VOCAL MUSIC

Grade 2

CURRICULUM GUIDE

Aligned with the Ohio Academic Content Standards

Columbus City Schools

Division of Academic Achievement Support Services

Autumn 2008 Printing
Full Year Guide

COLUMBUS CITY SCHOOLS - VOCAL MUSIC CURRICULUM

Second Grade Vocal Music Curriculum Time Line

STANDARDS

1. Singing, alone and with others, a varied repertoire of music.
2. Performing on instruments, alone and with others, a varied repertoire of music.
3. Improvising melodies, variations and accompaniments.
4. Composing and arranging music within specified guidelines.
5. Reading and notating music.
6. Listening to, analyzing and describing music.
7. Evaluating music and music performances.
8. Understanding relationships between music, the other arts and disciplines outside the arts.
9. Understanding music in relation to history and culture

GLIs FOR GRADING PERIOD 1

September	October	November
GM21A1 - Sings independently	GM21A1 - Sings independently	GM21A1 - Sings independently
GM21A2 - Sings expressively	GM21A2 - Sings expressively	GM21A2 - Sings expressively
GM22A1 - Plays diverse music	GM22A2 - Performs bourdons, melodic ostinati, and chords	GM22A1 - Plays diverse music
GM22A4 - Plays short rhythms and melodies	GM25A1 - Reads ⅛, ¼, ½, whole notes and ¼, ½, whole rests	GM25B1 - Reads do, re, mi, sol, la
GM25A1 - Reads ⅛, ¼, ½, whole notes and ¼, ½, whole rests	GM25A2 - Writes ⅛, ¼, ½, whole notes and ¼, ½, whole rests	GM26B2 - Melody vs. accompaniment
GM25A2 - Writes ⅛, ¼, ½, whole notes and ¼, ½, whole rests	GM25B1 - Reads do, re, mi, sol, la	GM28B1 - Connects music with other subjects
GM25B1 - Reads do, re, mi, sol, la	GM25B2 - Writes do, re, mi, sol, la	GM29A1 - Sings/listens/moves to world music
GM26A2 - Melodic contour	GM25C2 - Reads pp, p, f, ff	
GM29A1 - Sings/listens/moves to world music	GM26A3 - Describes dynamics in music	
	GM26B2 - Melody vs. accompaniment	
	GM28A1 - Responds to music through the arts	
	GM29A1 - Sings/listens/moves to world music	

GLIs FOR GRADING PERIOD 2

November	December	January
GM23A1 - Improvises answers to questions GM25A1 - Reads ⅛, ¼, ½, whole notes and ¼, ½, whole rests GM25A2 - Writes ⅛, ¼, ½, whole notes and ¼, ½, whole rests GM26A3 - Describes dynamics in music GM26C2 - Identifies/classifies instruments as pitched or unpitched GM26C3 - Classifies woods, metals, shakers/scrapers, or drums	GM21A1 - Sings independently GM21A2 - Sings expressively GM21B1 - Sings in groups GM22A1 - Plays diverse music GM27A1 - Discusses performances GM28A2 - Similarities and differences in the arts GM29A1 - Sings/listens/moves to world music GM29B1 - Audience etiquette GM29C1 - Music used for a variety of occasions GM29D1 - Identifies musician behaviors	GM21A1 - Sings independently GM21A2 - Sings expressively GM22A4 - Plays short rhythms and melodies GM25A1 - Reads ⅛, ¼, ½, whole notes and ¼, ½, whole rests GM25A2 - Writes ⅛, ¼, ½, whole notes and ¼, ½, whole rests GM26C2 - Identifies/classifies instruments as pitched or unpitched GM26C3 - Classifies woods, metals, shakers/scrapers, or drums GM27B1 - Identifies personal musical preferences GM27B2 - How elements of music communicate meaning GM28B1 - Connects music with other subjects GM29A1 - Sings/listens/moves to world music

GLIs FOR GRADING PERIOD 3

January	February	March
GM21B1 - Sings in groups GM22A1 - Plays diverse music GM25B1 - Reads do, re, mi, sol, la GM25C3 - Reads repeat signs, first and second endings, D.C., and double barlines GM26A3 - Describes dynamics in a listening example using: piano, pianissimo, forte, and fortissimo. GM26A4 - Identifies tempo and tempo changes.	GM21A1 - Sings independently GM21A2 - Sings expressively GM22A1 - Plays diverse music GM22A3 - Plays unpitched ostinati GM23A2 - Improvises simple rhythmic and melodic accompaniments GM29A1 - Sings/listens/moves to world music GM29A2 - Describes, listens, and responds to music of different composers	GM21A1 - Sings independently GM21A2 - Sings expressively GM22B1 - Maintains independent instrumental parts GM23A3 - Improvises rhythmic and melodic variations GM24A1 - Creates/ arranges music to accompany readings or drama GM25C1 - Reads accent, legato, and staccato GM26A1 - Recognizes, responds to, and describes even and uneven rhythm in duple and triple meters GM26B1 - Same and different phrases, AB, ABA, rondo, and call/response GM26C1 - Identifies brass and percussion instruments visually and aurally GM27A2 - Reflects/discusses music GM28B1 - Connects music with other subjects GM29A1 - Sings/listens/moves to world music

GLIs FOR GRADING PERIOD 4		
April	**May**	**June**
GM21A1 - Sings independently GM21A2 - Sings expressively GM22B2 - Plays in groups GM23A4 - Improvises short melodies GM25C1 - Reads accent, legato, and staccato GM25C4 - Identifies dal segno (D.S.) GM26B1 - Same and different phrases, AB, ABA, rondo, and call/response GM28B1 - Connects music with other subjects GM29C2 - Purpose of historical music GM29C3 - Uses of music in U.S.	GM21A1 - Sings independently GM21A2 - Sings expressively GM22A1 - Plays diverse music GM23A3 - Improvises rhythmic/melodic variations GM24A2 - Creates /notates rhythmic and melodic phrases and ostinati GM28B1 - Connects music with other subjects GM29A1 - Sings/listens/moves to world music	Review GLIs through songs and musical activities

VOCAL MUSIC CURRICULUM GUIDES

GENERAL MUSIC GRADE 2

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THE PURPOSE OF THIS CURRICULUM GUIDE

The purpose of this Vocal Music Curriculum Guide is to provide teachers with deeply aligned curricular materials and examples of lessons. It contains standards, benchmarks and grade level indicators which are correlated with the Ohio Arts Academic Standards, the National Music Standards, the previous levels of learning, aligned teaching resources and texts, and differentiated teaching strategies for music students.

The Vocal Music Curriculum Guide is approved by the Columbus Board of Education as the official curriculum to be taught. It is the intent of the board that all teachers will follow the prescribed scope and sequence in order to maximize student achievement.

This curriculum document provides essential information and examples that will allow teachers to create specific lessons to maximize student learning. The strategies contained in this guide are designed to provide guidance to teachers on how to approach key concepts and skills. This curriculum guide cannot replace good teaching, but it can reinforce and guide teachers to provide all students with the skills, knowledge, and experiences to master the Columbus City Schools Vocal Music Curriculum.

TEACHERS GUIDE FOR USING THIS DOCUMENT

A curriculum guide is a document designed to lead teachers in the creation of lessons that will produce higher levels of learning for all students. The content of this guide has been carefully selected to provide a focused, aligned roadmap that is 100 percent correlated to district, state and national standards.

This curriculum guide was designed using the concept of "deep curriculum alignment." Deep alignment occurs when lessons taught to students include activities, experiences, and materials that match or exceed the content, context, and cognitive levels of the standards and lead to improved student performance.

Teachers are asked to pay particular attention to the following components of this guide:

Standards, Benchmarks and Grade Level Indicators

The vocal music Content Standards for Columbus City Schools are based on the nine National Music Standards. The Benchmarks and Grade Level Indicators are a blend of national achievement standards and standards, benchmarks and grade level indicators from the Ohio Academic Content Standards for Music. The **standards** are the overarching goals, the **benchmarks** are smaller pieces of the standards, and the **grade level indicators** (GLIs) outline what students must do to show mastery at each grade level.

Quarterly Scope and Sequence Charts

The grade level indicators have been divided into quarterly scope and sequence charts, which serve as pacing guides for each grading period. Some grade level indicators are used more than once throughout the year to allow students ample opportunity to master them. The philosophy of designing sample lesson plans is to provide strategies for teaching all grade level indicators, which may not result in lesson plans for each week.

Assessment

Assessment is one of the critical elements of deep alignment. Therefore, teachers should ensure that any assessment they create is consistent and aligned with the district grade level indicators. Assessments should also be aligned with the strategies that are used for instruction so that students receive "no surprises" when engaged in assessment. Assessment of each grade level indicator has been provided in this curriculum guide.

Summative Assessment

Summative Assessments provide ways that students demonstrate mastery of the grade level indicators. Performance, written, and alternative assessments can be used. Summative Assessments should be planned before procedures so the assessments guide the strategies for teaching the lessons.

Pre-Assessment

Pre-Assessment activities provide information about what students already know so that they are able to work towards mastering the appropriate grade level indicators.

Formative Assessment

Formative Assessment occurs during the lesson so that the teacher will know the level of student comprehension and can make adjustments in instruction during the lesson instead of waiting until the lesson is completed.

Procedures

Procedures are written with differentiated instruction in mind. Differentiated instruction means choosing a variety of strategies that will enable students with varying needs to master the grade level indicators.

Writing Connections

Writing across the curriculum is an expectation of all instruction in Columbus City Schools (CCS). The lessons in this curriculum guide contain Writing Connections that are used by CCS students (e.g., Type 1 and 2 Quick writes, formula writing, comparison and contrast, graphic organizers, short answer response and the writing process). Teachers are expected to use these connections during instruction.

Interdisciplinary Connections

Interdisciplinary Connections are the Ohio Academic Content standards and benchmarks from English Language Arts and Social Studies. These standards and benchmarks correlate/integrate with the lessons and help CCS students become accustomed to utilizing content, context and cognitive levels of the Ohio Graduation Test.

Background Information

Background Information is provided for teachers if information needed to teach the lesson is not included in district adopted texts.

Re-Teach

Re-Teach strategies are for students who did not comprehend the lesson and master the grade level indicators. Re-Teach strategies involve breaking down strategies from the procedures into smaller chunks of learning (e.g., instead of applying several elements to a piece of music, apply one element at a time).

Enrichment/Extension

Enrichment/Extension provides strategies for students who have already mastered the grade level indicators. Since mastery may occur at the beginning, during, or at the end of a lesson, they are a necessary component for differentiating instruction and providing more breadth and depth to learning.

Linked Materials

These lessons have been written to be integrated into Columbus City School's CiMS (Columbus Information Management System) online curriculum resource. When integrated online, teachers can access these Linked Materials (worksheets, etc.) for printing purposes.

Organizers

Organizers are a list of keywords utilized in the lessons which make them searchable through the CiMS online curriculum resource. Elements of the following which are used in the lessons are listed: Teaching Methods, Grouping, Assessment, Student Grouping, Bloom's Taxonomy, Gardner's Multiple Intelligences, Instructional Strategies, and SIOP/ESL (Sheltered Instruction Observation Protocol/English as a Second Language).

General Music Scope and Sequence
Second Grade

Month	Theme	GLI	Standard Benchmark GLI	OGT Social Studies Standards and Benchmarks	OGT English Language Arts Standards and Benchmarks
Grading Period 1					
September	Singing	Sings independently, on pitch and in rhythm, using correct posture, breath support and tone.	GM21A1		
	Singing	Independently sings expressively, using articulation, dynamics, and tempi, songs representing diverse genres and cultures.	GM21A2		
	Performing On Instruments	Performs music representing diverse genres and cultures with appropriate dynamics and maintains steady tempo.	GM22A1		
	Performing On Instruments	Plays short rhythmic and melodic patterns.	GM22A4		
	Reading and Notating	Reads eighth, quarter, half, whole notes and quarter, half, whole rests in 2/4, 3/4, and 4/4 time signatures.	GM25A1		
	Reading and Notating	Writes eighth, quarter, half, whole notes and quarter, half, whole rests in 2/4, 3/4, and 4/4 time signatures.	GM25A2		Writing Conventions – A
	Reading and Notating	Uses a system (solfege syllables, numbers, or letters) to read simple pitch notation (do, re, mi, sol, la) in the treble clef in G, F, and C pentatonic.	GM25B1		
	Listening	Identifies and responds to melodic contour.	GM26A2		
	Relation to History and Culture	Sings, listens, and moves to music from world cultures.	GM29A1	Geography – A	

October	Singing	Sings independently, on pitch and in rhythm, using correct posture, breath support and tone.	GM21A1		
	Singing	Independently sings expressively, using articulation, dynamics, and tempi, songs representing diverse genres and cultures.	GM21A2		
	Performing On Instruments	Performs bourdons, melodic ostinati, and chords on a pitched classroom instrument (e.g., xylophone, autoharp, resonator bells).	GM22A2		
	Reading and Notating	Reads eighth, quarter, half, whole notes and quarter, half, whole rests in 2/4, 3/4, and 4/4 time signatures.	GM25A1		
	Reading and Notating	Writes eighth, quarter, half, whole notes and quarter, half, whole rests in 2/4, 3/4, and 4/4 time signatures.	GM25A2		Writing Conventions – A
	Reading and Notating	Uses a system (solfege syllables, numbers, or letters) to read simple pitch notation (do, re, mi, sol, la) in the treble clef in G, F, and C pentatonic.	GM25B1		
	Reading and Notating	Writes pitch notation (do, re mi, sol, la) in the treble clef in G, F, and C pentatonic.	GM25B2		Writing Conventions – A
	Reading and Notating	Reads dynamic symbols: pianissimo, piano, forte, and fortissimo (pp, p, f, ff).	GM25C2		Acquisition of Vocabulary – B, D
	Listening	Describes dynamics in a listening example using: piano, pianissimo, forte, and fortissimo.	GM26A3		
	Listening	Distinguishes between melody and accompaniment.	GM26B2		
	Relationships to Other Disciplines	Responds to music through dance, drama, and visual art.	GM28A1		
	Relation to History and Culture	Sings, listens, and moves to music from world cultures.	GM29A1	Geography – A	

November	Singing	Sings independently, on pitch and in rhythm, using correct posture, breath support and tone.	GM21A1		
	Singing	Independently sings expressively, using articulation, dynamics, and tempi, songs representing diverse genres and cultures.	GM21A2		
	Performing On Instruments	Performs music representing diverse genres and cultures with appropriate dynamics and maintains steady tempo.	GM22A1		
	Reading and Notating	Uses a system (solfege syllables, numbers, or letters) to read simple pitch notation (do, re, mi, sol, la) in the treble clef in G, F, and C pentatonic.	GM25B1		
	Listening	Distinguishes between melody and accompaniment.	GM26B2		
	Relationships to Other Disciplines	Identifies and describes connections between musical experiences and those in other curricular subjects.	GM28B1		
	Relation to History and Culture	Sings, listens, and moves to music from world cultures.	GM29A1	Geography – A	

COLUMBUS CITY SCHOOLS
VOCAL MUSIC CURRICULUM

Instructional Unit	Grade 2, General Music, September
Title:	**Expression**
Subject:	General Music
Grade Range:	2
Description:	In this lesson, students identify and respond to melodic contour and independently and expressively sing a Nigerian song.
Duration:	40 minutes
Author:	Yeh-fen Chin
Publisher:	Columbus City Schools
Keywords:	Dynamics; Tempo; Expression; World Cultures

Content Standard 1: Singing, alone and with others, a varied repertoire of music

Benchmark A: Sing independently and with appropriate expression, songs representing diverse genres and cultures.

GLI 1: Sings independently, on pitch and in rhythm, using correct posture, breath support, and tone. GM21A1

GLI 2: Sings expressively, using articulation, dynamics, and tempi, songs representing diverse genres and cultures. GM21A2

Content Standard 6: Listening to, analyzing, responding to, and describing music

Benchmark A: Listen, respond to, and describe a varied repertoire of music utilizing musical terminology.

GLI 2: Identifies and responds to melodic contour. GM26A2

Content Standard 9: Understanding music in relation to history and culture

Benchmark A: Identify by genre or style and respond to music from various historical periods and diverse cultures.

GLI 1: Sings, listens, and moves to music from world cultures. GM29A1

Lesson Assessment

- Students identify and respond to contour (line moving down/up) in "Eh Soom Boo Kawaya."
- Students sing the song expressively with movement representing rolling boats.
- Students sing independently on pitch and in rhythm.

Pre-Assessment

- Students review concepts of dynamics and tempo by giving examples from music selections and life experiences. Students explain how these are related to music expression.

Instructional Strategies

- Teacher introduces a Nigerian Boat Song, "Eh Soom Boo Kawaya" (Share the Music 2, pages 130-131). Students identify Africa and the geographic location of Nigeria on map.
- Students listen to the song and identify melodic contour (*down/up*; CD 3, track 18; Summative Assessment).
- Students discuss appropriate dynamics and tempo for the song. Students sing expressively with paddling motions (Summative Assessment).

- Students discuss the images on pages 132-133. Teacher introduces "Dramatize Eh Soom Boo Kawaya" (Share the Music 2 – Teacher's Edition, page 133). Teacher divides students into various groups (boat, trees, river, animals, villagers) while having one person singing independently and expressively. Students alternate roles (Summative Assessment).

District Adopted Textbook/Supplemental Materials

- Share the Music 2, CD 3
- Share the Music 3 – Teacher's Edition
- Share the Music 3 – Student Edition

Materials/Resources

- CD player

Re-Teach

- Teacher uses Solfége hand signs to show the melodic lines for students who have trouble identifying them.

Extension

- Students direct a story of paddling boats and stormy weather approaching while performing "Eh Soom Boo Kawaya."

Interdisciplinary Connections

- Geography A – Identify the location of the state of Ohio, the United States, the continents and oceans on maps, globes and other geographic representations.

Organizers

Teaching Methods

- Demonstrations
- Discussions
- Hands-On Learning
- Integrated Instruction
- Interdisciplinary
- Multimedia Instruction
- Multiple Activities
- Role-Playing
- Simulations and Games
- Visual Instruction

Grouping

- Heterogeneous Grouping
- Individualized Instruction
- Large Group Instruction
- Small Group Instruction

Assessment

- Alternative Assessment
- Authentic Assessment
- Curriculum Based Assessment
- Informal Assessment
- Observation

Student Groupings

- Class
- Grade
- Heterogeneous Grouping
- Individual
- Individualized Instruction
- Large Group Instruction

Bloom's Taxonomy of Cognitive Objectives

- I Knowledge
- II Comprehension
- III Application
- IV Analysis
- V Synthesis
- VI Evaluation

Gardner's Multiple Intelligences: Learning Styles

- Bodily-Kinesthetic
- Interpersonal
- Intrapersonal
- Linguistic
- Logical-Mathematical
- Musical
- Spatial

Instructional Strategies

- Homework and Practice
- Identifying Similarities and Differences
- Nonlinguistic Representation
- Questions, Cues, and Advanced Organizers
- Reinforcing Effort and Providing Recognition

SIOP – ESL

- Building Background
- Feedback
- Guided Practice
- Hands-On Activities
- Integrations of Reading, Writing, Speaking, and Listening Skills Modeling
- Interaction
- Meaningful Content and Language Activities
- Modeling
- Scaffolding
- Techniques to Make Concepts Clear

COLUMBUS CITY SCHOOLS
VOCAL MUSIC CURRICULUM

Instructional Unit	Grade 2, General Music, September
Title:	**Performing and Notating**
Subject:	General Music
Grade Range:	2
Description:	In this lesson, students perform rhythmic and melodic patterns from music of a diverse culture and read and write the pattern with pitched notation and letter names.
Duration:	40 minutes
Author:	Yeh-fen Chin
Publisher:	Columbus City Schools
Keywords:	Dynamics; Notation

Content Standard 2: Performing on instruments, alone and with others, a varied repertoire of music

Benchmark A: Perform independently, with appropriate expression, music representing diverse genres and cultures.

GLI 1: Performs music representing diverse genres and cultures with appropriate dynamics and maintains steady tempo. GM22A1

GLI 4: Plays short rhythmic and melodic patterns. GM22A4

Content Standard 5: Reading and notating music

Benchmark A: Identify and utilize rhythmic notation.

GLI 1: Reads eighth, quarter, half, whole notes and quarter, half, whole rests in 2/4, 3/4, and 4/4 time signatures. GM25A1

GLI 2: Writes eighth, quarter, half, whole notes and quarter, half, whole rests in 2/4, 3/4, and 4/4 time signatures. GM25A2

Benchmark B: Identify and utilize treble clef pitch notation.

GLI 1: Uses a system (solfege syllables, numbers, or letters) to read simple pitch notation (do, re mi, sol, la) in the treble clef in G, F, and C pentatonic. GM25B1

Lesson Assessment

- Students perform a rhythmic and melodic pattern with appropriate dynamics to accompany the French folk song, "Frère Jacques."
- Students read and write the pattern (quarter notes, half notes), and identify using letter names.

Pre-Assessment

- Students identify quarter notes, eighth notes, and half notes in "Who's That Tapping at the Window" (Share the Music 2, page 256).

Instructional Strategies

- Teacher introduces "Frère Jacques" (Share the Music 2, page 233; CD 5, track 7). Students listen to *Recorded Lesson* (CD 5, track 8) and identify the languages heard (French and English). Students sing the song.
- Students play "Din, din, don (F, C, F –)" as a rhythmic and melodic accompaniment pattern, on classroom instruments (Formative Assessment).
- Students discuss appropriate dynamics and tempo for the song. Teacher divides students into two groups to perform: one sings; the other plays the accompaniment pattern (Summative Assessment).
- Students read and notate the pattern on the *Frère Jacques Pattern Notating Chart* and identify letter names (Summative Assessment).

District Adopted Textbook/Supplemental Materials

- Share the Music 2, CD 5
- Share the Music 3 – Student Edition

Materials/Resources

- CD player
- Pitched classroom instruments (e.g., xylophones, tone bells)
- Pencils
- *Frère Jacques Pattern Notating Chart*

Re-Teach

- For students who have difficulty maintaining the duration of the half note in the accompaniment pattern, teacher prompts them using a physical pulse.

Extension

- Students play chords or more complicated rhythmic patterns for the song.

Linked Materials

- *Frère Jacques Pattern Notating Chart*

Interdisciplinary Connections

- Writing Conventions A – Print legibly using appropriate spacing.

Writing Connection

- Graphic organizer

Organizers

Teaching Methods
- Demonstrations
- Discussions
- Experiential Learning
- Hands-On Learning
- Integrated Instruction
- Interdisciplinary
- Multimedia Instruction
- Multiple Activities
- Role Playing
- Simulations and Games
- Visual Instruction

Grouping
- Heterogeneous Grouping
- Individualized Instruction
- Large Group Instruction
- Small Group Instruction

Assessment
- Alternative Assessment
- Authentic Assessment
- Curriculum Based Assessment
- Informal Assessment
- Observation

Student Groupings
- Class
- Grade
- Heterogeneous Grouping
- Individual
- Individualized Instruction
- Large Group Instruction

Bloom's Taxonomy of Cognitive Objectives
- I Knowledge
- II Comprehension
- III Application
- IV Analysis
- V Synthesis
- VI Evaluation

Gardner's Multiple Intelligences: Learning Styles
- Bodily-Kinesthetic
- Interpersonal
- Intrapersonal
- Linguistic
- Logical-Mathematical
- Musical
- Spatial

Instructional Strategies
- Homework and Practice
- Identifying Similarities and Differences
- Nonlinguistic Representation
- Questions, Cues, and Advanced Organizers
- Reinforcing Effort and Providing Recognition

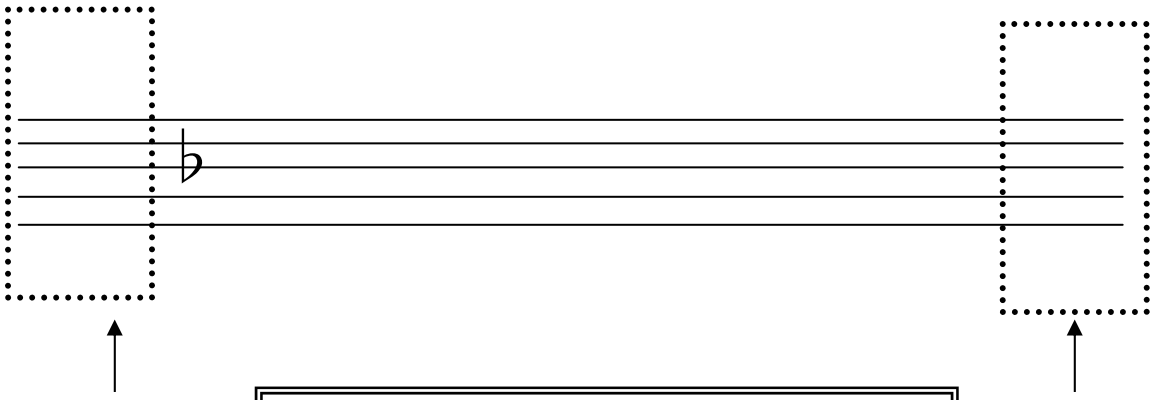
SIOP – ESL
- Building Background
- Comprehensible Input
- Feedback
- Guided Practice
- Hands-On Activities
- Integration of Reading, Writing, Speaking, and Listening Skills
- Interaction
- Meaningful Content and Language Activities
- Modeling
- Scaffolding
- Techniques to Make Concepts Clear

Name: _____

Frère Jacques Pattern Notating Chart

A melodic and rhythmic pattern for the French Folk Song, "*Frère Jacques*"

Directions: (1). Notate the pitches for "Din, din, don."
(2). Identify their letter names.
(3). Remember to draw a treble clef at the beginning of the staff and a repeat sign at the end of the staff.



Draw a Treble Clef here

Draw a Repeat Sign here

Write down the letter names for the notes above:

din, ***din,*** ***don.***

Letter name is: _____	Letter name is: _____	Letter name is: _____

COLUMBUS CITY SCHOOLS
VOCAL MUSIC CURRICULUM

Instructional Unit	Grade 2, General Music, October
Title:	**Melody and Accompaniment**
Subject:	General Music
Grade Range:	2
Description:	In this lesson, students play melodic ostinati and distinguish between melody and accompaniment.
Duration:	40 minutes
Author:	Yeh-fen Chin
Publisher:	Columbus City Schools
Keywords:	Melodic Ostinati; Pitch Notation

Content Standard 2: Performing on instruments, alone and with others, a varied repertoire of music

Benchmark A: Perform independently, with appropriate expression, music representing diverse genres and cultures.

GLI 2: Performs bourdons, melodic ostinati, and chords on a pitched classroom instrument (e.g., xylophone, autoharp, resonator bells). GM22A2

Content Standard 5: Reading and notating music

Benchmark B: Identify and utilize treble clef pitch notation.

GLI 2: Writes pitch notation (do, re, mi, sol, la) in the treble clef in G, F, and C pentatonic. GM25B2

Content Standard 6: Listening to, analyzing, responding to, and describing music

Benchmark B: Listen to a varied repertoire of music and analyze the structure.

GLI 2: Distinguishes between melody and accompaniment. GM26B2

Lesson Assessment

- Students play melodic ostinato to "A Sailor Went to Sea, Sea, Sea."
- Students distinguish between melody and accompaniment in "A Sailor Went to Sea, Sea, Sea."
- Students write pitch notation on "Ostinato Notating Chart" for the ostinato pattern of "A Sailor Went to Sea, Sea, Sea."

Pre-Assessment

- Students review concepts of ostinato by giving examples (playing or using body percussion).
- Students identify melody and accompaniment by reviewing "This Land Is Your Land" (Share the Music 2, page 301; CD 6, track 22).

Instructional Strategies

- Teacher introduces "A Sailor Went to Sea, Sea, Sea" (Share the Music 2, page 115; CD 3, track 9). Students listen to and then sing with motions (Share the Music 2 – Teacher's Edition, page 114).
- Students play a melodic ostinato given by the teacher (G, E, D, C) in 4/4 on pitched classroom instruments (Summative Assessment).
- Teacher divides students into two performing groups: one sings the song; the other plays the melodic ostinato. Students distinguish between the melody and accompaniment groups by describing how each sounds. Groups alternate roles (Summative Assessment).
- Students write pitch notation on *Ostinato Notating Chart* (Summative Assessment).

District Adopted Textbook/Supplemental Materials

- Share the Music 2, CD 3
- Share the Music 3 – Teacher's Edition
- Share the Music 3 – Student Edition

Materials/Resources

- CD player
- Pitched classroom instruments
- Pencils
- *Ostinato Notating Chart*

Re-Teach

- Teacher reviews concepts of lines and spaces to help students with pitch notations, connecting sounds of the ostinato with symbols (rote to note).

Extension

- Teacher adds more ostinati using chord-patterns (e.g., CCCC, CCGG, GGGG, GGCC). Students perform ostinati with singing and movements.

Linked Materials

- *Ostinato Notating Chart*

Interdisciplinary Connections

- Writing Convention A – Print legibly using appropriate spacing.

Organizers

Teaching Methods • Experiential Learning • Hands-On Learning • Multimedia Instruction • Visual Instruction **Grouping** • Heterogeneous Grouping • Individualized Instruction • Large Group Instruction • Small Group Instruction **Assessment** • Authentic Assessment • Curriculum Based Assessment • Informal Assessment **Student Groupings** • Class • Grade • Heterogeneous Grouping • Large Group Instruction	**Bloom's Taxonomy of Cognitive Objectives** • III Application • V Synthesis **Gardner's Multiple Intelligences: Learning Styles** • Bodily-Kinesthetic • Interpersonal • Intrapersonal • Linguistic • Logical-Mathematical • Musical • Spatial **Instructional Strategies** • Identifying Similarities and Differences • Nonlinguistic Representation • Reinforcing Effort and Providing Recognition **SIOP – ESL** • Building Background • Feedback • Guided Practice • Hands-On Activities • Integration of Reading, Writing, Speaking, and Listening Skills • Interaction • Meaningful Content and Language Activities • Techniques to Make Concepts Clear

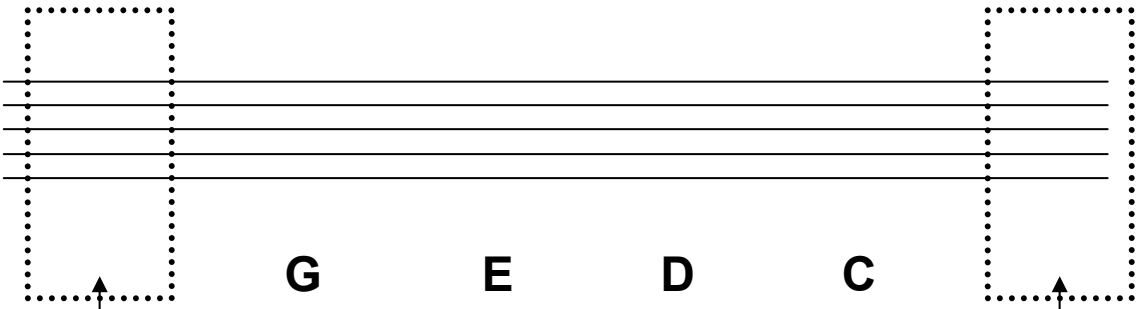
Name: _____

Ostinato Notating Chart

Ostinato for "*A Sailor Went to Sea, Sea, Sea*"

Directions: Notate the pitches for "G, E, D, C." Remember to draw a treble clef at the beginning of the staff and a repeat sign at the end of the staff.

C Major



Draw a Treble Clef here

Draw a repeat sign here

COLUMBUS CITY SCHOOLS
VOCAL MUSIC CURRICULUM

Instructional Unit	Grade 2, General Music, October
Title:	**Dynamics**
Subject:	General Music
Grade Range:	2
Description:	In this lesson, students read dynamic symbols, identify dynamic contrasts, and respond to music through dance.
Duration:	40 minutes
Author:	Yeh-fen Chin
Publisher:	Columbus City Schools
Keywords:	Dynamics; Piano (*p*); Forte (*f*); Dance

Content Standard 5: Reading and notating music

Benchmark C: Identify and utilize symbols and traditional terms referring to expression and form.

GLI 2: Reads dynamic symbols: pianissimo, piano, forte, and fortissimo (*pp, p, f, ff*). GM25C2

Content Standard 6: Listening to, analyzing, responding to, and describing music

Benchmark A: Listen, respond to, and describe a varied repertoire of music utilizing musical terminology.

GLI 3: Describes dynamics in a listening example using: piano, pianissimo, forte, and fortissimo. GM26A3

Content Standard 8: Understanding relationships between music, the other arts, and disciplines outside the arts.

Benchmark A: Identifies similarities and differences in the meanings of common terms used in the various arts.

GLI 1: Responds to music through dance, drama, and visual art. GM28A1

Lesson Assessment

- Students describe dynamic contrasts and read dynamic symbols (*p* and *f*) through listening to and singing "Stoopin' on the Window."
- Students respond to music through dance/movement.

Pre-Assessment

- Students identify *p* and *f* by listening to body percussion or vocal sounds from the teacher.
- Students demonstrate reading of *p* and *f* by singing "John Jacob Jingleheimer Schmidt" (Share the Music 2, page 87; CD 2, track 35).

Instructional Strategies

- Teacher introduces the background of the painting, "Midsummer Night in Harlem," by Palmer Hayden (Share the Music 2 – Teacher's Edition, page 90). Students examine and interpret the painting.
- Students listen to "Stoopin' on the Window" (Share the Music 2, page 91; CD 2, track 37). Students discuss the dynamics (soft and loud) in the music, and identify *p* and *f* (Summative Assessment). Students sing with contrasting dynamics.

- Students discuss why *piano* and *forte* are specialized vocabulary by completing *Specialized Vocabulary Type One Writing Form.* (Specialized Vocabulary refers to how "Piano" can mean (1) piano as an instrument, and (2) soft for dynamics. "Forte" can mean (1) strength, and (2) loud for dynamics.)

- Teacher introduces "Enrichment: Game for Stoopin' on the Window" (Share the Music 2 – Teacher's Edition, page 91), by drawing the movement formation on the board and demonstrating as a leader. Students respond to music through movement (e.g., change directions; Summative Assessment).

District Adopted Textbook/Supplemental Materials

- Share the Music 2, CD 2
- Share the Music 3 – Teacher's Edition
- Share the Music 3 – Student Edition

Materials/Resources

- CD player
- *Specialized Vocabulary Type One Writing Form*
- Pencils

Re-Teach

- Teacher simplifies the movement formation by first changing spiral to line directions, so when reversing directions, students see people passing by in the opposite direction. Then teacher leads the formation to clock-wise, then counter clock-wise, gradually leading back to spiral formation.

Extension

- Class performs the formation with arms raised or lowered when responding to dynamics in the song.

Linked Materials

- *Specialized Vocabulary Type One Writing Form*

Interdisciplinary Connections

- Acquisition of Vocabulary B – Read accurately high-frequency sight words.
- Acquisition of Vocabulary D – Know the meaning of specialized vocabulary by applying knowledge of word parts, relationships and meanings.

Writing Connections

- Type One Writing

Organizers

Teaching Methods
- Demonstrations
- Discussions
- Experiential Learning
- Hands-On Learning
- Integrated Instruction
- Interdisciplinary
- Multimedia Instruction
- Multiple Activities
- Simulations and Games
- Visual Instruction

Grouping
- Heterogeneous Grouping
- Individualized Instruction
- Large Group Instruction
- Small Group Instruction

Assessment
- Alternative Assessment
- Authentic Assessment
- Curriculum Based Assessment
- Informal Assessment
- Observation

Student Groupings
- Class
- Grade
- Heterogeneous Grouping
- Individual
- Individualized Instruction
- Large Group Instruction

Bloom's Taxonomy of Cognitive Objectives
- I Knowledge
- II Comprehension
- III Application
- IV Analysis
- V Synthesis
- VI Evaluation

Gardner's Multiple Intelligences: Learning Styles
- Bodily-Kinesthetic
- Interpersonal
- Intrapersonal
- Linguistic
- Logical-Mathematical
- Musical
- Spatial

Instructional Strategies
- Homework and Practice
- Identifying Similarities and Differences
- Nonlinguistic Representation
- Questions, Cues, and Advanced Organizers
- Reinforcing Effort and Providing Recognition

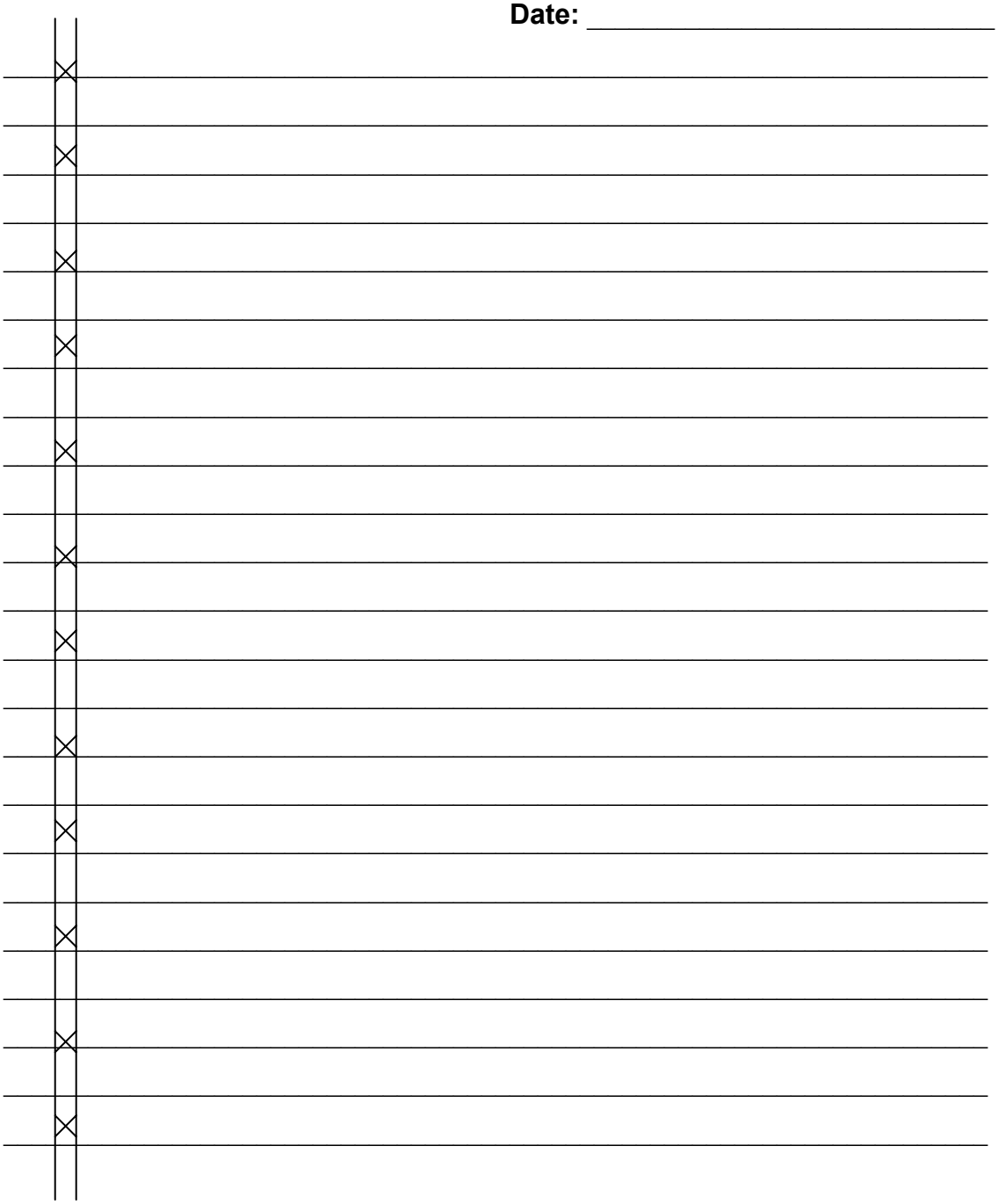
SIOP – ESL
- Building Background
- Comprehensible Input
- Feedback
- Guided Practice
- Hands-On Activities
- Integration of Reading, Writing, Speaking, and Listening Skills
- Interaction
- Meaningful Content and Language Activities
- Modeling
- Scaffolding
- Techniques to Make Concepts Clear

SPECIALIZED VOCABULARY Type One Writing

Directions: Explain why **piano** and **forte** are specialized vocabulary (words used in special ways by musicians) by giving examples.

Type _____ **Name:** _____

Date: _____



COLUMBUS CITY SCHOOLS
VOCAL MUSIC CURRICULUM

Instructional Unit	Grade 2, General Music, November
Title:	**Mother, Mother – Science**
Subject:	General Music
Grade Range:	2
Description:	In this lesson, students identify and describe connections between music and science, as well as music and language arts using the song "Mother, Mother," as the theme.
Duration:	40 minutes
Author:	Casey Sanders
Publisher:	Columbus City Schools
Keywords:	Arts Integration; English Language Arts; Science

Content Standard 8: Understanding relationships between music, the other arts, and disciplines outside the arts

Benchmark B: Describe and demonstrate ways in which the principles and subject matter of other disciplines are interrelated with those of music.

GLI 1: Identifies and describes connections between musical experiences and those in other curricular subjects. GM28B1

Lesson Assessment

- Students identify and describe connections between music, health/science, and language arts by comparing the words of the song "Mother, Mother," to taking care of one's health and writing a newspaper article.

Pre-Assessment

- Students sing "Mother, Mother" (Share the Music 2, pages 70-71; CD 2, track 2), then dramatize the song using the suggestions in *Drama Connection: Character Development* (Share the Music 2 – Teacher's Edition, page 71).

Instructional Strategies

- Students identify and describe the connection between the song "Mother, Mother," and health/science using the suggestions in *Science: Health "Mother, Mother"* (Share the Music 2 – Teacher's Edition, page 85A; Summative Assessment).

- Students identify and describe the connections between the song "Mother, Mother," and writing a newspaper article using the suggestions in *Language Arts: Character Sketch, "Mother, Mother"* (Share the Music 2 – Teacher's Edition, page 85B; Summative Assessment).

District Adopted Textbook/Supplemental Materials

- Share the Music 2, CD 2
- Share the Music 2 – Teacher's Edition
- Share the Music 2 – Student Edition

Materials/Resources

- Pencils
- CD player
- Paper
- Crayons, markers, paints
- Scissors
- Glue
- Small objects (e.g., buttons, sequins, ribbon)

Writing Connections

- Graphic organizer
- Type 1 Quick write

Re-Teach

- Students identify and describe the social studies connection in "Mother, Mother," using the suggestions in *Art Connection: Objects That Tell a Tale* (Share the Music 2 – Teacher's Edition, page 71).

Extension

- Students identify and describe the visual arts connection in "Mother, Mother," using the suggestions in *Art: Expressive Art, "Mother, Mother"* (Share the Music 2 – Teacher's Edition, page 85B).

Organizers

Teaching Methods

- Advanced Organizing
- Brainstorming
- Cooperative Learning
- Discussions
- Experiential Learning
- Guided Design
- Hands-On Learning
- Integrated Instruction
- Interdisciplinary
- Multiple Activities
- Thematic Approach
- Visual Instruction

Grouping

- Heterogeneous Grouping
- Large Group Instruction

Assessment

- Authentic Assessment
- Curriculum Based Assessment
- Informal Assessment
- Observation

Student Groupings

- Class
- Grade
- Heterogeneous Grouping
- Large Group Instruction

Bloom's Taxonomy of Cognitive Objectives

- I Knowledge
- II Comprehension
- III Application
- IV Analysis
- V Synthesis
- VI Evaluation

Gardner's Multiple Intelligences: Learning Styles

- Bodily-Kinesthetic
- Interpersonal
- Intrapersonal
- Linguistic
- Musical
- Spatial

Instructional Strategies

- Cooperative Learning
- Questions, Cues, and Advanced Organizers
- Reinforcing Effort and Providing Recognition
- Summarizing and Note-Taking

SIOP – ESL

- Building Background
- Feedback
- Guided Practice
- Hands-On Activities
- Integration of Reading, Writing, Speaking, and Listening Skills
- Interaction

General Music Scope and Sequence
Second Grade

Month	Theme	GLI	Standard Benchmark GLI	OGT Social Studies Standards and Benchmarks	OGT English Language Arts Standards and Benchmarks
Grading Period 2					
November	Improvising	Improvises answers to questions using rhythm and/or melody.	GM23A1		
	Reading and Notating	Reads eighth, quarter, half, whole notes and quarter, half, whole rests in 2/4, 3/4, and 4/4 time signatures.	GM25A1		
	Reading and Notating	Writes eighth, quarter, half, whole notes and quarter, half, whole rests in 2/4, 3/4, and 4/4 time signatures.	GM25A2		Writing Conventions – A
	Listening	Describes dynamics in a listening example using: piano, pianissimo, forte, and fortissimo.	GM26A3		
	Listening	Identifies and classifies instruments as pitched or unpitched.	GM26C2		
	Listening	Classifies unpitched instruments as woods, metals, shakers/scrapers, or drums.	GM26C3		
December	Singing	Sings independently, on pitch and in rhythm, using correct posture, breath support and tone.	GM21A1		
	Singing	Independently sings expressively, using articulation, dynamics, and tempi, songs representing diverse genres and cultures.	GM21A2		
	Singing	Sings in groups, with appropriate expression, ostinati, partner songs and rounds representing diverse genres and cultures.	GM21B1		

	Performing On Instruments	Performs music representing diverse genres and cultures with appropriate dynamics and maintains steady tempo.	GM22A1		
	Evaluating	Discusses performances of self and others.	GM27A1		
	Relationships to Other Disciplines	Recognizes similarities and differences in music and other art forms.	GM28A2		
	Relation to History and Culture	Sings, listens, and moves to music from world cultures.	GM29A1	Geography – A	
	Relation to History and Culture	Attends live music performances and demonstrates audience behavior appropriate for the context and style of music performed.	GM29B1		
	Relation to History and Culture	Describes how music is used for a variety of occasions (e.g., birthday, holiday).	GM29C1	People in Societies – A	
	Relation to History and Culture	Identifies the behaviors of a musician.	GM29D1		
January	Singing	Sings independently, on pitch and in rhythm, using correct posture, breath support and tone.	GM21A1		
	Singing	Independently sings expressively, using articulation, dynamics, and tempi, songs representing diverse genres and cultures.	GM21A2		
	Performing On Instruments	Plays short rhythmic and melodic patterns.	GM22A4		
	Reading and Notating	Reads eighth, quarter, half, whole notes and quarter, half, whole rests in 2/4, 3/4, and 4/4 time signatures.	GM25A1		
	Reading and Notating	Writes eighth, quarter, half, whole notes and quarter, half, whole rests in 2/4, 3/4, and 4/4 time signatures.	GM25A2		Writing Conventions – A
	Listening	Identifies and classifies instruments as pitched or unpitched.	GM26C2		

	Listening	Classifies unpitched instruments as woods, metals, shakers/scrapers, or drums.	GM26C3		
	Evaluating	Identifies personal preferences for specific musical works and styles.	GM27B1		
	Evaluating	Explains how the elements of music are used to communicate meaning of lyrics, feelings, moods or images.	GM27B2		
	Relationships to Other Disciplines	Identifies and describes connections between musical experiences and those in other curricular subjects.	GM28B1		
	Relation to History and Culture	Sings, listens, and moves to music from world cultures.	GM29A1	Geography – A	

COLUMBUS CITY SCHOOLS
VOCAL MUSIC CURRICULUM

Instructional Unit	Grade 2 General Music, November
Title:	**Developing a Steady Beat**
Subject:	Instrument Families
Grade Range:	2
Description:	In this lesson students identify and classify the sounds of pitched or unpitched instruments, woods, metals, shakers/scrapers, and drums.
Duration:	40 minutes
Author:	Casey Sanders
Publisher:	Columbus City Schools
Keywords:	Pitched; Unpitched; Woods; Metals; Shakers/Scrapers; Drums

Content Standard 6: Listening to, analyzing, responding to, and describing music

Benchmark C: Identify and classify the sounds of instruments.

GLI 2: Identifies and classifies instruments as pitched or unpitched. GM26C2

GLI 3: Classifies unpitched instruments as woods, metals, shakers/scrapers, or drums. GM26C3

Lesson Assessment

- Students classify selected sections of "Toward the City" as featuring pitched or unpitched instruments.
- Students classify unpitched instruments as woods, metals, shakers/scrapers, or drums through a listening example and an assortment of classroom instruments.

Pre-Assessment

- Students read Share the Music 2, pages 112-113, and discuss which instruments they have played. They compare the four families of unpitched instruments answering the questions in the *Think It Through* (Share the Music 2, page 113).

Instructional Strategies

- Students listen to *Recorded Lesson "Identifying Families of Unpitched Instruments"* and point to the picture of each family of instruments as it is heard (Share the Music 2, page 113; CD 3, track 8; Summative Assessment).

- Class listens to "A Sailor Went to Sea, Sea, Sea," and sings the song with the movements (Share the Music 2, pages 114-115; CD 3, track 9).

- Students identify the unpitched instruments being played during each verse.

- Each student chooses an unpitched instrument to play. Class divides into groups by instrument families (Summative Assessment). Students play their instruments at appropriate times as they sing "A Sailor Went to Sea, Sea, Sea" (Share the Music 2, page 115; CD 3, track 9).

- Teacher lists on the board the words *metals, woods, shakers/scrapers, drums*. As the teacher points to each instrument family name, students play one sound from that family and then put away their instruments (Summative Assessment).

- Students listen to "Toward the City" (Share the Music 2, page 129; CD 3, track 16), and identify the solo instrument sound as pitched or unpitched by showing a "swimming a pathway" for pitched or doing the "shoo bop-shuh-bop" (movement from "A Sailor Went to Sea") for unpitched (Summative Assessment).

District Adopted Textbook/Supplemental

- Share the Music 2, CD 3
- Share the Music 2 – Teacher's Edition
- Share the Music 2 – Student Edition

Materials/Resources

- CD player
- Unpitched instruments
- Metallophone

Re-Teach

- Complete the activities in *Special Learners: Aural Discrimination* (Share the Music 2 – Teacher's Edition, page 114-115) and *Playing Instruments: Inner Hearing* (Share the Music 2 – Teacher's Edition, page 115).

Extension

- Students listen to *Recorded Lesson "Moving Pathways with Unpitched Instruments"* (Share the Music 2 – Teacher's Edition, page 129; CD 3, track 17), hear instruments, and move to identify their corresponding families (*Movement: Pathways with Geometric Shapes*; Share the Music 2 – Teacher's Edition, page 129).

- Students read, listen to, and learn "Eh Soom Boo Kawaya – Nigerian Boat Song" (Share the Music 2, page 130; CD 3, track 18), and perform paddling movement. They identify the unpitched instruments in accompaniment as drums and scrapers/shakers. Students look at the instruments pictured on page 131, and decide to which family each instrument belongs (Summative Assessment). Students discuss the similarities and differences of these instruments by answering the questions found in *Critical Thinking: Unpitched Instruments (*Share the Music 2 – Teacher's Edition, page 131).

Organizers

Teaching Methods

- Advanced Organizers
- Demonstrations
- Discovery Learning
- Discussions
- Experiential Learning
- Hands-On Learning
- Multiple Activities
- Visual Instruction

Grouping

- Heterogeneous Grouping
- Large Group Instruction

Assessment

- Authentic Assessment
- Curriculum Based Assessment
- Informal Assessment
- Observation

Student Groupings

- Class
- Grade
- Heterogeneous Grouping

Bloom's Taxonomy of Cognitive Objectives

- I Knowledge
- II Comprehension
- III Application
- IV Analysis
- VI Evaluation

Gardner's Multiple Intelligences: Learning Styles

- Bodily-Kinesthetic
- Interpersonal
- Intrapersonal
- Musical
- Spatial

Instructional Strategies

- Cooperative Learning
- Identifying Similarities and Differences
- Nonlinguistic Representation
- Questions, Cues, and Advanced Organizers

SIOP – ESL

- Guided Practice
- Hands-On Activities
- Interaction

COLUMBUS CITY SCHOOLS
VOCAL MUSIC CURRICULUM

Instructional Unit	Grade 2, General Music, December
Title:	**Play a Line, Draw a Line, Dance a Line**
Subject:	General Music
Grade Range:	2
Description:	In this lesson, students explore the concept of "line" through sound and sight by identifying lines in a listening selection and drawing a listening map. Students also explore the concept of "line" through movement by creating movement to go with a musical composition. Finally, students experience the concept of "line" through writing.
Duration:	40 minutes
Author:	Casey Sanders
Publisher:	Columbus City Schools
Keywords:	Similarities; Differences; Music; Visual Art; Movement; Arts Integration; Writing

Content Standard 8: Understanding relationships between music, the other arts, and disciplines outside the arts

Benchmark A: Identifies similarities and differences in the meanings of common terms used in the various arts.

GLI 2: Recognizes similarities and differences in music and other art forms. GM28A2

Lesson Assessment

- Students experience the concept of "line" through listening, drawing, writing, and movement.

Pre-Assessment

- Students listen to "Animal Fair" (Share the Music 2, page 210; CD 4, track 38), and describe the similarities and differences heard between the singing and the instrumental interludes.

Instructional Strategies

- Students read Share the Music 2, page 58, and listen to *Recorded Lesson "Interview with Wynton Marsalis"* (CD 2, track 15). Teacher reads background information about Wynton Marsalis (*Careers: Professional Musician*; Share the Music 2 – Teacher's Edition, page 58).

- Students listen to "Entrada" (CD 2, track 16), count the number of lines or phrases that they hear, and describe them (*Extra Help: Questions for "Entrada;"* Share the Music 2 – Teacher's Edition, page 59; Formative Assessment).

- Each student draws a line on a piece of paper with a crayon, then compares the line with others, noting differences in color, shape, length, and thickness. Class discusses how the lines of "Entrada," might be represented by lines on paper (different or same colors, lengths, or contours to match the musical lines; Summative Assessment).

- Students, individually or in small groups, create a listening map for "Entrada" using lines to represent phrases.

- Students read page 59, and listen to *Recorded Lesson "Interview with Debbie Allen"* (CD 2, track 17). Students then review "Entrada," identifying the phrases and characteristics of the piece. Students discuss what kinds of movement could be done in lines that would match the music.

- Students create, practice, and perform their movements with the music, refining as necessary (Summative Assessment).

- Students experience the concept of lines through writing (*Language Arts Connection: Writing Lines*; Share the Music 2 – Teacher's Edition, page 59; Summative Assessment).

District Adopted Textbook/Supplemental Materials

- Share the Music 2, CDs 2, 4, 5
- Share the Music 2 – Teacher's Edition
- Share the Music 2 – Student Edition

Materials/Resources

- Pencils
- CD player
- Crayons
- Writing paper
- Manila paper
- Unpitched instruments

Writing Connections

- Graphic organizer
- Type 1 Quick write

Re-Teach

- Students explore line formations in dance (Share the Music 2, pages 262-265; CDs 4 and 5).

Extension

- Students create lines of music, alternating between the four families of unpitched instruments. They create four different lines of movement representing the four distinct instrumental timbres. Finally, students create a presentation, combining their movements with the lines of music.

Organizers

Teaching Methods

- Advanced Organizers
- Brainstorming
- Cooperative Learning
- Discovery Learning
- Discussions
- Experiential Learning
- Hands-On Learning
- Integrated Instruction
- Multiple Activities

Grouping

- Heterogeneous Grouping
- Large Group Instruction

Assessment

- Authentic Assessment
- Curriculum Based Assessment
- Informal Assessment
- Observation

Student Groupings

- Class
- Grade
- Heterogeneous Grouping
- Large Group Instruction

Bloom's Taxonomy of Cognitive Objectives

- I Knowledge
- II Comprehension
- III Application
- V Synthesis
- VI Evaluation

Gardner's Multiple Intelligences: Learning Styles

- Bodily-Kinesthetic
- Interpersonal
- Intrapersonal
- Musical
- Spatial

Instructional Strategies

- Cooperative Learning
- Identifying Similarities and Differences
- Practice
- Questions, Cues, and Advanced Organizers

SIOP – ESL

- Hands-On Activities
- Idioms
- Integration of Reading, Writing, Speaking, and Listening Skills
- Interaction

COLUMBUS CITY SCHOOLS
VOCAL MUSIC CURRICULUM

Instructional Unit	Grade 2, General Music, December
Title:	**A Performance – The Audience and the Musician**
Subject:	General Music
Grade Range:	2
Description:	In this lesson students describe how music is used for a variety of occasions, attend live music performances, and demonstrate audience behavior appropriate for the context and style of music performed. They identify and describe roles of musicians in various music settings.
Duration:	40 minutes
Author:	Casey Sanders
Publisher:	Columbus City Schools
Keywords:	Behaviors of a Musician; Audience Behavior; Audience Etiquette; Use of Music for Various Occasions

Content Standard 9: Understanding music in relation to history and culture

Benchmark B: Demonstrate appropriate audience behavior.

GLI 1: Attends live music performances and demonstrates audience behavior appropriate for the context and style of music performed. GM29B1

Benchmark C: Identify the uses and suitability of music in their daily experiences and the experiences of others.

GLI 1: Describes how music is used for a variety of occasions (e.g., birthday, holiday). GM29C1

Benchmark D: Identify and describe roles of musicians in various music settings.

GLI 1: Identifies the behaviors of a musician. GM29D1

Lesson Assessment

- Students attend the school's winter music performances and demonstrate audience behavior appropriate for the context and style of music performed.
- Students describe how music is used for a variety of occasions.
- Students identify the behaviors of a musician through discussions of their favorite instruments and why they would (or would not) want to be a conductor.

Pre-Assessment

- Students read Share the Music 2, page 10, and discuss the theme: *We have music inside that we can share with others*. They relate favorite times they have had being with friends or family members when music was involved.

Instructional Strategies

- Students identify how music is used for a variety of occasions with the following activities:
    - A volunteer reads the poem, "The Way to Start a Day" (Share the Music 2, page 10), and the class discusses the meaning of the poem (If you want to make up a song, just do it.).
    - Class reads "What Can a Song Do?" (Share the Music 2, page 68), and reviews the greeting song "Sorida,
    - " including movements (Share the Music 2, page 69; CD 2, track 28).
    - Class reads page 70, and reviews "Mother, Mother," with dramatization (CD 2, track 29).
- Students identify and discuss other ways music can be used (Summative Assessment).

- Students listen to *Recorded Lesson "Interview with Paula Crider,"* and hear about being a band conductor (Share the Music 2, page 296; CD 6, track 17). Class discusses what a conductor does.

- Class reads Share the Music 2, page 296, and then listens to *Recorded Lesson "Interview with Warren Deck"* to hear about playing the tuba (Share the Music 2, page 297; CD 6, track 18). Class discusses what they learned about tubas.

- Students talk about their favorite instruments and explain why they would (or not) like to be a conductor (Summative Assessment).

- Students prepare to attend a live school music performance (chorus/band) and demonstrate audience behavior appropriate for the context and style of music performed. They discuss how to behave at an indoor winter concert. Teacher provides program notes for the pieces that will be performed (Formative Assessment).

- Students follow their program notes and practicing appropriate indoor concert behavior when they attend the school winter concert (Summative Assessment).

District Adopted Textbook/Supplemental Materials

- Share the Music 2, CDs 2, 6, 8
- Share the Music 2 – Teacher's Edition
- Share the Music 2 – Student Edition
- Share the Music 2, Resource Master LA•1

Materials/Resources

- Pencils
- CD player
- Instruments
- Program notes for winter concert

Re-Teach

- *Enrichment: Preparing for a Concert* (Share the Music 2 – Teacher's Edition, page 370).
- *Background: The Instruments in a Band* (Share the Music 2 – Teacher's Edition, page 371).
- *Enrichment: Concert Vocabulary* (Share the Music 2 – Teacher's Edition, page 371).
- Students practice audience behavior at a live concert.
    - They look at Share the Music 2, pages 370-371, to see where people sit for an outdoor band concert.
    - Teacher reads the list of selections to be played (*Materials*; Share the Music 2 – Teacher's Edition, page 370).
    - Class discusses how to behave at an outdoor concert (use Share the Music 2, Resource Master LA•1, for program notes and suggested behaviors to accompany each piece).
    - Students listen to the three selections (CD 8, track 15-17), following their program notes and practicing appropriate outdoor concert behavior.

Extension

- *Program Idea: Music Is Ours to Share* (Share the Music 2 – Teacher's Edition, page 13).

Organizers

Teaching Methods

- Discovery Learning
- Discussions
- Experiential Learning
- Integrated Instruction
- Multiple Activities

Grouping

- Heterogeneous Grouping
- Large Group Instruction

Assessment

- Authentic Assessment
- Curriculum Based Assessment
- Informal Assessment
- Observation

Student Groupings

- Class
- Grade
- Heterogeneous Grouping
- Large Group Instruction

Bloom's Taxonomy of Cognitive Objectives

- I Knowledge
- II Comprehension
- III Application
- IV Analysis
- V Synthesis

Gardner's Multiple Intelligences: Learning Styles

- Interpersonal
- Linguistic
- Musical

Instructional Strategies

- Practice
- Identifying Similarities and Differences
- Questions, Cues, and Advanced Organizers

SIOP – ESL

- Guided Practice
- Hands-On Activities
- Interaction

COLUMBUS CITY SCHOOLS
VOCAL MUSIC CURRICULUM

Instructional Unit	Grade 2, General Music, January
Title:	**Let Us Sing Together**
Subject:	General Music
Grade Range:	2
Description:	In this lesson, students sing in groups with appropriate expression, ostinati, partner songs, and rounds. Students also discuss their performance making comparisons between these various types of songs.
Duration:	40 minutes
Author:	Casey Sanders
Publisher:	Columbus City Schools
Keywords:	Sing; Ostinati; Partner songs; Rounds

Content Standard 1: Singing, alone and with others, a varied repertoire of music

Benchmark B: Sing in groups, with appropriate expression, songs representing diverse genres and cultures.

GLI 1: Sing in groups, with appropriate expression, ostinati, partner songs, and rounds representing diverse genres and cultures. GM21B1

Content Standard 7: Evaluating music and music performances

Benchmark A: Discuss performances and compositions.

GLI 1: Discusses performances of self and others. GM27A1

Lesson Assessment

- Students sing "Sing When the Spirit Says Sing," in canon, with appropriate expression.
- Students discuss their performance of "Ev'rybody's Welcome," in two parts, and with "Sing When the Spirit Says Sing," together as partner songs.
- Students discuss their performance of "Sing When the Spirit Says Sing," and "Ev'rybody's Welcome," comparing when sung in unison, canon, two parts, and partner songs.
- Students sing "Take Me Out to the Ballgame," and "Button You Must Wander," with ostinati.

Pre-Assessment

- Students warm up their voices through relaxation and flexibility exercises (*Vocal Development: Warming Up*; Share the Music 2 – Teacher's Edition, page 14).
- Students listen to "Sing," decide how many parts the song has and which are the same and different, then find the section with *la's* (Share the Music 2 – Teacher's Edition, page xvi; CD 1, track 1).
- Students sing the song "Sing," with their hands held out, turning their palms up, where there is time to echo during the rests. They echo words during the appropriate rests as the teacher leads the singing.
- Class divides into two groups, with one group leading "Sing," and the other echoing. They switch parts and sing again.

Instructional Strategies

- Students listen to "Sing When the Spirit Says Sing" (CD 1, track 8). They learn the song by rote then sing the entire song in unison. Students divide into two groups. The first group sings as the second group echoes each phrase at the cue of the teacher (canon singing). The groups switch parts (Summative Assessment).
- Students discuss the performance of the unison singing and compare it to the singing done in canon (Summative Assessment).

- Students listen to "Ev'rybody's Welcome," and identify the form as AB (Share the Music 2, page 2; CD 1, track 2). The class divides into two groups. Group 1 sings the A section and Group 2 sings the B section. Then students in both groups sing their sections simultaneously, partnering section A with section B (Formative Assessment).

- Students sing "Ev'rybody's Welcome," in unison; then sing "Sing When the Spirit Says Sing," in unison. Students partner these two songs with Group 1 singing "Ev'rybody's Welcome and Group 2 singing "Sing When the Spirit Says Sing" (Summative Assessment).

- Students discuss the performance of "Ev'rybody's Welcome," sung in two parts separately, then as a partner song. Students then discuss the performance of "Ev'rybody's Welcome," partnered with "Sing When the Spirit Says Sing" (Summative Assessment).

- Students read Share the Music 2, page 160, listen to, then sing "Take Me Out to the Ball Game" (CD 4, track 1).

- They read page 161, which defines *ostinato*, and listen to *Recorded Lesson "Learning an Ostinato"* (CD 4, track 2). They look at the pictures of gloves and bats on page 161, and echo as the teacher says the ostinato. Class speaks the ostinato while listening to the song and then sings the song again (Summative Assessment),

- Students listen to then sing in unison "Button You Must Wander" (Share the Music 2, page 174; CD 4, track 10). Students learn two ostinati (*Playing Instruments: Ostinato*, Share the Music 2 – Teacher's Edition, page 175) and sing them as a two-measure pattern during the song (Summative Assessment).

District Adopted Textbook/Supplemental Materials

- Share the Music 2, CDs 1, 4
- Share the Music 2 – Teacher's Edition
- Share the Music 2 – Student Edition

Materials/Resources

- CD player
- Pitched bell instruments (Optional)

Re-Teach

- Students learn movements to the A and B sections of "Ev'rybody's Welcome" (*Movement: Play a Partner Game*; Share the Music 2 – Teacher's Edition, page 2).

- Students divide into groups: Group 1 performs partner movements with the A section, Group 2 performs partner movements with the B section (Share the Music 2, CD 1, track 2).

Extension

- Students perform "Sing," and find places in the song to add an echo and perform these sections in canon (Share the Music 2 – Teacher's Edition, page xvi; CD 1, track 1).

- They discover which part(s) in the song cannot be performed in canon. They perform these sections in unison, and then perform entire song.

Organizers

Teaching Methods • Cooperative Learning • Discovery Learning • Discussions • Multiple Activities **Grouping** • Heterogeneous Grouping • Large Group Instruction **Assessment** • Authentic Assessment • Curriculum Based Assessment • Informal Assessment **Student Groupings** • Class • Grade • Heterogeneous Grouping • Large Group Instruction	**Bloom's Taxonomy of Cognitive Objectives** • I Knowledge • II Comprehension • III Application • IV Analysis • VI Evaluation **Gardner's Multiple Intelligences: Learning Styles** • Bodily-Kinesthetic • Interpersonal • Musical **Instructional Strategies** • Cooperative Learning • Identifying Similarities and Differences **SIOP – ESL** • Hands-On Activities • Interaction

COLUMBUS CITY SCHOOLS
VOCAL MUSIC CURRICULUM

Instructional Unit	Grade 2, General Music, January
Title:	**Music and Mood**
Subject:	General Music
Grade Range:	2
Description:	In this lesson, students explain how the elements of music (dynamics, tempo, and pitch) are used to communicate meaning of lyrics, feelings, moods, or images. Students also identify personal preferences for specific musical works and styles.
Duration:	40 minutes
Author:	Casey Sanders
Publisher:	Columbus City Schools
Keywords:	Personal Preferences; Musical Elements; Meaning of Lyrics; Feelings; Moods; Images

Content Standard 7: Evaluating music and music performances

Benchmark B: Demonstrate how music communicates meaning of lyrics, feelings, moods or images.

GLI 1: Identifies personal preferences for specific musical works and styles. GM27B1

GLI 2: Explains how the elements of music are used to communicate meaning of lyrics, feelings, moods or images. GM27B2

Lesson Assessment

- Students identify and discuss personal preferences for specific musical works heard in the classroom and music heard outside of the classroom.
- Students explain how dynamics is used to communicate meaning of the lyrics in "Mumble, Grumble."
- Students describe how tempo communicates the mood of "Olympic Fanfare."
- Students describe how the melodic line of "The Aquarium," communicates the images in the song.

Pre-Assessment

- Students read Share the Music 2, pages 74 and 75, listen to "Acte III: Symphony" (CD 2, track 25), and move hands farther apart to represent loud and closer together to represent soft.
- Students review and move with the steady beat by singing and doing the movements to "Kye, Kye Kule" (Share the Music 2, page 21; CD 1, track 15).
- Students listen to *Recorded Lesson "Learning 'Sorida'"* (CD 2, track 27) and then sing the song, adding the higher, middle, and lower motions when the word *sorida* is sung.

Instructional Strategies

- Students read Share the Music 2, page 76, discussing briefly some jobs they have to do at home.
- Students listen to "Mumble Grumble," and then listen again to hear which parts of the song are sung loudly and softly (Share the Music 2, pages 76-77; CD 2, track 31). They explain how the loud and soft dynamics are used to communicate the feeling of the song and the meaning of the words (Summative Assessment). Students sing "Mumble, Grumble."

- Students read Share the Music 2, pages 26 and 27. They listen to "Olympic Fanfare" (CD 1, track 19) and follow the listening map (Optional: Listening Map Transparency T•1). They repeat this exercise, deciding which parts are slow, medium, and fast, and then explain how each tempo communicates the mood of the music (Summative Assessment).

- Students decide on movements to do with the three tempi and then perform the chosen movements for each section of "Olympic Fanfare."

- Students listen to "The Aquarium" (Share the Music 2 – Teacher's Edition, page 373G; CD 8, track 21) while following the listening map (Resource Master LA•5). They find the A and B sections on the map and describe the movements of the fish in each row (in rows *a, b, c, d,* and *e* they go up and down; the fish in rows *c* and *f* go only down). As they listen again, they raise hands as the pitch goes higher and lower hands as the pitch goes lower (Formative Assessment).

- Students explain how the pitch moving higher and lower communicates the image of fish swimming in an aquarium (Summative Assessment)

- Students discuss the songs and listening selections of this lesson and identify their personal preferences for specific musical works. Students then discuss musical works and styles of music heard outside the music class and identify their personal preferences as the teacher lists them on the chalk board (Summative Assessment).

District Adopted Textbook/Supplemental Materials

- Share the Music 2, CDs 1, 2, 8
- Share the Music 2, Resource Master LA•5
- Share the Music 2, Listening Map Transparency T•1
- Share the Music 2 – Teacher's Edition
- Share the Music 2 – Student Edition

Materials/Resources

- Pencils
- CD player

Re-Teach

- Students sing "Mumble, Grumble" (Share the Music 2, page 76; CD 2, track 31), then explain how the dynamics communicate the feeling of the song and the meaning of the words (*Building Self-Esteem Discussing Complaints*; Share the Music 2 – Teacher's Edition, page 76).

Extension

- *Drama Connection: Dramatization* (Share the Music 2 – Teacher's Edition, page 77).

[redacted]

Writing Connections

- Graphic organizer

[redacted]

Organizers

Teaching Methods

- Advanced Organizers
- Brainstorming
- Cooperative Learning
- Discovery Learning
- Discussions
- Experiential Learning
- Multiple Activities

Grouping

- Heterogeneous Grouping
- Large Group Instruction

Assessment

- Authentic Assessment
- Curriculum Based Assessment
- Informal Assessment
- Observation

Student Groupings

- Class
- Grade
- Heterogeneous Grouping
- Large Group Instruction

Bloom's Taxonomy of Cognitive Objectives

- I Knowledge
- II Comprehension
- III Application
- IV Analysis
- V Synthesis
- VI Evaluation

Gardner's Multiple Intelligences: Learning Styles

- Bodily-Kinesthetic
- Interpersonal
- Intrapersonal
- Linguistic
- Musical

Instructional Strategies

- Cooperative Learning
- Questions, Cues, and Advanced Organizers

SIOP – ESL

- Interaction

General Music Scope and Sequence
Second Grade

Month	Theme	GLI	Standard Benchmark GLI	OGT Social Studies Standards and Benchmarks	OGT English Language Arts Standards and Benchmarks
Grading Period 3					
January	Singing	Sings in groups, with appropriate expression, ostinati, partner songs and rounds representing diverse genres and cultures.	GM21B1		
	Performing On Instruments	Performs music representing diverse genres and cultures with appropriate dynamics and maintains steady tempo.	GM22A1		
	Reading and Notating	Uses a system (solfege syllables, numbers, or letters) to read simple pitch notation (do, re, mi, sol, la) in the treble clef in G, F, and C pentatonic.	GM25B1		
	Reading and Notating	Reads form markings: repeat signs, first and second endings, D.C., and double barlines.	GM25C3		
	Listening	Describes dynamics in a listening example using: piano, pianissimo, forte, and fortissimo.	GM26A3		
	Listening	Identifies tempo and tempo changes.	GM26A4		
February	Singing	Sings independently, on pitch and in rhythm, using correct posture, breath support and tone.	GM21A1		
	Singing	Independently sings expressively, using articulation, dynamics, and tempi, songs representing diverse genres and cultures.	GM21A2		

	Performing On Instruments	Performs music representing diverse genres and cultures with appropriate dynamics and maintains steady tempo.	GM22A1		
	Performing On Instruments	Performs ostinati on unpitched classroom instruments.	GM22A3		
	Improvising	Improvises simple rhythmic and melodic accompaniments.	GM23A2		
	Relation to History and Culture	Sings, listens, and moves to music of different composers.	GM29A1		
	Relation to History and Culture	Describes, listens, and responds to music of different composers.	GM29A2	History – B, D	
March	Singing	Sings independently, on pitch and in rhythm, using correct posture, breath support and tone.	GM21A1		
	Singing	Independently sings expressively, using articulation, dynamics, and tempi, songs representing diverse genres and cultures.	GM21A2		
	Performing On Instruments	Maintains independent instrumental parts in music representing diverse genres and cultures.	GM22B1		
	Improvising	Improvises simple rhythmic and melodic variations on familiar melodies.	GM23A3		
	Creating	Creates and arranges music to accompany readings or dramatizations using a variety of classroom instruments, body percussion, and electronic sounds.	GM24A1		Writing Applications – A Writing Process – A, C
	Reading	Reads articulation symbols: accent, legato, and staccato.	GM25C1		Acquisition of Vocabulary – B, D
	Listening	Recognizes, responds to, and describes even and uneven rhythm in duple and triple meters.	GM26A1		

	Listening	Identifies, describes and responds to music forms: same and different phrases, AB, ABA, rondo, and call/response.	GM26B1		
	Listening	Identifies brass and percussion instruments visually and aurally.	GM26C1		
	Evaluating	Reflects and discusses their own and others' compositions arrangements, and improvisations.	GM27A2		Communications: Oral and Visual – A
	Relationships to Other Disciplines	Identifies and describes connections between musical experiences and those in other curricular subjects.	GM28B1		
	Relation to History and Culture	Sings, listens, and moves to music from world cultures.	GM29A1	Geography – A	

COLUMBUS CITY SCHOOLS
VOCAL MUSIC CURRICULUM

Instructional Unit	Grade 2, General Music, January
Title:	**Read the Signs**
Subject:	General Music
Grade Range:	2
Description:	In this lesson, students read repeat signs, first and second endings, D.C., and double bar lines.
Duration:	40 minutes
Author:	Casey Sanders
Publisher:	Columbus City Schools
Keywords:	Repeat Signs; First and Second Endings; D.C.; Double Bar Lines

Content Standard 5: Reading and Notating Music

Benchmark C: Identify and utilize symbols and traditional terms referring to expression and form.

GLI 3: Reads form markings: repeat signs, first and second endings, D.C., and double bar lines. GM25C3

Lesson Assessment

- Students read form markings of "Who's That Tapping at the Window," "Git On Board," "Donkey, Donkey," and "Goin' to the Zoo."

Pre-Assessment

- Students review and sing "Eh Soom Boo Kawaya," then choose unpitched instruments to accompany it (Share the Music 2, pages 130-131). They read the written rhythm pattern on page 132, and perform it as an ostinato on unpitched instruments.

Instructional Strategies

- Students listen to "Who's That Tapping at the Window," and take note of how the first two lines are different from lines three and four (*questions and answers*; Share the Music 2, page 256; CD 5, track 28). Students sing the song.

- Students divide into partner groups. One group sings lines one and two and the other sings lines three and four. The groups then switch parts.

- Students look at the notation of "Who's That Tapping at the Window," and discover the double bar line. Students read the rhythm pattern inclusive of the double bar line (Summative Assessment).

- Students read the text on Share the Music 2, page 186, and discuss the ABA train cars. They listen to "Git on Board" (CD 4, track 18), and follow the notation on page 187.

- Students find the A, B, *Da Capo al Fine* and *Fine* indications, sing "Git On Board," then discuss what *Fine* might mean (Summative Assessment). Optional: Students choose different movements for the A and B sections. They sing the song again, doing the movements chosen for the A and B sections at the appropriate time.

- Students read Share the Music 2, page 137, and rhythmically speak "Donkey, Donkey," taking note of the double bar lines. Students read page 140, an introduction to the repeat sign. Students perform the rhythm pattern with the repeat sign as an ostinato. Students perform "Donkey, Donkey," with the rhythmic ostinato (Summative Assessment).

- Students identify the animals on Share the Music 2, pages 258-259. They listen to and sing "Goin' to the Zoo" (CD 5, track 30).

- Students find the letters A and B that show the two sections of "Goin' to the Zoo." They find the repeat sign and discuss what the numbers with the repeat sign mean. They perform the song again following the repeat sign and first and second endings (Summative Assessment).

District Adopted Textbook/Supplemental Materials

- Share the Music 2, CDs 4, 5
- Share the Music 2 – Teacher's Edition
- Share the Music 2 – Student Edition

Materials/Resources

- Pencils
- CD player
- Unpitched instruments

Re-Teach

- Students listen to *Recorded Lesson "Making Your Own Rhythms,"* and read the rhythm of each line inclusive of the double bar line. Students divide into four informal groups. Each group is assigned to one of the four rhythm patterns (named by color). Following the teacher's cue each group performs the assigned rhythm pattern once as indicated by the double bar line using unpitched percussion. The entire class performs the rhythm pattern highlighted in pink.

- *Alternate Teaching Strategies* (Share the Music 2 – Teacher's Edition, page 256).

Extension

- Students create a rhythm piece using the rhythms on Share the Music 2, page 257. They choose and write out one or more of the rhythm patterns, then add in one or more of the form markings (repeat signs, D. C., first and second endings, and double bar lines). Student volunteers perform their rhythm pieces.

Organizers

Teaching Methods • Cooperative Learning • Experiential Learning • Hands-On Learning • Multiple Activities **Grouping** • Heterogeneous Grouping • Large Group Instruction **Assessment** • Authentic Assessment • Curriculum Based Assessment • Informal Assessment • Observation **Student Groupings** • Class • Grade • Heterogeneous Grouping • Large Group Instruction	**Bloom's Taxonomy of Cognitive Objectives** • I Knowledge • II Comprehension • III Application • IV Analysis **Gardner's Multiple Intelligences: Learning Styles** • Bodily-Kinesthetic • Interpersonal • Intrapersonal • Linguistic • Musical **Instructional Strategies** • Cooperative Learning • Practice **SIOP – ESL** • Hands-On Activities

COLUMBUS CITY SCHOOLS
VOCAL MUSIC CURRICULUM

Instructional Unit	Grade 2, General Music, January
Title:	**What's the Tempo?**
Subject:	General Music
Grade Range:	2
Description:	In this lesson, students identify tempo and tempo changes in songs and listening selections.
Duration:	40 minutes
Author:	Casey Sanders
Publisher:	Columbus City Schools
Keywords:	Tempo; Tempo Changes

Content Standard 6: Listening to, analyzing, responding to, and describing music

Benchmark A: Listen, respond to, and describe a varied repertoire of music utilizing musical terminology.

GLI 4: Identifies tempo and tempo changes. GM26A4

[redacted]

Lesson Assessment

- Students identify tempo and tempo changes in songs and listening selections.

[redacted]

Pre-Assessment

- Students listen to *Recorded Lesson "Moving with No Steady Beat and Steady Beat"* (CD 1, track 10). They stretch to music with no steady beat, then exercise to music with a steady beat.

- Students pat the steady beat as they listen to "Song Time" (CD 1, track 11). They read Share the Music 2, page 14, and then tap the sun pictures in the book on the steady beat as they listen to the song again.

- Students practice steady beat by performing body percussion with "Song Time" (*Playing Instruments: Body Percussion*; Share the Music 2 – Teacher's Edition, page 15).

Instructional Strategies

- Students review, sing, and perform the movements to "Kye Kye Kule" (Share the Music 2, page 21; CD 1, track 15). They identify that they are moving with the beat and that these beats are all the same duration. They sing the song again and perform the movements at slow, medium, and fast tempi. Class discusses how the beat remains steady whether the song is sung fast or slow (Summative Assessment).

- Students learn "Head and Shoulders, Baby" (Share the Music 2, page 25; CD 1, track 18). They sing and add movement with a partner, touching head and shoulders when they are mentioned. Students determine that the song has a steady beat as they listen to, move with, and feel the beat of the song.

- Students answer the *Think It Through* questions (Share the Music 2, page 25), comparing "Kye Kye Kule" to "Head and Shoulders, Baby" (Formative Assessment).

- Students read Share The Music 2, pages 26-27, and follow the listening map as they listen to "Olympic Fanfare" (CD 1, track 19; Optional: Listening Map Transparency T•1).

- Students listen again and point to the listening map as they decide which parts are slow, medium, and fast (Summative Assessment).

- Students create and perform movements that demonstrate the tempo changes in each section of the listening example (Summative Assessment).

District Adopted Textbook/Supplemental Materials

- Share the Music 2, CDs 1, 3
- Share the Music 2, Listening Map Transparency T•1 (Optional)
- Share the Music 2, Resource Master LA•6 (Extension)
- Share the Music 2 – Student Edition

Materials/Resources

- CD player
- Overhead (Optional)

Re-Teach

- Students listen to "Eh Soom Boo Kawaya" (CD 3, track 18). They move in a paddling motion to the steady beat and change the speed of the movement as the tempo changes in the song.

- Students add unpitched instrumental accompaniment to "Eh Soom Boo Kawaya," and change the tempo of the rhythm patterns as the speed of the music changes.

Extension

- Students listen to "Children's Symphony, Third Movement" and identify the two familiar songs that comprise this symphony ("The Farmer in the Dell" and "Jingle Bells;" CD 8, track 22). They listen again and pretend to ride a horse while holding the reins. They remain seated for both A sections and change movement by swaying side to side in a sleigh for the B section.

- Students use the listening map (Resource Master LA•6) to locate the fast and slow tempo markings and the A and B sections. They echo-clap a galloping pattern from the A sections and a trotting pattern from the B section. They listen to the music and follow the listening map. They clap the galloping and trotting patterns in fast and slow tempi as they are heard.

Writing Connections

- Graphic organizer

Organizers

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COLUMBUS CITY SCHOOLS
VOCAL MUSIC CURRICULUM

Instructional Unit	Grade 2, General Music, February
Title:	**Ostinato and Improvisation**
Subject:	General Music
Grade Range:	2
Description:	In this lesson, students perform in various groups playing ostinati on unpitched instruments and improvising rhythmic and melodic accompaniments.
Duration:	40 minutes
Author:	Yeh-fen Chin
Publisher:	Columbus City Schools
Keywords:	Ostinato; Improvisation; Accompaniment

Content Standard 2: Performing on instruments, alone and with others, a varied repertoire of music

Benchmark A: Perform independently, with appropriate expression, music representing diverse genres and cultures.

GLI 3: Performs ostinati on unpitched classroom instruments. GM22A3

Content Standard 3: Improvising melodies, variations, and accompaniments

Benchmark A: Create and perform melodies, variations, and accompaniments.

GLI 2: Improvises simple rhythmic and melodic accompaniments. GM23A2

Lesson Assessment

- Students perform an ostinato to “I Have a Car” using unpitched classroom instruments.
- Students improvise rhythmic and melodic accompaniments to "I Have a Car."

Pre-Assessment

- Students review concept of ostinato by giving examples (playing or using body percussion).
- Students demonstrate two-note improvisation (A and ♯F) to accompany "Mother, Mother" (Share the Music 2, page 83; CD 2, track 29).

Instructional Strategies

- Students listen to and sing "I Have a Car" (Share the Music 2, pages 32-33, CD 1, track 23).
- Students perform an ostinato given by the teacher on unpitched classroom instruments (Summative Assessment). Class sings the song and plays the ostinato.
- Students improvise three-note (D, A, and B) accompaniments to the song (listening to recording; Summative Assessment).
- Teacher divides students into three performing groups. One group sings the song, one group plays the ostinato and one group improvises accompaniments. Groups alternate roles.

District Adopted Textbook/Supplemental Materials

- Share the Music 2, CD 1
- Share the Music 2 – Student Edition

Materials/Resources

- CD player
- Pitched and unpitched classroom instruments

Re-Teach

- Teacher uses rhythmic patterns from the song as ostinati (e.g., "rat-tle, rat-tle" and "crash, beep, beep") to help students who need additional help on playing ostinati in rhythm.

- Teacher gives a specific rhythmic pattern for three-note improvisation to students who have trouble balancing both rhythmic and melodic improvisation. They gradually change rhythms when they are comfortable.

Extension

- Students improvise in D pentatonic (D, E, F#, A, B) to accompany the song.

Organizers

Teaching Methods
- Demonstrations
- Discovery Learning
- Discussions
- Experiential Learning
- Hands-On Learning
- Integrated Instruction
- Interdisciplinary
- Multimedia Instruction
- Multiple Activities
- Simulations and Games
- Visual Instruction

Grouping
- Heterogeneous Grouping
- Individualized Instruction
- Large Group Instruction
- Small Group Instruction

Assessment
- Alternative Assessment
- Authentic Assessment
- Curriculum Based Assessment
- Informal Assessment
- Observation

Student Groupings
- Class
- Grade
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- I Knowledge
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Gardner's Multiple Intelligences: Learning Styles
- Bodily-Kinesthetic
- Interpersonal
- Intrapersonal
- Linguistic
- Logical-Mathematical
- Musical
- Spatial

Instructional Strategies
- Homework and Practice
- Nonlinguistic Representation
- Questions, Cues, and Advanced Organizers
- Reinforcing Effort and Providing Recognition

SIOP – ESL
- Building Background
- Feedback
- Guided Practice
- Hands-On Activities
- Integration of Reading, Writing, Speaking, and Listening Skills
- Interaction
- Meaningful Content and Language Activities
- Modeling
- Scaffolding
- Techniques to Make Concepts Clear

COLUMBUS CITY SCHOOLS
VOCAL MUSIC CURRICULUM

Instructional Unit	Grade 2, General Music, February
Title:	**Composers**
Subject:	General Music
Grade Range:	2
Description:	In this lesson, students listen to and respond to a selection of music composed by a French American composer.
Duration:	40 minutes
Author:	Yeh-fen Chin
Publisher:	Columbus City Schools
Keywords:	Composer

Content Standard 9: Understanding music in relation to history and culture

Benchmark A: Identify by genre or style and respond to music from various historical periods and diverse cultures.

GLI 2: Describes, listens, and responds to music of different composers. GM29A2

Lesson Assessment

- Students listen to and discuss the sections of "Olympic Fanfare" by completing *Olympic Fanfare Worksheet.*

Pre-Assessment

- Students describe the roles of composers. Students name composers they know and something about their music and styles.

Instructional Strategies

- Students read "Join the Olympic Parade" and discuss the Olympic Games (Share the Music 2, page 26).
- Teacher introduces the French-American composer, Leo Arnaud. Students draw a timeline on the board indicating the historical period of the composer. Students discuss how "Olympic Fanfare" has been used in various events.
- Students listen to "Olympic Fanfare" and discuss the characteristics of each section (Share the Music 2, pages 26-27; CD 1, track 19; Formative Assessment).
- Students listen and complete *Olympic Fanfare Worksheet* (Summative Assessment).

District Adopted Textbook/Supplemental Materials

- Share the Music 2, CD 1
- Share the Music 2 – Student Edition

Materials/Resources

- CD player
- Pencils
- *Olympic Fanfare Worksheet*

Re-Teach

- Teacher draws melodic lines for section B by phrases to help students distinguish the two green ribbons on the listening map.

Extension

- Students use movements to show the form (standing and patting on A, marching in circle on B, standing and using hand gestures on C).

Linked Materials

- *Olympic Fanfare Worksheet*

Interdisciplinary Connections

- History B – Place events in correct order on a time line.
- History D – Recognize that the actions of individuals make a difference, and relate the stories of people from diverse backgrounds who have contributed to the heritage of the United States.

Writing Connections

- Graphic organizers

Organizers

Teaching Methods
- Advanced Organizing
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Name: _____ Grade: _____ Room#: _____

"Olympic Fanfare," by Leo Arnaud

Circle the correct answer:

Section A:	
Fanfare with Timpani & Brass	Fanfare with Brass only
Section B:	
March: slower beat	March: faster beat
Section C:	
Slow beat, floating section	Fast beat, active
Section B:	
March: slower beat	March: faster beat
Section A:	
Fanfare with Timpani & Brass	Fanfare with Brass only

1. Which section do you like the best? Explain why.

_____

_____

2. Use words or pictures to design your own ABCBA form.

COLUMBUS CITY SCHOOLS
VOCAL MUSIC CURRICULUM

Instructional Unit	Grade 2, General Music, March
Title:	**Accent**
Subject:	General Music
Grade Range:	2
Description:	In this lesson, students read accent, legato, and staccato symbols. Students also recognize, respond to, and describe even and uneven rhythm.
Duration:	40 minutes
Author:	Casey Sanders
Publisher:	Columbus City Schools
Keywords:	Accent; Legato; Staccato; Even Rhythm; Uneven Rhythm; Duple Meter; Triple Meter

Content Standard 5: Reading and notating music

Benchmark C: Identify and utilize symbols and traditional terms referring to expression and form.

GLI 1: Reads articulation symbols: accent, legato, and staccato. GM25C1

Content Standard 6: Listening to, analyzing, responding to, and describing music

Benchmark A: Listen, respond to, and describe a varied repertoire of music utilizing musical terminology.

GLI 1: Recognizes, responds to, and describes even and uneven rhythm in duple and triple meters. GM26A1

Lesson Assessment

- Students read articulation symbols—accent, legato, and staccato—in a variety of songs.
- Students recognize, respond to, and describe even and uneven rhythm in "Animal Fair" and "'Long Come Uncle Jessie."

Pre-Assessment

- Students review *Recorded Lesson "Moving Pathways with Unpitched Instruments"* (Share the Music 2, pages 128-129; CD 3, track 17). Students identify the pathway of each fish, listen as one instrument from each family is played, and then move along the corresponding pathway.
- Students read Share the Music 2, page 129, listen to "Toward the City" (CD 3, track 16), and choose a pathway that illustrates the flowing movement of the music.

Instructional Strategies

- Students read Share the Music 2, page 118.
- Class listens to "Here Comes a Bluebird" (CD 3, track 12), then sings along, making curved pathways in the air with their hands. Students discover and discuss the smoothness of their singing.
- Students play the circle game (*Enrichment: Game for "Here Comes a Bluebird;"* Share the Music 2 – Teacher's Edition, page 119; Formative Assessment).
- Students read legato symbols written above the words to "Here Comes a Bluebird." Teacher writes the words on the chalk board, introduces the legato symbol and its purpose. Students sing the song again as smooth and connected as possible (Summative Assessment).
- Students read Share the Music 2, page 119, and add triangle accompaniment while singing "Here Comes a Bluebird" to emphasize the even rhythm, playing sounds that last two beats (Summative Assessment).

- Students listen to "Mi Cuerpo," follow the pictures on page 206, and point to the body parts (Share the Music 2, pages 206-207; CD 4, track 34).

- Students read *Meet the Accent* (Share the Music 2, page 220)**,** locate the accents found in the song, and discuss what these symbols mean (Formative Assessment).

- Students perform "Mi Cuerpo," reading the accent symbols and adding the body percussion with chosen dynamics (Summative Assessment).

- Students identify trotting rhythm as having two equal short sounds. They listen to "'Long Come Uncle Jessie," follow the words, and identify how Uncle Jessie is riding/traveling (Share the Music 2 page 222; CD 5, track 3).

- Students listen again and trot in place or through shared space.

- Teacher plays the trotting rhythm on a drum while students patsch softly to the sound. Students identify the trot as having two equal short sounds on each beat. They read the top of page 223 and say *short-short* for the icons (Summative Assessment).

- Teacher writes the trotting rhythm with added staccato symbols on the board. Students read rhythm pattern and staccato symbols. Class discusses what the staccato symbol means.

- Class creates a trotting staccato rhythmic ostinato to accompany "'Long Come Uncle Jessie" and then performs it on unpitched instruments (Summative Assessment).

- Students identify skipping and galloping rhythms as having two unequal sounds on a beat.

- Class sings "Animal Fair," then gallop or skip while singing it again (Share the Music 2, page 211).

- Teacher plays the galloping rhythm on a drum while students patsch softly to the sound. Students identify the gallop as having two unequal sounds on each beat—long then short. They read the bottom of page 223, saying *long-short* for the icons (Summative Assessment).

District Adopted Textbook/Supplemental Materials

- Share the Music 2, CDs 2, 3, 4, 5
- Share the Music 2 – Teacher's Edition
- Share the Music 2 – Student Edition

Materials/Resources

- CD player
- Triangles
- Hand drum

Re-Teach

- Students read the rhythm of the poem, "Two Little Sausages" (Share the Music 2, page 221). They play the even rhythm on unpitched instruments, locate the accents, choose two special instruments to play the accents, then speak, play and move to "Two Little Sausages" (CD 4, track 33).

- Students read Share the Music 2, page 130, and locate the legato symbol. They listen to "Eh Soom Boo Kawaya" (CD 3, track 18), and follow the music while reading the legato symbol. They learn the song, sing legato at the appropriate time, and add the paddling movement to emphasize the even rhythm.

Extension

- Students listen to "Trepak" and read the accent symbols (Share the Music 2, pages 208-209; CD 4, track 36). They listen again and add movements to show the accented parts of the music.

- Students create legato, staccato, and accent flash cards. They read Share the Music 2, page 93, and listen to "Kecak" (CD 2, track 38). They hold up the flash card that indicates the articulation heard.

- Students learn about Kecak from Bali (*Multicultural Perspectives: Balinese Kecak*; Share the Music 2 – Teacher's Edition, page 93).

- Students create even rhythm patterns using e and the vocal syllable *chuk* from the Kecak music (*Cooperative Learning: Creating Beat Patterns*; Share the Music 2 – Teacher's Edition, page 92).

Organizers

Teaching Methods

- Discovery Learning
- Discussions
- Experiential Learning
- Integrated Instruction

Grouping

- Heterogeneous Grouping
- Large Group Instruction

Assessment

- Authentic Assessment
- Curriculum-Based Assessment
- Informal Assessment
- Observation

Student Groupings

- Class
- Grade
- Large Group Instruction

Bloom's Taxonomy of Cognitive Objectives

- I Knowledge
- II Comprehension
- III Application
- VI Evaluation

Gardner's Multiple Intelligences: Learning Styles

- Bodily-Kinesthetic
- Interpersonal
- Musical
- Spatial

Instructional Strategies

- Homework and Practice
- Identifying Similarities and Differences
- Nonlinguistic Representation

SIOP – ESL

- Guided Practice

COLUMBUS CITY SCHOOLS
VOCAL MUSIC CURRICULUM

Instructional Unit	Grade 2, General Music, March
Title:	**Brass and Percussion**
Subject:	General Music
Grade Range:	2
Description:	In this lesson, students identify brass and percussion instruments visually and aurally, moving to show aural recognition of the instruments and pointing to the correct instruments to show visual/aural recognition.
Duration:	40 minutes
Author:	Casey Sanders
Publisher:	Columbus City Schools
Keywords:	Brass Instruments; Percussion Instruments

Content Standard 6: Listening to, analyzing, responding to, and describing music

Benchmark C: Identify and classify the sounds of instruments.

GLI 1: Identifies brass and percussion instruments visually and aurally. GM26C1

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Lesson Assessment

- Students identify brass and percussion instruments visually and aurally through the song "Olympic Fanfare" and two *Recorded Lessons*.

Pre-Assessment

- Students read Share the Music 2, page 297, and listen to *Recorded Lesson "Interview with Warren Deck"* (CD 6, track 18). They identify to which instrument family the tuba belongs.

[redacted]

Instructional Strategies

- Students read Share the Music, pages 230-231, then listen to *Recorded Lesson "Sounds of Brass Instruments"* (CD 5, track 6). They point to each instrument as it is first named then played (Summative Assessment).

- Students divide into four groups (trumpet, trombone, French horn, and tuba), listen to *Recorded Lesson "Moving to Brass Instrument Sounds,"* and move by imitating how the instrument is played to show aural recognition of the four brass instruments (CD 5, track 9; Summative Assessment).

- Students review pitched and unpitched percussion instruments (Share the Music 2, pages 112-113), listen to *Recorded Lesson "Identifying Families of Unpitched Instruments,"* and point to the picture of each family of instruments as it is heard (CD 3, track 8; Summative Assessment).

- Students listen to *Recorded Lesson "Moving Pathways with Unpitched Instruments"* and move to identify the instrument families (Share the Music 2, page 129; Summative Assessment).

- Students read Share the Music 2, pages 26-27, then follow the listening map as they listen to "Olympic Fanfare" (CD 1, track 1). Students create movements to show aural recognition of brass and percussion instruments. Students listen to "Olympic Fanfare again, using appropriate movements" (Summative Assessment).

[redacted]

District Adopted Textbook/Supplemental Materials

- Share the Music 2, CDs 1, 3, 5, 6
- Share the Music – Teacher's Edition
- Share the Music 2 – Student Edition

Materials/Resources

- CD player

Re-Teach

- *Alternate Teaching Strategy* (Share the Music – Teacher's Edition, page 230).
- *Alternate Teaching Strategy* (Share the Music – Teacher's Edition, page 232).

Extension

- *Science Connection: Exploring Brass Sounds* (Share the Music – Teacher's Edition, page 231).
- *Enrichment: "Brass Family" Game* (Share the Music – Teacher's Edition, page 230).

Writing Connections

- Graphic organizer

Organizers

Teaching Methods • Discovery Learning • Experiential Learning **Grouping** • Heterogeneous Grouping • Large Group Instruction **Assessment** • Authentic Assessment • Informal Assessment • Observation **Student Groupings** • Class • Grade • Large Group Instruction	**Bloom's Taxonomy of Cognitive Objectives** • I Knowledge • II Comprehension • III Application • IV Analysis • V Synthesis • VI Evaluation **Gardner's Multiple Intelligences: Learning Styles** • Bodily-Kinesthetic • Interpersonal • Musical **Instructional Strategies** • Identifying Similarities and Differences • Nonlinguistic Representation **SIOP – ESL** • Hands-On Activities • Interaction

COLUMBUS CITY SCHOOLS
VOCAL MUSIC CURRICULUM

Instructional Unit	Grade 2, General Music, March
Title:	**Form in Music**
Subject:	General Music
Grade Range:	2
Description:	In this lesson, students identify, describe, and respond to musical forms through singing, moving, listening, and reading.
Duration:	40 minutes
Author:	Casey Sanders
Publisher:	Columbus City Schools
Keywords:	Same and Different Phrases; AB; ABA; Rondo; Call and Response

Content Standard 6: Listening to, analyzing, responding to, and describing music

Benchmark B: Listen to a varied repertoire of music and analyze the structure.

GLI 1: Identifies, describes, and responds to music forms: same and different phrases, AB, ABA, rondo, and call/response. GM26B1

Lesson Assessment

- Students identify, describe, and respond to the musical forms of "Contre-danse," "Ucha Tirvach," and "Hop Old Squirrel."

Pre-Assessment

- Students imitate the teacher moving and speaking by playing a type of "Simon Says" game. Then students work in pairs, taking turns imitating partner's motions exactly.

- Students read Share the Music 2, page 214, listen to "Bill Grogan's Goat," and raise a hand when they hear the echo parts (CD 4, track 39). Class discusses the story told in the song, listens to the song again, and sings the echo parts.

Instructional Strategies

- Students read Share the Music 2, page 166, listen to "Hop Old Squirrel" and find the nonsense syllables (CD 4, track 5). Students sing the song and follow the melodic shape by pointing to each acorn (Formative Assessment).

- Students listen to *Recorded Lesson "The Acorn Mystery"* (CD 4, track 6) and identify the pitch between *mi* and *do*. They then compare the four phrases that comprise "Hop Old Squirrel" and identify those that are the same and those that are different (Summative Assessment).

- Students look at page 170, and predict what they think the story will be about. Students listen to *Recorded Lesson "Ernest Siva Teaches 'Ucha Tirvarch'"* to hear the story, learn the melody, and for the pronunciation (Share the Music 2, page 170; CD 4, track 8).

- Students sing "Ucha Tirvarch" (CD 4, track 9). They pat the beat and stop when they think a new part of the song begins. They listen again to check their movements (Formative Assessment).

- Students review the story, then find the pictures that represent the two sections and identify them as A and B (Share the Music 2, pages 170-171; Summative Assessment).

- Students read page 171, and listen to the song again. They touch the picture identified as A during the verses and pat with the beat on the picture identified as B during the refrain (Summative Assessment).

- Students read Share the Music 2, pages 260-261, and develop a list of locomotor movements.

- Students listen to *Recorded Lesson "Moving to 'Contre-danse,'"* and develop a movement to do with a partner during the A section (CD 5, track 31).

- Students listen to the A section, visualize, practice, and refine their movement (Formative Assessment).

- Students listen to the complete "Contre'danse" and move as planned with only the A section (CD 5, track 32; Summative Assessment).

District Adopted Textbook/Supplemental Materials

- Share the Music 2, CDs 1, 4, 5
- Share the Music – Teacher's Edition
- Share the Music – Student Edition

Materials/Resources

- Pencils
- CD player
- Pitched instruments (e.g., melody bells, metallophones; Re-Teach only)

Re-Teach

- Students listen to *Recorded Lesson "Echoing Rhythms and Pitches"* (Share the Music 2, page 215; CD 5, track 1), and echo rhythms by using two levels of body percussion (beginning with clapping, then adding patting). They echo rhythms on pitched instruments, using the pitches F, G, A, C, and D.

- Students listen to "Kye, Kye Kule" and identify it as an echo song (Share the Music 2, page 21; CD 1, track 16). Student volunteers take turns leading the song as the class echoes.

- Students listen to "Sally Go Round the Sun" and follow the words on page 164 (Share the Music 2, pages 164-165; CD 4, track 4). They look at page 165, and trace a path with their fingers on their books around the sun, moon, and chimney tops as they listen to the song again. Students compare the three phrases on page 165, and identify the same and different phrases. They sing entire song again and play the game (*Enrichment: Game for "Sally Go Round the Sun;"* Share the Music 2 – Teacher's Edition, page 164).

Extension

- Students create verses about other animals for "Goin' to the Zoo" (Share the Music 2, page 258; CD 5, track 30). They develop a list of animals (nouns), a list of movements (verbs), and form short phrases or sentences combining items from these lists. Students also add adjectives and adverbs. They try the phrases with the melody, adjusting either the words or the melody to fit.

- Students illustrate the verses they created for "Goin' to the Zoo," and make a book showing all the original and new sections of the song. Students may draw the illustrations on transparencies and display them while they sing the song. The class shares the song and book (or transparencies) with a younger grade or invites parents for a songbook day, during which they sing the song and give parents a copy.

Writing Connections

- Graphic organizer

Organizers

Teaching Methods

- Brainstorming
- Cooperative Learning
- Demonstrations
- Discovery Learning
- Discussions
- Integrated Instruction
- Multiple Activities

Grouping

- Heterogeneous Grouping
- Large Group Instruction

Assessment

- Authentic Assessment
- Curriculum Based Assessment
- Informal Assessment
- Observation

Student Groupings

- Class
- Grade
- Heterogeneous Grouping
- Large Group Instruction

Bloom's Taxonomy of Cognitive Objectives

- I Knowledge
- II Comprehension
- III Application
- IV Analysis
- VI Evaluation

Gardner's Multiple Intelligences: Learning Styles

- Bodily-Kinesthetic
- Interpersonal
- Musical
- Spatial

Instructional Strategies

- Cooperative Learning
- Identifying Similarities and Differences
- Nonlinguistic Representation
- Practice

SIOP – ESL

- Hands-On Activities
- Integration of Reading, Writing, Speaking, and Listening Skills
- Interaction

COLUMBUS CITY SCHOOLS
VOCAL MUSIC CURRICULUM

Instructional Unit	Grade 2, General Music, March
Title:	**Perform, Improvise, and Evaluate**
Subject:	General Music
Grade Range:	2
Description:	In this lesson, students create, notate, arrange, and perform short pieces of music using a variety of classroom instruments, body percussion and electronic sounds; improvise simple rhythmic and melodic variations on familiar melodies; maintain independent instrumental parts in music representing diverse genres and cultures; and reflect and discuss their own and others' compositions, arrangements and improvisations.
Duration:	40 minutes
Author:	Casey Sanders
Publisher:	Columbus City Schools
Keywords:	Improvise; Create; Arrange; Evaluate

Content Standard 2: Performing on instruments, alone and with others, a varied repertoire of music

Benchmark B: Perform in groups, with appropriate expression, music representing diverse genres and cultures.

GLI 1: Maintains independent instrumental parts in music representing diverse genres and cultures. GM22B1

Content Standard 3: Improvising melodies, variations, and accompaniments.

Benchmark A: Create and perform melodies, variations, and accompaniments.

GLI 3: Improvises simple rhythmic and melodic variations on familiar melodies. GM23A3

Content Standard 4: Composing and arranging music within specified guidelines

Benchmark A: Create, notate, arrange, and perform short pieces of music using a variety of classroom instruments, body percussion and electronic sounds.

GLI 1: Creates and arranges music to accompany readings or dramatizations using a variety of classroom instruments, body percussion, and electronic sounds. GM24A1

Content Standard 7: Evaluating music and music performances

Benchmark A: Discuss performances and compositions.

GLI 2: Reflects and discusses their own and others' compositions, arrangements, and improvisations. GM27A2

Lesson Assessment

- Students maintain independent instrumental parts in a sound piece they create to accompany the poem "Froggy Boggy."
- Students improvise simple rhythmic variations for Frère Jacques.
- Students reflect and discuss their own and others' "Froggy Boggy" composition using the "Create a Sound Piece Rubric" as a guide.
- Students create and arrange music to accompany the poem "Froggy Boggy," using a variety of classroom instruments and/or body percussion.

Pre-Assessment

- Students expressively read the poem "Until I Saw the Sea" *(*Share the Music 2, page 109), then add movement (*Movement: "Until I Saw the Sea;"* Share the Music 2 – Teacher's Edition, page 143). Students add body percussion sounds to accompany the poem.

Instructional Strategies

- Students choose unpitched instruments to highlight each sentence of "Until I Saw the Sea" (*Playing Instruments: Unpitched Instruments*; Share the Music 2 – Teacher's Edition, pages 142-143; Formative Assessment).

- Students read the poem *Froggy Boggy,* then read steps 1-4 *(*Share the Music 2, page 241).

- In groups of up to six, students use the *Create a Sound Piece Rubric* to create a sound piece using any of the following: any instrument or combination of instruments in the room, pitched instruments only, unpitched instruments only, found sounds or environmental sounds only, body percussion and mouth sounds only. Students may add pantomimed movement if they wish. The groups practice and perform their pieces. Each group member maintains independent instrumental parts (Summative Assessment).

- Students use the *Create a Sound Piece Rubric* to discuss each of the performances. They tell which parts of each performance they liked and why (Summative Assessment).

- Students use the *Create a Sound Piece Rubric* to assess their group's success in choosing sounds to tell a story. In addition, students assess their group's ability to work together (Summative Assessment).

- Students improvise rhythmic/melodic variations on "Frère Jacques" (Share the Music 2, page 233; CD 5, track 7).

- Students read Share the Music 2, page 236, sing "Frère Jacques," and clap the rhythm.

- Students divide into two groups. Group one sings measures 1, 3, 5, and 7. Group two imitates, singing measures 2, 4, 6, and 8. The groups switch parts.

- Students sing the song again in two groups (groups *A* and *B*) and follow the rhythmic notation on page 236. Each group lines up in front of an instrument set up with the pitches FGACD. One instrument is the leader, the other is the imitator. A student from group *A* chooses and plays pitches using the rhythm in measure 1. Then a student from group B chooses and plays pitches using the rhythm in measure 2. Students continue this process for each line on page 237, until each student has a turn to play.

- Students then create variations of the rhythm of each line of "Frère Jacques" (Summative Assessment).

District Adopted Textbook/Supplemental Materials

- Share the Music 2, CDs 3, 5
- Share the Music 2 – Teacher's Edition
- Share the Music 2 – Student Edition

Materials/Resources

- Pencils
- CD player
- Pitched and unpitched instruments
- *Create a Sound Piece Rubric*

Re-Teach

- Students interpret the poem *If I Had a Donkey (*Share the Music 2, page 145), by expressively reading the poem aloud in these ways: all high pitches, all low pitches, fast, slowly, sadly, happily, and secretively. Students then read the poem and combine a variety of the elements they just explored.

- Students identify rhyming words and use those rhythms to play instruments (e.g., play the woodblock on "go" and "Oh, no, no;" play the guiro for "corn" and "born"). They create a performance piece: sing a "hee-haw" introduction, sing "Donkey, Donkey" (CD 3, track 24), say the poem, sing the song again, and add the ending at the bottom of page 145 (the *coda).*

Extension

- Students in each group draw a pictorial representation of their sound piece by making one mark for each sound they play. They show the accents as well as the different kinds of sounds. This graphic representation, similar to a time line, can be written on a long piece of paper. Students might use a different color for each different instrument played, or they might use pictures of the story in sequence. The accented parts could be brighter or larger.

Linked Materials

- *Create a Sound Piece Rubric*

Organizers

Teaching Methods • Cooperative Learning • Discovery Learning • Experiential Learning • Hands-On Learning **Grouping** • Large Group Instruction **Assessment** • Authentic Assessment • Curriculum Based Assessment • Informal Assessment • Observation **Student Groupings** • Class • Grade • Heterogeneous Grouping • Large Group Instruction	**Bloom's Taxonomy of Cognitive Objectives** • I Knowledge • II Comprehension • III Application • IV Analysis • V Synthesis • VI Evaluation **Gardner's Multiple Intelligences: Learning Styles** • Bodily-Kinesthetic • Interpersonal • Linguistic • Musical **Instructional Strategies** • Cooperative Learning • Practice

CREATE A SOUND PIECE RUBRIC

NAMES:

1. _____ **2. _____**

3. _____ **4. _____**

5. _____ **6. _____**

	4	3	2	1
Instrumentation	Sound piece included accents and 2 of the following: instruments, body percussion, or environmental sounds.	Sound piece included accents and 1 of the following: instruments, body percussion, or environmental sounds.	Sound piece included instruments, body percussion, or environmental sounds.	Sound piece did not include instruments, body percussion, or environmental sounds.
Creation	Each group member created their own instrumental part.	Over half of the group members created their own instrumental parts.	Half of the group members created their own instrumental parts.	Less than half of the group members created their own instrumental parts.
Performance	Each group member played their own instrumental part.	Over half of the group members played their own instrumental parts.	Half of the group members played their own instrumental parts.	Less than half of the group members played their own instrumental parts.
Evaluation	Instrumental sounds and accents made the story better.	Instrumental sounds and accents helped to tell the story.	Instrumental sounds were added to the story.	No instrumental sounds were added to the story.
Group Work	Each group member helped to create and perform the sound piece.	Most group members helped to create and perform the sound piece.	Half of the group members helped to create and perform the sound piece.	Less than half of the group members helped to create and perform the sound piece.

General Music Scope and Sequence
Second Grade

Month	Theme	GLI	Standard Benchmark GLI	OGT Social Studies Standards and Benchmarks	OGT English Language Arts Standards and Benchmarks
Grading Period 4					
April	Singing	Sings independently, on pitch and in rhythm, using correct posture, breath support and tone.	GM21A1		
	Singing	Independently sings expressively, using articulation, dynamics, and tempi, songs representing diverse genres and cultures.	GM21A2		
	Performing On Instruments	Performs in groups, with appropriate expression, blending timbres and dynamic levels.	GM22B2		
	Improvising	Improvises short melodies using a variety of sound sources (e.g., classroom instruments, body sounds, and electronic sounds).	GM23A4		
	Reading and Notating	Reads articulation symbols: accent, legato, and staccato.	GM25C1		Acquisition of Vocabulary – B, D
	Reading and Notating	Identifies dal segno (D.S.).	GM25C4		
	Listening	Identifies, describes and responds to music forms: same and different phrases, AB, ABA, rondo, and call/response.	GM26B1		
	Relationships to Other Disciplines	Identifies and describes connections between musical experiences and those in other curricular subjects.	GM28B1		
	Relation to History and Culture	Discusses the purpose of music from selected historical periods.	GM29C2	People in Societies – A	Reading Process: Concepts of Print, Comprehension Strategies and Self-Monitoring Strategies – E

	Relation to History and Culture	Describes uses of music in the United States.	GM29C3	People in Societies – A	
May	Singing	Sings independently, on pitch and in rhythm, using correct posture, breath support and tone.	GM21A1		
	Singing	Independently sings expressively, using articulation, dynamics, and tempi, songs representing diverse genres and cultures.	GM21A2		
	Performing On Instruments	Performs music representing diverse genres and cultures with appropriate dynamics and maintains steady tempo.	GM22A1		
	Improvising	Improvises simple rhythmic and melodic variations on familiar melodies.	GM23A3		
	Creating	Creates and notates rhythmic and melodic phrases and ostinati using a variety of classroom instruments, body percussion, and electronic sounds.	GM24A2		Writing Conventions – A
	Relationships to Other Disciplines	Identifies and describes connections between musical experiences and those in other curricular subjects.	GM28B1		
	Relation to History and Culture	Sings, listens, and moves to music from world cultures.	GM29A1	Geography – A	
June		Review GLIs through songs and musical activities			

COLUMBUS CITY SCHOOLS
VOCAL MUSIC CURRICULUM

Instructional Unit	Grade 2, General Music, April
Title:	**Dynamics and Improvisation**
Subject:	General Music
Grade Range:	2
Description:	In this lesson, students perform with appropriate dynamics on classroom instruments and improvise melodies in a performing ensemble.
Duration:	40 minutes
Author:	Yeh-fen Chin
Publisher:	Columbus City Schools
Keywords:	Dynamics; Improvisation; Performing on Instruments

Content Standard 2: Performing on instruments, alone and with others, a varied repertoire of music

Benchmark B: Perform in groups, with appropriate expression, music representing diverse genres and cultures.

GLI 2: Performs in groups, with appropriate expression, blending timbres and dynamic levels. GM22B2

Content Standard 3: Improvising melodies, variations, and accompaniments

Benchmark A: Create and perform melodies, variations, and accompaniments.

GLI 4: Improvises short melodies using a variety of sound sources (e.g., classroom instruments, body sounds, and electronic sounds). GM23A4

Lesson Assessment

- Using “Stoopin’ on the Window,” students perform on instruments with appropriate dynamic levels.

- Students improvise short melodies from “Stoopin’ on the Window” in various groupings (e.g., instruments, body percussion).

Pre-Assessment

- Students describe uses of dynamics in music and read dynamics symbols (*p* and *f*) by reviewing "Mumble, Grumble" (Share the Music 2, pages 76-77; CD 2, track 31).

Instructional Strategies

- Students review "Stoopin' on the Window," find *p* and *f*, and sing the song (Share the Music 2, page 91; CD 2, track 37).

- Students play two notes together (B and D) in steady beats to accompany the song with appropriate dynamic levels (Summative Assessment).

- Teacher demonstrates body percussion to the non-pitched patterns ("a-gain, a-gain, a-gain") softly, as marked in the song. Students use body percussion to the same patterns (Formative Assessment).

- Teacher demonstrates improvisations of short melodies to the same rhythmic patterns ("a-gain, a-gain, a-gain") softly by using three notes (B, D, E). Students improvise short melodies on instruments using these three notes (Formative Assessment).

- Students perform in groups with appropriate dynamic levels. One group plays chord (B and D) throughout the song using *p* and *f*. The other group performs when the short rhythmic patterns occur in the song ("a-gain, a-gain, a-gain"): some use body percussion; some improvise melodies on instruments. The groups alternate roles (Summative Assessment).

District Adopted Textbook/Supplemental Materials

- Share the Music 2, CD 2
- Share the Music 2 – Student Edition

Materials/Resources

- CD player
- Classroom instruments

Re-Teach

- For the students who have trouble playing the short rhythmic patterns along with the recording, teacher slows down the tempo without the recording.

- Teacher pairs a student from the body percussion group with a student from the improvisation group (side by side) to mutually reinforce the rhythm pattern.

Extension

- Students add/change dynamic levels to the song and perform in various groupings.

Organizers

Teaching Methods
- Demonstrations
- Discovery Learning
- Discussions
- Experiential Learning
- Hands-On Learning
- Multimedia Instruction
- Multiple Activities
- Visual Instruction

Grouping
- Heterogeneous Grouping
- Individualized Instruction
- Large Group Instruction
- Small Group Instruction

Assessment
- Alternative Assessment
- Authentic Assessment
- Curriculum Based Assessment
- Informal Assessment
- Observation

Student Groupings
- Class
- Grade
- Heterogeneous Grouping
- Individual
- Individualized Instruction
- Large Group Instruction

Bloom's Taxonomy of Cognitive Objectives
- I Knowledge
- II Comprehension
- III Application
- IV Analysis
- V Synthesis
- VI Evaluation

Gardner's Multiple Intelligences: Learning Styles
- Bodily-Kinesthetic
- Interpersonal
- Intrapersonal
- Linguistic
- Mathematical-Logical
- Musical
- Spatial

Instructional Strategies
- Homework and Practice
- Nonlinguistic Representation
- Questions, Cues, and Advanced Organizers
- Reinforcing Effort and Providing Recognition

SIOP – ESL
- Building Background
- Comprehensible Input
- Feedback
- Guided Practice
- Hands-On Activities
- Integration of Reading, Writing, Speaking and Listening
- Interaction
- Meaningful Content and Language Activities
- Modeling
- Scaffolding
- Techniques to Make Concepts Clear

COLUMBUS CITY SCHOOLS
VOCAL MUSIC CURRICULUM

Instructional Unit	Grade 2, General Music, April
Title:	**Scat**
Subject:	General Music
Grade Range:	2
Description:	In this lesson, students identify dal segno (D. S.) and describe the purpose and uses of scat singing.
Duration:	40 minutes
Author:	Yeh-fen Chin
Publisher:	Columbus City Schools
Keywords:	Dal segno (D. S.); Purpose of Music; Uses of Music; Scat

Content Standard 5: Reading and notating music

Benchmark C: Identify and utilize symbols and traditional terms referring to expression and form.

GLI 4: Identifies dal segno (D.S.). GM25C4

Content Standard 9: Understanding music in relation to history and culture

Benchmark C: Identify the uses and suitability of music in their daily experiences and the experiences of others.

GLI 2: Discusses the purpose of music from selected historical periods. GM29C2

GLI 3: Describes uses of music in the United States. GM29C3

Lesson Assessment

- Students identify D. S. in "Scat Song."

- Students describe the characteristics (the purpose and use) of scat singing using *Concept of Definition Map* and *Scat Singing Type Two Writing.*

Pre-Assessment

- Students name some musical markings that indicate where music is repeated, skipped, or stopped.

- Students name some jazz musicians they know and their style.

Instructional Strategies

- Students review musical markings.

- Students identify musical markings used in "Scat Song" (e.g., repeat signs, double bars, Coda) and describe their function. Teacher introduces the new marking, dal segno (D. S.). Students identify and respond correctly to the D. S. marking in the music (Summative Assessment).

- Students review concept of jazz improvisation performed on instruments. Teacher introduces jazz improvisational style done by voices using nonsense words (scat).

- Students listen to "Scat Song" and snap or clap on beats 2 and 4 (Share the Music 2, pages 4-5; CD 1, track 4).

- Teacher introduces "Scat Singing" (Share the Music 2 – Teacher's Edition, page 5).

- Students listen to and sing the song. Students identify the sections of the song that include scat singing. They discuss how the vocal nonsense syllables imitate instrumental improvisation (Formative Assessment).

- Students discuss the uniqueness of scat singing using *Concept of Definition Map* (Summative Assessment).

- Students write about the scat singing by completing *Scat Singing Type Two Writing Worksheet* (Summative Assessment).

District Adopted Textbook/Supplemental Materials

- Share the Music 2, CD 1
- Share the Music 2 – Teacher's Edition
- Share the Music 2 – Student Edition

Materials/Resources

- CD player
- Pencils
- *Concept of Definition Map*
- *Scat Singing Type Two Writing Worksheet*
- Jazz recordings with improvisation (Re-Teach)
- Jazz recordings of Ella Fitzgerald and Louis Armstrong scatting (Extension)

Re-Teach

- Teacher plays brief excerpts of instrumental jazz to help students identify some of the instruments that might be imitated when using nonsense syllables in scat singing.

Extension

- Students listen to recordings by Ella Fitzgerald and Louis Armstrong and discuss the unique ways that they scat sing. Students try to imitate their styles.

Linked Materials

- *Concept of Definition Map*
- *Scat Singing Type Two Writing Worksheet*

Interdisciplinary Connections

- People in Societies A – Identify practices and products of diverse cultures.

Writing Connections

- Graphic organizer
- Type Two Writing

Organizers

Teaching Methods
- Advanced Organizers
- Demonstrations
- Discovery Learning
- Discussions
- Experiential Learning
- Hands-On Learning
- Integrated Learning
- Interdisciplinary
- Multimedia Instruction
- Multiple Activities
- Simulations and Games
- Visual Instruction

Grouping
- Heterogeneous Grouping
- Individualized Instruction
- Large Group Instruction
- Small Group Instruction

Assessment
- Alternative Assessment
- Authentic Assessment
- Curriculum Based Assessment
- Informal Assessment
- Observation

Student Groupings
- Class
- Grade
- Heterogeneous Grouping
- Individual
- Individualized Instruction
- Large Group Instruction

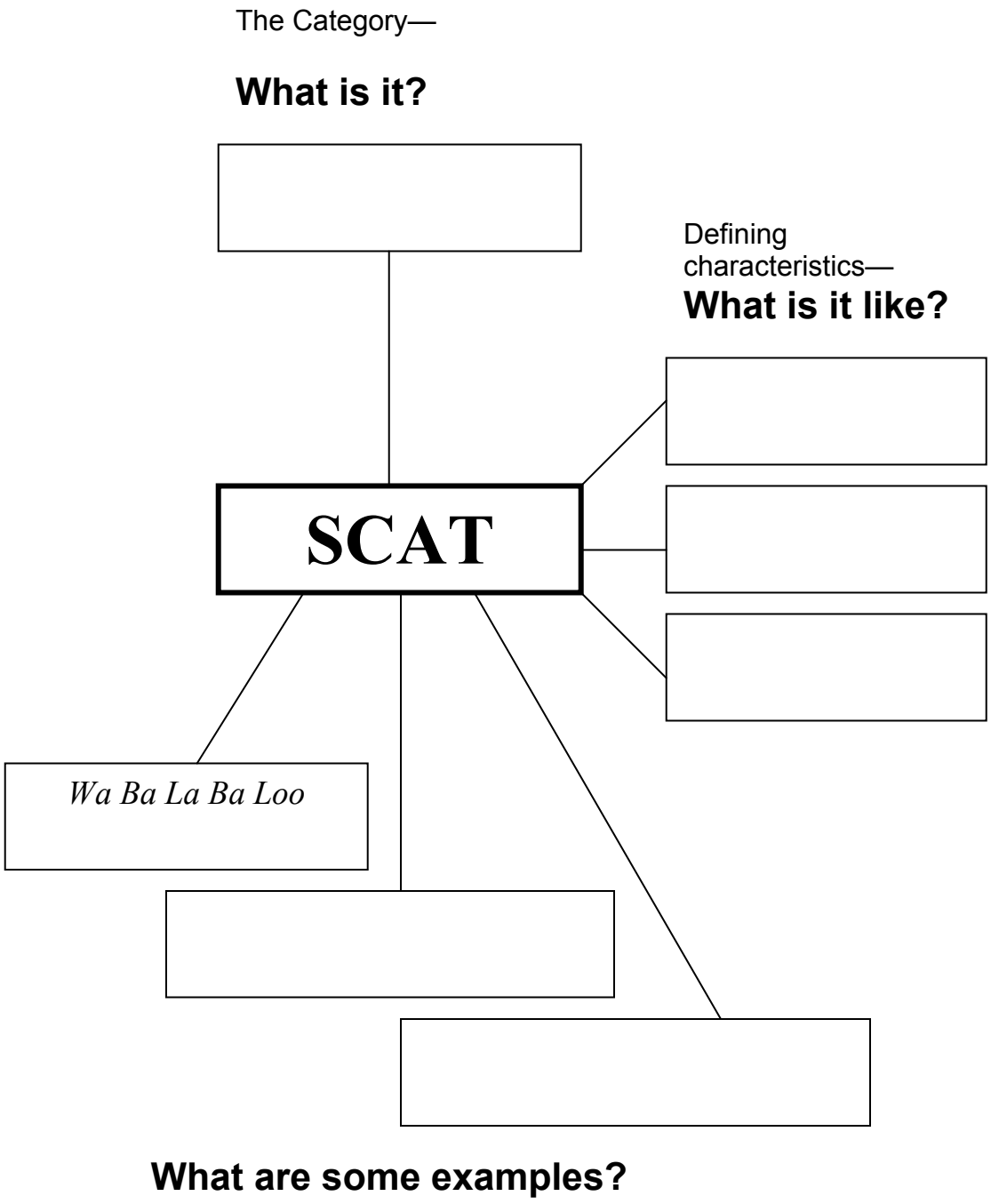
Bloom's Taxonomy of Cognitive Objectives
- I Knowledge
- II Comprehension
- III Application
- IV Analysis
- V Synthesis
- VI Evaluation

Gardner's Multiple Intelligences: Learning Styles
- Bodily-Kinesthetic
- Interpersonal
- Intrapersonal
- Linguistic
- Mathematical-Logical
- Musical
- Spatial

Instructional Strategies
- Homework and Practice
- Nonlinguistic Representation
- Questions, Cues, and Advanced Organizers
- Reinforcing Effort and Providing Recognition

SIOP – ESL
- Building Background
- Comprehensible Input
- Feedback
- Guided Practice
- Hands-On Activities
- Integration of Reading, Writing, Speaking and Listening
- Interaction
- Meaningful Content and Language Activities
- Modeling
- Scaffolding
- Techniques to Make Concepts Clear

Concept of Definition Map



* Resource: Adapted from Schwartz & Raphael (1985)

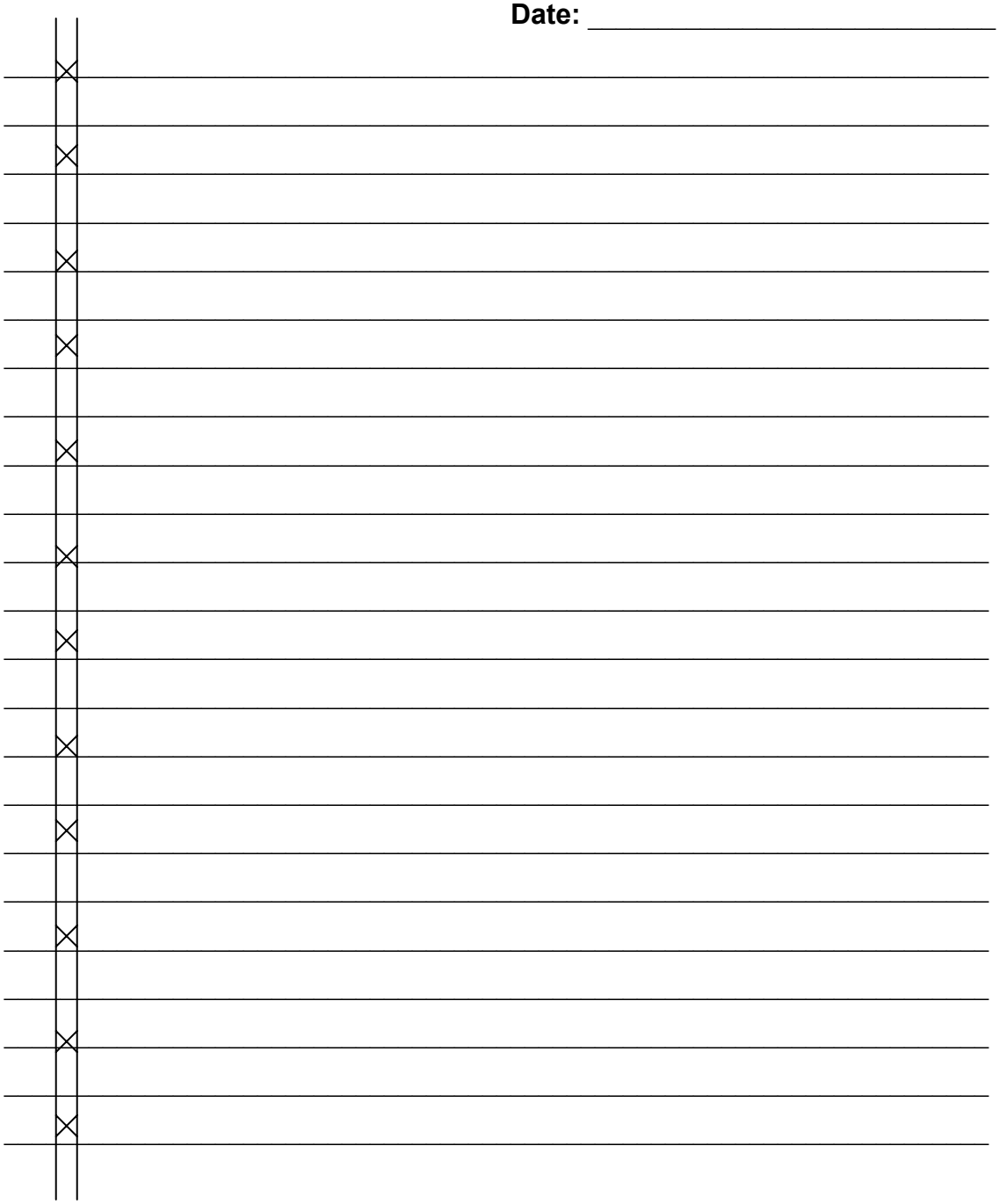
SCAT SINGING Type Two Writing

Directions: Select one of the topics to complete your Type Two Writing.

--What is Scat Singing?
--What are the major characteristics of Scat Singing?

Type _____ **Name:** _____

Date: _____



COLUMBUS CITY SCHOOLS
VOCAL MUSIC CURRICULUM

Instructional Unit	Grade 2, General Music, May
Title:	**Ostinati Composition**
Subject:	General Music
Grade Range:	2
Description:	In this lesson, students create and notate ostinati.
Duration:	40 minutes
Author:	Yeh-fen Chin
Publisher:	Columbus City Schools
Keywords:	Composition; Ostinati

Content Standard 4: Composing and arranging music within specified guidelines

Benchmark A: Create, notate, arrange and perform short pieces of music using a variety of classroom instruments, body percussion and electronic sounds.

GLI 2: Creates and notates rhythmic and melodic phrases and ostinati using a variety of classroom instruments, body percussion and electronic sounds. GM24A2

[redacted]

Lesson Assessment

- Students compose and notate ostinati patterns by completing the *Ostinati Pattern Notation Chart.*

[redacted]

Pre-Assessment

- Students identify note values (quarter notes, eighth notes, and quarter rest) by reviewing "Toaster Time" (Share the Music 2, pages 78-79; CD 2, track 20).

Instructional Strategies

- Students listen to and sing "Who Has the Penny" (Share the Music 2, page 81; CD 2, track 33). Students read/review quarter notes, eighth notes, and quarter rest.

- Students clap two rhythmic patterns on page 80, and use "pin" and "pen-ny" for quarter notes and eighth notes. Students identify the two rhythmic patterns from the song.

- Teachers introduces ostinato pattern (Share the Music 2 – Teacher's Edition, page 81). Students perform ostinato pattern on classroom instruments. Students use body percussion to play the ostinato pattern (Formative Assessment). *NOTE: Teacher posts enlarged notation for the ostinato pattern on the board.

- Students analyze the ostinato notation chart and discuss the combinations of quarter notes, eighth notes, and quarter rest (Formative Assessment).

- Teacher introduces *Ostinati Pattern Notation Chart.*

- Students create and notate their own ostinati patterns for both pitch notation and body percussion by completing the *Ostinati Pattern Notation Chart* (Summative Assessment).

District Adopted Textbook/Supplemental Materials

- Share the Music 2, CD 2
- Share the Music 2 – Teacher's Edition
- Share the Music 2 – Student Edition

Materials/Resources

- CD player
- Classroom instruments
- Enlarged ostinato notation (from Share the Music 2, T. E. page 81)
- Pencils
- *Ostinato Pattern Notation Chart*

Re-Teach

- For the students who have trouble with note values, teacher gives students one of the two rhythmic patterns shown on page 80, as a specific guideline for composition.

- Teacher uses individual note cards each containing one quarter note, two eighth notes, *or* one quarter rest, to help students count beats for ostinati patterns.

Extension

- Students perform their own ostinati in class individually and within groups.

Linked Materials

- *Ostinato Pattern Notation Chart*

Interdisciplinary Connections

- Writing Conventions A – Print legibly using appropriate spacing.

Writing Connections

- Graphic organizer

Organizers

Teaching Methods
- Demonstrations
- Discovery Learning
- Discussions
- Experiential Learning
- Hands-On Learning
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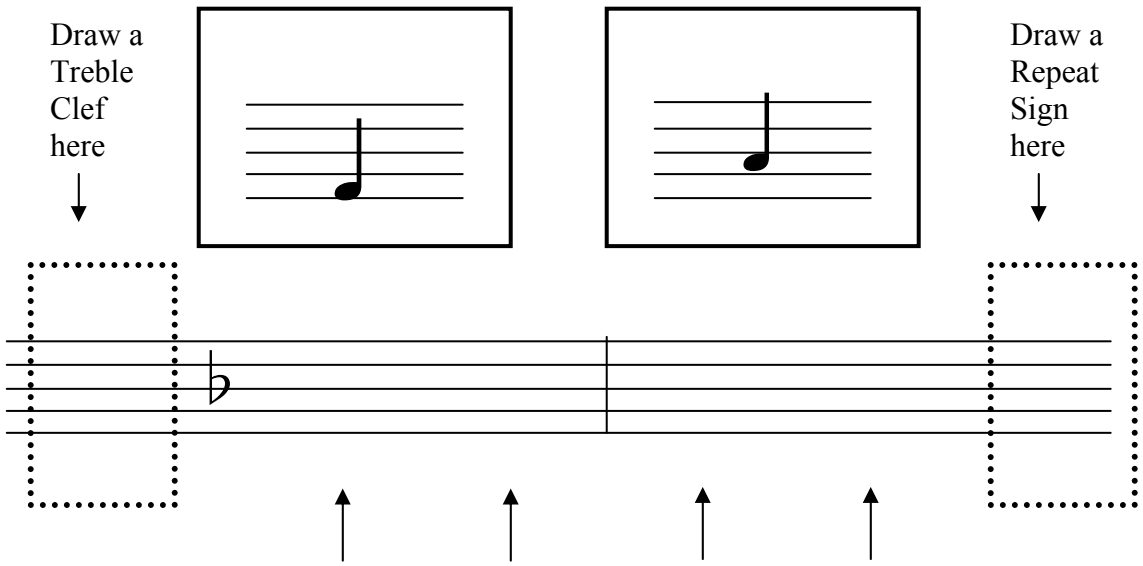
Name: _____

Ostinati Pattern Notating Chart

Directions: (1) Use quarter notes, eighth notes, and/or quarter rests to create your ostinato pattern in 2/4 using F and A.

(2) Remember to draw a treble clef at the beginning of the staff and a repeat sign at the end of the staff.

Required notes (F & A):



Use the above rhythm for body percussion. Write down the rhythm then add the body percussion (e.g., clap, snap, pat and stomp).

Rhythm →

Body Percussion →

Example:

Rhythm →

Body Percussion →

pat clap clap clap

General Music Grade 2
Standards, Benchmarks, and GLIs

Content Standard 1: Singing, alone and with others, a varied repertoire of music

Benchmark A: Sing independently and with appropriate expression, songs representing diverse genres and cultures.

GLI 1: Sings independently, on pitch and in rhythm, using correct posture, breath support, and tone. GM21A1

GLI 2: Independently sings expressively, using articulation, dynamics, and tempi, songs representing diverse genres and cultures. GM21A2

Benchmark B: Sing in groups, with appropriate expression, songs representing diverse genres and cultures.

GLI 1: Sings in groups, with appropriate expression, ostinati, partner songs and rounds representing diverse genres and cultures. GM21B1

Content Standard 2: Performing on instruments, alone and with others, a varied repertoire of music

Benchmark A: Perform independently, with appropriate expression, music representing diverse genres and cultures.

GLI 1: Performs music representing diverse genres and cultures with appropriate dynamics and maintains steady tempo. GM22A1

GLI 2: Performs bourdons, melodic ostinati, and chords on a pitched classroom instrument (e.g., xylophone, autoharp, resonator bells). GM22A2

GLI 3: Performs ostinati on unpitched classroom instruments. GM22A3

GLI 4: Plays short rhythmic and melodic patterns. GM22A4

Benchmark B: Perform in groups, with appropriate expression, music representing diverse genres and cultures.

GLI 1: Maintains independent instrumental parts in music representing diverse genres and cultures. GM22B1

GLI 2: Performs in groups, with appropriate expression, blending timbres and dynamic levels. GM22B2

Content Standard 3: Improvising melodies, variations, and accompaniments

Benchmark A: Create and perform melodies, variations, and accompaniments.

GLI 1: Improvises answers to questions using rhythm and/or melody. GM23A1

GLI 2: Improvises simple rhythmic and melodic accompaniments. GM23A2

GLI 3: Improvises simple rhythmic and melodic variations on familiar melodies. GM23A3

GLI 4: Improvises short melodies using a variety of sound sources (e.g., classroom instruments, body sounds, and electronic sounds). GM23A4

Content Standard 4: Composing and arranging music within specified guidelines

Benchmark A: Create, notate, arrange, and perform short pieces of music using a variety of classroom instruments, body percussion and electronic sounds.

GLI 1: Creates and arranges music to accompany readings or dramatizations using a variety of classroom instruments, body percussion, and electronic sounds. GM24A1

GLI 2: Creates and notates rhythmic and melodic phrases and ostinati using a variety of classroom instruments, body percussion, and electronic sounds. GM24A2

Content Standard 5: Reading and notating music

Benchmark A: Identify and utilize rhythmic notation.

GLI 1: Reads eighth, quarter, half, whole notes and quarter, half, whole rests in 2/4, 3/4, and 4/4 time signatures. GM25A1

GLI 2: Writes eighth, quarter, half, whole notes and quarter, half, whole rests in 2/4, 3/4, and 4/4 time signatures. GM25A2

Benchmark B: Identify and utilize treble clef pitch notation.

GLI 1: Uses a system (solfege syllables, numbers, or letters) to read simple pitch notation (do, re mi, sol, la) in the treble clef in G, F, and C pentatonic. GM25B1

GLI 2: Writes pitch notation (do, re mi, sol, la) in the treble clef in G, F, and C pentatonic. GM25B2

Benchmark C: Identify, and utilize symbols and traditional terms referring to expression and form.

.

GLI 1: Reads articulation symbols: accent, legato, and staccato. GM25C1

GLI 2: Reads dynamic symbols: pianissimo, piano, forte, and fortissimo (*pp, p, f, ff*). GM25C2

GLI 3: Reads form markings: repeat signs, first and second endings, D.C., and double barlines. GM25C3

GLI 4: Identifies dal segno (D.S.). GM25C4

Content Standard 6: Listening to, analyzing, responding to, and describing music

Benchmark A: Listen, respond to, and describe a varied repertoire of music utilizing musical terminology.

GLI 1: Recognizes, responds to, and describes even and uneven rhythm in duple and triple meters. GM26A1

GLI 2: Identifies and responds to melodic contour. GM26A2

GLI 3: Describes dynamics in a listening example using: piano, pianissimo, forte, and fortissimo. GM26A3

GLI 4: Identifies tempo and tempo changes. GM26A4

Benchmark B: Listen to a varied repertoire of music and analyze the structure.

GLI 1: Identifies, describes and responds to music forms: same and different phrases, AB, ABA, rondo, and call/response. GM26B1

GLI 2: Distinguishes between melody and accompaniment. GM26B2

Benchmark C: Identify and classify the sounds of instruments.

GLI 1: Identifies brass and percussion instruments visually and aurally. GM26C1

GLI 2: Identifies and classifies instruments as pitched or unpitched. GM26C2

GLI 3: Classifies unpitched instruments as woods, metals, shakers/scrapers, or drums. GM26C3

Content Standard 7: Evaluating music and music performances.

Benchmark A: Discuss performances and compositions.

GLI 1: Discusses performances of self and others. GM27A1

GLI 2: Reflects and discusses their own and others' compositions, arrangements, and improvisations. GM27A2

Benchmark B: Demonstrate how music communicates meaning of lyrics, feelings, moods or images.

GLI 1: Identifies personal preferences for specific musical works and styles. GM27B1

GLI 2: Explains how the elements of music are used to communicate meaning of lyrics, feelings, moods or images. GM27B2

Content Standard 8: Understanding relationships between music, the other arts, and disciplines outside the arts

Benchmark A: Identifies similarities and differences in the meanings of common terms used in the various arts.

GLI 1: Responds to music through dance, drama, and visual art. GM28A1

GLI 2: Recognizes similarities and differences in music and other art forms. GM28A2

Benchmark B: Describe and demonstrate ways in which the principles and subject matter of other disciplines are interrelated with those of music.

GLI 1: Identifies and describes connections between musical experiences and those in other curricular subjects. GM28B1

Content Standard 9: Understanding music in relation to history and culture

Benchmark A: Identify by genre or style and respond to music from various historical periods and diverse cultures.

GLI 1: Sings, listens, and moves to music from world cultures. GM29A1

GLI 2: Describes, listens, and responds to music of different composers. GM29A2

Benchmark B: Demonstrate appropriate audience behavior.

GLI 1: Attends live music performances and demonstrates audience behavior appropriate for the context and style of music performed. GM29B1

Benchmark C: Identify the uses and suitability of music in their daily experiences and the experiences of others.

GLI 1: Describes how music is used for a variety of occasions (e.g., birthday, holiday). GM29B1

GLI 2: Discusses the purpose of music from selected historical periods. GM29C2

GLI 3: Describes uses of music in the United States. GM29C3

Benchmark D: Identify and describe roles of musicians in various music settings.

GLI 1: Identifies the behaviors of a musician. GM29D1

Integration Key
English Language Arts
General Music Grade 2

Standard	Benchmark
Acquisition of Vocabulary	B – Read accurately high-frequency sight words.
	D – Know the meaning of specialized vocabulary by applying knowledge of word parts, relationships and meanings.
Reading Process: Concepts of Print, Comprehension Strategies and Self-Monitoring Strategies	E – Demonstrate comprehension by responding to questions (e.g., literal, informational and evaluative).
Writing Process	A – Generate ideas for written compositions.
	C – Use organizers to clarify ideas for writing assignments.
Writing Applications	A – Compare writings that convey a clear message and include well-chosen details.
Writing Conventions	A – Print legibly using appropriate spacing.
Communications: Oral and Visual	A – Use active listening strategies to identify the main idea and to gain information from oral presentations.
	D – Speak clearly and at an appropriate pace and volume.

Integration Key
Social Studies
General Music Grade 2

Standard	Benchmark
History	B – Place events in correct order on a time line.
History	D – Recognize that the actions of individuals make a difference, and relate the stories of people from diverse backgrounds who have contributed to the heritage of the United States.
Geography	A – Identify the location of the state of Ohio, the United States, the continents and oceans on maps, globes and other geographic representations.
People in Societies	A – Identify practices and products of diverse cultures.