

First Six Weeks**I. RHYTHM**

- A. Beat vs. Rhythm
 - 1. Aurally distinguish between examples of beat and rhythm
- B. Traditional Notation – Quarter, Two Eighths, Quarter Rest, and Half Notes
 - 1. Perform patterns using quarter, two eighths, quarter rest, and half notes using
 - a. speech
 - b. movement
 - c. body percussion
 - d. instruments
- C. Tempo
 - 1. Demonstrate tempo awareness through
 - a. moving
 - b. playing
- D. Movement/Dance
 - 1. Demonstrate body facing (in, out, clockwise, counterclockwise),
 - 2. Demonstrate directional changes (forward, backward, sideward)
 - 3. Demonstrate group formations (circle, line, scatter, groups of four, double circle)

II. MELODY

- A. Vocal Tone
 - 1. Demonstrate good vocal tone technique, including correct posture, breathing, articulation, and vowel formation
- B. Solfege and Hand Signs for Pentatonic Scales (La, Sol, Mi, Re, Do)
 - 1. Echo-sing pentatonic scale patterns using solfege and hand signs
 - 2. Play pentatonic patterns on the pitched Orff instruments
- C. Size/Pitch Relationship
 - 1. Describe relationship of size of the sound source/instrument and its pitch

III. HARMONY

- A. Chord and Broken Chord Bordun Accompaniments
 - 1. Perform chord and broken chord bordun accompaniments using correct mallet technique

IV. FORM**V. EXPRESSIVE QUALITIES**

- A. Unpitched Instrument Technique
 - 1. Play unpitched Orff instruments with poetry/song using correct technique

VI. ANALYSIS

Second Six Weeks**I. RHYTHM**

- A. 4-Beat Notated Patterns (Quarter, Two Eighths, Quarter Rest, Half Note)
 - 1. Perform notated patterns using quarter, two eighths, quarter rest, and half notes with
 - a. body percussion
 - b. instruments
 - 2. Aurally identify notated 4-beat patterns
- B. 2-Part Rhythmic Canons
 - 1. Perform 2-part rhythmic canons using body percussion (mini-canon) and/or speech
- C. Ostinato
 - 1. Perform ostinato accompaniments

II. MELODY

- A. Melodic Direction/Contour
 - 1. Identify highest and lowest pitches on the pitched Orff instruments
 - 2. Perform melodic patterns that move from low to high and high to low
 - a. vocally
 - b. with mallets
 - 3. Move to show shape of melodic phrases
- B. Major/Minor Pentatons
 - 1. Perform songs in major and minor pentatonic scales
 - 2. Identify La, Sol, Mi, Re, Do in patterns on the staff in F or G pentaton

III. HARMONY

- A. Level Bordun Accompaniment
 - 1. Perform level bordun accompaniment to a song

IV. FORM

- A. Like and Different Phrases
 - 1. Echo 8-beat like and different rhythmic phrases using
 - a. body percussion
 - b. instruments
 - 2. Demonstrate phrase awareness by
 - a. drawing lines in air to show length and number of phrases in a song
 - b. labeling phrases in a song as same or different
 - c. describing how phrases are alike and different (length, rhythm, pitch pattern)
 - d. performing structured dance and movements that reinforce the phrase structure of the music

V. EXPRESSIVE QUALITIES

- A. Movement to Show Contrast
 - 1. Demonstrate contrast through
 - a. body shapes in space (symmetry/asymmetry, curved/angular, low/middle/high levels, wide/narrow, etc.)
 - b. movement in place/across space

Second Six Weeks**VI. ANALYSIS**

- A. Student Performance Assessment
 - 1. Use teacher-made rubric to assess group performances
- B. Comparison of Rhythmic and Melodic Phrases
 - 1. Describe rhythmic and melodic phrases

Third Six Weeks**I. RHYTHM**

- A. 8-Beat Rhythmic Ostinato
 - 1. Perform rhythmic ostinato using
 - a. speech and/or body percussion
 - b. instruments
 - 2. Create, write, and perform 8-beat rhythmic ostinato using quarter, two eighths, half note, and quarter rest
 - a. body percussion
 - b. instruments
- B. Movement/Dance
 - 1. Perform the following dance steps:
 - a. step-close
 - b. step-touch
 - c. step-back
 - d. step-cross
 - e. grapevine

II. MELODY

- A. Solfege and Hand Signs for Low Sol and Low La
 - 1. Echo-sing patterns using La, Sol, Mi, Re, Do
 - 2. Vocally perform pentatonic songs that include low La and low Sol (extended pentatonic, major or minor)
 - 3. Perform pentatonic patterns that include low La and low Sol using pitched Orff instruments

III. HARMONY

- A. Cross-Over Bordun Accompaniment
 - 1. Perform cross-over bordun accompaniment to a song
- B. Melodic Ostinato
 - 1. Perform melodic ostinati
 - a. vocally
 - b. instruments

IV. FORM

- A. Introduction, Interlude, Coda
 - 1. Perform introduction, interlude, and coda with
 - a. speech/song
 - b. instruments
 - 2. Create introduction, interlude, and coda for a song/poem

Third Six Weeks**V. EXPRESSIVE QUALITIES****VI. ANALYSIS****Fourth Six Weeks****I. RHYTHM**

- A. Traditional Notation – Whole Notes
 - 1. Perform whole notes patterns
 - a. vocally
 - b. instrumentally
 - c. movement
 - 2. Identify whole notes in a song
- B. Measures and Bar Lines
 - 1. Visually determine the number of measures in a notated 4/4 pattern

II. MELODY

- A. Steps and Repeated Tones
 - 1. Perform melodic patterns that contain steps and repeated tones
 - a. vocally
 - b. instrumentally (pitched instruments or recorder)
 - 2. Identify steps and repeated tones in notated melodic patterns
- B. Partner Songs
 - 1. Perform partner songs
- C. B-A-G Patterns from Notation
 - 1. Identify B-A-G on a staff
 - 2. Perform B-A-G patterns on recorder or pitched instruments

III. HARMONY**IV. FORM**

- A. Rhythmic Question and Answer
 - 1. Perform 8-beat rhythmic question and answer with
 - a. body percussion
 - b. unpitched instruments
- B. Movement Question and Answer
 - 1. Perform 8-beat movement question and answer with a partner
- C. Rondo
 - 1. Perform rondo using speech/singing with movement and/or instruments

V. EXPRESSIVE QUALITIES

- A. B Section of a Dance
 - 1. Small groups create movement for B section of a dance

VI. ANALYSIS

- A. Sectional Form
 - 1. Analyze and label musical sections

Fifth Six Weeks**I. RHYTHM**

- A. Traditional Notation – Four Sixteenth Notes
 - 1. Echo patterns using four sixteenth notes with
 - a. body percussion
 - b. instruments
 - 2. Perform speech/song that includes four sounds to a beat
 - 3. Identify patterns in a song/poem that contain four sounds to a beat
 - 4. Perform notated patterns using four sixteenth notes with
 - a. body percussion
 - b. instruments

II. MELODY

- A. Pentatonic Patterns Using High Do
 - 1. Perform patterns using solfege and hand signs for La, So, Mi, Re, Do, and high Do
 - 2. Perform a pentatonic song that includes high Do
 - 3. Identify high Do in a notated song

III. HARMONY

- A. 2- or 3-Part Vocal Canon
 - 1. Perform vocal canon

IV. FORM**V. EXPRESSIVE QUALITIES**

- A. Sudden and Gradual Dynamic Changes
 - 1. Listen and describe sudden and gradual dynamic changes
- B. Expressive Development of Poetry/Song
 - 1. Choose dynamic markings (p, mf, f, crescendo, decrescendo, accent) for metered or unmetered poetry and perform with
 - a. speech
 - b. movement and/or instruments

VI. ANALYSIS

- A. Student Performance Assessment
 - 1. Create and apply student-created rubric to group performances

Sixth Six Weeks**I. RHYTHM**

- A. 2/4 and 3/4 Meters
 - 1. Sing songs in 2/4 and 3/4
 - 2. Echo rhythmic patterns in 2/4 and 3/4 using
 - a. body percussion
 - b. instruments
 - 3. Show strong and weak beats with
 - a. body percussion
 - b. instruments
 - 4. Perform a simple instrumental accompaniment for a 3/4 song
 - 5. Place bar lines in a 4-measure rhythmic pattern to show
 - a. 2 beats in a measure
 - b. 3 beats in a measure
- B. Traditional Notation – Dotted Half Note
 - 1. Perform songs in 3/4 that include sounds that last three beats
 - 2. Identify dotted half note in a 3/4 song

II. MELODY

- A. Hand Signs and Scale Position of Fa and Ti
 - 1. Sing diatonic melodic patterns using Fa and Ti with hand signs
 - 2. Perform diatonic songs
- B. B-A-G-E Pattern from Notation
 - 1. Perform B-A-G-E patterns from notation on recorder or pitched Orff instruments

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

- A. Band vs. Orchestra
 - 1. Compare and contrast examples of band and orchestral music
 - 2. Describe the differences between band and orchestra

VI. ANALYSIS