

EASY BINDING



additional space on the left side for binding

you can:
staple the notebook together or punch holes and add it to a three-pronged folder



BIND HERE BIND HERE BIND HERE BIND HERE BIND HERE BIND HERE BIND HERE BIND HERE BIND HERE BIND

2nd GRADE INTERACTIVE NOTEBOOK CHECKLIST

- | |
|---|
| <input type="checkbox"/> TEMPO <ul style="list-style-type: none">the speed of the beat |
| <input type="checkbox"/> RHYTHM <ul style="list-style-type: none">the length of musical sounds |
| <input type="checkbox"/> PITCH <ul style="list-style-type: none">how high or low a note sounds |
| <input type="checkbox"/> DYNAMICS <ul style="list-style-type: none">the louds and softs of music |
| <input type="checkbox"/> FORM <ul style="list-style-type: none">the overall plan of a piece of music |
| <input type="checkbox"/> TIMBRE <ul style="list-style-type: none">the special sound that an instrument or object makes |
| <input type="checkbox"/> INTERVALS <ul style="list-style-type: none">the distance in pitch between two notes |
| <input type="checkbox"/> STAFF & SYMBOLS |
| <input type="checkbox"/> COMPOSERS |
| <input type="checkbox"/> CONDUCTORS |
| <input type="checkbox"/> LISTENING REFLECTIONS |

INPUT PAGES

TEMPPO

| | | |
|-----------------|----------------------|--|
| Tempo is the... | speed of the beat. | Write or draw a description of this tempo. Example: "Slowly like a sloth" |
| Adagio | slow & stately | like an elephant |
| Andante | at a walking pace | like a marching band |
| Allegro | fast, quick & bright | like a cheetah |
| Presto | very fast | fast like a cheetah |

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TEMPPO

| | |
|-----------------|--|
| Tempo is the... | |
| Adagio | |
| Andante | |
| Allegro | |
| Presto | |

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input pages consist of the information students are given, such as musical terms and concepts

OUTPUT PAGES

TEMPO REFLECTIONS

1. Label each section of the spinner from slow to fast.
2. Color each section and/or draw an object that shows each tempo.

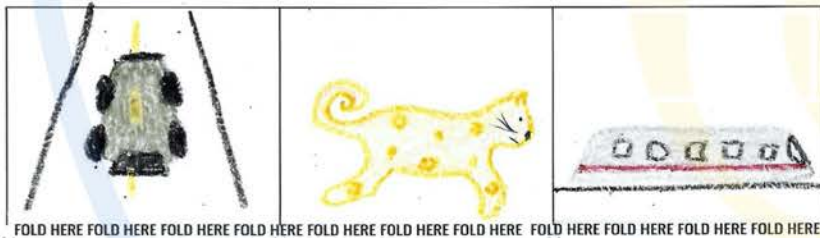


1. Draw something that shows the tempo in each box (animal, machine, tool, etc.)
2. Cut and fold, and draw objects that show the opposite tempo on the back flap.

PRESTO

PRESTO

PRESTO



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TEMPO REFLECTIONS

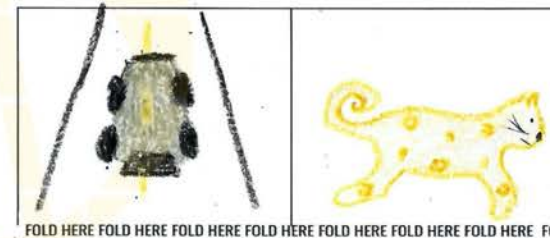
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1. Draw something that shows the tempo in each box (animal, machine, tool, etc.)
2. Cut and fold, and draw objects that show the opposite tempo on the back flap.

PRESTO

PRESTO



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output pages are where students record how they've analyzed & evaluated the information to create or compose something entirely new and unique

INPUT PAGE

RHYTHM

| Rhythm is the... | length of musical sounds. | Write or draw a description of each rhythm. Example: "one sound that lasts one beat." |
|------------------------|---------------------------|--|
| Half Note | | 1 sound = 2 beats |
| Half Rest | | silence = 2 beats |
| Quarter Note | | 1 sound = 1 beat |
| Quarter Rest | | silence = 1 beat |
| Barred Eighth Notes | | 2 sounds = 1 beat |
| Barred Sixteenth Notes | | 4 sounds = 1 beat |

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RHYTHM

| | |
|------------------------|---------------|
| Rhythm is the... | RHYTHM |
| Half Note | |
| Half Rest | |
| Quarter Note | |
| Quarter Rest | |
| Barred Eighth Notes | |
| Barred Sixteenth Notes | |

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Students write down important info, then fold the flap over to test their memory of each term

OUTPUT PAGE

RHYTHM REFLECTIONS
Fill in the rhythms that correspond with each word.

January May April August June

March July Week Daily Month

1. Use the rhythms you wrote above to compose new rhythm patterns.
2. Compose four separate rhythm patterns and write them in the boxes below.
3. Draw an icon to represent the rhythm instruments and body percussion.
4. Fold the flap and choose different body percussion movements for each pattern.

| RHYTHM PATTERNS | | | | INSTRUMENT OR BODY PERCUSSION |
|-----------------|--|--|--|-------------------------------|
| | | | | clap |
| | | | | snap |
| | | | | tap |
| | | | | stom |

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RHYTHM REFLECTIONS
Fill in the rhythms that correspond with each word.

January May April August June

March July Week Daily Month

1. Use the rhythms you wrote above to compose new rhythm patterns.
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4. Fold the flap and choose different body percussion movements for each pattern.

| RHYTHM PATTERNS | | | | INSTRUMENT OR BODY PERCUSSION |
|-----------------|--|--|--|-------------------------------|
| | | | | claves |
| | | | | drum |
| | | | | shakers |
| | | | | castanets |

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students apply,
analyze, and create

students compose and then
perform with body percussion

INPUT PAGE

PITCH

| Pitch is... | how low or high a note sounds. | Write the letter abbreviation for each Solfège pitch. Example: do = d |
|-------------|--------------------------------|---|
| la | | |
| so | | s |
| mi | | m |
| re | | r |
| do | | d |

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PITCH

| Pitch is... |
|-------------|
| la |
| so |
| mi |
| re |
| do |

PITCH

© 20

Students write down important info, then fold the flap over to test their memory of each concept

OUTPUT PAGE

PITCH REFLECTIONS

1. Compose a melody in do pentatonic.
2. It should be at least 4 measures in length, not including any repeats.
3. The clef, key signature, and time signature should be indicated on the staff.



Cut and fold. Then, write the absolute pitches that can match the Solfège.
Example: Do = G, Re = A, Mi = B, So = D, La = E

| | |
|--|----|
| | LA |
| | SO |
| | MI |
| | RE |
| | DO |

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PITCH REFLECTIONS

1. Compose a melody in do pentatonic.
2. It should be at least 4 measures in length, not including any repeats.
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| | |
|--|--|
| | |
| | |
| | |
| | |
| | |






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D
C
A
G
F


students analyze and compose using what they've learned from the input page

INPUT PAGES






| TEMPO | |
|-----------------|----------------------|
| Tempo is the... | speed of the beat. |
| Adagio | slow & stately |
| Andante | at a walking pace |
| Allegro | fast, quick & bright |







| RHYTHM | |
|---------------------|---|
| Rhythm is the... | length of musical sounds. |
| Half Note |  |
| Half Rest |  |
| Quarter Note |  |
| Quarter Rest |  |
| Barred Eighth Notes |  |



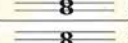
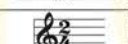





| DYNAMICS | |
|---------------------|-------------------------|
| Dynamics are the... | louds & softs of music. |
| piano | soft |
| mezzo piano | moderately soft |
| mezzo forte | moderately loud |
| forte | loud |
| crescendo | gradually gets louder |

| FORM | |
|----------------|---|
| Form is the... | overall plan of a piece of music. |
| binary |  |

| TIMBRE | |
|--------------------------|---|
| Timbre is the... | special sound that an instrument or object makes. |
| CLAP | body percussion |
| TAP | body percussion |
| SNAP | body percussion |
| PAT | body percussion |
| STOMP | body percussion |
| ADULT'S SINGING VOICE | voice type |
| CHILDREN'S SINGING VOICE | voice type |
| WOODWIND | instrument family |
| BRASS | instrument family |

| PITCH | |
|-------------|---|
| Pitch is... | how low or high a note sounds. |
| la |  |
| so |  |
| mi |  |
| re |  |
| do |  |

| INTERVALS | |
|----------------------|---|
| Intervals are the... | distance in pitch between two notes. |
| Step |  |
| Step |  |
| Skip |  |
| Skip |  |
| Repeat |  |
| Repeat |  |

| STAFF & SYMBOLS | |
|-----------------|---|
| treble clef |  |
| music staff |  |
| line notes |  |
| space notes |  |
| 2/4 |  |
| 4/4 |  |
| barline |  |
| double barline |  |
| repeat sign |  |

| COMPOSERS | |
|----------------------------|-------------------|
| NAME | HISTORICAL PERIOD |
| Hildegard Von Bingen | Medieval |
| Caterina Assandra | Renaissance |
| Barbara Strozzi | Baroque |
| Chevalier de Saint-Georges | Classical |
| Ludwig Van Beethoven | Classical |
| Clara Schumann | Romantic |
| Samuel Cederidge-Taylor | Romantic |
| Tania León | 20-21st Cent. |
| Jennifer Higdon | 20-21st Cent. |

| CONDUCTING | |
|--------------------|--|
| conducting tools | baton |
| conducting pattern | visual pattern that shows the tempo of the music |
| conducting in 2 | conducting to show two beats per measure |
| conducting in 4 | conducting to show four beats per measure |

There are input pages for each concept covered; including tempo, rhythm, pitch, dynamics, form, timbre, texture, harmony, recorder, staff & symbols, instruments & voices, composers, and conducting

OUTPUT PAGES

TEMPO REFLECTIONS

1. Label each section of the spinner from slow to fast.
2. Color each section and/or draw an object that shows each tempo.

1. Draw something that shows the tempo in each box (animal, machine, tool, etc.)
2. Cut and fold, and draw objects that show the opposite tempo on the back flap.

| | | |
|--------|--------|--------|
| PRESTO | PRESTO | PRESTO |
| | | |

RHYTHM REFLECTIONS

Fill in the rhythms that correspond with each word.

| | | | | |
|---------|------|-------|--------|-------|
| January | May | April | August | June |
| | | | | |
| March | July | Week | Daily | Month |
| | | | | |

1. Use the rhythms you wrote above to compose new rhythm patterns.
2. Compose four separate rhythm patterns and write them in the boxes below.
3. Draw an icon to represent the rhythmic instruments and body percussion.
4. Fold the flap and choose different body percussion movements for each pattern.

| RHYTHM PATTERNS | INSTRUMENT OR BODY PERCUSSION |
|-----------------|-------------------------------|
| | clap |
| | snap |
| | |
| | |

INTERVAL REFLECTIONS

Draw and label steps, skips, and repeats in the staves below.

| | | | |
|--------|--------|------|------|
| | | | |
| repeat | step | skip | skip |
| | | | |
| step | repeat | step | step |

1. Compose a melody using only intervals of a step on the staff at the bottom of the page.
2. Then, fold along the line and compose a melody using only skips on the back flap.
3. In the space below, name the melody you liked best and explain why.

I liked the melody with steps best because it was easier to sing in my head, and it was prettier.

FORM REFLECTIONS

Create and label your own picture/diagram showing musical form in the space below.

| BINARY | TERNARY |
|--------|---------|
| | |

1. Compose three rhythm patterns and write them below.
2. Make sure they follow a ternary form.
3. Fold each flap up and compose a new rhythm pattern or repeat one you've already written.
4. Experiment folding up different flaps to see what new forms appear.

| | | |
|--|--|--|
| | | |
|--|--|--|

DYNAMICS REFLECTIONS

Write in the appropriate dynamic and dynamic symbol for each situation.

The audience during an orchestra concert piano *p*

The audience during a rock, hip-hop, or pop concert forte *f*

A semi-truck driving by and going into the distance decrescendo

A fire engine as it gets closer to the location of the fire crescendo

Two friends talking mezzo piano *mp*

1. Draw a picture below that depicts at least four different dynamics. It could be a classroom, a park, or any space that shows lots of different dynamics.
2. Label each dynamic in the picture.

TIMBRE REFLECTIONS

1. Name an instrument, body percussion, or voice that matches each emoji.
2. Cut and fold, then name a song or piece that matches the emoji on the back flap.
Example 1: happy - Ode to Joy Example 2: sad - Rain, Rain, Go Away

| EMOJI | TIMBRE/SONG |
|-------|--------------|
| | jingle bells |
| | cymbals |
| | sandblocks |
| | harp |
| | theremin |
| | vibraslap |

PITCH REFLECTIONS

1. Compose a melody in do pentatonic.
2. It should be at least 4 measures in length, not including any repeats.
3. The clef, key signature, and time signature should be indicated on the staff.

Cut and fold. Then, write the absolute pitches that can match the Solfege.
Example: Do = G, Re = A, Mi = B, So = D, La = E

| | |
|--|----|
| | LA |
| | SO |
| | MI |
| | RE |
| | DO |

STAFF & SYMBOLS REFLECTIONS

1. Draw in the missing clef and time signature.
2. Then, write the letter name of each note in the boxes.

F E D A B D A E

UNRAVEL THE SYMBOLS

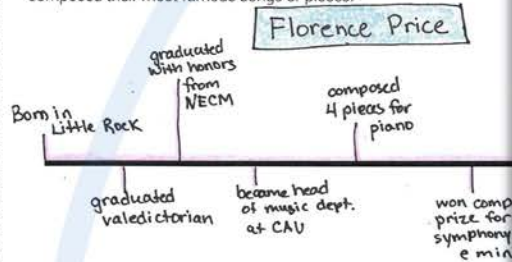
1. The top example shows symbols and notes in the wrong place.
2. Copy the symbols to the bottom staff so that they're in the right place.
3. Then, organize the notes into a melody of your choice.

There are output pages for each concept covered; with creative ways students can show higher order thinking by analyzing, evaluating, and creating.

LISTENING REFLECTIONS & PROMPTS

COMPOSER REFLECTIONS

Create a timeline in the space below of your favorite composer. Include important events such as their birth, the years they became involved in music, influential moments, and when they composed their most famous songs or pieces.



Using the information above, discuss this composer's lasting effect or unique advancements or compositional techniques did they bring to music? How do you think their music will still be heard hundreds of years from now? Why?

Florence Price was a prodigy who excelled at both music composition. She won numerous awards and with other gifted musicians and composers of her time was the first Black woman to have a composition in a major American orchestra. Her strength, courage is a testament to Black girls and women today that in all musical spaces; including Western Art Music. The recent discovery of more of her works and her residencies shows that her music and her story will be remembered.

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LISTENING REFLECTIONS

| COMPOSER | TITLE |
|----------|------------------------------|
| Price | Ethiopia's Shadow in America |

Label each box with a music element you'd like to discuss. Then, listen to the music and describe what you heard.

| | |
|----------|--------|
| Dynamics | Timbre |
| | |
| | |
| | |
| Pitch | Rhythm |
| | |
| | |
| | |
| | |
| | |
| | |

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LISTENING REFLECTION WRITING & DRAWING PROMPTS

- Complete the prompts below on a separate piece of paper.
- Place a checkmark next to each prompt you complete.

- Music makes me feel...**
 - Describe the emotion evoked from a specific song or piece.
- My favorite song/piece is...**
 - Explain why this piece is your favorite.
- While listening to the music I noticed...**
 - Write about the music element of your choice.
- My favorite composer is...**
 - Describe what makes this person/their music inspirational.
- Music in movies affects me because...**
 - Analyze why music in movies is so effective.
- When I hear a crescendo, I think...**
 - Analyze how this dynamic change affects the audience.
- Draw your earliest musical memory.**
 - Include any people or places that are important to the memory.
- Imagine a scene or story in your mind as you listen to music.**
 - Write or draw what you've imagined.
- Draw a picture incorporating musical signs and symbols.**
 - For example, you could draw a shape made entirely of musical symbols.
- Draw and color a picture using only the tone colors (timbre) represented by the music you hear.**
 - In art, we would call this monochromatic.

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students write about composers, reflect on performances, and choose writing and drawing prompts to complete