

# Seymour Public Schools Curriculum

## Grade: 2nd Subject: Music

**The purpose of Music in the Second Grade is to:** Provide students accessible, sequential, and robust music instruction in school. Students in our school district deserve the right to a music education and music-making which will provide them with a robust and active music life. According to the *Declaration on Equity in Music for City Students* written by The Symposium on Music in Schools at Yale University, an **active music life** means “creating, performing, and responding to music in a variety of settings. It is characterized by: Accessible, sequential, and robust music instruction in schools; Outside-of-school opportunities that provide services that schools do not provide; and informal music-making (at home, at places of worship, with family and friends, etc.)”

Though an active music life requires all three contexts, it is our responsibility as professionally certified music educators to ensure that students of the Seymour Public Schools have access to a sequential and robust music education at the primary level. We recognize that “access” does not simply refer to the existence of music opportunities at school, it means an ongoing commitment to strengthen and expand our existing music programs so that they become more robust and inclusionary.

Primary level general music offers every student the opportunity to participate in the artistic process of creating, performing, responding, and connecting to music. Through singing, movement, playing instruments, and the use of technology students will acquire musical knowledge and skill, as well as an artistic outlet of expression, a method of interpersonal communication, and the ability to live a more robust active music life. Units will be spiraled in subsequent years to allow students to follow a logical sequence and explore music at a deeper level of understanding. Units are run concurrently throughout the school year. By not segmenting units to specific timeframes students receive an authentic musical experience; one piece of music literature will often be used to touch upon multiple if not all units in a particular grade level.

Unit 1 – Melody

Unit 2 – Steady Beat Vs. Rhythm

Unit 3 – Form & Expression

Unit 4 – Creating

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**UNIT 1- Melody** - Students will be able to internalize and perform melodies & tonal patterns.

<b>Subject:</b> <b>Grade:</b> <b>Time Frame: (# of weeks, etc)</b>	<b>Music - 2nd Grade - Ongoing - September - June</b>
<b>CCSS Overarching Standards</b>	<ul style="list-style-type: none"> <li>● <b>Creating</b> <ul style="list-style-type: none"> <li>○ Imagine</li> </ul> </li> <li>● <b>Performing</b> <ul style="list-style-type: none"> <li>○ Select</li> <li>○ Analyze</li> <li>○ Interpret</li> <li>○ Rehearse, Evaluate &amp; Refine</li> <li>○ Present</li> </ul> </li> <li>● <b>Responding</b> <ul style="list-style-type: none"> <li>○ Analyze</li> </ul> </li> </ul>
<b>Enduring Understanding</b>	<p>The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources. 1.1.2</p> <p>Performers' interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance influence the selection of repertoire. 4.1.2</p> <p>Analyzing creators' context and how they manipulate elements of music provides insight into their intent and informs performance. 4.2.2</p> <p>Performers make interpretive decisions based on their understanding of context and expressive intent. 4.3.2</p> <p>To express their musical ideas, musicians analyze, evaluate, and refine their performance over time. 5.1.2</p> <p>Musicians judge performance based on criteria that vary across time, place, and cultures. 6.1.2</p> <p>Response to music is informed by analyzing context (social, cultural, and historical) and how creators and performers manipulate the elements of music. 7.2.2</p>

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<p><b>Essential Questions</b></p>	<ul style="list-style-type: none"> <li>• How do musicians generate creative ideas? 1.1.2</li> <li>• How do performers select repertoire? 4.1.2</li> <li>• How does understanding the structure and context of musical works inform performances? 4.2.2</li> <li>• How do performers interpret musical works? 4.3.2</li> <li>• How do musicians improve the quality of their performance through openness to new ideas, persistence, and the application of appropriate criteria? 5.1.2</li> <li>• When is a performance judged ready to present? 6.1.2</li> <li>• How do context and the manner in which musical work is presented influence audience response? 6.1.2</li> <li>• How does understanding the structure and context of music inform a response? 7.2.2</li> </ul>
<p><b>Priority Standards</b></p>	<p>MU:Cr1.1.2a Improvise rhythmic and melodic patterns and musical ideas for a specific purpose.</p> <p>MU:Cr1.1.2b Generate musical patterns and ideas within the context of a given tonality (such as major and minor) and meter (such as duple and triple).</p> <p>MU:Pr4.1.2a Demonstrate and explain personal interest in, knowledge about, and purpose of varied musical selections.</p> <p>MU:Pr4.2.2a Demonstrate knowledge of music concepts (such as tonality and meter) in music from a variety of cultures selected for performance.</p> <p>MU:Pr4.3.2a Demonstrate understanding of expressive qualities (such as dynamics and tempo) and how creators use them to convey expressive intent.</p> <p>MU:Pr5.1.2a - Apply established criteria to judge the accuracy, expressiveness, and effectiveness of performances.</p> <p>MU:Pr5.1.2b – Rehearse, identify and apply strategies to address interpretive, performance, and technical challenges of music.</p> <p>MU:Pr6.1.2a Perform music for a specific purpose with expression and technical accuracy.</p> <p>MU:Pr6.1.2b Perform appropriately for the audience and purpose.</p> <p>MU:Re7.2.2a Describe how specific music concepts are used to support a specific purpose in music.</p>

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<p><b>Performance Expectations</b></p> <p><b>(Student outcomes: what will students will know/understand and be able to do)</b></p>	<p>Students will know and be able to:</p> <ul style="list-style-type: none"> <li>● explore pitch using vocal sliding activities.</li> <li>● perform and distinguish between sounds that are high &amp; low, loud &amp; soft, and fast &amp; slow.</li> <li>● internalize &amp; sing simple melodies alone and with others with a steady beat.</li> <li>● perform tonal patterns using a neutral syllable.</li> <li>● perform tonal patterns using solfege syllables.</li> <li>● conversationally decode familiar tonal patterns &amp; songs, phrase by phrase using solfege syllables.</li> </ul>	
<p style="text-align: center;"><b>Strategies (examples)</b></p> <p><u>Possible strategies may include:</u></p> <ul style="list-style-type: none"> <li>● Students echo vocal glissandos</li> <li>● Students sing short phrases of an echo/call and response song</li> <li>● Students sing short song in its entirety</li> <li>● Rote singing tonal patterns</li> <li>● Conversationally decoding familiar patterns &amp; songs</li> </ul>	<p style="text-align: center;"><b>Materials/Resources (examples)</b></p> <ul style="list-style-type: none"> <li>● First Steps in Music for Preschool and Beyond - John M Feierabend</li> <li>● First Steps in Music with Orff Schulwerk - GIA Publishing</li> <li>● The Book of Echo Songs - John M Feierabend</li> <li>● The Book of Call &amp; Response - John M Feierabend</li> <li>● The Book of Pitch Exploration - John M Feierabend</li> <li>● Conversational Solfege - Level 1 - John M Feierabend</li> <li>● <a href="#">Quaver Music</a></li> <li>● Smart Projector</li> </ul>	<p style="text-align: center;"><b>Assessments (examples)</b></p> <p><u>Summative Assessments</u></p> <ul style="list-style-type: none"> <li>● Performance rubric with students self-assessment</li> </ul> <p><u>Formative Assessments</u></p> <ul style="list-style-type: none"> <li>● Performance rubric with student self-assessment</li> <li>● Exit Tickets</li> </ul>

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**UNIT 2- Beat** - Students will differentiate between steady beat & rhythm, and perform each successfully.

<b>Subject:</b> <b>Grade:</b> <b>Time Frame: (# of weeks, etc)</b>	<b>Music - 2nd Grade - Ongoing - September - June</b>
<b>CCSS Overarching Standards</b>	<ul style="list-style-type: none"> <li>● <b>Creating</b> <ul style="list-style-type: none"> <li>○ Imagine</li> </ul> </li> <li>● <b>Performing</b> <ul style="list-style-type: none"> <li>○ Select</li> <li>○ Analyze</li> <li>○ Interpret</li> <li>○ Rehearse, Evaluate &amp; Refine</li> <li>○ Present</li> </ul> </li> <li>● <b>Responding</b> <ul style="list-style-type: none"> <li>○ Analyze</li> </ul> </li> </ul>
<b>Enduring Understanding</b>	<p>The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources. 1.1.2</p> <p>Performers' interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance influence the selection of repertoire. 4.1.2</p> <p>Analyzing creators' context and how they manipulate elements of music provides insight into their intent and informs performance. 4.2.2</p> <p>Performers make interpretive decisions based on their understanding of context and expressive intent .4.3.2</p> <p>To express their musical ideas, musicians analyze, evaluate, and refine their performance over time. 5.1.2</p> <p>Musicians judge performance based on criteria that vary across time, place, and cultures. 6.1.2</p> <p>Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes. 7.1.2</p>
<b>Essential Questions</b>	<ul style="list-style-type: none"> <li>● How do musicians generate creative ideas? 1.1.2</li> <li>● How do performers select repertoire? 4.1.2</li> </ul>

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	<ul style="list-style-type: none"> <li>• How does understanding the structure and context of musical works inform performances? 4.2.2</li> <li>• How do performers interpret musical works? 4.3.2</li> <li>• How do musicians improve the quality of their performance through openness to new ideas, persistence, and the application of appropriate criteria? 5.1.2</li> <li>• When is a performance judged ready to present? 6.1.2</li> <li>• How do context and the manner in which musical work is presented influence audience response? 6.1.2</li> <li>• How does understanding the structure and context of music inform a response? 7.1.2</li> </ul>
<b>Priority Standards</b>	<p>MU:Cr1.1.2a Improvise rhythmic and melodic patterns and musical ideas for a specific purpose.</p> <p>MU:Cr1.1.2b Generate musical patterns and ideas within the context of a given tonality (such as major and minor) and meter (such as duple and triple).</p> <p>MU:Pr4.1.2a Demonstrate and explain personal interest in, knowledge about, and purpose of varied musical selections.</p> <p>MU:Pr4.2.2a Demonstrate knowledge of music concepts (such as tonality and meter) in music from a variety of cultures selected for performance.</p> <p>MU:Pr4.2.2b When analyzing selected music, read and perform rhythmic and melodic patterns using iconic or standard notation.</p> <p>MU:Pr4.3.2a Demonstrate understanding of expressive qualities (such as dynamics and tempo) and how creators use them to convey expressive intent.</p> <p>MU:Pr5.1.2a - Apply established criteria to judge the accuracy, expressiveness, and effectiveness of performances.</p> <p>MU:Pr5.1.2b – Rehearse, identify and apply strategies to address interpretive, performance, and technical challenges of music.</p> <p>MU:Pr6.1.2a Perform music for a specific purpose with expression and technical accuracy.</p> <p>MU:Pr6.1.2b Perform appropriately for the audience and purpose.</p> <p>MU:Re7.1.2a Explain and demonstrate how personal interests and experiences influence musical selection for specific purposes.</p>
<b>Performance Expectations</b>	<p>Students will know and be able to:</p> <ul style="list-style-type: none"> <li>• maintain a steady beat on their body or classroom instrument.</li> <li>• create a steady beat to a familiar song/rhyme on their body or classroom instrument.</li> </ul>

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<p><b>(Student outcomes: what will students will know/understand and be able to do)</b></p>	<ul style="list-style-type: none"> <li>● move to the beat in duple &amp; triple meter to recorded music, familiar songs/rhymes.</li> <li>● chant rhythmic patterns and sing/play songs &amp; rhymes using rhythm syllables.</li> <li>● conversationally decode familiar and unfamiliar rhythmic patterns and songs, phrase by phrase, using rhythm syllables.</li> <li>● improvise rhythmic patterns using rhythm syllables.</li> <li>● read, create, and write rhythmic patterns using standard notation.</li> </ul>		
<p style="text-align: center;"><b>Strategies (examples)</b></p> <p><u>Possible strategies may include:</u></p> <ul style="list-style-type: none"> <li>● Students maintain a steady beat, in a variety of meters, while performing a song/rhyme.</li> <li>● Students maintain a steady beat, in a variety of meters, while listening to prerecorded music.</li> <li>● Rote chanting rhythm patterns</li> <li>● Conversationally decoding familiar and unfamiliar patterns &amp; songs, phrase by phrase</li> <li>● Improvise rhythm patterns</li> <li>● Read rhythm patterns and songs using standard notation</li> <li>● Write rhythmic patterns using standard notation</li> </ul>	<p style="text-align: center;"><b>Materials/Resources (examples)</b></p> <ul style="list-style-type: none"> <li>● First Steps in Music for Preschool and Beyond - John M Feierabend</li> <li>● First Steps in Music with Orff Schulwerk - GIA Publishing</li> <li>● The book of Songs and rhymes with beat motions - John M Feierabend</li> <li>● Recorded Music</li> <li>● Conversational Solfege - Level 1 - John M Feierabend</li> <li>● <a href="#">Quaver Music</a></li> <li>● Smart Projector</li> </ul>	<p style="text-align: center;"><b>Assessments (examples)</b></p> <p><u>Summative Assessments</u></p> <ul style="list-style-type: none"> <li>● Performance based rubric with student self-assessment</li> <li>● Written dictation &amp; compositions with student self-assessment</li> </ul> <p><u>Formative Assessments</u></p> <ul style="list-style-type: none"> <li>● Performance based rubric with student self assessment</li> <li>● Written dictation &amp; compositions with student self assessment</li> <li>● Exit Tickets</li> </ul>	

**UNIT 3- Musical Expression & Form** - Students will move and perform to show expressive qualities & form in music.

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<b>Subject:</b> <b>Grade:</b> <b>Time Frame: (# of weeks, etc)</b>	<b>Music - 2nd Grade - Ongoing - September - June</b>
<b>CCSS Overarching Standards</b>	<ul style="list-style-type: none"> <li>● <b>Performing</b> <ul style="list-style-type: none"> <li>○ Analyze</li> <li>○ Interpret</li> <li>○ Rehearse, Evaluate, &amp; Refine</li> <li>○ Present</li> </ul> </li> <li>● <b>Responding</b> <ul style="list-style-type: none"> <li>○ Analyze</li> <li>○ Interpret</li> <li>○ Evaluate</li> </ul> </li> <li>● <b>Connect</b> <ul style="list-style-type: none"> <li>○ Relate musical ideas and works with varied context to deepen understanding.</li> </ul> </li> </ul>
<b>Enduring Understanding</b>	<p>Analyzing creators' context and how they manipulate elements of music provides insight into their intent and informs performance. 4.2.2</p> <p>Performers make interpretive decisions based on their understanding of context and expressive intent. 4.3.2</p> <p>To express their musical ideas, musicians analyze, evaluate, and refine their performance over time through openness to new ideas, persistence, and the application of appropriate criteria. 5.1.2</p> <p>Musicians judge performance based on criteria that vary across time, place, and cultures. The context and how a work is presented influence the audience response. 6.1.2</p> <p>Response to music is informed by analyzing context (social, cultural, and historical) and how creators and performers manipulate the elements of music. 7.2.2</p> <p>Through their use of elements and structures of music, creators and performers provide clues to their expressive intent. 8.1.2</p> <p>The personal evaluation of musical works and performances is informed by analysis, interpretation, and established criteria. 9.1.2</p> <p>Understanding connections to varied contexts and daily life enhances musicians' creating, performing, and responding. 11.0.2</p>

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<p><b>Essential Questions</b></p>	<ul style="list-style-type: none"> <li>• How does understanding the structure and context of musical works inform performance? 4.2.2</li> <li>• How do performers interpret musical works? 4.3.2</li> <li>• How do musicians improve the quality of their performance? 5.1.2</li> <li>• When is a performance judged ready to present? 6.1.2</li> <li>• How do context and the manner in which musical work is presented influence audience response? 6.1.2</li> <li>• How does understanding the structure and context of music inform a response? 7.2.2</li> <li>• How do we discern the musical creators' and performers' expressive intent? 8.1.2</li> <li>• How do we judge the quality of musical work(s) and performance(s)? 9.1.2</li> <li>• How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music? 11.0.2</li> </ul>
<p><b>Priority Standards</b></p>	<p>MU:Pr4.1.2a Demonstrate and explain personal interest in, knowledge about, and purpose of varied musical selections.</p> <p>MU:Pr4.3.2a Demonstrate understanding of expressive qualities (such as dynamics and tempo) and how creators use them to convey expressive intent.</p> <p>MU:Pr5.1.2a - Apply established criteria to judge the accuracy, expressiveness, and effectiveness of performances.</p> <p>MU:Pr5.1.2b – Rehearse, identify and apply strategies to address interpretive, performance, and technical challenges of music.</p> <p>MU:Pr6.1.2a Perform music for a specific purpose with expression and technical accuracy.</p> <p>MU:Re7.2.2a Describe how specific music concepts are used to support a specific purpose in music.</p> <p>MU:Re8.1.2a Demonstrate knowledge of music concepts and how they support creators'/ performers' expressive intent.</p> <p>MU:Re9.1.2a Apply personal and expressive preferences in the evaluation of music for specific purposes.</p> <p>MU:Cn11.0.2a Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.</p>
<p><b>Performance Expectations</b></p> <p><b>(Student outcomes: what will students will</b></p>	<p>Students will know and be able to:</p> <ul style="list-style-type: none"> <li>• perform vocally &amp; instrumentally with expression</li> <li>• expressively move their body to prerecorded music</li> <li>• Students will identify basic musical form in pre-recorded music and classroom songs</li> </ul>

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<b>know/understand and be able to do)</b>			
<p style="text-align: center;"><b>Strategies (examples)</b></p> <p><u>Possible strategies may include:</u></p> <ul style="list-style-type: none"> <li>● Students experience the expressive qualities and form of music through action songs.</li> <li>● Students perform &amp; play circle games to explore expressive qualities &amp; form in music.</li> <li>● Students will move to pre-recorded and live music to explore expressive qualities and form.</li> </ul>	<p style="text-align: center;"><b>Materials/Resources (examples)</b></p> <ul style="list-style-type: none"> <li>● First Steps in Music for Preschool and Beyond - John M Feierabend</li> <li>● First Steps in Music with Orff Schulwerk - GIA Publishing</li> <li>● The Book of Fingerplays &amp; Action Songs - John M Feierabend</li> <li>● The Book of Beginning Circle Games - John M Feierabend</li> <li>● Chimes of Dunkirk - New England Dance Masters</li> <li>● <a href="#">Quaver Music</a></li> <li>● Smart Projector</li> </ul>	<p style="text-align: center;"><b>Assessments (examples)</b></p> <p><u>Summative Assessments</u></p> <ul style="list-style-type: none"> <li>● Performance rubric with students self-assessment</li> </ul> <p><u>Formative Assessments</u></p> <ul style="list-style-type: none"> <li>● Performance rubric with student self-assessment</li> <li>● Exit Tickets</li> </ul>	

**UNIT 4- Creating** - Students will create movements, melodies, & rhythms.

<b>Subject:</b> <b>Grade:</b>	<b>Music - 2nd Grade - Ongoing - September - June</b>
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<b>Time Frame: (# of weeks, etc)</b>	
<b>CCSS Overarching Standards</b>	<ul style="list-style-type: none"> <li>● <b>Creating</b> <ul style="list-style-type: none"> <li>○ Imagine</li> <li>○ Plan &amp; Make</li> <li>○ Evaluate &amp; Refine</li> <li>○ Present</li> </ul> </li> <li>● <b>Connect</b> <ul style="list-style-type: none"> <li>○ Synthesize and relate knowledge and personal experiences to make music.</li> </ul> </li> </ul>
<b>Enduring Understanding</b>	<p>The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources. 1.1.2</p> <p>Musicians' creative choices are influenced by their expertise, context, and expressive intent. 2.1.2</p> <p>Musicians evaluate, and refine their work through openness to new ideas, persistence, and the application of appropriate criteria. 3.1.2</p> <p>Musicians' presentation of creative work is the culmination of a process of creation and communication. 4.1.2</p> <p>Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding. 10.0.2</p>
<b>Essential Questions</b>	<ul style="list-style-type: none"> <li>● How do musicians generate creative ideas? 1.1.2</li> <li>● How do musicians make creative decisions? 2.1.2</li> <li>● How do musicians improve the quality of their creative work? 3.1.2</li> <li>● When is creative work ready to share? 4.1.2</li> <li>● How do musicians make meaningful connections to performing, and responding? 10.0.2</li> </ul>
<b>Priority Standards</b>	<p>MU:Cr1.1.2a Improvise rhythmic and melodic patterns and musical ideas for a specific purpose.</p> <p>MU:Cr1.1.2b Generate musical patterns and ideas within the context of a given tonality (such as major and minor) and meter (such as duple and triple).</p>

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	<p>MU:Cr2.1.2a Demonstrate and explain personal reasons for selecting patterns and ideas for music that represent expressive intent.</p> <p>MU:Cr2.1.2b Use iconic or standard notation and/or recording technology to combine, sequence, and document personal musical ideas.</p> <p>MU:Cr3.1.2a Interpret and apply personal, peer, and teacher feedback to revise personal music.</p> <p>MU:Cr3.2.2a Convey expressive intent for a specific purpose by presenting a final version of personal musical ideas to peers or informal audience.</p> <p>MU:Cn10.0.2a Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.</p>	
<p><b>Performance Expectations</b></p> <p><b>(Student outcomes: what will students know/understand and be able to do)</b></p>	<p>Students will know and be able to:</p> <ul style="list-style-type: none"> <li>● create movements to accompany a song, pre-recorded music, or story within guidelines.</li> <li>● improvise melodies vocally within guidelines.</li> <li>● improvise tonal &amp; rhythmic patterns within guidelines.</li> <li>● notate created tonal &amp; rhythmic patterns using standard or iconic notation.</li> </ul>	
<p style="text-align: center;"><b>Strategies (examples)</b></p> <p><u>Possible strategies may include:</u></p> <ul style="list-style-type: none"> <li>● Students improvise rhythmic and tonal patterns in question &amp; answer format</li> <li>● Students compose short rhythmic and tonal phrases, and notate those compositions using standard or iconic notation.</li> </ul>	<p style="text-align: center;"><b>Materials/Resources (examples)</b></p> <ul style="list-style-type: none"> <li>● First Steps in Music for Preschool and Beyond - John M Feierabend</li> <li>● First Steps in Music with Orff Schulwerk - GIA Publishing</li> <li>● The Book of Movement Exploration - John M Feierabend</li> <li>● Conversational Solfege - Level 1 - John M. Feierabend</li> <li>● <a href="#">Quaver Music</a></li> <li>● Smart Projector</li> </ul>	<p style="text-align: center;"><b>Assessments (examples)</b></p> <p><u>Summative Assessments</u></p> <ul style="list-style-type: none"> <li>● Performance based rubric with student self-assessment</li> <li>● Written composition</li> </ul> <p><u>Formative Assessments</u></p> <ul style="list-style-type: none"> <li>● Performance based rubric with student self assessment</li> <li>● Written composition</li> <li>● Exit Tickets</li> </ul>