

First Six Weeks**I. RHYTHM**

- A. Traditional Notation of Quarter, Two Eighths, Four Sixteenths, Quarter Rest, Half Rest
 - 1. Read and perform rhythmic patterns using quarter, two eighths, four sixteenths, quarter rest, half rest
 - a. speech
 - b. body percussion
 - c. instruments
- B. Rhythmic Canon
 - 1. Perform 2-part rhythmic canons using
 - a. speech
 - b. body percussion
- C. Movement/Dance
 - 1. Demonstrate body facing (in, out)
 - 2. Demonstrate directional changes (forward, backward, sideward)
- D. Basic Dance Steps
 - 1. Demonstrate grapevine
 - 2. Demonstrate step-touch

II. MELODY

- A. Good Vocal Tone Technique
 - 1. Practice singing with good vocal tone
- B. Solfege and Hand Signs for Extended Pentaton (high Do, La, Sol, Mi, Re, Do, low La, low Sol)
 - 1. Perform extended pentatonic scale patterns (high Do, La, Sol, Mi, Re, Do, low La, low Sol) using
 - a. singing (solfege and hand signs)
 - b. pitched Orff instruments
- C. Relationship of Instrument Size/Sound
 - 1. Describe relationship of size of the sound source/instrument and its pitch

III. HARMONY

- A. Correct Mallet Technique
 - 1. Demonstrate correct mallet technique while performing chord/broken/level bordun or a melody on pitched instruments
- B. Tonic Chord
 - 1. Identify and experience tonic chord using a rhythmic pattern on pitched Orff instruments

IV. FORM

- A. Terminology and Labeling of Contrasting Sections
 - 1. Perform a song/poem with contrasting sections
 - 2. Label the contrasting sections of a song/poem

V. EXPRESSIVE QUALITIES

- A. Dynamic Levels
 - 1. Choose dynamic markings (p, mf, f, ff, crescendo, decrescendo, accent for metered or unmetered poetry) and perform with
 - a. speech/song
 - b. movement
 - c. instruments

VI. ANALYSIS

Second Six Weeks**I. RHYTHM**

- A. Student-Led 2-Part Rhythmic Canon
 - 1. Lead 8-beat rhythmic canon
- B. Traditional Notation of 6/8 Using Dotted Quarter, Quarter-Eighth, Three Eighths, Dotted Quarter Rest
 - 1. Read and perform patterns in 6/8 meter using dotted quarter, quarter-eighth, three eighths, dotted quarter rest with
 - a. speech
 - b. body percussion
 - c. instruments
- C. Traditional Notation of Eighth-Quarter-Eighth (syncopation)
 - 1. Read and perform patterns using eighth-quarter-eighth (syncopation) with
 - a. speech
 - b. body percussion
 - c. instruments

II. MELODY

- A. Diatonic Song Using Fa and Ti with Hand Signs
 - 1. Echo-sing patterns using Fa and Ti
 - 2. Perform a diatonic melody using Fa and Ti with
 - a. voices and/or instruments
- B. Comparison of Major and Minor
 - 1. Perform a familiar major melody in minor using
 - a. voices
 - b. pitched instruments
- C. Lines and Spaces on the Treble Clef Staff
 - 1. Identify lines and spaces on treble clef staff (and hand staff)

III. HARMONY

- A. Partner Song
 - 1. Perform partner song
- B. 2- or 3- Part Vocal Canon
 - 1. Perform a 2- or 3-part vocal canon

IV. FORM**V. EXPRESSIVE QUALITIES**

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

VI. ANALYSIS

- A. Teacher-Created Performance Rubric
 - 1. Use teacher-created rubric to analyze student performance

Third Six Weeks**I. RHYTHM**

- A. Traditional Notation of Eighth-Two Sixteenths and Two Sixteenths-Eighth
 - 1. Read and perform patterns using eighth and two sixteenths, two sixteenths and an eighth with speech/song
 - a. body percussion
 - b. instruments
 - 2. Practice writing notational symbols in 8-beat patterns (quarter, two eighths, sixteenth, half, eighth-quarter-eighth, quarter rest, half rest, eighth and two sixteenths, two sixteenths and an eighth)
- B. Movement/Dance: Clockwise and Counterclockwise
 - 1. Demonstrate body facing clockwise and counterclockwise
- C. 3-Part Rhythmic Canon
 - 1. Perform 3-part rhythmic canon

II. MELODY

- A. Melodic 8-Beat Patterns Using Steps, Skips, and Repeated Tones
 - 1. Create 8-beat melodic patterns from a given rhythm on pitched instruments using
 - a. steps
 - b. skips
 - c. repeated tones

III. HARMONY

- A. I-VII Accompaniment (Tonic – Sub-Tonic)
 - 1. Identify and experience the pitches of the sub-tonic chord with pitched instruments
 - 2. Perform a I-VII accompaniment for a song with pitched instruments
 - 3. Identify the Roman numeral symbols for tonic (I) and sub-tonic (VII)
 - 4. Identify where a change from tonic to sub-tonic is needed for a song by showing fingers to represent the chord

IV. FORM**V. EXPRESSIVE QUALITIES**

- A. Gradual Tempo Change (Ritardando)
 - 1. Perform ritardando within a poem/song

IV. ANALYSIS

- A. Student-Created Performance Rubric
 - 1. Use student-created rubric to analyze student performance
- B. Analysis of 8-Beat Melodic Patterns Using Steps, Skips, and Repeated Tones
 - 1. Analyze 8-beat melodic patterns for steps, skips, and repeated tones

Fourth Six Weeks**I. RHYTHM**

- A. Traditional Notation of Dotted Quarter-Eighth
 - 1. Read and perform patterns with dotted quarter-eighth using
 - a. speech
 - b. movement
 - c. instruments
- B. Identification of Groupings in 2/4, 3/4, and 4/4
 - 1. Draw in bar lines for given rhythms in 2/4, 3/4 and 4/4

II. MELODY

- A. Diatonic Scale in Solfege and Numbers
 - 1. Label pitches in a scale using numbers for scale positions (Do=1, Re=2,...)
 - 2. Echo scale patterns by number with
 - a. singing
 - b. pitched instruments
 - 3. Translate scale position into pitch names on Orff instruments in C, F, and G major

III. HARMONY

- A. I-V Accompaniment (Tonic – Dominant)
 - 1. Identify and experience the pitches of the dominant chord with pitched instruments
 - 2. Perform a I-V accompaniment for a song with pitched instruments
 - 3. Identify the Roman numeral symbol for dominant (V)
 - 4. Identify where a change from tonic to dominant is needed for a song by showing fingers to represent the chord
- B. 3-Mallet Technique
 - 1. Perform a I-V chord change using 3-mallet technique

IV. FORM

- A. Rhythmic Question and Answer
 - 1. Perform rhythmic question and answer using
 - a. body percussion
 - b. unpitched instruments
- B. Melodic Question and Answer
 - 1. Perform melodic question and answer using pitched instruments

V. EXPRESSIVE QUALITIES**VI. ANALYSIS**

- A. Analysis of Question and Answer Phrases
 - 1. Compare and contrast questions and answers

Fifth Six Weeks**I. RHYTHM**

- A. Pick-Up Note
 - 1. Experience pick-up notes through conducting songs/poems
- B. Traditional Notation of Eighth Rest
 - 1. Perform rhythmic patterns with eighth rest using
 - a. poem/song
 - b. instruments
- C. Mixed Meter (5/8, 7/8, or 5/4)
 - 1. Experience mixed meter through
 - a. body percussion
 - b. movement/dance

II. MELODY**III. HARMONY**

- A. I-IV-V Accompaniment (Tonic – Sub-Dominant)
 - 1. Identify and experience the pitches of the sub-dominant chord with pitched instruments
 - 2. Perform a I-IV-V accompaniment for a song with pitched instruments
 - 3. Identify the Roman numeral symbol for sub-dominant (IV)
 - 4. Identify where a change from tonic to dominant or sub-dominant is needed for a song by showing fingers to represent the chord
- B. 2- or 3- Part Mallet Canon
 - 1. Perform a 2- or 3-part mallet canon

IV. FORM

- A. Theme and Variations
 - 1. Perform theme and variations using
 - a. instruments
 - b. movement
 - c. poem/song
 - 2. Discuss variations of theme in given listening example
 - 3. Students create variations on chosen theme

V. EXPRESSIVE QUALITIES

- A. Exploration of Diverse Musical Styles
 - 1. Experience music in various styles through listening examples and performance

VI. ANALYSIS

- A. Analysis of Variation Technique
 - 1. Analyze variation techniques of given theme

Sixth Six Weeks**I. RHYTHM**

- A. Traditional Rhythmic Counting Using Whole, Half, Quarter, Two Eighths, Quarter Rest, Half Rest, and Whole Rest
1. Experience traditional rhythmic counting system for whole, half, quarter, two eighths, quarter rest, half rest, and whole rest

II. MELODY

- A. Melodic Notation of Question and Answer Phrases on the Treble Staff
1. Create and play a melodic question and answer
 2. Notate the question and answer on the treble staff

III. HARMONY

- A. 12-Bar Blues Using I, IV, V chords
1. Perform 12-bar blues accompaniment using pitched instruments

IV. FORM

- A. 12-Bar Blues Chord Progression
1. Demonstrate 12-bar blues formula by using fingers to show chord changes of a listening example

V. EXPRESSIVE QUALITIES**VI. ANALYSIS**

- A. Determination of the Meter of a Song and/or Listening Example
1. Label the meter of a given song and/or listening example