



Sedalla School District #200

Subject Area: Music		Grade: Second Grade		
<i>Unit</i>	<i>Pacing/ Calendar</i>	<i>Standards</i>	<i>Big Ideas/ "I Can" Statements</i>	<i>Essential Questions</i>

Topic 1: Beat	Priority Standard Pr4B.2b- When analyzing selected music, read and perform rhythmic patterns and melodic phrases using iconic and standard notation.			
	<p>Quarter One</p> <p>Standards: Music: Pr4B.2a Pr4B.2b Re7b.2a</p> <p>Show Me: FA 1, 3 1.1, 1.2, 1.5, 1.6, 1.9, 2.1, 2.3, 2.4, 2.5</p> <p>NCCAS: Cn10.0.2a, Cn11.0.2a, Cr2.1.2b, Pr4.2.2a, Pr6.1.2a, Pr6.1.2b, Re7.2.2a, Re8.1.2a</p> <p>NAfME: 1, 2, 3, 5, 6, 8</p>	<p>I can recall the definition of Beat.</p> <p>I can recall the definition of Steady Beat.</p> <p>I can identify objects that have a steady beat.</p> <p>I can perform steady beat in a song.</p> <p>I can define Strong Beat.</p> <p>I can define Weak Beat.</p> <p>I can feel and find the strong and weak beats in a song.</p>	<p>Essential Question: How does understanding the structure and context of music inform a response and performance?</p>	



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Topic 2: Meter	Priority Standard Cr1A.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).			
Quarter One	<p><u>Music:</u> Pr4b,2a Cr1A.2a Cr1A.2b</p> <p><u>Show Me:</u> FA 1, 2, 5 1.5, 1.6, 2.5</p> <p>NCCAS: Cn10.0.2a, Cr1.1.2a, Cr1.1.2b, Pr4.1.2a, Pr4.2.2a, Pr4.2.2b, Pr4.3.2a, Pr5.1.2a, Pr6.1.2a, Re8.1.2a Re9.1.2a</p> <p>NAfME: 1, 2, 3, 5, 6, 7, 9</p>	<ul style="list-style-type: none"> • I can describe a meter of 2 as a marching meter and a meter of 4 as a walking meter. • I can describe the role of a conductor. • I can recognize conducting in a meter of 2. • I can recognize different styles of songs in meters of 2 and 4. • I can recognize a meter of 3 as a waltzing or swaying meter. • I can recall that the strong beat falls on beat 1. • I can recognize conducting in a meter of 3. • I can recognize that strong and weak beats help us feel meters of 2, 3, and 4. • I can recall that the beat remains steady when changing meters. • I can play and move to a simple piece of music using meters of 2, 3, and 4. • I can define Medley. 	<p>Essential Question: How do musicians make creative decisions?</p>	



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Topic 3: Rhythm	Priority Standard Re8A.2a- Demonstrate knowledge of music concepts and how they support creators'/performers' expressive intent.			
Quarter One	<p><u>Music:</u> Re7B,2a Re8A,2a Pr4b,2a</p> <p><u>Show Me:</u> FA 1, 2, 3, 5 1.5, 1.6, 2.1, 2.3, 2.5</p> <p>NCCAS: Cn10.0.2a, Cr1.1.2a, Cr1.1.2b, Cr2.1.2b, Pr4.1.2a, Pr4.2.2a, Pr4.2.2b, Pr4.3.2a, Pr5.1.2a, Re7.2.2a, Re8.1.2a</p> <p>NAfME: 1, 2, 3, 5, 6, 7, 8, 9</p>	<ul style="list-style-type: none"> Recognize that a steady beat is necessary to feel and count rhythms. Describe how meters help us count beats and play rhythms by organizing them into measures. Recall that strong and weak beats help us feel rhythms and keep a steady tempo. Recognize that rhythm can be felt best when we sing, play instruments, or move to music with a steady beat. Sing, play, and move to rhythms within a song. Recall that an ostinato is a short, repeated rhythmic or melodic pattern used to support a musical piece. Improvise over a simple ostinato within a song. 	<p>Essential Question: How do musicians improve the quality of their creative work?</p>	



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Topic 1: Singing	Priority Standard Re7B.2a- Describe how specific music concepts are used to support a specific purpose in music.			
	Quarter Two	Standards: Music: Pr4b,2b Cr1a,3a Re7B.2a Show Me: FA:1, 2, 3, 5 1.6, 2.1, 2.5, 2.4 NCCAS: Cn10.0.2a, Cn11.0.2a, Cr1.1.2a, Pr4.2.2a, Pr4.2.2b, Pr6.1.2a, Re8.1.2a Re9.1.2a NAfME: 1, 2, 3, 4, 5, 6, 7	I can define Diaphragm. I can define Home Tone and demonstrate by singing it in a song. I can define Staff. I can number the lines and spaces on the treble clef staff. I can recognize <i>do-mi-sol</i> aurally and on the treble clef staff. I can aurally and visually recognize <i>do-mi-sol-la</i> patterns. I can define and sing a Partner Song.	Essential Questions: How do performers interpret musical works?



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Topic 2: Melody	Priority Standard Re7B.2a- Describe how specific purpose in music.			
	Quarter Two	<p><u>Music:</u> Re7B.2a Pr4b.2a Pr4b.2b</p> <p><u>Show Me:</u> FA 1, 2, 3, 5 1.6, 2.1, 2.5, 2.4</p> <p>NCCAS: Cn11.0.2a, Cr1.1.2a, Cr1.1.2b, Cr2.1.2b, Pr4.2.2b, Pr6.1.2a, Pr6.1.2b, Re7.2.2a, Re8.1.2a, Re9.1.2a</p> <p>NAfME: 1, 2, 3, 4, 5, 6, 7, 8, 9</p>	<p>I can recognize that melodies can move by steps, skips, and repeated notes.</p> <p>I can define Melodic Direction.</p> <p>I can define Skip, Step, and Repeated Notes.</p> <p>I can introduce <i>re</i>.</p> <p>I can define Phrase.</p> <p>I can describe a song melody as a musical story containing phrases.</p> <p>I can define the Pentatonic Scale.</p> <p>I can define Improvisation.</p> <p>I can play a two measure improvisation using the Pentatonic Scale.</p>	<p>Essential Question: How does understanding the structure and context of musical works inform performance?</p>



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Topic 3: Baroque	Priority Standard Cn11A.2a- Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.			
	Quarter Two	<p><u>Music:</u> Cn11a.2a Re8a,2a</p> <p><u>Show Me:</u> FA 1, 3, 4, 5 1.6, 1.9, 1.10, 3.3, 4.3, 2.1, 2.3, 2.4, 2.5, 2.7</p> <p>NCCAS: Cn11.0.2a, Cr1.1.2a, Cr2.1.2a, Cr3.1.2a, Cr3.2.2a, Pr4.1.2a, Pr4.2.2a, Pr4.3.2a, Pr5.1.2a, Re7.1.2a, Re7.2.2a Re8.1.2a Re9.1.2a</p> <p>NAfME: 1, 2, 5, 6, 7, 8, 9</p>	<ul style="list-style-type: none"> • I can recognize The Baroque Period as a time when music was very fancy. • I can name two famous Baroque composers. • I can define Composer. • I can recall that trills, turns, and appoggiaturas were ornaments used to make music fancy in the Baroque period. • I can recognize the most notable Baroque composers as Bach, Vivaldi, and Handel. • I can recall that the Baroque orchestra was small, had no conductor, and featured the harpsichord. 	<p>Essential Question: How do musicians make meaningful connections to creating, performing, and responding?</p>



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Topic 1: Notes and Rests	Priority Standard: MU: Pr4B.2b- When analyzing selected music, read and perform rhythmic and melodic patterns using iconic or standard notation.			
Quarter Three	<p><u>Music:</u> Cn10A.2a, Cn11A.2a, Pr4B.2a, Pr4B.2b, Pr4C.2a, Pr5A.2a, Pr6A.2a, Re8A.2a</p> <p><u>Show Me:</u> FA 1, 3, 4, 5 1.1, 1.2, 1.5, 1.6, 1.9, 2.1, 2.3, 2.4, 2.5</p> <p>NCCAS: Cn10.0.2a, Cn11.0.2a, Cr1.1.2a, Cr1.1.2b, Cr2.1.2b, Pr4.2.2a, Pr4.2.2b, Pr4.3.2a, Pr5.1.2a, Pr6.1.2a, Re8.1.2a</p> <p>NAfME: 1, 2, 4, 5, 6, 7, 8</p>	<ul style="list-style-type: none"> • I can identify quarter and half notes. • I can define Duration. • I can define Accent Mark. • I can notate half, quarter, and beamed eighth notes and rests. • I can listen to, then write two measures of rhythms consisting of half, quarter, and beamed eighth notes and rests. 	<p>Essential Question: How does understanding the structure and context of musical works inform performance?</p>	



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Topic 2: Dynamics	Priority Standard: MU: Pr4C.2a- Demonstrate understanding of expressive qualities (such as dynamics and tempo) and how creators use them to convey expressive intent.			
Quarter Three	<p><u>Music:</u> Cr1A.2a, Cr1A.2b, Cr2A.2a, Cr2A.2b, Pr4B.2a, Pr4B.2b, Pr4C.2a, Pr5A.2a, Pr6A.2a, Pr6A.2b, Re7B.2a</p> <p><u>Show Me:</u> FA 1, 2, 3, 5 1.2, 1.5, 1.6, 2.4, 2.5, 2.1, 2.3</p> <p>NCCAS: Cr1.1.2a, Cr1.1.2b, Cr2.1.2a, Cr2.1.2b, Pr4.2.2b, Pr4.3.2a, Pr5.1.2a, Pr6.1.2a, Pr6.1.2b, Re7.2.2a, Re8.1.2a, Re9.1.2a NAfME: 1, 2, 5, 6, 7, 8, 9</p>	<ul style="list-style-type: none"> • I can recall the meaning of forte and piano. • I can define "issimo". • I can define Crescendo and Decrescendo. • I can aurally recognize crescendo and decrescendo in music. • I can recall that composers use dynamic contrasts to make music more interesting. • I can recognize that dynamics can affect how music makes us feel. 	<p>Essential Question: How do performers interpret musical works?</p>	



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Topic 3: Instruments	Priority Standard: MU: Re7A.2a- Explain and demonstrate how personal interests and experiences influence musical selection for specific purposes.			
Quarter Three	<p><u>Music:</u> Cr1A.2a, Cr2A.2a, Pr4A.2a, Pr4B.2a, Pr5A.2a, Pr6A.2a, Pr6A.2b, Re7A.2a, Re7B.2a, Re8A.2a</p> <p><u>Show Me:</u> FA 1, 2, 3, 5 1.1, 1.2, 1.7, 3.3, 4.1, 2.1, 2.5</p> <p>NCCAS: Cr1.1.2a, Cr2.1.2a, Pr4.1.2a, Pr4.2.2a, Pr5.1.2b, Pr6.1.2a, Pr6.1.2b, Re7.1.2a, Re7.2.2a, Re8.1.2a</p> <p>NAfME: 1, 2, 3, 5, 6, 7, 8, 9</p>	<ul style="list-style-type: none"> • I can describe one aspect of each instrument family's design, materials, or basic sound production. • I can explain the purpose of the orchestra seating plan. • I can describe the role of the conductor. • I can name the four main brass instruments. • I can recognize the sound of each instrument and how each is used in the orchestra. • I can describe the relationship between tube size and pitch. • I can identify John Phillip Sousa and his use of brass instruments in his compositions. • I can recognize the relationship between the length, size, and thickness of an instrument's materials and its pitch. • I can describe the difference in sound production between a barred classroom instrument and a trumpet. 	Essential Question: How do individuals choose music to experience?	



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Topic 1: Composing	Priority Standard: MU: Cr2A.2b- Use iconic or standard notation and/or recording technology to combine, sequence, and document personal musical ideas.			
	Quarter Four Standards: Music: Cr2a.2b Cr3b.2a Pr4B.2b Show Me: FA 1, 2, 3, 5 1.6, 2.1, 2.5, 2.4 NCCAS: Cr1.1.2a, Cr1.1.2b, Cr2.1.2a, Cr2.1.2b, Cr3.1.2a, Cr3.2.2a, Pr4.2.2a, Pr4.2.2b, Pr5.1.2b, Pr6.1.2a, Re7.1.2a NAFME: 1, 2, 4, 5, 6, 7, 8, 9	<ul style="list-style-type: none"> • I can define composition. • I can compose eight measures of rhythm in a meter of 4 using half, quarter, and beamed eighth notes and half and quarter rests. • I can define Melody. • I can compose a melody using pitches do, mi, and sol to fit with eight measures of rhythm. • I can define Lyrics. • I can compose lyrics to fit eight measures of rhythm and melody. 	Essential Questions: How do musicians generate creative ideas?	



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Topic 2: Form	Priority Standard: MU: Re7B.2a- Describe how specific music concepts are used to support a specific purpose in music.			
	Quarter Four	<p><u>Music:</u> Re7b.2a Pr4b.2a</p> <p><u>Show Me:</u> FA 1, 3, 5 1.1, 1.2, 1.7, 3.3, 4.1, 2.1, 2.5</p> <p>NCCAS: Cn10.0.2a, Cr1.1.2a, Cr1.1.2b, Cr2.1.2b, Cr3.1.2a, Pr4.2.2a, Pr5.1.2b, Pr6.1.2a, Re7.1.2a, Re7.2.2a, Re8.1.2a</p> <p>NAfME: 1, 2, 4, 5, 6, 8, 9</p>	<ul style="list-style-type: none"> • I can recall that a simple, common form is AB or verse/chorus (also called binary). • I can explain that a repeat sign at the end of a section tells us to repeat that section of music. • I can recognize that a repeat sign saves time and space by not having to write a section of music twice. • I can recall that ABA is another simple, yet common musical form. • I can analyze and describe ABA form. • I can recall that ABACA form (or Rondo form) was popular during the Baroque period. • I can describe Rondo form. 	Essential Questions: How does understanding the structure and context of music inform a response?