

First Six Weeks**I. RHYTHM**

- A. Beat Awareness
 - 1. Perform beat accompaniment to a song with pitched Orff instruments
- B. Tempo
 - 1. Perform beat of a song/listening example with correct tempo using
 - a. body percussion
 - b. walking, jumping, hopping
 - c. non-locomotor movements (in place/own space)
 - 2. Define tempo (speed of the beat)
- C. Rhythm of the Words
 - 1. Perform rhythm of the words of poems/rhymes/songs with
 - a. body percussion
 - b. unpitched percussion
 - c. pitched Orff instruments set up in pentatonic scale

II. MELODY

- A. Vocal Tone
 - 1. Echo-sing alone and with a group
 - 2. Demonstrate good vocal tone while singing a song
- B. Size/Pitch Relationship
 - 1. Describe relationship between size of instrument and its pitch/range
 - 2. Identify Orff instruments with the lowest/highest sounds
- C. High and Low
 - 1. Describe pitches as different high and low sounds
 - 2. Respond to high and low sounds with movement
 - 3. Play rhythm of the words of a poem, using "lowest five/highest five" pitches on instruments (pentatonic scale)

III. HARMONY

- A. Chord Bordun Accompaniment
 - 1. Perform a chord bordun beat accompaniment for a pentatonic song using correct mallet technique

IV. FORM**V. EXPRESSIVE QUALITIES**

- A. Unpitched Families
 - 1. Categorize unpitched instruments into families (wood, metal, drum)
 - 2. Demonstrate correct technique on unpitched instruments by
 - a. echoing 4-beat patterns
 - b. performing rhythm of words of a poem

VI. ANALYSIS

Second Six Weeks**I. RHYTHM**

- A. Iconic Notation for One Sound and No Sound Per Beat (4-Beat Patterns)
 - 1. Perform 4-beat patterns of quarter notes and quarter rests from iconic notation using
 - a. body percussion
 - b. unpitched instruments
- B. Traditional Notation - Quarter Note and Quarter Rest (4-beat Patterns)
 - 1. Perform 4-beat patterns of quarter notes and quarter rests from traditional notation using
 - a. unpitched instruments
 - b. body percussion
- C. Rhythm of the Words
 - 1. Perform and label beat accompaniment and rhythm of the words of speech/song with
 - a. body percussion and/or movement
 - b. instruments

II. MELODY

- A. Solfege and Hand Signs for Sol-Mi-La Pitches
 - 1. Sing Sol-Mi, Sol-Mi-La patterns from iconic notation
 - 2. Sing Sol-Mi, Sol-Mi-La songs
 - 3. Echo-sing patterns using Sol-Mi and Sol-Mi-La using correct hand signs
- B. Pitch-Matching
 - 1. Echo-sing Sol-Mi or Sol-Mi-La patterns alone
- C. Melodic Direction
 - 1. Sing pentatonic and diatonic songs that illustrate low to high and high to low melodic patterns
 - 2. Move to show melodic direction
 - 3. Demonstrate playing from low to high and high to low on pitched Orff instruments

III. HARMONY**IV. FORM****V. EXPRESSIVE QUALITIES**

- A. Tempo Change Within a Piece
 - 1. Imitate body percussion or movement that shows tempo change within a piece
- B. Instruments – Pitched vs. Unpitched
 - 1. Categorize pitched and unpitched Orff instruments

VI. ANALYSIS

- A. Response to Tempo Changes
 - 1. Describe changes in tempo
 - a. between two performances of a rhyme or song
 - b. within a piece (listening example)
 - 2. Create movement to show tempo

Third Six Weeks**I. RHYTHM**

- A. One Sound, Two Equal Sounds, and No Sound
 - 1. Echo 4-beat patterns consisting of quarter, two eighths, and quarter rest with body percussion or instruments
 - 2. Walk quarters and jog eighths (1 step or 2 steps to the beat)
 - 3. Perform speech/songs that only use quarter, two eighths and quarter rest with
 - a. body percussion and/or instruments
 - b. non-locomotor and locomotor movement
- B. Notation - Quarter, Two Eighths and Quarter Rest in "Beat Boxes"
 - 1. Perform notated 4-beat patterns using quarter, two eighths, and quarter rest with body percussion and/or unpitched instruments
 - a. iconic notation
 - b. traditional notation
 - 2. Aurally identify 4-beat notated patterns (quarter, two eighths, quarter rest)
 - 3. Using "beat boxes," create and clap a 4-beat pattern using quarter, two eighths, and quarter rest

II. MELODY**III. HARMONY**

- A. Broken Chord Bordun Accompaniment
 - 1. Perform a broken chord bordun beat accompaniment to a pentatonic song

IV. FORM

- A. Introduction and Coda
 - 1. Listen to examples that illustrate songs with an introduction and coda
 - 2. Perform introduction and coda for poems and songs using
 - a. speaking/singing
 - b. instruments

V. EXPRESSIVE QUALITIES

- A. Body Shapes
 - 1. Explore contrasting body shapes (high-low, wide-narrow, angular-curved, etc.)
- B. Mirror Movement
 - 1. Perform simultaneous imitation of teacher-led movement (mirror)
- C. Forte and Piano
 - 1. Using movement, respond to dynamics in music
 - 2. Perform contrasting dynamic levels using
 - a. singing
 - b. body percussion
 - c. instruments
 - 3. Perform speech responding to dynamic markings of forte and piano

VI. ANALYSIS

- A. Comparison of Mood, Dynamics, and Tempo
 - 1. Compare mood, dynamics, and tempo of two musical examples

Fourth Six Weeks**I. RHYTHM**

- A. Simple Ostinato
 - 1. Perform simple rhythmic speech ostinato as accompaniment for song/poem
 - 2. Perform repeated movement patterns (imitate/create) for a listening example or song
 - 3. Perform simple rhythmic ostinati accompaniment with unpitched instruments
- B. Movement/Dance
 - 1. Perform the following in a circle formation
 - a. facing and walking forward
 - b. facing in and moving sideward (step-close)
 - c. facing in and walking forward and backward
 - 2. Skip, Gallop, and Sashay
 - a. visually distinguish skip, gallop, sashay (sideward gallop)
 - b. skip, gallop, sashay while listening to 6/8 melodies or rhythm
 - c. perform structured movement using skip, gallop, or sashay with a 6/8 poem or song

II. MELODY

- A. Notation - Sol, Mi, and La on Staff
 - 1. Identify La as higher than Sol, and Mi as lower than Sol
 - 2. Practice placing note heads on lines and spaces
 - 3. Sing pitch names (Sol-Mi-La) in notated examples
- B. Pitch-Matching
 - 1. Echo sing Sol-Mi-La patterns using solfege and hand signs

III. HARMONY**IV. FORM****V. EXPRESSIVE QUALITIES**

- A. Pitched Percussion Families
 - 1. Categorize pitched Orff instruments into families
 - a. metallophones
 - b. xylophones
 - c. glockenspiels
 - 2. Perform rhythm of words using pentatonic scale on
 - a. metallophones
 - b. xylophones
 - c. glockenspiels

VI. ANALYSIS

- A. Repeating vs. Non-Repeating Patterns
 - 1. Distinguish between repeating and non-repeating rhythmic patterns when performed by teacher

Fifth Six Weeks**I. RHYTHM****II. MELODY**

- A. Solfege and Hand Signs for Mi, Re, and Do
 - 1. Echo-sing solfege patterns using Mi, Re, Do, with hand signs
- B. Mi-Re-Do in Pentatonic Melodies
 - 1. Sing songs using Mi, Re, Do
 - 2. Sing songs using La, Sol, Mi, Re, Do

III. HARMONY

- A. Melodic Ostinato
 - 1. Perform melodic ostinati
 - a. vocally
 - b. instrumentally

IV. FORM

- A. Like and Different Sections (Iconic ABA)
 - 1. Perform simple AB pieces using speech/song with
 - a. instruments
 - b. movement
 - 2. Perform different movements for an AB or ABA listening example
 - 3. Describe how A and B sections are different in a piece
 - 4. Label icons with letter names
- B. Simple Rondo (ABACA)
 - 1. Perform rondos using speech/song with movement and/or instruments
 - 2. Label sections of a rondo with letter names

V. EXPRESSIVE QUALITIES

- A. Mirroring With Partners
 - 1. Describe how to be a good mirror movement leader (respect the mood of the music, move slowly and smoothly, change levels, use both sides of body, be considerate of partner) and mirror partner (concentrate, copy leader's movements carefully)
 - 2. Perform mirror movement with partners while listening to recorded music
- B. Contrasting Body Shapes
 - 1. Create body shapes that demonstrate opposites (high/low, wide/narrow, angular/curved, crooked/straight)

VI. ANALYSIS

- A. Analysis of Sectional Form
 - 1. Analyze the form of listening example
 - a. ABA
 - b. ABACA

Sixth Six Weeks**I. RHYTHM**

- A. One Sound, Two Equal Sounds, and 2-Beat Sounds
 - 1. While walking the tempo and clapping the rhythm of the words, discover sounds in a song that last two beats
 - 2. Perform quarter, eighth and half note with movement
- B. Notation - Tied Quarter Notes
 - 1. Perform 4-beat notated patterns containing two quarters tied together using
 - a. body percussion
 - b. movement
 - c. metal instruments
- C. Notation - Half Notes
 - 1. Perform 4-beat notated patterns containing two quarters tied together using
 - a. body percussion
 - b. movement
 - c. metal instruments
 - 2. Identify half notes in a notated song
- D. Imitation - 8-Beat Patterns
 - 1. Echo 8-beat patterns with two levels of body percussion

II. MELODY

- A. Sol, Mi, Re, Do and La, Sol, Mi, Re, Do Patterns/Melodies
 - 1. Sing pentatonic songs containing Mi, Re, Do patterns

III. HARMONY

- A. Melodic Ostinati
 - 1. Perform melodic ostinati with
 - a. singing or instruments

IV. FORM

- A. Verse-Refrain Songs
 - 1. Perform a song in verse-refrain form

V. EXPRESSIVE QUALITIES

- A. Orchestral Families
 - 1. Listen to examples of orchestral families - strings, woodwinds, brass, percussion
 - a. separately
 - b. full orchestra
 - 2. Identify families visually

VI. ANALYSIS

- A. Size/Pitch Relationship within Orchestral Families
 - 1. Identify which members will probably have the highest sounds, which the lowest