, Sacramento, California, Pearson, Scott Foresman, 2008 Edition
- <http://www.thewildwest.org/interface/index.php?action=186> western cowboys
- <http://www.rhythmweb.com/homemade/> homemade instruments

WARM UP (*Engage students, access prior learning, review, hook or activity to focus the student for learning*)

- Ask the students:
 - “What do you know about being a cowboy?”
 - “What do cowboys do?”
 - “Where do they live?”
 - “Have they ever seen a cowboy?” (rodeos)
 - “What do they wear?”
 - “Are there cowgirls?” (yes)
- Have the students find Texas on the U.S. map.
- Explain that at one time cowboys would ride horses and move cattle to areas where they could be transported to the North and the East.
- Ask students:
 - “What kind of journey did the cattle and cowboys take?”
 - “What kind of land did they travel over?”
 - “What kinds of obstacles might they face?” (Indian territories, flooded streams, deep snow, variety of temperatures – freezing to extremely hot, rustlers, etc.)
 - “Was this an easy job, or sometimes difficult? Why?” (e.g., being outside, not having to take a bath every night, eating the same food, sleeping on the ground, riding on a saddle on a trotting horse all day, etc.)
- Play **CD 1:26**, *Lone Star Trail* and have the students describe what the song said about a cowboy’s life. (“Punching Texas cattle- branding and driving them; work day: up before daylight to dark of night; food: beans and bacon; riding horses all day.)
- Ask the students:
 - “Who was singing the song?” (a man)
 - “Did he have a high or low voice?” (low)

MODELING (*Presentation of new material, demonstration of the process, direct instruction*)

- Project or open student books to page 21, “The Lone Star Trail”.
- Play the **CD 1:26**, *The Lone Star Trail* again and have the students follow along with the words.
- Explain that the word **refrain** at the end of verses 2-3 begins with the words “Singing ki yi yippi...” Look at the song and ask students to locate where the high notes or **pitches** are on the music staff. (Notes are higher on the staff)
- Ask students to identify which notes are the lower **pitches**? (Notes are written lower on the staff.)

GUIDED PRACTICE (*Application of knowledge, problem solving, corrective feedback*)

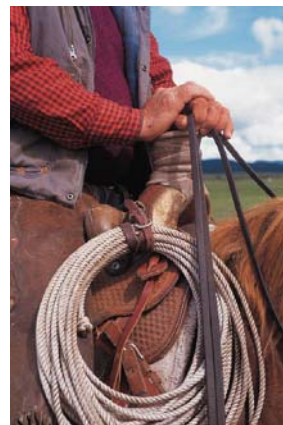
- Write on the board: “Ki yi, yip-pi, yip-pi yay, yip-pi yay; ki yi yip-pi yip-pi yay”
- Have the students say the words using a **steady beat** repeating it two times.
- Explain that this is called an **ostinato**, or words that are repeated over and over during the music.
- Assign students to play the rhythm of the words on rhythm sticks or to softly say the words.
- Write three dashes representing rests and the word “Whoa” on the board, feeling “1, 2, 3, Whoa” (-- -- -- Whoa) (spoken)
- Divide the class into two groups.
- Have the students practice the two verbal **ostinatos** together.
- Play **CD 1:27**, the unaccompanied song with the **ostinatos**. Repeat as necessary.
- Divide the class and have half the students sing the song with **CD 1:26** while the other half speaks the **ostinatos**.

DEBRIEF & REFLECT (*Identify problems encountered, ask and answer questions, discuss solutions and learning that took place. Did students meet outcomes?*)

- Have the students create their own **ostinatos** using percussion instruments.
- Add the song and perform with the created **ostinatos**.
- Play the *Buckaroo Holiday*, **CD 1:28** by Aaron Copland on page 23.
- Have the students follow the “knots” on the listening map, determining the high and low pitches in this performance.

EXTENSION (*Expectations created by the teacher that encourage students to participate in further research, make connections, and apply understanding and skills previously learned to personal experiences*)

- Explain that many of the cowboys were either Mexican or African American (freed slaves after the Civil War). Have the students find books in the library to share and discuss with the class. (*Black Cowboys, Wild Horses: a true story* by Julius Lester, Dial Books for Young Readers, 1998.)



MUSIC – GRADE 2 MELODY/DYNAMICS

Lucy Locket Lesson #5

CONTENT STANDARDS

1.2 Read, write and perform simple patterns of pitch, using solfege.

TOPICAL QUESTIONS *(Questions students ask themselves)*

- What do I visualize to help me to know when pitches are high or low?
- How do I use pitch and dynamics to create music?

OBJECTIVES & STUDENT OUTCOMES

- Students will be able to use solfege singing three syllables: sol, mi, la.

ASSESSMENT *(Various strategies to evaluate effectiveness of instruction and student learning)*

- **Feedback for Teacher**
 - Remind students to *sing* “Lucy Locket” during the game and *not to shout* when the **dynamics** need to get louder. This will tell you if a student understands the concepts of loud and soft.
- **Feedback for Student**
 - As you mirror your teacher’s hands signals, visualize what you hear with how your hands are moving. Practice your signals with other students.

WORDS TO KNOW

- **solfege:** a system of designating verbal syllables for the degrees of the scale
- **pitch:** the location of a note related to its highness or lowness
- **dynamics:** varying degrees of volume in the performance of music

MATERIALS

- *Making Music* Teacher’s Manual, Grade 2, page 26 – 27.
- CD player
- **CD 1:32**
- a small purse or wallet
- Curwen/Glover Hand Signs – Kodaly (included)

RESOURCES

- *Making Music*, Silver Burdett, Sacramento, California, Pearson, Scott Foresman, 2008 Edition
- http://www.schools.utah.gov/curr/FineArt/Core_Curriculum/General/songbook/LucyLocket.PDF Orff
- <http://www.kiddles.com/lyrics/r003.html> lyrics to *rain, rain go away*
- http://bussongs.com/songs/ring_around_the_rosie_activity_version.php ring around the rosie song
- <http://www.snopes.com/language/literary/rosie.asp> explanation of “ring around the rosie” song

WARM UP *(Engage students, access prior learning, review, hook or activity to focus the student for learning)*

- Ask the students what the word “pocket” means to them? (an enclosed area in clothes; purse)
- Explain that in the early 1800’s, women would hang their “purses” under their aprons, and fasten/tie them with a ribbon.
- The song, “Lucy Locket” is a singing game about a person who drops her purse and loses her money. They will play a game where they will help “Lucy” find her pocket by singing soft when “Lucy” is not near the pocket, and louder as “Lucy” gets closer to the pocket.

MODELING (*Presentation of new material, demonstration of the process, direct instruction*)

- Have the students listen to **CD 1:32**, “Lucy Locket”.
- Ask what instrument did they hear? (a recorder) Who sang the song? (a child)
- Ask who lost the pocketbook/ (Lucy Locket). Who found it? (Kitty Fisher) What was taken? (the pennies)
- Play the CD again and have the students sing the song. Repeat as necessary to learn the song.
- Have the students sit in a circle.
- Choose one student to be “Kitty” to find the “purse” and close his/her eyes while it is being hidden.
- Have one student take the “purse” and hide it in the classroom.
- Explain that “Kitty” will walk around the room looking for the purse. The class will begin to softly sing the song, ‘Lucy Locket’. As “Kitty” gets closer to the purse, the class will increase the volume, or the **dynamics** of the song. (Similar to playing ‘hot/cold’ in finding objects.)
- Play the CD again and ask the students if the **dynamics** of the song changed or remained the same? (same). Ask why the singer did not get louder or softer? (It is a recording and wouldn’t know how the game was being played.)

GUIDED PRACTICE (*Application of knowledge, problem solving, corrective feedback*)

- Explain that “Lucy Locket” also has just three different **pitches** – sol, mi, la.
- Sing the song and move your hands with the different **solfegio** signals found on page 26 to the different **pitches**.

Lu-cy Loc-ket lost her poc-ket Kit-ty Fish-er found it
Sol sol la la sol sol mi mi sol sol la la sol mi

Not a pen-ny was there in it. On-ly rib-bon ‘round it.
Sol sol la la sol sol mi mi sol sol la la sol mi

- Have the students practice with you moving their hands and singing the song.

DEBRIEF & REFLECT (*Identify problems encountered, ask and answer questions, discuss solutions and learning that took place. Did students meet outcomes?*)

- Review the words and sing the song “Rain, rain, go away...” (Refer to web site if unknown)
- Show the students the hand signals for the different **solfegio** sounds (sol, mi, la) found on page 26.
- Sing the song and move your hands with the different **pitches**.

Rain, rain, go a-way come a-gain a-no-ther day.
Sol mi sol sol mi sol sol mi la sol sol mi

- Practice with the students mirroring your actions while singing the song.
Ask the students to add **dynamics** to the song. Ask them where it would be best for them to sing softly and where to sing louder? (answers will vary)

EXTENSION (*Expectations created by the teacher that encourage students to participate in further research, make connections, and apply understanding and skills previously learned to personal experiences*)

- Use the Orff web site to explore adding body percussion to “Lucy Locket”.
- Have the students explore other songs that have only the 3 **pitches**: so, mi, la (e.g., “Ring around the Rosie”, “A -Tisket, A-Tasket, pg 238)
- Ask how **dynamics** occur in stories? (Problems create tension, characters are written with dynamic markings such as “shout” “whisper”. Create a list of words that represent dynamics in writings)

Curwen/Glover Hand Signs Kodály

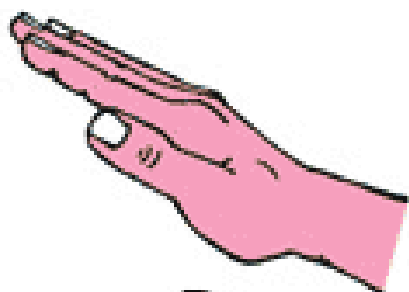
Hand signs are a way of giving a physical placement for a vocal pitch. The low "do" begins at your midsection. Each pitch is then above the previous one. Thus, you have the hand signs going up when the pitch goes up. The upper "do" is at eye level.



Do



Sol



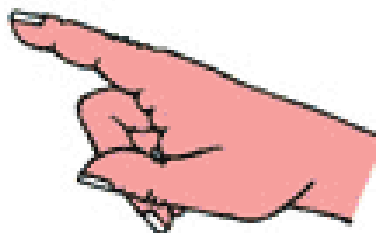
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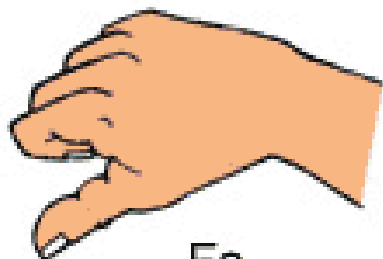
La



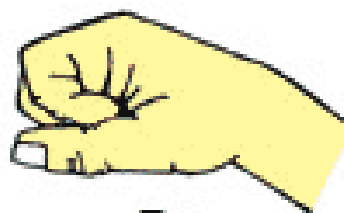
Mi



Ti



Fa



Do

MUSIC – GRADE 2 MELODY

Pizza, Pizza, Daddy-O Lesson # 6

CONTENT STANDARDS

- 1.2 Read, write and perform simple patterns of pitch, using solfege.
- 2.4 Improves simple rhythmic and melodic accompaniments using voice and a variety of classroom instruments.

TOPICAL QUESTIONS *(Questions students ask themselves)*

- What do I visualize to help me to know when pitches are high or low?
- What movements can I create to demonstrate the meaning of the melody of the song?

OBJECTIVES & STUDENT OUTCOMES

- Students will be able to sing and hand signal the sol-mi-la **solfege**.
- Students will be able to sing the simple melody of the song and add movement.

ASSESSMENT *(Various strategies to evaluate effectiveness of instruction and student learning)*

- **Feedback for Teacher**
 - If you see that the students are having difficulty with the movements, introduce the movements to the song slowly, as it will move quickly on the recording. The students may need to practice it several times before they perform with the music.
 - Review Lesson #5 and page 26 if students are having difficulty with the solfege signals.
- **Feedback for Student**
 - As you mirror your teacher's hands signals, visualize what you hear with how your hands are moving.

WORDS TO KNOW

- **solfege:** a system of designating verbal syllables for the degrees of the scale
- **solo:** music for a single singer or player, often with an accompaniment
- **chorus:** a large group of singers
- **pitch:** the location of a note related to its highness or lowness

MATERIALS

- *Making Music* Teacher's Manual, Grade 2, Silver Burdett, page 28- 31
- CD player
- CD 1:36, CD 1:37
- See lesson #5 for a chart of solfege hand signs.

RESOURCES

- *Making Music*, Silver Burdett, Sacramento, California, Pearson, Scott Foresman, 2008 Edition
- http://www.americaslibrary.gov/cgi-bin/page.cgi/sh/kidsongs/singame_1 singing games

WARM UP *(Engage students, access prior learning, review, hook or activity to focus the student for learning)*

- Have the students sit in a circle.
- Ask the students:
 - "What kind of songs do you know that are games? (e.g., Ring-a-round the rosie; Lucy Locket; The Farmer in the dell, etc.)
 - "What singing games do you play at recess and/or parties?" (Answers will vary.)

- Play one of the singing games the students play during their recess

MODELING (*Presentation of new material, demonstration of the process, direct instruction*)

- Explain that they are going to learn a new singing game called, *Pizza, Pizza, Daddy-O*.
- Play **CD 1:36**, *Pizza, Pizza, Daddy –O* and have the students listen to the music.
- Demonstrate how to move the feet to “*Pizza, Pizza, Daddy-O*” found on page 30, or listed on the next page,
- Have the students practice the moves first *slowly*, and then with the recording.

GUIDED PRACTICE (*Application of knowledge, problem solving, corrective feedback*)

- Have the students sit.
- Explain that this song has three **pitches** – “sol”, “mi”, and “la”. The syllables are called **solfege**.
- Replay the **CD 1:36**, *Pizza, Pizza, Daddy – O*, and ask the students to identify the number of voices singing the verse. (One) Explain that when one person sings it is called a **solo**.
- Ask if there is one or many people singing the **chorus** “*Pizza, pizza, Daddy-o*”. (many voices) Demonstrate the hand signs on the “sol” and “mi” **pitches** on the **chorus** words: “Piz-za, piz-za, Dad-dy-o” – (Sol mi sol mi sol sol mi)
- Play the **CD 1:36**, *Pizza, Pizza, Daddy-o* again and have the students move their hands using **solfege** signals during the **chorus**.

DEBRIEF & REFLECT (*Identify problems encountered, ask and answer questions, discuss solutions and learning that took place. Did students meet outcomes?*)

- Have the students make up their own movements/actions to the “**solo**” parts of the song. (e.g., for “Jimmy’s got a girl friend” put your hands together over your heart; etc.)
- Make a circle and have the students perform the **solo** parts with the circle performing the **chorus** movements. (You could do this in several circles so a number of students can be the solo parts. If it will work, it gives more kids a chance to be the solo)
- Have student reflect on how it felt to sing solo, how solos and choruses make songs interesting, etc.

EXTENSION (*Expectations created by the teacher that encourage students to participate in further research, make connections, and apply understanding and skills previously learned to personal experiences*)

- Have the students make up their own words and movements and perform the song using **CD 1:37**- the unaccompanied song.
- Review the songs of “Row, row your boat” and “Lucy Locket” and the solfegio signs used.



PIZZA, PIZZA DADDY-O

Dance movements

Beat 1: jump to cross feet, right foot in front of left

Beat 2: jump out to uncross feet

Beat 3: jump to cross feet, left foot in front of right

Beat 4: jump out to uncross feet

Beat 5: jump to cross feet, right foot in front of left

Beat 6: jump out to uncross feet and hold position during beats 7 and 8.

MUSIC – GRADE 2 TIMBRE

Down, Down Baby Lesson # 7

CONTENT STANDARDS

2.4 Improvise simple rhythmic and melodic accompaniments, using voice and a variety of classroom instruments.

TOPICAL QUESTIONS *(Questions students ask themselves)*

- How can I make appropriate sounds using my body as an instrument?
- When I am developing body percussion movements with a partner, what sorts of things should I be aware of?

OBJECTIVES & STUDENT OUTCOMES

- Students will be able to create rhythmic patterns to words in the song using words and body percussion.

ASSESSMENT *(Various strategies to evaluate effectiveness of instruction and student learning)*

- **Feedback for Teacher**
 - Watch the students as they work together to develop rhythmic patterns using their bodies. Choose students who are working well together to demonstrate to the others.
- **Feedback for Student**
 - As you perform with a partner, ask yourself if you could teach your pattern to the rest of the class or if it is too difficult. Make the pattern something you can repeat.

WORDS TO KNOW

- **timbre:** tone color or quality of sound heard
- **hamboning:** using body percussion as a style of accompanying music
- **percussion instruments:** instruments that are played by shaking, scraping or striking
- **body percussion:** using hand clapping, snapping, tongue clicks and other sounds to make percussive sounds

MATERIALS

- *Making Music* Teacher's Manual, Grade 2, page 32-33.
- CD player
- CD 1: 41, CD 1:42

RESOURCES

- *Making Music*, Silver Burdett, Sacramento, California, Pearson, Scott Foresman, 2008 Edition
- <http://www.songsforteaching.com/africanamericanhistory.htm> African American History songs

WARM UP *(Engage students, access prior learning, review, hook or activity to focus the student for learning)*

- Play **CD 1:42** the background music to the song, *Down, down Baby*.
- Ask the students what they are hearing? (e.g., music, claps, snaps, vocal sounds-tongue clicks, etc.)
- Explain that those sounds are called “**body percussion**” where performers use their body to accompany music.
- Another name for “**body percussion**” is called **hamboning** and was developed by African slaves when they were not allowed to play drums.
- Ask the students what is similar about playing a drum and using body percussion? (both make

sounds either by being scraped or struck)

- Ask the students to close their eyes and listen as you clap, slap your thighs, tap a pencil, etc. Have them identify the sounds made. Ask them what was it about the sound that helped them identify what made it. Identifying sounds made is called **timbre**.

MODELING (*Presentation of new material, demonstration of the process, direct instruction*)

- Project on the board the words to page 32, "Down, Down, Baby".
- Read the words to the song and have the students say the words with you.
- Play the **CD 1:41**, *Down, Down, Baby* and have the students sing the words.
- Ask the students:
 - "Who is singing the song?" (a woman)
 - "How did you know it was a woman?" (describe the characteristics of the voice)
- Explain that the "texture" or characteristics of the sounds they heard is called **timbre**. It was **timbre** that helped them identify a woman's voice.

GUIDED PRACTICE (*Application of knowledge, problem solving, corrective feedback*)

- Have student practice singing the song until they are familiar with the words.
- Ask the students to add actions in verse 1 for the words:
 - "down, down baby" (moving down and then up)
 - "down a roller coaster" (hands moving sideways in a figure 8 pattern)
 - repeat patterns or add students' suggestions
 - "P O P spells pop!" (students create a sound for 'pop')
 - "oh, my honey/baby" (students clap rhythm of words)
- Ask the students to add actions in verse 2 for the words:
 - "ding, dong" (head moving sideways)
 - "clap, clap" (2 claps)
 - "stomp, stomp" (move feet)
- Practice the movements to the music.
- Have the students find instruments or classroom items that could reflect the **timbre** mentioned in the words to the song. (e.g. "pop"- dropping a book; "ding, dong" by playing two bells, or items that make bell sounds; "clap" – hitting erasers together; "stomp" – thumping the top of desks)

DEBRIEF & REFLECT (*Identify problems encountered, ask and answer questions, discuss solutions and learning that took place. Did students meet outcomes?*)

- Write the words, "Oh my honey" and "Oh my baby" on the board.
- Have the students work in pairs to create body percussion movements and sounds to the words using their body or creating percussion sounds found in the room (e.g., tapping pencils, tapping desks, etc.)
- Play the music and have the students perform with their partners during the song.
- Ask them why they chose certain sounds to accompany the music? How did the **timbre** of the sound add to the song?

EXTENSION (*Expectations created by the teacher that encourage students to participate in further research, make connections, and apply understanding and skills previously learned to personal experiences*)

- Have the students take the word "pop" and find rhyming words to put into the song.
- Have the students walk outside and listen to the sounds that are occurring. Discuss what the characteristics of the sounds are that make it recognizable.



MUSIC – GRADE 2 TEMPO

Miss Mary Mack Lesson # 8

CONTENT STANDARDS

- 3.2 Sing simple songs and play singing games from various cultures.
- 4.2 Create developmentally appropriate movements to express pitch, tempo, form and dynamics in music.

TOPICAL QUESTIONS *(Questions students ask themselves)*

- What will help me keep the **tempo** of the music?
- When I play the clapping game with a partner, am I careful not hit too hard or go too fast?

OBJECTIVES & STUDENT OUTCOMES

- Students will be able to sing an age appropriate African American Clapping Game Song.
- Students will be able to add appropriate movements and make changes in **tempo** to the music.

ASSESSMENT *(Various strategies to evaluate effectiveness of instruction and student learning)*

- **Feedback for Teacher**
 - Students will need to be able to maintain a **steady beat** regardless of the **tempo** of the music. Students who are not able to maintain a **tempo** will need to practice at a slower **pace/tempo**.
- **Feedback for Student**
 - Practice the clapping pattern slowly and then add a faster **tempo**.

WORDS TO KNOW

- **tempo**: a pace at which music moves according to the speed of the underlying beat
- **steady beat**: steady unit of measure of rhythmic time

MATERIALS

- CD Player
- *Making Music Teachers Manual*, Silver Burdett, page 42-43.
- CD 2:4, CD 2:3
- Percussion instrument: drum (refer to Resources for homemade percussion instruments)

RESOURCES

- *Making Music*, Silver Burdett, Sacramento, California, Pearson, Scott Foresman, 2008 Edition
- <http://www.beachnet.com/~jeanettem/chants.html> Clapping Games and Chants
- <http://www.rhythmweb.com/homemade/> homemade percussion
- <http://cnx.org/content/m11889/latest/> percussion fast and cheap (lots of body percussion ideas)
- http://pbskids.org/arthur/parentsteachers/activities/acts/making_music.html making rhythm instruments

WARM UP *(Engage students, access prior learning, review, hook or activity to focus the student for learning)*

- Have the students stand in a circle.
- Hit a drum or tap on a desk as the students walk in a **steady beat** around the room at a moderate pace.
- Increase the **tempo** of the beats you are drumming.
- Have the students step in time with the quicker tempo. They will have to take shorter steps.
- Watch to make sure students understand the change in **tempo**.
- Decrease the **tempo** of the beats you are drumming.

- Have the students take slower, longer steps in order to step to the beat. Observe that the students are making the tempo changes.
- Stop the circle walk, and ask the students to identify which **tempo** was faster (the second) and which was slower? (the last)

MODELING (*Presentation of new material, demonstration of the process, direct instruction*)

- Have the students sit and listen to **CD 2:4, Miss Mary Mack**.
- Ask the students to explain what happened to the song as it was repeated. (it became faster)
- Have the students tap a **steady beat** on their laps as they listen to the recording again.
- Observe if the students are able to maintain a **steady beat** to the change of **tempo**.
- Project on the board the words or have the students open their books to page 42, *Miss Mary Mack*.
- Have the students sing the song. Observe if the students sing faster as the **tempo** changes.

GUIDED PRACTICE (*Application of knowledge, problem solving, corrective feedback*)

- Explain that this song is a clapping game.
- Model for the students how the clapping game pattern on page 43 looks.
- Have the students stand and face you.
- Have them “pretend” to be your partner and go through the pattern slowly at first.
- Once the students accomplish the pattern, have them face a partner and slowly go through the clapping pattern again.
- Tap a **steady beat** and have the students work with their partners to clap the pattern.
- Increase the **tempo** and have the students clap the game pattern with their partner.
- Play the **CD 2:4, Miss Mary Mack** and have the students clap with their partners. Observe if the students make a change of **tempo** with the music.

DEBRIEF & REFLECT (*Identify problems encountered, ask and answer questions, discuss solutions and learning that took place. Did students meet outcomes?*)

- Ask the students what helped them to learn the clapping patterns? What difficulties did they have?
- If the students had difficulties with the clapping patterns, develop with them a simpler routine.

EXTENSION (*Expectations created by the teacher that encourage students to participate in further research, make connections, and apply understanding and skills previously learned to personal experiences*)

- Extend the student learning by teaching the *Kalvelis* dance on page 458, developing moving their feet in a specific pattern to the **steady beat**.
- Ask the students about tempos of sounds in the environment (a train, clock, sewing machine) comparing fast and slow examples.
- Make a chart of action words that are examples of fast or slow words.



MUSIC – GRADE 2 MELODY

CLOUDS OF GRAY LESSON # 9

CONTENT STANDARDS

- 1.2 Read, write, and perform simple patterns of pitch using solfege.
- 2.1 Sing with accuracy in a developmentally appropriate range.

TOPICAL QUESTIONS *(Questions students ask themselves)*

- What skills do I need to match pitches?
- How can I sing a song using only “I, sol, mi, do” pitches

OBJECTIVES & STUDENT OUTCOMES

- Students are able to sing a song using “Ia, sol, mi, do”.
- Students are able to sing the song *Clouds of Gray* matching pitches and reading the verses.

ASSESSMENT *(Various strategies to evaluate effectiveness of instruction and student learning)*

- **Feedback for Teacher**
 - Have the students perform the song using the hand signals. Observe which students are able to coordinate the song with the signals.
- **Feedback for Student**
 - If you are having difficulty remembering the solfege hand signals, practice with a partner. Practice the song slowly using the signals.

WORDS TO KNOW

- **solfege:** a system of designating verbal syllables for the degrees of the scale
- **pitch:** the location of a note related to its highness or lowness
- **verse:** a song part where the melody stays the same when it repeats, but the lyrics change

MATERIALS

- CD player
- CD 2: 32; CD 2: 33
- *Making Music Teacher's Manual*, Silver Burdett, page 56- 57
- *Making Music electronic book* or students edition
- Curwen/Glover Kodaly Hand Signs (included)

RESOURCES

- *Making Music*, Silver Burdett, Sacramento, California, Pearson, Scott Foresman, 2008 Edition
- VAPA Music Lesson # 5

WARM UP *(Engage students, access prior learning, review, hook or activity to focus the student for learning)*

- Have the students sing “Lucy Locket” (lesson # 5).
- Have them review the **solfegio** hand signals with the notes of sol, mi, and Ia.
- Ask the students which pitch or hand signal sounds the highest? (*Ia*) the lowest? (*mi*)

MODELING *(Presentation of new material, demonstration of the process, direct instruction)*

- Project page 56, *Clouds of Gray* from *Making Music*.
- Explain that there are two **verses**: the first one is written in black and the second one in red.

- Practice reading the verses with the students to assess if they understand where to follow the words.
- Play **CD 2:32**, *Clouds of Grey* and have the students follow along.
- Play again and have the students sing the song.

GUIDED PRACTICE (*Application of knowledge, problem solving, corrective feedback*)

- Project page 57 or have the students look at their *Making Music* books.
- Ask the students to imitate the hand positions at the top of the page (*la, sol, mi,*) (Review lesson # 5 if needed).
- Explain that the picture that has a question mark is a new pitch called “do” and is a fist held at waist level.
- Ask if “do” will be the highest or lowest sounding **pitch?** (lowest) Why? (the hand is held at a low level)
- Have the students look at the notes on the staff on page 56.
- Ask which note is written the highest? (Second space or over the word “are”) This is the “la” note.
- Ask which note is written the lowest? (notes at end of the song, over the words “rustling down”) This is the “do” note.
- Explain that the song begins on “sol” – which is the note on the second line from the bottom.
- Slowly have the students say the **solfegio** with the hand signals. Repeat as necessary.
- (First three staves: sol, sol, mi, la, sol, sol, mi; Last staff: sol, sol, mi, mi do, do, do)

DEBRIEF & REFLECT (*Identify problems encountered, ask and answer questions, discuss solutions and learning that took place. Did students meet outcomes?*)

- Play the **CD 2:32**, *Clouds of Gray*, and have the students practice moving their hands using the **solfegio** system.
- Once the students are able to move their hands to the **solfegio**, have the students sing and move their hands along with the music.

EXTENSION (*Expectations created by the teacher that encourage students to participate in further research, make connections, and apply understanding and skills previously learned to personal experiences*)

- Have the students read the poem, “Wind has Shaken Autumn Down”, page 57, *Making Music*.
- Have the students sing the poem to **CD 2: 33** the unaccompanied music to *Clouds of Gray*.



Curwen/Glover Hand Signs Kodály

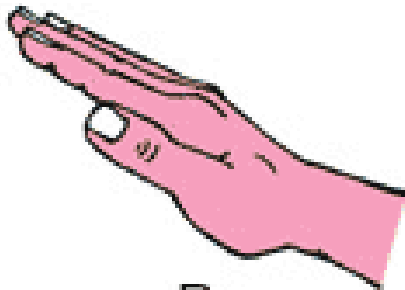
Hand signs are a way of giving a physical placement for a vocal pitch. The low "do" begins at your midsection. Each pitch is then above the previous one. Thus, you have the hand signs going higher when the pitch is high. The upper "do" is at eye level.



Do



Sol



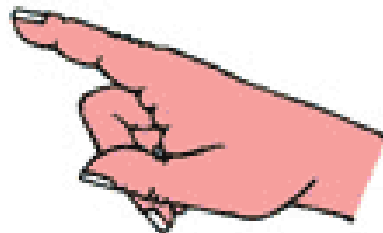
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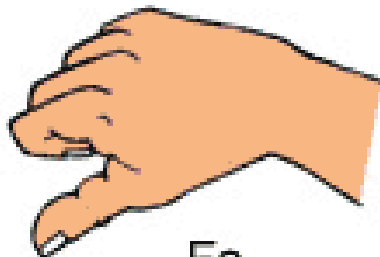
La



Mi



Ti



Fa



Do

**San Diego Unified School District
Visual and Performing Arts Department
California State Content Standards
Core Learnings**

**GRADE TWO
MUSIC**

1.0 Artistic Perception	
Processing, Analyzing, and Responding to Sensory Information Through the Language and Skills unique to VAPA	
1.1	Read, write, and perform simple rhythmic patterns, using eighth notes, quarter notes, half notes, and rests. <ul style="list-style-type: none"> • Listen to, read, and notate (using simple stick notation or manipulatives) simple rhythm patterns of quarter and eighth notes and quarter rests. • Notate and represent through manipulatives combinations of long and short beats (half, quarter and eighth notes) and silent beats (rests). • Read combinations of rhythm patterns from notation and perform using echo clapping, body percussion, and classroom instruments.
1.2	Read, write, and perform simple patterns of pitch, using solfege. <ul style="list-style-type: none"> • Develop a tone ladder to show placement of solfege pitches (do, re, mi, fa, sol, la). • Recognize melody patterns constructed from sol, mi, la, re, do from staff notation and imitate through voice and movement. • Identify familiar songs from staff notation. • Notate simple patterns using manipulatives.
1.3	Identify ascending/descending melody and even/uneven rhythm patterns in selected pieces of music. <ul style="list-style-type: none"> • Create a melody map that outlines melodic direction (e.g., drawing lines that go up and down according to the melody). • Respond to even and uneven rhythm patterns through appropriate movement.
1.4	Identify simple musical forms, emphasizing verse/refrain, AB, ABA. <ul style="list-style-type: none"> • Identify verse and refrain in simple song forms. • Identify AB and ABA form while listening to music or from graphic and musical notation.
1.5	Identify visually and aurally individual wind, string, brass, and percussion instruments used in a variety of music. <ul style="list-style-type: none"> • Identify families of Western orchestral instruments (woodwind, brass, strings, and percussion) from visuals and listening examples and identify their tone colors (characteristic sound) and match them with the appropriate instrument. • Identify common instruments used in different music ensembles (e.g., orchestra, band, pop music, folk groups, etc.).
2.0 Creative Expression	
Students apply artistic processes and skills, using a variety of media to communicate meaning and intent in original works of art.	
2.1	Sing with accuracy in a developmentally appropriate range. <ul style="list-style-type: none"> • Demonstrate the difference between head voice and chest voice. • Sing with correct pitch within the full octave range of D to D. • Demonstrate a clear, natural and relaxed singing tone. • Demonstrate independence by singing solo. • Demonstrate different vocal qualities that match the mood and meaning of song lyrics.
2.2	Sing age-appropriate songs from memory.

	<ul style="list-style-type: none"> • Memorize and perform patriotic, action, child-created, ethnic, spiritual, nature, travel, ecology, and career songs.
2.3	<p>Play rhythmic ostinatos on classroom instruments.</p> <ul style="list-style-type: none"> • Create persistent, repeated rhythmic patterns (ostinato) using eighth notes, quarter notes, half notes and rests on classroom instruments to accompany familiar folk songs. • Use classroom instruments and play the root and fifth tones of the scale (bordun) and octave tones to accompany class songs.
2.4	<p>Improvise simple rhythmic and melodic accompaniments, using voice and a variety of classroom instruments.</p> <ul style="list-style-type: none"> • Explore rhythms on non-pitched percussion instruments to accompany a variety of songs. • Create melodic patterns on pitched instruments using a scale having five tones to the octave and containing no half steps (pentatonic scale) to accompany a variety of songs. • Explore different vocal qualities in singing and speaking voices to complement songs and sound stories.
<p>3.0 Historical and Cultural Context Understanding the Historical Contributions and Cultural Dimensions of the Arts</p>	
3.1	<p>Identify the uses of specific music in daily or special events.</p> <ul style="list-style-type: none"> • Discuss the use of patriotic music at school and in society and the appropriate behaviors expected when singing or listening to this music (e.g., standing for national anthems). • Listen to a variety of music and match the culture or event that it represents.
3.2	<p>Sing simple songs and play singing games from various cultures.</p> <ul style="list-style-type: none"> • Sing songs and perform group singing games identifying the culture or country they represent. • Sing songs with succeeding and expanding verses (cumulative songs like <i>Old MacDonald Had a Farm</i>).
3.3	<p>Describe music from various cultures.</p> <ul style="list-style-type: none"> • Listen to music of different genres and from a variety of cultures, identifying instrumental and vocal characteristics using the vocabulary of music. • Recognize simple rhythmic and melodic phrases that repeat in traditional folk, celebratory and current music.
<p>4.0 Aesthetic Value Responding to, Analyzing and Making Judgments About Works of Art</p>	
4.1	<p>Use the terminology of music in discussing individual preferences for specific music.</p> <ul style="list-style-type: none"> • Describe music using basic music vocabulary including fast/slow (tempo), loud/soft (dynamics), high/low (pitch), and structure (form). • Identify different musical styles and genres, describe what makes them recognizable (e.g., popular, folk, and classical), and explain which ones you prefer and why, using the vocabulary of music.
4.2	<p>Create developmentally appropriate movements to express pitch, tempo, form, and dynamics in music.</p> <ul style="list-style-type: none"> • Create locomotor and axial movements to communicate musical elements, perform for the class, and discuss how body shape and gestures help clarify the music.
4.3	<p>Identify how musical elements communicate ideas or moods.</p> <ul style="list-style-type: none"> • Demonstrate knowledge of musical affect by describing how the musical elements of tempo, dynamics, pitch, melodic direction, rhythm (even and uneven), and beat can communicate ideas and feelings. • Identify and respond through body movement to differences in various styles or moods of music.
4.4	<p>Respond to a live performance with appropriate audience behavior.</p>

	<ul style="list-style-type: none"> • Design a rubric for appropriate audience etiquette and practice respectful behaviors. (e.g., listening without talking, showing appreciation with proper applause, keeping hands to self, etc.)
5.0 Connections, Relationships, Applications Connecting and Applying What is Learned in the Arts to all Disciplines and Subject Areas and to Careers	
5.1	Identify similar themes in stories, songs, and art forms (e.g., patterns, texture). <ul style="list-style-type: none"> • Identify the use of repeated patterns in stories, music, dance, and visual art. • Compare how form is used to organize text, music and dance. • Compare how line is used in music (e.g., melodic line) and visual art (e.g., contour line).
5.2	Identify and discuss who composes and performs music. <ul style="list-style-type: none"> • Discuss the differences between a composer and a performer. • Distinguish between professional and nonprofessional composers and performers.

MUSIC GLOSSARY

AB form: a two-part compositional form having an A theme and a B theme. The binary form consists of two distinct, self-contained sections sharing a character or quality

ABA form: a three-part compositional form in which the second section contrasts with the first. The third section restates the first section in condensed, abbreviated, or extended form.

Accent: a stress or emphasis on a specific beat, tone, chord or movement

accompaniment: vocal or instrumental parts accompanying a melody

beat: the steady pulse in music; the basic unit of time and the underlying pulse in music; the basic unit within a measure

call and response: a musical form featuring a solo phrase that is answered by a larger group

clef, bass or treble: a symbol written at the beginning of a musical staff indicating which notes are represented by which lines and spaces

composition: the creation of original music by organizing sound. It is usually written for others to perform

culture: the combined qualities, such as the arts, customs, language and traditions that define a society or civilization

dynamics: the loudness and quietness of sound

eighth note: a musical symbol representing two sounds to a beat

elements of music: the concepts of pitch, rhythm, expression (dynamics, style, tempo, phrasing) and timbre

expression: the use of the elements of music that create a mood or feeling

form: the organization and structure of a composition and the interrelationships of musical events within the overall structure

half note: one note receiving two beats in common time

harmony: sounding two or more tones at the same time

improvise: to make up music on the spot, usually with a purpose, using guidelines

measure: the segment of music contained between two bar lines

melody: a series of musical notes arranged one after another

mood: the state of mind or feeling communicated in a piece of music

music elements: the basic components that make up a musical work: beat/rhythm, expressions (dynamics, style, phrasing, tempo), form, harmony, melody, notation, pitch, texture, timbre/tone color

notation: a writing system of symbols to indicate pitch, duration and expression

note: a symbol used for a musical tone

ostinato: a rhythmic or melodic accompaniment figure repeated persistently throughout a composition

octave: the interval distance of eight notes

pentatonic scale: a scale having five tones to the octave and containing no half steps: do, re, mi, so, la

phrase: a musical idea comparable to a sentence or a clause in language

pitch: the location of a note as to whether it is high or low

quarter note: a musical symbol representing one sound to a beat

refrain: a section of a song that repeats after each verse

rest: a symbol used to mark a period of silence for a specific amount of time

rhythm: the combinations of long and short, even or uneven sounds that convey of sense of movement in time.

round: a song in which the melody is performed by individuals or groups starting and ending at different times

solfege: the use of the words, “do, re, mi, fa, sol, la, ti, do”, for singing pitches

tempo: the pace at which music moves according to the speed of the underlying beat

tone: a sound of distinct pitch, quality or duration; a musical note; the quality or character of a sound, instrument or voice

treble clef (G clef): used to notate the highest sounding notes; the curl of the clef surrounding the second line indicates a note written on that line if G

unison: identity in pitch; all singing or playing the same tone

verse: the changing stanzas of a song

