

OVERALL EXPECTATIONS By the end of Grade 2, students will:

C1. Creating and Performing: apply the creative process (see pages 19–22) to create and perform music for a variety of purposes, using the elements and techniques of music;

C2. Reflecting, Responding, and Analysing: apply the critical analysis process (see pages 23–28) to communicate their feelings, ideas, and understandings in response to a variety of music and musical experiences;

C3. Exploring Forms and Cultural Contexts: demonstrate an understanding of a variety of musical genres and styles from the past and present, and their social and/or community contexts.

FUNDAMENTAL CONCEPTS FOR GRADE 2

In Grade 2, students will build on their knowledge of the elements of music and related musical concepts that were introduced in Grade 1. Students will develop understanding of musical concepts through participation in various musical experiences (e.g., listening, singing, moving, playing with musical instruments and manipulatives). These experiences will include reading simple rhythmic notation and interpreting simple visual representations (e.g., long and short lines, contour patterns on a one-line staff or a two-line staff, various icon symbols such as pictures or invented symbols).

ELEMENTS OF MUSIC

duration: half note (oral prompt: “ta-ah”), half rest, whole note (oral prompt: “ta-ah-ah-ah”), whole rest	♩ Song #5, 7, 8, 9, 14, 18, 21, 23, 41, 56, 78 ⁀ Song #28, 78, 88 ○ #3, 6, 8, 9, 14, 56 ⁀ (notate rest in #83)
pitch: high “do”	#8. 35, 64, 65 (teacher notes)
pitch: simple melodic ostinato	#10 (Bounce High), #20 (Icka), 37 (Johnny Caught a Flea)
pitch: melodic patterns, melodic patterns using notes of a pentatonic scale (e.g., “do–re–mi–so–la”, “do–re–fa–so–la”)	m s: #4, 5, 27 ms l: #10, 13, 32, 36, 52, 66, 75, 66, 71, 75 d m s: #39, 49, 59 drm: 47, 73, 78, 80, 82 drm s: 41 d m sl: #16, 37 drm sl: #20, 88, 95, 96, 97
dynamics and other expressive controls: gradations in volume encountered in music listened to, sung, and played (e.g., getting louder [crescendo], getting softer [decrescendo/diminuendo]);	#6, 11, 21, 62, 75, Listening Kit 2: page 8 (chart) selections #5, 8, 12, 27
articulation (e.g., smooth [legato], detached [staccato])	Listening Kit 2: page 10 (chart) #29, 30
timbre: classification of instruments by listening to their sound (e.g., wind [woodwind, brass], stringed, electronic, membrane, pitched percussion instruments)	Listening Kit 2: worksheets on page 12 (woodwind), 13 (brass), 14 (percussion), 15 (string) Listening Kit 2: strings: #3, 4, 25, 26, 30; woodwind #21, 15, 16, 17 brass: #5, 13, 17 percussion: #11, 10 14
texture/harmony: single melodic line in unison song with simple accompaniment (homophony)	Songs 1-98 are primarily unison with simple accompaniment. There are a few rounds in Musicplay 2.
bordun patterns on “do” and “so”	Orff Source: 17 selections using do-so borduns
form: phrase	phrase form: #7, 18, 20, 25, 39, 95, 96, 97
form, simple verse and chorus	verse-chorus: #3, 44, 50, 62, 63, 67, 74, 92
form: binary (AB)	AB: #30 (This Way), 89 (Sur le Pont), 94 (Picnic) ABA: #55, Listen Kit 2: AABA#16, 25 ABAB #33
form: call and response	call-response #17, 53, 81, 94

By the end of Grade 2, students will: C1. Creating and Performing
 SPECIFIC EXPECTATIONS By the end of Grade 2, students will:

<p>C1.1 sing unison songs in tune</p> <p>and/or play simple melodies and accompaniments for music from a wide variety of cultures, styles, and historical periods</p> <p>(e.g., perform a simple three-note melodic ostinato to support a melody)</p> <p>Teacher prompt: “Which instruments or found sounds could we use to accompany this song?”</p>	<p>There are 98 songs in Musicplay 2, most of which are unison.</p> <p>17 selections from Musicplay 2 are given simple accompaniments in the Orff Source.</p> <p>Musicplay 2 includes songs from many cultures including European, North American, French Canadian, Japanese, Hungarian, Native American, Spanish and African Songs:</p> <p>Melodic ostinatos are suggested for songs 10, 20, 37</p>
<p>C1.2 apply the elements of music when singing, playing an instrument, and moving</p> <p>(e.g., pitch: move the body to show how individual pitches go up, go down, or stay the same, and how they connect to form a melody)</p> <p>Teacher prompts: “What instrument would you use to accompany this song and why?”</p> <p>“How can you move your body while you sing to show the different phrases of this song?”</p>	<p>Students are asked to show how pitches go up or down in many songs: #5, 8, 10, 13, 20, 25 (and all reading songs.)</p> <p>Listening Kit 2: page 11 - charts notes that go up, down, repeat</p> <p>What instrument would you use to accompany? #5, 22, 24, 27, 37,</p> <p>Create movement to show the phrases: #7, 18, 39,</p>
<p>C1.3 create simple compositions for a specific purpose and a familiar audience (e.g., create accompaniments for songs, stories, or poems; create a simple song using the notes “mi”, “so”, and “la”, or the notes of a pentatonic scale)</p> <p>Teacher prompt: “What words in our shared reading poem could we use to create a rhythmic ostinato to accompany us as we do our choral reading?”</p>	<p>Create accompaniments for songs #4, 5</p> <p>Create rhythm rondos: #16, 51</p> <p>Create B sections: #37</p> <p>Create word chain compositions: #36</p> <p>Create sound effects: #22</p> <p>Create accompaniments for poems:</p> <p>November poems: Extremes, Jack Frost</p> <p>Following song #48, Japanese Haiku</p> <p>January week 4 poems: Winter Time, Picture Books in Winter</p> <p>Following song #70, Don’t Say Ain’t</p> <p>March week 4, rain poems: Dr. Foster, The Rain in Spain.</p> <p>April week 4: Trees, The Echo</p> <p>June week 1 poem: Ooey Goey Marshmallows</p> <p>March week 2: Create accompaniment for Robert Munsch story, Mmm Cookies.</p> <p>Create a simple song: page 71</p>

<p>C1.4 use the tools and techniques of musicianship in musical performances (e.g., use controlled breathing and relaxed but straight posture when singing;</p> <p>show awareness of proper playing technique when playing instruments;</p> <p>match pitches within an accessible vocal range;</p> <p>clap back rhythms accurately while keeping a steady beat)</p> <p>Teacher prompt: “What are the things we can all do to help us sing in tune and all together?”</p>	<p>September week 1: Posture chant is taught #2, #44 - 7 Es of Singing</p> <p>#16, 22, 25</p> <p>assess using songs #17, 41, 44 (3 second listen),</p> <p>Student Book: Checkup: following song #28, 80,</p> <p>Clap rhythms for reading songs.</p> <p>Teacher’s Edition: Oct. wk2, Nov. week 4,</p>
<p>C1.5 use symbols to represent sounds and sounds to represent musical symbols (e.g., match short melody maps with the corresponding phrases in a song; use rhythm syllables such as “ta ti-ti” to represent note values orally)</p> <p>Teacher prompt: “Perform the melodic pattern we just sang with hand signs. What other ways can we represent the melody?”</p>	<p>Checkups are included throughout Musicplay 2 to assess student understanding of musical symbols. Student book pg. 5, 8, 9, 11, 17, 20, 23, 30, 31, 41, 42, 45, 46.</p> <p>Many additional teaching suggestions are included in the Teacher’s Guide to have students move from sound to symbol and from symbol to sound.</p>

C2. Reflecting, Responding, and

Analysing By the end of Grade 2, students will:

<p>C2.1 express personal responses to musical performances in a variety of ways (e.g., use a teacher-directed listening log to record their thoughts, feelings, ideas; write or draw their response)</p> <p>Teacher prompts: “Draw a facial expression (happy, sad, surprised) on the chart to represent how the music makes you feel.” “Which animal would you choose to represent music that is loud – a lion or a kitten? Why?” “How can the lyrics help you understand the meaning of this song? Describe in your own words the meaning of the song.”</p>	<p>Listening Resource Kit 2: page 18, Listening Log</p> <p>Song #15,</p> <p>Song #7, 8, 21,</p>
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<p>C2.2 describe ways in which the elements of music are used for different purposes in the music they perform, listen to, and create (e.g., duration: an increase in tempo to indicate excitement; dynamics: a decrease in volume to create a feeling of relaxation in the music; timbre: the sound quality of a particular instrument to create a particular mood)</p> <p>Teacher prompts: “Raise your hand when you hear the music get faster. How does it make you feel?” “How do different versions of ‘O Canada’ make you feel? Why?” “Why do you think ‘Twinkle, Twinkle, Little Star’ should be sung softly?”</p>	<p>#2 (O Canada), #6 (dynamics, tempo) 14 (tempo) 18 (dynamics), 21, 22, 25 (dynamics), 38 (tempo)</p> <p>Listening Kit 2: #12, 27</p>
<p>C2.3 identify and give examples of their strengths and areas for growth as musical performers, creators, interpreters, and audience members (e.g., share with a partner what they did well during the last performance, using musical vocabulary)</p> <p>Teacher prompts: “If you were to have a chance to perform this song again, what would you change and why?” “What parts of the song do you find challenging or interesting to sing? Why?”</p>	<p>#16, Rhythm Composition, #20, 22, 27</p> <p>Performance if a Song: #45</p> <p>Listening Kit 2: #12,</p>

C3. Exploring Forms and Cultural

Contexts By the end of Grade 2, students will:

<p>C3.1 identify reasons why people make music in their daily lives (e.g., people sing songs that have special meaning in their family; children can use music to promote environmental awareness at school), and describe contexts in which they make music (e.g., family gatherings, seasonal celebrations)</p> <p>Teacher prompt: “What songs do you and your family sing at special occasions in your life?”</p>	<p>Song #2, 3, 7, 15, 28</p>
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<p>C3.2 identify, through performing and/or listening, a variety of musical forms or pieces from different communities, times, and places (e.g., “O Canada”, an Iroquoian lullaby, Indian classical music, Obwisana from Ghana)</p> <p>Teacher prompts: “Which children’s film uses this traditional/classical music theme?” “What songs have we learned that originally came from France?”</p>	<p>#2-O Canada, #2A-My Country ‘tis of Thee (USA), #12-Obwisana (Ghana), #91-Kagome (Japan), #85-Japanese Frog Song, #48-Japanese New Year Song, #56-Gitsagakomim (Blackfoot), #80-Salish Hand Game</p> <p>Songs originally from France: #89, 33</p>