



Greenwich Public Schools Parent Curriculum Guide

Core Music: Second Grade

Families as Partners in Learning

The focus for the music department is to continue to develop units of instruction and assessments for our four Artistic Processes: (1) making meaningful expression such as performing on an instrument or singing (**PERFORMING**), (2) expressing personal ideas by composing or improvising music (**CREATING**), (3) responding to music such as critiquing the work we hear (**RESPONDING**), (4) interpreting symbolic expression by different disciplines, cultures, and history (**CONNECTING**). The integration of technology with music specific digital tools is ongoing to enhance the learning opportunities for all students, “Communicate effectively for a given purpose” and “Recognize and respect other cultural context and points of view.”

All students will develop knowledge of the varied career pathways that can be accomplished while participating in core music.

All students will prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others’ ideas and expressing their own clearly and persuasively.

As a means of having a uniform teaching approach and methodology for core music, grades Pre-K through 5th grade, the core music faculty have decided they will implement the music curriculum created by Dr. John Feierabend. A national leader in music education, Dr. Feierabend is Professor Emeritus of Music Education at The Hartt School of the University of Hartford and is a past President of the Organization of American Kodály Educators.

Beginning in second grade and continuing through fifth grade, students begin Conversational Solfege Level One¹, Feierabend’s curriculum for teaching music literacy. This method uses a twelve-step process developing students’ aural skills before musical symbols are introduced, which is similar to how language is taught. The curriculum incorporates rhymes, songs, games, and movement activities. This provides teachers with opportunities for differentiation (process as well as product), meeting the needs of individual students and their various learning styles, specifically visual, auditory, and kinesthetic learners.

Steps one and two are rote learning, or “readiness” activities that have students echo the teacher. Steps three and four involve “Conversational Solfege” techniques in which the teacher speaks/sings familiar and unfamiliar patterns and the students are then required to aurally decode. These steps serve as an assessment of the skills gained and also require students to use higher-order thinking. In step five, students are asked to create their own rhythm and tonal patterns, which is then followed by musical notation.

In the sixth step, students read patterns and music by rote. In steps seven and eight, they decode familiar and unfamiliar patterns and songs (read/sing out loud), similarly as they do in language literacy classes. Students then begin to write notation in step nine. In steps ten and eleven, the teacher speaks, sings, or plays familiar and unfamiliar patterns for students to write down. The final step in the twelve-step process is composition. Students are required to first create their own musical patterns, and then write them down. They are informally and formally assessed at each step and there are different summative assessments for each grade level.

¹ Feierabend, John. Conversational Solfege, Level One. Chicago: GIA Publications, 2000.

Based on this methodology, the Grade 2 through Grade 5 General Music Units of Instruction include steps of Units 1-7, Unit 10, and Unit 14 of [Conversational Solfege, Levels One and Two](#). Different units are apportioned to each grade. There are benchmark assessments in Grades 3 and 5 and there is a Grade 2-5 unit devoted to Music and Movement.

Additionally, there is a Greenwich Symphony Orchestra Unit in Grades 2-5. Greenwich Symphony Orchestra string players visit Grade 2 at each school as a precursor to students deciding if they would like to play a string instrument in orchestra for Grade 3. Greenwich Symphony Orchestra woodwind and brass players visit Grade 3 as a precursor to students deciding if they would like to play a woodwind, brass, or percussion instrument in band for Grade 4. Grades 4-5 have a unit devoted to the Greenwich Symphony Orchestra's Young People's Concerts, which is an Assured Experience provided by the district. For the experience, students learn about the music that will be performed in the concert, participate in music activities in class, and attend the concert in person at Greenwich High School's Performing Arts Center.

Click [Music At-a-Glance for the National Core Arts Standards for Music](#)
Click [National Core Arts Standards](#) to learn more about the Arts Standards

Units	Student Learning Expectations
Unit 1: Conversational Solfege - Quarter Note Paired Eighth Note (Steps 1-8) Unit 2: Conversational Solfege - Dotted Quarter and Three-Beamed Eighth Notes (Steps 1-5) <i>Enduring Understandings:</i> <u>Performing</u> • Humans are born with an instrument for making music - the voice. • Performing music is a means of communication, capable of expressing feelings and emotions that surpass the spoken language. • Performing involves interpretative decisions. <u>Creating</u> • Improvisation and composition requires imagining, planning, creating, evaluating, and refining one's musical ideas.	Unit 1: Students Will: Echo rhythmic patterns and sing/play (on unpitched classroom instruments) songs/rhymes using "ta" and "ta-ti" (quarter note, paired eighth notes). Conversationally decode familiar and unfamiliar rhythmic patterns and songs using "ta" and "ta-ti." Conversationally create (<i>improvise</i>) rhythmic patterns using "ta" and "ta-ti." Read rhythmic patterns using "ta" and "ta-ti." Unit 2: Students Will: Chant rhythmic patterns and sing/play (on unpitched age-appropriate classroom instruments) songs/rhymes using "ta" and "ta-to-te" (dotted quarter and three-beamed eighth notes). Conversationally decode familiar and unfamiliar rhythmic patterns and songs, phrase by phrase, using "ta" and "ta-to-te." Conversationally create (<i>improvise</i>) rhythmic patterns using "ta" and "ta-to-te."

• Composition results in a work that can be performed and replicated. <u>Literacy</u> • Notational literacy empowers independent musicians. • Notation gives permanence to a composition. • Standard music notation includes symbols that visually represent sounds; symbols are used as a universal set of terms that aid understanding. • Since music is an aural art form, aural literacy (e.g. listening critically) is an important component of being musically literate.	
Unit 3: Conversational Solfege - “<i>mi re do</i>” (Steps 1-3) <i>Enduring Understandings:</i> <u>Performing</u> • Singing is a means of communication. • Humans are born with an instrument for making music - the voice. • Playing an instrument allows a musician to express musical ideas that exceed the range, timbre, and dynamics of the voice. • Performing involves interpretative decisions. <u>Responding</u> • The depth of musical knowledge one possesses impacts how, and to what degree, one analyzes,	Students Will: Echo/perform tonal patterns using a neutral syllable. Echo/perform tonal patterns using the solfege syllables “<i>mi re do</i>.” Conversationally decode familiar tonal patterns and songs, phrase by phrase, using the solfege syllables “<i>mi re do</i>.”

describes, and evaluates music.	
Unit 4: Music and Movement <i>Enduring Understandings:</i> <u>Creating</u> - Improvisation expresses ideas in the moment. <u>Responding</u> - People listen to music for a variety of reasons. - Listening to music evokes emotions. <u>Connections</u> - Music connects us to the past, present, and future. - The arts connect to other disciplines, personal experiences, and daily life.	Students Will Do: I can perform/respond to music by using age-appropriate movements and movement themes. I can perform a variety of dance movements and folk dances while singing. I can demonstrate an awareness of heavy/light, and high/middle/low levels through age appropriate movement activities. I can recognize patterns in movements and their connection to musical form. I can make connections between movements and dances to other disciplines, cultures and my daily life.
Unit 5: Greenwich Symphony Orchestra - Focus on String Family <i>Enduring Understandings:</i> <u>Responding</u> - The music to which one has been exposed influences one's musical preferences. - Listening to music evokes emotions, whether or not one has chosen to listen to it. - The depth of musical knowledge one possesses impacts how, and to what degree, one analyzes, describes, and evaluates music. - People listen to music for a variety of reasons	Students Will: Visually identify the four families of the orchestra (string, woodwind, brass, and percussion). Aurally identify the string family instruments. Visually identify the string family instruments. Describe the mood of the pieces listened to in class (e.g. scary, excited, sad, happy etc.). Describe the role of the conductor.

(e.g. to be energized, to gain focus, to enhance or alter a current emotional state, to entertain).

Connections

- Music connects us to the past, present, and future.
- The arts connect to other disciplines, personal experiences, and daily life.
- There are similarities and differences in the arts produced among cultures and across time.
- Studying the music of a time period can provide insight into the emotional climate and historical and cultural milieu.