Westbrook Public Schools  
General Music Curriculum  
Grade 2

**Anticipated Length:** Trimester 1

**Content Standard:** #5 Students will read and notate music

**Power Standards Addressed:**
- Students will read whole, half, dotted half, quarter, and eighth notes and (quarter) rests in 2/4, 3/4, and 4/4 meter signatures.
- Students will use a system (syllables, numbers or letters) to read simple pitch notation in the treble clef in major keys.

**Essential Questions:**
- How do you know what notes sound like
- How do we put sounds on paper

**Big Ideas:**
- The symbols tell you about length of sound and high and low
- I can listen to the direction and length of the sounds and silences and use the right symbol

**Key Concepts and Skills**

<table>
<thead>
<tr>
<th>Skills</th>
<th>Concepts</th>
</tr>
</thead>
<tbody>
<tr>
<td>Read</td>
<td>Ta, titi, tibitibi (reading only), rest</td>
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<tr>
<td></td>
<td>Do, Re, Mi, So, La</td>
</tr>
<tr>
<td>Perform</td>
<td>Intervallic memory between So-Mi, So-La-So,</td>
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<td></td>
<td>Mi-Re-Do, and Do-Re-Mi</td>
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<tr>
<td>Notate</td>
<td>Purposeful listening</td>
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<td></td>
<td>Applying the skills learned in reading and</td>
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<td></td>
<td>performing</td>
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</table>

**Topics/Units of Study:**
- Students will understand how familiar solfege patterns can be represented on paper using standard notation
- Students will...
  - Accurately place La, So, Mi, Re and Do in relation to Do Clef on a staff
  - Listen to sung patterns, and identify what intervals they hear by echoing and notating.
- Solfege examples used for study, practice and assessment must follow these rules
  - Any combination of So-Mi where So is on the dominant beat
  - Adding La only as an upper neighbor to so both coming and going
  - Mi-Re-Do ascending and descending
  - Any combinations of the above
  - All titis and tibitibis must be sung on a single pitch
Repertoire

<table>
<thead>
<tr>
<th>New Songs</th>
<th>Old Songs</th>
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</thead>
<tbody>
<tr>
<td><em>London’s Burning</em></td>
<td><em>Bell Horses</em></td>
</tr>
<tr>
<td><em>Button You Must Wander</em></td>
<td><em>Engine, Engine</em></td>
</tr>
<tr>
<td><em>Old Brass Wagon</em></td>
<td><em>You’re A Grand Old Flag</em></td>
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<tr>
<td><em>Chicken on a Fence Post</em></td>
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<tr>
<td><em>Golden Ring Around Susan</em></td>
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<tr>
<td><em>America</em></td>
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**NOTE:** WHEN INTRODUCING A NEW SONG, ALWAYS SHOW IT NOTATED IN DO CLEF, WITH MEASURES AND TIME SIGNATURE NOTATED AS 4/TA OR 2/TA

**Lessons 1 and 2**
- Welcome and reinforce community-building behaviors. Model listening, eye contact, and body language.
- Review singing position
- Play rhythm catch – always stress INNER HEARING. Ta, titi, rest, maybe tibitibi
- Review Do clef, staff, and notes.
- Sing some first grade songs, teach *London’s Burning* – introduce LOW SO.
- Teach *Button You Must Wander*

**Lessons 3 and 4**
- Introduce and model Take a Break chair. Explain that you will send everyone to it to practice over several weeks until everyone has had a chance to try it. Differentiate between practicing and real use of the chair.
- Review do clef, practice placing do, re, mi, fa, so, etc in order on staff, on board, and individually.
- Walk the staff – Giant staff on floor (painted on a sheet), students walk from bottom to top saying, “Line, Space, Line, Space…”
- Practice READING with different SML patterns – number pitches in order from left to right.
- Place multiple Sos one after the other, discuss how more than one of a syllable can live in the same “apartment.” Solfege is like a last name – they all share the same name and live in the same place.
- Reinforce order of reading as left to write, prepare students for writing.
- Play rhythm game: clap a rhythm, have students choose which of two that you wrote on the board.
- Review *London’s Burning*.
- Create a 4 beat rhythmic ostinato (within 4 hearts on board) to go with *London’s Burning*.

**Lessons 5 and 6**
- Floor staff outside door in hallway. Students walk the staff into the room saying either “Line, Space,” etc., or, teacher chooses do clef position and student walks and speaks the solfege in order.
- Melodic ostinato on *London’s Burning*: Use first measure of song. Sing as a class, very gently so that both parts can be heard.
- Transfer ostinato to tone bells and boomwhackers a few students at a time.
- Echo solfege for *Bell Horses* and *Engine, Engine*. Ask students to identify the song.
- Practice placing and labeling all solfege pitches in scale order on board.
- Read SML patterns left to right. Substitute different pitches: ex) begin with SMSM, with each note numbered. Erase the 2nd M, and ask students to replace it with La, and then sing the new pattern.

**Lessons 7 and 8**
- Floor staff outside door in hallway, follow sequence in lessons 5 and 6.
- ‘Rhythm catch’ to individual students as attendance – Stress INNER HEARING.
- Continue with ostinato on boomwhackers and tone bells for those students who still did not try it.
- Practice placing and labeling all solfege pitches in scale order on board.
- Read MRD patterns left to right. Substitute different pitches: ex) begin with MRRD, with each note numbered. Erase the 2nd R and ask students to replace it with M, and then sing the new pattern.
- Sing *Button You Must Wander*
- Teach *Old Brass Wagon*
### Lessons 9 and 10
- Floor staff outside door in hallway, follow sequence in lessons 5 and 6.
- Introduce note dictation on individual boards.
  - Place do clef and all solfege
  - Students number places for notes 1 2 3 4
  - Sing a simple example, and model inner hearing to decide which note comes first, and how many ta’s or titi’s are heard
  - Model incorrect rhythm, self-check
  - Help students build correct rhythm
  - Assess and adjust based on class’s difficulties
- Sing *Old Brass Wagon*, *Button You Must Wander*, *London’s Burning*

### Lessons 11 and 12
- Floor staff outside door in hallway, follow sequence in lessons 5 and 6.
- Introduce *Chicken on a Fence Post* and identify rhythm through clapping, inner hearing.
- Continued practice using individual boards and placing notes on staff in solfege scale and patterns, with a variety of activities. (Speed scale in teams, speed patterns, etc.)
- Sing familiar tonal patterns on a neutral syllable, students identify solfege and rhythm using inner hearing.

### Lessons 13 and 14
- Floor staff outside door in hallway, follow sequence in lessons 5 and 6.
- Review all songs, introduce *Golden Ring*, and identify rhythm.
- Discuss how to start a song.
  - Why do we sing a starting **pitch** when we begin? (Demo with no pitch and two very different pitches)
  - Why do we count? Demonstrate no counting, and different **tempos**.
- Students try to lead different songs.

### Lessons 15 and 16
- Prepare for assessment reviewing any areas that need attention.

### Lessons 17 and 18
- Assessment

### Lessons 19 and 20
- Students discuss their work and correct mistakes.

#### Assessment

**Dictation:**
Students will use pre-cut quarter and eighth notes sized to work with whiteboards. A set will contain 4 quarters, 4 paired eighths, and 4 quarter rests.

Students will notate 4 melodic 4-beat examples. Students will use a dry-erase marker to place the do clef and first note as the teacher calls it (“Place a note head in space 3, this is mi. Do clef will live on space 2.”) Move the key around. Teacher will photograph each board with a digital camera after each example is completed. Each beat is worth two points, one for correct pitch, and one for correct rhythm. Each example is worth 8 points.

s-m-ss-m / s-l-s-m / mm-rr-d-z / s-m-r-d

**Goal:** Students will score an 8 on the first two examples and a 7 or 8 on the next two
Westbrook Public Schools
General Music Curriculum
Grade 2

Anticipated Length: Trimester 2

Content Standard: #1 Students will sing, alone and with others, a varied repertoire of music.

Power Standards Addressed:
- Students will sing independently, on pitch and in rhythm, with appropriate timbre, diction, and posture, and maintain a steady tempo
- Students will sing expressively, with appropriate dynamics, phrasing, and interpretation.

Essential Questions:
- How does being knowledgeable about head voice, pitch, tempo, and expression make me a better singer?

Big Ideas:
- When I listen carefully to myself, I can identify the specific things I do well with my singing, and the things I need help with.

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<th>Key Concepts and Skills</th>
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<tr>
<td>Skills</td>
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<tr>
<td>Sing</td>
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</table>

Topics/Units of Study:
- Students will understand how using their head voice expands their range as singers, and how they can improve their singing by listening carefully to their pitch, tempo, and expression.

Students will:
- Discover and purposefully develop their head voice.
- Identify the new vocabulary pitch, tempo, and expression, and apply those words in response to their own and others’ singing.

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<th>Repertoire</th>
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<td>New Songs</td>
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<td>Tinga Layo</td>
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<tr>
<td>Looby Loo</td>
</tr>
<tr>
<td>Four White Horses</td>
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<tr>
<td>Bought Me a Bird</td>
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<tr>
<td>London’s Burning (round)</td>
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<tr>
<td>Bell Horses</td>
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NOTE: WHEN INTRODUCING A NEW SONG, ALWAYS SHOW IT NOTATED IN DO CLEF, WITH MEASURES AND TIME SIGNATURE NOTATED AS 4/TA OR 2/TA

Lessons 1 and 2
- Discover low so on the staff – use floor staff, board. Sing it in London’s Burning.
- Explore difference between head voice and chest voice. Practice tracing sirens in the air. Pass head voice sirens back and forth between halves of the room.
- Have a student ‘conduct’ the sirens.
- Identify when teacher sings in head voice or chest voice.
- Teach Tinga Layo in Spanish.
Lessons 3 and 4
- Review low so, ask students to distinguish patterns using it from other patterns written on the board.
- Review Tinga Layo.
- Review head voice and siren games.
- Sing London’s Burning using rhythmic and melodic ostinatos.
- Play a game to help students remember difference between the two. (Two stuffed animals with different names that you can stick differing characteristics of each ostinato to.)

Lessons 5 and 6
- Introduce Rocky Mountain. Discuss/introduce expression and phrasing.
- More head voice/siren games and warm-ups.
- Solfege pattern games using all patterns used so far, both aural and visual.
- Review Tinga Layo.
- Review London’s Burning with both types of ostinatos.

Lessons 7 and 8
- Review phrasing and expression in Rocky Mountain. Demonstrate both incorrectly and correctly.
- Stress correct pitch and tempo – demo both ways. Have students sing in small groups, listening critically for pitch, tempo, phrasing, and expression.
- Teach Looby Loo, listening for low so.
- Review two types of ostinatos.
- Review solfege patterns.
- ‘Rhythm catch’.

Lessons 9 and 10
- Sing Tinga Layo – investigate how many beats Lay and O take up. Discover ties.
- Practice many rhythm patterns that use ties. Use the board, big tie signs with students. Show how to clap a tie using clapsed hands for the second beat.
- Review London’s Burning and ostinatos, and then introduce London’s Burning as a round.
- Continue to emphasize head voice and pitch matching.
- Review Rocky Mountain.
- Introduce Bought Me a Bird

Lessons 11 and 12
- Use singing circles to discuss all the elements in Rocky Mountain. Record students and play back so they can hear themselves.
- Review solfege patterns aurally and visually.
- Review ties and other rhythms using rhythm catch.
- Sing London’s Burning as round.
- Review Bought Me a Bird.

Lessons 13 and 14
- Teach Four White Horses
- Sing all songs learned this year, listening critically for pitch, tempo, expression, phrasing, and head voice.
- Practice notation with floor staff and boards

Lessons 15 and 16
- Prepare for assessment reviewing any areas that need attention.

Lessons 17 and 18
- Assessment

Lessons 19 and 20
- Students discuss their work and correct mistakes.
- Assessment
CT Common Assessment Solo Singing (see attached)
Westbrook Public Schools
General Music Curriculum
Grade 2

Anticipated Length: Trimester 3

Content Standard: #1 Students will sing, alone and with others, a varied repertoire of music.

Power Standards Addressed:
- Students will sing independently, on pitch and in rhythm, with appropriate timbre, diction, and posture, and maintain a steady tempo;
- Students will sing expressively, with appropriate dynamics, phrasing, and interpretation.

Essential Questions:
- How does being knowledgeable about head voice, pitch, tempo, and expression make me a better singer?
- What makes a successful performance?

Big Ideas:
- When I listen carefully to myself, I can identify the specific things I do well with my singing, and the things I need help with.
- I can do many things to have a successful performance, such as being aware of my body, listening to others, using my head voice, and singing expressively.

Key Concepts and Skills

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<tr>
<td></td>
<td>Pitch</td>
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<tr>
<td></td>
<td>Tempo</td>
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<td></td>
<td>Phrasing/expression</td>
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Topics/Units of Study:
- In addition to continuing to study the concepts presented in the previous two semesters, students will spend most of this semester preparing for their end-of-year performance. The performance consists of demonstrating all the skills they have learned this year and singing most of the songs they have learned. They will learn how to behave in front of an audience and work toward sounding like an ensemble as they perform.

This assessment will be the same as trimester 2, but will act as a post-assessment, measuring growth.

- Students will understand how using their head voice expands their range as singers, and how they can improve their singing by listening carefully to their pitch, tempo, and expression.

- Students will:
  - Discover and purposefully develop their head voice.
  - Apply the words vocabulary, pitch, tempo, and expression in response to one’s own and others’ singing.
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<td>Old Blue</td>
<td>Bought Me a Bird</td>
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<tr>
<td>Davy Dumpling</td>
<td>London’s Burning</td>
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<td>Button You Must Wander</td>
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**NOTE:** WHEN INTRODUCING A NEW SONG, ALWAYS SHOW IT NOTATED IN DO CLEF, WITH MEASURES AND TIME SIGNATURE NOTATED AS 4/TA OR 2/TA

### Lessons 1 and 2
- Students are assigned parts for performance, script is introduced.
- Work on all songs included in performance; discuss aspects of a successful performance.

### Lessons 3 and 4
- Continued focused work on subsections of performance.

### Lessons 5 and 6
- Continued focused work on subsections of performance.

### Lessons 7 and 8
- Run entire performance, focusing on areas that need more rehearsal.

### Lessons 9 and 10
- Run entire performance, focusing on areas that need more rehearsal.

### Lessons 11 and 12
- Performance week – discuss how it went using musical terms – focus on topics presented in class.

### Lessons 13 and 14
- Teach *Oats and Beans*, *A Ram Sam Sam*, and *One May Begin*
- Introduce the time signature 6/4

### Lessons 15 and 16
- Review *Oats and Beans*, *A Ram Sam Sam*, and *One May Begin*
- Review 6/4
- Review *Rocky Mountain* for assessment

### Lessons 17 and 18
- Assessment

### Lessons 19 and 20
- Students discuss their work and correct mistakes.
- Teach *Old Blue* and *Davy Dumpling*
- Discuss third grade and recorders
- Review 6/4

### Assessment
- CT Common Assessment Solo Singing (see attached)