**DVUSD Music Objectives**

**Grade 1—General Music**

***All students are required to take general music at least one period per week.***

***Elements and Styles***

***1.*** Defines *pitch* as high, middle, or low sounds

***2.*** Identifies the pitch of given musical notes, phrases, or sections of vocal and instrumental pieces as *high*, *middle*, or *low*

***3.*** Names grade-level pitches (i.e., three of the five pitches on the pentatonic scale) as *do*–*re*–*mi* or *sol*–*mi*–*la*

***4.*** Differentiates between duple meter and triple meter in songs (e.g., by feeling the 1–2 or

1–2–3 rhythm of a song)

***5.*** Defines *dynamics* as loud or soft sounds

***6.*** Identifies the dynamics associated with given musical notes, phrases, sections of vocal and instrumental pieces, or whole pieces as *piano* or *forte*

***7.*** Defines *tempo* as the speed of a piece of music

***8.*** Identifies the tempo of given musical phrases, sections of vocal and instrumental pieces, or whole pieces as *allegro* or *adagio*

***9.*** Defines *form* as the sameness of or difference between musical phrases or sections of vocal and instrumental pieces

***10.*** Distinguishes between AA and AB forms of musical phrases and sections of vocal and instrumental pieces

***11.*** Identifies instruments in Sergei Prokofiev’s *Peter and the Wolf* by sight and sound: bassoon, clarinet, oboe, flute, French horn, timpani, and the strings family

***Notation***

***1.*** Identifies quarter notes, two attached eighth notes, and quarter rests individually and in patterns (\*5a)

***2.*** Writes quarter notes, attached eighth notes, and quarter rests in stick notation (where just rhythm is represented)

***3.*** Reads notes and rests in 2/4 meter

***4.*** Reads grade-level pitches (*do*–*re*–*mi* or *sol*–*mi*–*la*) from modified staff notation (e.g., on a two-line staff instead of a five-line staff)

***5.*** Reads patterns of grade-level pitches from modified staff notation (e.g., on a two-line staff instead of a five-line staff)

***6.*** Writes patterns of grade-level pitches on a modified staff (e.g., on a two-line staff instead of a five-line staff)

***7.*** Reads grade-level pitches silently in his or her head

***8.*** Identifies pitches as high or low from modified staff notation (e.g., on a two-line staff instead of a five-line staff)

***9.*** Reads and memorizes rhythmic phrases of four beats from stick notation

***10.*** Reads and memorizes short melodies from hand signs

***11.*** Reads the dynamics notations for *piano* and *forte*

***12.*** Writes patterns of grade-level rhythms in stick notation from dictation

***13.*** Writes patterns of grade-level pitches from dictation

***Vocal Performance***

***1.*** Sings patterns of grade-level pitches from hand signs

***2.*** Sings songs in duple and triple meter

***3.*** Echoes vocally short melodies using grade-level pitches

***4.*** Echoes vocally short rhythm patterns using grade-level rhythms

***5.*** Sings or speaks in groups while matching the dynamics of *piano* and *forte* from notation or the conductor’s cues

***6.*** Sings or speaks in various tempi from the conductor’s cues: *allegro* and *adagio*

***7.*** Sings expressively, with accurate intonation and clear head tone

***8.*** Sings with correct posture

***9.*** Sings songs while performing a steady beat (e.g., by clapping, patting)

***10.*** Sings call-and-response songs

***11.*** Sings the melody while others are playing two-beat to four-beat *ostinati* (repeated rhythmic or melodic patterns) on pitched or unpitched instruments

***12.*** Recites one part in a two-part poem, chant, or nursery rhyme (i.e., a spoken piece in which the two contrasting parts are being recited at the same time)

***13.*** Sings familiar songs silently in his or her head

***14.*** Sings intervals (pairs of notes, showing the distance between them) from hand signs

***Instrumental Performance***

***1.*** Maintains a steady beat on unpitched instruments

***2.*** Maintains a steady beat on pitched and unpitched instruments while singing a song

***3.*** Plays rhythmic patterns in duple meter, using unpitched instruments or using body percussion (clapping, tapping, or patting parts of the body to produce sound)

***4.*** Maintains a strong beat in 2/4 meter

***5.*** Echoes short melodies of grade-level pitches, using Orff instruments (pitched percussion instruments, such as the xylophone)

***6.*** Echoes four-beat rhythmic patterns of grade-level rhythms, using unpitched instruments or using body percussion

***7.*** Plays melodic patterns on Orff instruments, using grade-level pitches and rhythms

***8.*** Plays one part in a two-part rhythmic exercise (i.e., an exercise in which the two contrasting parts are being played at the same time), using grade-level rhythms

***9.*** Plays simple rhythmic pieces in unison

***10.*** Matches the dynamics of *piano* and *forte* from notation or the conductor’s cues, using pitched instruments or body percussion

***11.*** Plays on pitched or unpitched instruments or with body percussion in various tempi from the conductor’s cues: *allegro* and *adagio*,

***Improvisation***

***1.*** Improvises movements to illustrate specific music elements of vocal and instrumental pieces: form, pitch, tempo, dynamics, rhythm, and timbre

***2.*** Improvises vocal or rhythmic answers to musical questions, using grade-level rhythms and pitches

***Composition***

***1.*** Composes a piece for voice, body percussion, or pitched or unpitched instruments, using grade-level pitches and rhythms

***Evaluation***

***1.*** Explains why he or she likes or dislikes given vocal or instrumental pieces or given styles of music, by referring to the specific music elements of form, pitch, tempo, dynamics, rhythm, and/or timbre (e.g., *I liked that piece because the ending was forte. I prefer to* *move to adagio pieces rather than to allegro pieces*.)

***2.*** Evaluates the quality of the student and/or professional concerts he or she attends at his or her own school or at other schools in the district, using criteria established by the teacher and giving his or her own individual reactions

***Connections***

***1.*** Illustrates the style of a piece of music with appropriate movements (e.g., marching, waltzing, jumping, leaping)

***2.*** Speaks and moves to pieces in rounds (e.g., poems, chants, nursery rhymes)

***3.*** Improvises accompaniment to literature, using speech, singing, body percussion, or instruments

***4.*** Creates and arranges sound effects or short motives (short melodic fragments) to represent characters or situations in readings or dramatizations of stories

***5.*** Relates patterns in music and art (e.g., repeated elements in one work, such as a musical phrase and a geometric figure in a larger design)

***6.*** Relates form in music and math (e.g., the pattern of sections in a musical piece and the pattern of pictures or symbols in a sequence)

***7.*** Relates the use of line in music and art (e.g., the directionality of a melodic line in a piece of music and of a line in a drawing as going up and down)

***History and Cultures***

***1.*** Identifies the origins of songs and movement games representing a variety of countries

***2.*** Describes how certain elements of music (e.g., rhythm, pitch, tempo, dynamics, form) are used in vocal and instrumental pieces representing a variety of cultures

***3.*** Sings songs representing a variety of cultures

***4.*** Tells the story of Prokofiev’s *Peter and the Wolf* (an example of program music) and explains how Prokofiev, a Russian composer, used instruments to tell Peter’s story

***5.*** Identifies The Star-Spangled Banner as our national anthem and names occasions when it is sung

***6.*** Sings patriotic songs: I’m a Yankee Doodle Dandy and You’re a Grand Old Flag

***7.*** Identifies George M. Cohan as an American songwriter and musical theater producer, director, and star and names some of his signature works (e.g., I’m a Yankee Doodle

Dandy, You’re a Grand Old Flag, Give My Regards to Broadway,Over

There)

***8.*** Identifies John Philip Sousa as an American composer known as the March King and names some of his signature works (e.g., The Stars and Stripes Forever, The Washington Post)

***9.*** Identifies Camille Saint-Sa‘ns as a French composer of vocal and instrumental pieces and describes how he used instruments to denote different animals in *The Carnival of the* *Animals*

***10.*** Identifies the *conductor* of a given musical group and explains his or her role

***11.*** Demonstrates proper behavior at concerts when audience participation is invited by the performers

***Aesthetic Appreciation***

***1.*** Enjoys singing songs representing a variety of cultures

***2.*** Appears relaxed when singing songs individually

***3.*** Appreciates the value of having both pitched and unpitched instruments when playing music

***4.*** Believes that attending concerts is an enjoyable way to spend leisure time

***5.*** Appreciates the value of having a way to record music, using notes, rests, and various markings

***6.*** Admires the hard work and talents of conductors

***7.*** Appreciates the work that goes into composing a piece of music

***8.*** Appreciates the enormity of the contributions of Cohan, Sousa, and Saint-Sa‘ns not only because of their talents, but also because of the great volume of musical pieces each of them composed