**DVUSD Music Objectives**

**Grade 2—General Music**

All students are required to take general music one period per week.

**Elements and Styles**

1. Names grade-level pitches (i.e., the five pitches on the pentatonic scale) as do–re–mi–sol–la

2. Identifies the tempo of given musical phrases, sections of vocal and instrumental pieces, or whole pieces as accelerando or ritardando

3. Identifies the dynamics associated with given musical notes, phrases, sections of vocal and instrumental pieces, or whole pieces as crescendo, decrescendo, pianissimo, or fortissimo

4. Identifies duple meter and triple meter in songs

5. Distinguishes among AA, AB, and ABA forms of musical phrases and sections of vocal and instrumental pieces

6. Identifies the five-line staff

7. Identifies the treble clef

8. Identifies songs as being in a major or minor tonality

9. Defines timbre as the distinctive quality of the sound of voices (e.g., male, female; adult, children) or instruments (e.g., strings, brass)

10. Uses timbre to distinguish among instrument families: strings, woodwinds, brass, and percussion

**Notation**

1. Identifies dotted quarter notes, dotted quarter rests, half notes, half rests, and three attached eighth notes individually and in patterns

2. Writes quarter notes, two attached eighth notes, quarter rests, half notes, and half rests in staff notation (notes and rests representing pitches and rhythms on a five-line staff ) or writes dotted quarter notes, dotted quarter rests, and three attached eighth notes in staff notation in 6/8 meter

3. Reads hand signs for grade-level pitches (do–re–mi–sol–la)

4. Uses hand signs to denote grade-level pitches

5. Reads grade-level pitches from staff notation

6. Reads patterns of grade-level pitches from staff notation

7. Writes patterns of grade-level pitches on the lines and in the spaces of a staff

8. Identifies pitches as high or low from staff notation

9. Explains what measures are

10. Reads music with bar lines, double bar lines, and repeat signs

11. Reads notes and rests in 2/4, 4/4, and 6/8 or 3/4 meters

12. Reads and memorizes melodic phrases of four beats from staff notation

13. Reads the dynamics notations for crescendo, decrescendo, pianissimo, and fortissimo

14. Writes patterns of grade-level rhythms in stick notation and staff notation from dictation

15. Writes patterns of grade-level pitches in staff notation from dictation

16. Labels duple meter and triple meter songs with meter signatures (e.g., 2/4, 3/4)

**Vocal Performance**

1. Sings patterns of grade-level pitches from hand signs

2. Echoes vocally short melodies using grade-level pitches

3. Echoes vocally short rhythm patterns using grade-level rhythms

4. Sings songs in duple and triple meter

5. Sings in groups while matching the dynamics of pianissimo, piano, forte, fortissimo, crescendo, and decrescendo from notation or the conductor’s cues

6. Sings or speaks in various tempi from the conductor’s cues: allegro and adagio

7. Sings expressively, with accurate intonation, clear head tone, and proper musical phrasing and breathing

8. Sings with correct posture

9. Sings songs silently in his or her head, with or without performing a steady beat (e.g., by clapping, patting)

10. Sings simple rounds

11. Sings the melody while others are singing or playing contrasting parts

12. Sight-sings melodic phrases, using do–re–mi–sol–la

13. Sings intervals (pairs of notes, showing the distance between them) from hand signs

14. Sings two-beat to four-beat ostinati (repeated melodic patterns) while others are singing the melody

**Instrumental Performance**

1. Claps the rhythm of a familiar song in a round

2. Maintains a steady beat on pitched and unpitched instruments while singing a song

3. Plays rhythmic patterns in duple and triple meter, using grade-level rhythms on unpitched instruments or with body percussion (clapping, tapping, or patting parts of the body to produce sound)

4. Maintains a strong beat in 2/4, 4/4, and 6/8 or 3/4 meters

5. Echoes short melodies of grade-level pitches, using Orff instruments (pitched percussion instruments, such as the xylophone)

6. Echoes four-beat rhythmic patterns of grade-level rhythms, using unpitched instruments or body percussion

7. Plays melodic patterns on Orff instruments, using grade-level pitches and rhythms

8. Plays two-beat to four-beat ostinati (repeated rhythmic patterns), using grade-level rhythms, while others are singing the melody

9. Plays one part in a two-part rhythmic exercise (i.e., an exercise in which the two contrasting parts are being played at the same time), using grade-level rhythms

10. Plays simple melodic pieces in unison

11. Plays rhythmic pieces in unison

12. Plays rhythmic pieces independently

13. Plays the rhythm or maintains a steady beat while others are playing or singing contrasting parts

14. Matches the dynamics of piano, forte, pianissimo, fortissimo, crescendo, and decrescendo from notation or the conductor’s cues, using pitched instruments or body percussion

15. Plays on pitched or unpitched instruments or with body percussion in various tempi from the conductor’s cues: allegro and adagio

**Improvisation**

1. Improvises vocal or rhythmic answers to musical questions, using grade-level rhythms and pitches

2. Improvises on grade-level rhythms, moving from one person to another without missing a beat

3. Improvises a four-beat to eight-beat melody for a given rhythm, using grade-level pitches

4. Improvises short melodic patterns (e.g., to rhymes), using grade-level rhythms and pitches

5. Improvises movements that reflect the form of a song

**Composition**

1. Creates rhythmic or speech accompaniment to familiar songs

2. Writes a four-beat rhythmic phrase

**Evaluation**

1. Explains why he or she likes or dislikes given vocal or instrumental pieces or given styles of music, by referring to the specific music elements of form, pitch, tempo, dynamics, rhythm, and/or timbre (e.g., I liked that piece because of the crescendo at the end. I prefer to listen to pieces played by strings rather than by brass.)

2. Evaluates classroom vocal and instrumental performances, using criteria established by the teacher

3. Evaluates the quality of the student and/or professional concerts he or she attends at his or her own school or at other schools in the district, using criteria established by the teacher and giving his or her own individual reactions

**Connections**

1. Sets a story to music, using sound effects and pitched or unpitched instruments

2. Relates the study of sound in science to music (e.g., the craft of making instruments to produce the best sound)

3. Relates the pitch of instruments or range of voices to size (e.g., the large string bass is low and the smaller violin is high)

4. Describes the styles of music found characteristically in the countries being investigated in social studies (i.e., Mexico, Japan, or Ghana)

**History and Cultures**

1. Identifies a variety of pitched and unpitched instruments representing a variety of cultures

2. Shares songs or movement games representing his or her own culture

3. Describes how certain elements of music (e.g., rhythm, pitch, tempo, dynamics, form) are used in vocal and instrumental pieces representing a variety of cultures

4. Sings songs representing a variety of cultures from memory, including some in a language other than English

5. Sings and explains the significance of the patriotic song This Land Is Your Land

6. Identifies Woody Guthrie (1912–1967) as an American folk singer and composer, who wrote more than 1,000 songs about ordinary Americans and about the beauty of our land

(e.g., This Land Is Your Land)

7. Identifies as a classical composer of choral and orchestral music and names the Peer Gynt Suite as his most famous orchestral work (which includes In the Hall of the Mountain King)

8. Identifies Peter Tchaikovsky (1840–1893) as a Russian composer of music for some of the world’s most enduringly popular ballets (e.g., The Nutcracker, Swan Lake, Sleeping

Beauty), of symphonies, and of many other kinds of melodic orchestral music

9. Discusses the characteristics of music that make it suitable for use in ballets

10. Describes the role of the musicians who play for ballets and discusses the value of having live music for such performances

11. Identifies the chorus and soloists in given situations and explains their roles

12. Describes proper behavior at ballets (e.g., sits quietly, focuses on the stage, may clap after particularly well-executed steps and after solos or other segments of the ballet)

**Aesthetic Appreciation**

1. Enjoys singing in groups with classmates

2. Enjoys conducting classmates as they play or sing

3. Feels comfortable improvising rhythms or movements

4. Respects the musical tastes and preferences of classmates

5. Appreciates the enormous contribution that the music makes to ballets

6. Enjoys listening to music in a variety of styles and from a variety of cultures