Music Overview: Grade 2

Unit: Conversational Solfege: Pitch		
Content	**Skills**	**Essential Questions**
• Songs containing a variety of pitches and melodic patterns • Solfege Syllables (Do, Re, Mi) • The difference between echoing and decoding • What the Curwen Hand Signs look like • Vocabulary: Pitch, Melody, High/Low, Solfege (Do, Re, Mi), Intervals (Steps/Skips), Home Tone/Tonic, Hand Signs	• Step 1: Repertoire Readiness- sing a variety of songs • Step 2: Rote- echo short pitch patterns with solfege syllables • Step 3: Decode- pitch patterns and songs, phrase by phrase, through game and conversation	• Can you hear whether a pitch is higher or lower than another pitch? • What is the function/meaning of each scale degree? • Why do we use solfege syllables? • Why is it important to be able to hear and understand pitches and solfege syllables before learning to read and write them? • How can decoding help us understand what we're hearing?

Unit: Conversational Solfege: Rhythm		
Content	**Skills**	**Essential Questions**
• A variety of songs and rhymes • Gordon syllables (Du, Du-de, Du-da-di) • Difference between echoing and decoding • 2/4 & 6/8 time signatures • What the notes look like and the parts of the notes • The terms steady beat, tempo, improvise, notation, note, time signature.	• Step 1: Repertoire Readiness- sing and chant a variety of songs and rhymes • Step 2: Rote- echo short rhythm patterns • Step 3: Decode- rhythm patterns and songs, phrase by phrase, through game and conversation • Step 4: Improvise- spontaneously create original rhythmic patterns • Step 5: Read - perform short rhythm patterns with voice or instrument from notation • Step 6: Write - compose and notate original rhythmic patterns and compositions	• Can you have rhythm without beat? • What is the difference between rhythm and beat? • Why do we use Gordon rhythm syllables? • How do you notate simple patterns in 2/4 & 6/8 meter? • How can different notes be combined to make new patterns? • How do you create an original rhythmic composition? • How can you notate rhythms you have improvised? • How does improvisation differ from composition? How are they similar? • How is performing my own composition different from performing the compositions of others? • How is the rote before note approach similar to learning language, reading, and writing? • Why is it important to be able to hear and understand rhythms before learning to read and write them?

Unit: Singing		
Content	**Skills**	**Essential Questions**
• Songs containing a variety of tonal content/solfege sequences	• Match pitch in head voice • Sing with technique and expression, alone and with a group • Audiate melody • Recognize melodic contour, direction, and range	• What are the different ways that melodies can move? • How does listening to others help us match pitch more accurately? • How does an individual's participation affect the ensemble as a whole? • Why is it important to listen to others while singing? • Why is it important to sing with expression and emotion? • How can we show the music through our bodies? • How does music make you feel?

Unit: Folk Dancing		
Content	**Skills**	**Essential Questions**
• Different formations • How their individual actions/movements affect the group	• Move with choreography and coordination through space • Work with a partner, small group, or full group • Feel, organize, and move to the beat	• How can we show the music through our bodies? • Why is it important to provide critique to others and offer suggestions? • How does listening differ from hearing? • Why should we learn about other cultures and their music? • How can performing folk dances build our musicianship and ensemble skills?