

Clark County School District
MUSIC- 2nd Grade
Objectives and Grade Level Expectations

Rhythm

(2)R.1 Demonstrate steady pulse/beat.

(2)R.1.m Demonstrate steady pulse/accent using locomotor, non-locomotor movement, and body percussion.

(2)R.1.s Identify steady pulse/beat of speech found in rhymes, poems, stories, and songs.

(2)R.1.l Identify steady pulse/beat found in listening examples.

(2)R.1.p Demonstrate steady pulse/beat with body percussion, unpitched percussion, and barred instruments.

(2)R.1.r Read/notate steady pulse/beat using standard notation and Kodály terminology.

(2)R.1.c Create simple pulse/beat accompaniments with movement or unpitched percussion instruments for rhymes, poems, stories, and songs.

(2)R.2 Compare duple and triple meter (2/4, 4/4, 6/8, 3/4).

(2)R.2.m Demonstrate duple and triple meter using locomotor, non-locomotor movement, and body percussion.

(2)R.2.s Speak/sing the pulse/accent in duple and triple meter using rhymes, poetry, and songs.

(2)R.2.l Demonstrate duple and triple meter while listening to a musical example.

(2)R.2.p Accompany rhymes, poems, and songs in duple and triple meter using unpitched and pitched instruments and body percussion.

(2)R.2.r Read and notate using duple and triple meter.

(2)R.2.c Create using duple and triple meter.

(2)R.3 Demonstrate rhythmic patterns with values (quarter note, quarter rest, two eighth notes, half note, half rest, dotted half note, dotted quarter note, whole note, whole rest).

(2)R.3.m Demonstrate rhythmic patterns with values (quarter note, quarter rest, two eighth notes, half note, half rest, dotted half note, dotted quarter note, whole note, whole rest) using movement to illustrate note values.

(2)R.3.s Speak/sing a variety of rhymes, poems, and songs using rhythmic patterns and values (quarter note, quarter rest, two eighth notes, half note, half rest).

(2)R.3.l Demonstrate rhythmic patterns with values (quarter note, quarter rest, two eighth notes, half note, half rest) from notation while listening to a musical example.

(2)R.3.p Play/perform rhythmic patterns with values (quarter note, quarter rest, two eighth notes, half note, half rest) from notation on unpitched and pitched percussion instruments.

(2)R.3.r Read and notate rhythmic patterns with values (quarter note, quarter rest, two eighth notes, half note, half rest) using devised and standard notation and Kodály terminology.

(2)R.3.c Create accompaniments to literature with rhythmic values (quarter note, quarter rest, two eighth notes, half note, half rest, dotted half note, dotted quarter note, whole note, whole rest) including original patterns for themes, introductions, and codas.

(2)R.4 Demonstrate unpitched percussion technique.

(2)R.4.p Play unpitched percussion with correct technique to accompany rhymes, poems, and songs.

(2)R.5 Experience movement games and organized dance using pulse, meter, and rhythm.

(2)R.5.m Demonstrate movement patterns in movement games and organized dance.

(2)R.5.c Create movement patterns in movement games and organized dance.

Melody

(2)M.1 Produce pitch matching and vocal tone production.

(2)M.1.s Sing a simple melody with accurate pitch and good tone production.

(2)M.2 Demonstrate melodic patterns (Sol-Mi-La-Do-Re) in moveable Do with Curwen hand signs and solfège.

(2)M.2.m Sing songs with melodic patterns (Sol-Mi-La-Do-Re) with directional movement.

(2)M.2.s Sing songs and rhymes with melodic patterns (Sol-Mi-La-Do-Re) on solfège syllables with hand signs.

(2)M.2.l Identify melodic patterns (Sol-Mi-La-Do-Re) found in listening examples.

(2)M.2.p Play/perform four-beat melodic patterns (Sol-Mi-La) on barred instruments.

(2)M.2.r Read and notate melodic patterns (Sol-Mi-La-Do-Re) with solfège from devised and standard notation on three and five lined staves.

(2)M.2.c Create answers to a melodic question with melodic patterns (Sol-Mi-La).

(2)M.3 Demonstrate and discuss a varied song repertoire in relation to history and culture.

(2)M.3.s Sing songs from a variety of cultures, historical periods, and styles.

(2)M.4 Compare the relationship between the size of the sound source/instrument and its pitch.

(2)M.4.l Identify pitch of larger and smaller instruments in listening examples.

(2)M.4.p Compare and contrast pitch production of larger and smaller instruments.

(2)M.5 Demonstrate high/low contrasts, melodic direction, and melodic contour.

(2)M.5.m Demonstrate high/low contrasts, melodic direction, and melodic contour using movement and props.

(2)M.5.s Identify high/low contrasts, melodic direction, and melodic contour using vocal sounds, song literature, solfège, and hand signs.

(2)M.5.l Identify high/low contrasts, upward/downward melodic direction, and melodic contour found in listening examples.

(2)M.5.p Play/perform high/low contrasts, upward/downward melodic direction and melodic contour from nursery rhymes, stories, and songs on barred instruments.

(2)M.5.r Read and notate high/low contrasts, upward/downward melodic direction, and melodic contour using visuals.

(2)M.6 Experience intervallic relationships using skips, steps, and repeats.

(2)M.6.s Sing songs which demonstrate melodic skips, steps, and repeats.

(2)M.6.l Identify melodic skips, steps, and repeats found in listening examples.

(2)M.6.r Read and notate melodic skips, steps, and repeats from standard notation.

Harmony

(2)H.1 Identify differences in major/minor tonality.

(2)H.1.m Demonstrate differences in major/minor using movement.

(2)H.1.s Sing and analyze a variety of songs in major and minor tonality.

(2)H.1.l Listen to and analyze a variety of examples in major and minor.

(2)H.2 Demonstrate the ostinato.

(2)H.2.m Perform rhythmic and melodic ostinato patterns with body percussion and movement.

(2)H.2.s Perform speech ensembles with rhythmic ostinato patterns and songs with rhythmic and melodic (Sol-La-Mi) ostinato patterns.

(2)H.2.l Accompany listening examples with rhythmic and melodic ostinato patterns using speech, movement, body percussion and unpitched and pitched instruments.

(2)H.2.p Perform orchestrations including speech, body percussion, or instrumental ostinato patterns to accompany a rhyme, poem, or song.

(2)H.2.r Read and notate rhythmic and melodic ostinato patterns from devised/standard notation.

(2)H.2.c Create rhythmic and melodic ostinato patterns using speech, body percussion, and instruments to accompany a rhyme, poem, or song.

(2)H.3 Demonstrate two-part rounds.

(2)H.3.m Perform a two-part round using movement to demonstrate the phrases.

(2)H.3.s Sing/speak two-part rounds.

(2)H.3.l Identify the two-part round structure found in listening examples.

(2)H.4 Interpret a musical score with two parts.

(2)H.4.p Perform a poem or rhyme from a simple two-part score that includes speech, body percussion, and unpitched percussion instruments.

(2)H.4.r Read and notate a two-part rhythmic score and perform on unpitched and/or barred instruments.

(2)H.5 Demonstrate mallet technique.

(2)H.5.p Explore sounds and phrases using correct mallet technique on barred instruments.

(2)H.6 Demonstrate bordun accompaniment (chord and broken).

(2)H.6.p Demonstrate the simple chord and broken bordun through body percussion, movement, song, and playing barred instruments.

Form

(2)F.1 Demonstrate phrase and phrase relationships.

(2)F.1.m Demonstrate same/different phrases through movement.

(2)F.1.s Compare and contrast same/different phrases in a poem, rhyme, or song.

(2)F.1.l Identify even/uneven phrases found in listening examples.

(2)F.1.p Analyze and perform same/different phrases in simple two and four phrase songs.

(2)F.1.r Interpret visuals of same/different phrases.

(2)F.1.c Create dramatizations and sound accompaniments to illustrate same/different phrases in a poem, rhyme, or song.

(2)F.2 Analyze form: AB, ABA.

(2)F.2.m Demonstrate the different sections of AB and ABA form using locomotor and non-locomotor movement.

(2)F.2.s Perform songs and poems in AB and ABA form.

(2)F.2.l Identify contrasting sections in AB and ABA form found in listening examples.

(2)F.2.p Demonstrate contrasting sections in AB and ABA form using unpitched instruments.

(2)F.2.r Symbolize AB and ABA form through visuals.

(2)F.2.c Create a song dramatization and sound accompaniment showing contrasting sections in AB and ABA form.

(2)F.3 Interpret introduction and coda.

(2)F.3.s Perform a song using speech, poem or rhyme as an introduction and coda.

(2)F.3.l Dramatize the introduction and/or coda of a listening piece.

(2)F.3.p Perform an introduction and coda to a song on unpitched and barred instruments.

(2)F.3.r Identify the introduction, body, and coda of a rhyme, poem, song, or instrumental piece from notation.

(2)F.3.c Create an introduction and coda for a rhyme, poem, song, or instrumental piece.

(2)F.4 Demonstrate rondo form: ABACA.

(2)F.4.m Experience rondo form through locomotor movement.

(2)F.4.s Sing songs and rhymes with a theme and combine to perform in rondo form.

(2)F.4.l Identify rondo form with contrasting sections found in listening examples.

(2)F.4.p Perform rondos on unpitched, pitched, and barred instruments.

(2)F.4.r Symbolize rondo form through visuals.

(2)F.4.c Create a song dramatization and sound accompaniment in rondo form.

Expressive Qualities

(2)EQ.1 Incorporate creative movement and music to interpret stories, rhymes, and poetry.

(2)EQ.1.m Explore space, levels, and isolation of body parts while using creative movement to interpret stories, rhymes, poems, and songs.

(2)EQ.1.s Perform a dramatization of a song or a school musical presentation.

(2)EQ.1.l Create movement to reflect a mood found in listening examples.

(2)EQ.1.p Create and play an instrumental accompaniment for a story, rhyme, poem, or song.

(2)EQ.2 Identify and discuss music styles of world cultures and historical periods.

(2)EQ.2.m Perform and discuss movement from varied cultures and historical periods.

(2)EQ.2.s Sing, perform and discuss songs from different cultures, historical periods, and styles.

(2)EQ.2.l Listen to and discuss authentic examples of music from varied cultures, historical periods, and styles.

(2)EQ.2.p Play, perform and discuss unpitched and pitched instruments from varied cultures.

(2)EQ.3 Rehearse and refine a performance while following a conductor.

(2)EQ.3.m Perform movement while following a conductor.

(2)EQ.3.s Sing while following a conductor.

(2)EQ.3.p Play instruments while following a conductor.

(2)EQ.4 Demonstrate contrasts in tempo.

(2)EQ.4.m Demonstrate contrasting slower tempos through movement.

(2)EQ.4.s Differentiate tempo changes using movement, speech, and songs.

(2)EQ.4.l Identify tempo contrasts found in listening examples.

(2)EQ.4.c Incorporate a variety of tempo contrasts into nursery rhymes, poems and songs.

(2)EQ.5 Demonstrate contrasts in dynamics.

(2)EQ.5.m Demonstrate dynamic changes using locomotor and non-locomotor movement.

(2)EQ.5.s Experiment with dynamic contrasts using song repertoire.

(2)EQ.5.l Identify dynamic contrasts found in listening examples.

(2)EQ.5.c Create dynamic contrasts using body percussion, movement, vocal sounds, and unpitched percussion instruments to accompany a rhyme, poem, or song.

(2)EQ.6 Demonstrate contrasts in timbre.

(2)EQ.6.m Demonstrate contrasts in timbre.

(2)EQ.6.s Recognize vocal timbre contrasts as produced by different voices.

(2)EQ.6.l Identify timbre contrasts (vocal, instrumental, and environmental) by using varied sound sources and locations.

(2)EQ.6.p Classify contrasting unpitched and pitched percussion instrumental timbres.

(2)EQ.6.r Relate unpitched, pitched, and barred instrument timbres with instrument symbols.

(2)EQ.6.c Create simple accompaniments using varied vocal and unpitched percussion timbres.

(2)EQ.7 Identify unpitched, pitched and barred percussion instruments.

(2)EQ.7.l Compare and contrast unpitched, pitched, and barred percussion instruments materials, sound sources, and techniques.

(2)EQ.7.p Play unpitched, pitched, and barred percussion instruments to accompany rhymes, poems, and songs.

(2)EQ.7.r Read and notate instrument symbols in a musical score.

(2)EQ.8 Identify musical symbols.

(2)EQ.8.r Read and notate written musical symbols (single bar, double bar, repeat sign) through notation.

(2)EQ.9 Explore the role of music and dance in daily life.

(2)EQ.9.I Describe the uses of music and dance in daily life as a career (e.g. composer, performer, dance, actress, musician, conductor).

(2)EQ.10 Make connections between music and the other arts and disciplines.

(2)EQ.10.I Discover the similarities in the principles, subject matter, and vocabulary of the other arts and disciplines and how they are connected with those in music.