DVUSD Music Objectives

Grade 5—General Music

**Elements and Styles**

1. Names grade-level pitches (i.e., eight pitches on the extended pentatonic scale) as sol|–la|–do–re–mi–sol–la–do|

2. Identifies given intervals as a third or a fifth

3. Defines descant and identifies a descant when heard in a song

4. Defines coda and identifies a coda when playing music

5. Explains the role of sharps and flats in altering pitch

6. Recognizes the purpose of and notation for a fermata

7. Defines syncopation and identifies syncopated rhythms aurally

8. Identifies (e.g., by clapping) the second and fourth beat of a measure as the strong beats in jazz music rather than the first and third beats as in other styles of music

9. Distinguishes among the forms of sections of vocal or instrumental pieces with combinations of A, A1, B, and C parts, including rondo form

10. Identifies the bass clef

11. Identifies melodic and rhythmic variations

12. Defines chord as two or more sounds heard at the same time and identifies chord symbols in his or her music book: C, F, and G and/or I, IV, and V

**Notation**

1. Identifies single eighth notes, eighth rests, triplets, and dotted quarter note–eighth note combinations individually and in patterns

2. Writes quarter notes, two attached eighth notes, quarter rests, half notes, half rests, whole notes, whole rests, dotted half notes, sixteenth notes, single eighth notes, eighth rests, triplets, and dotted quarter note–eighth note combinations in staff notation (notes and rests representing pitches and rhythms on a five-line staff )

3. Writes dotted quarter notes, dotted quarter rests, and three attached eighth notes in staff notation in 6/8 meter

4. Reads notes and rests in 2/4, 3/4, 4/4, and 6/8 meters

5. Counts rhythms using number syllables for whole notes and rests, half notes and rests, dotted half notes and rests, quarter notes and rests, dotted quarter notes and rests, eighth notes and rests, and sixteenth notes in 4/4 time

6. Reads grade-level pitches (sol|–la|–do–re–mi–sol–la–do|) from staff notation using a treble clef

7. Reads patterns of grade-level pitches from staff notation using a treble clef and hand signs

8. Reads the notes in a song from staff notation, using the letter names: A, B, C, D, E, F, and G

9. Writes patterns of grade-level rhythms in stick notation and staff notation from dictation

10. Writes patterns of grade-level pitches in staff notation from dictation

11. Conducts in 3/4 meter

**Vocal Performance**

1. Sings patterns of grade-level pitches (sol|–la|–do–re–mi–sol–la–do|) through solfege (voice exercises) and following hand signs

2. Echoes vocally short melodies using grade-level pitches

3. Echoes vocally short rhythm patterns using grade-level rhythms

4. Sings songs in major and minor tonalities

5. Sings songs in different meters

6. Sings in various tempi from notation or the conductor’s cues: andante, allegro, adagio, accelerando, and ritardando

7. Sings in groups while blending vocal timber and matching the dynamics of pianissimo, piano, mezzo piano, mezzo forte, forte, fortissimo, crescendo, and decrescendo from notation or the conductor’s cues

8. Sings with accented beats, staccato, and legato from articulation symbols in notation

9. Sings 16-beat phrases, with correct pitch and rhythm

10. Sight-reads songs, by counting with number syllables

11. Sight-sings melodic phrases and songs, using sol|–la|–do–re–mi–sol–la–do|

12. Sings major and minor scales from hand signs

13. Sings expressively, with accurate intonation, clear head tone, proper musical phrasing and breathing, and clear diction

14. Sings with correct posture

15. Sings songs from memory, using neutral syllables (e.g., bah, loo, ah) and sol|–la|–do–re–mi–sol–la–do|

16. Sings rounds

17. Sings partner songs (two different songs that fit together harmonically being sung at the same time)

18. Sings one part in a two-part song from memory (i.e., a song in which the two contrasting parts are being sung at the same time)

19. Sings one part in a two-part song from staff notation, using grade-level pitches and rhythms

20. Sings descants and ostinati while others sing the melody

**Instrumental Performance**

1. Plays downbeats and upbeats from the conductor’s cues

2. Plays rhythmic patterns in duple and triple meter, using grade-level rhythms on pitched and unpitched instruments

3. Plays with an understanding of first and second endings and fermatas

4. Plays melodic patterns on Orff instruments (pitched percussion instruments, such as the xylophone), using grade-level pitches and rhythms

5. Matches the dynamics of piano, forte, pianissimo, fortissimo, mezzo piano, mezzo forte, crescendo, and decrescendo from notation or the conductor’s cues, using pitched or unpitched instruments or body percussion (clapping, tapping, or patting parts of the body to produce sound)

6. Plays on pitched or unpitched instruments or with body percussion in various tempi from notation or the conductor’s cues: vivace, largo, andante, allegro, adagio, accelerando, and ritardando (

7. 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 and pitches

8. Plays an instrument, using the proper position (e.g., holding mallets correctly)

9. Plays or accompanies a diverse repertoire of songs, using appropriate dynamics and articulations

10. Echoes melodies of grade-level pitches, using pitched instruments

11. Echoes rhythmic patterns of grade-level rhythms, using pitched and unpitched instruments

12. Plays melodic pieces in unison on pitched instruments

13. Plays melodic pieces in two-part arrangements

14. Plays a simple melody while others are playing or singing ostinati

15. Plays rhythmic pieces in unison

16. Plays simple rhythmic pieces in two-part arrangements

17. Plays simple rhythmic pieces in rounds

**Improvisation**

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

2. Improvises to complete a missing section of a song in a given form

3. Improvises simple melodies to I, IV, and V accompaniments

4. Improvises variations on given familiar pentatonic melodies (using do–re–mi–sol–la)

**Composition**

1. Composes an eight-beat melody, using grade-level rhythms and pitches

2. Creates rhythmic or speech accompaniment to familiar songs

3. Composes melodies in major and minor tonalities

4. Composes a short song for voice, body percussion, or pitched or unpitched instruments, using grade-level pitches and rhythms

5. Uses notational software to represent their compositions

**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

2. Evaluates his or her own vocal and instrumental performances, using criteria established by the teacher

3. Evaluates classroom vocal and instrumental performances, using criteria established by the teacher, and discusses the peer evaluations

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

**Connections**

1. Improvises accompaniments to literature, using voice, body percussion (clapping, tapping, or patting parts of the body to produce sound), or pitched or unpitched instruments

2. Explains how music can help create the setting of works of historical fiction

3. Compares tone color, as produced by the sounds of various musical instruments, with colors used in art

4. Discusses the importance and characteristics of spirituals to African-American slaves of the 18th and 19th centuries

5. Discusses the musical and emotional connections between spirituals and dance, after seeing Alvin Ailey’s ballet Revelations, set to the vocal and instrumental music of traditional spirituals

6. Discusses the dance interpretations of the music from West Side Story, after seeing dance excerpts from the movie (e.g., the dance in the gym)

**History and Cultures**

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

2. Match instruments to their country of origin (e.g., marimbas, bongos)

3. Sings songs representing diverse cultures from memory, including some in a language other than English, using correct pronunciation

4. Plays music representing diverse cultures

5. Discusses the characteristics of opera and explains how an opera performance uses a variety of the arts in addition to vocal and orchestral music (e.g. acting, scenery, and costumes, and often dance)

6. Discusses the characteristics of spiritual and gospel music

7. Sings and explains the meaning of the words of The Star-Spangled Banner and Yankee Doodle

8. Discusses the characteristics of American jazz and describes the beginnings of its popularity

9. Discusses the role of improvisation in jazz concerts

10. Identifies Duke Ellington (1899–1974) as an American jazz composer, musician, songwriter, and bandleader, who was the first to compose long jazz works that featured individual jazz musicians in his band

11. Identifies George Gershwin (1898–1937) as an American composer and pianist, who is famous for his Broadway musicals with their memorable songs (e.g., I Got Rhythm, ‘S Wonderful); his orchestral masterpiece Rhapsody in Blue; the most popular American opera ever written, Porgy and Bess; and the lyrical An American in Paris

12. Views an excerpt from Porgy and Bess and discusses the qualities of its music

13. Identifies Leonard Bernstein (1918–1990) as an American composer and conductor of the New York Philharmonic Orchestra, who is perhaps best known for composing Broadway musicals, including On the Town and West Side Story, and for his television appearances discussing music in simple language

14. Describes proper behavior when listening to performances of jazz music and Broadway musicals (e.g., audience members clap after solos in jazz performances and songs in Broadway musicals)

Aesthetic Appreciation

1. Chooses to attend concerts outside school in his or her free time

2. Appreciates the contribution of music to plays and movies

3. Appreciates the role of jazz in the cultural history of African Americans

4. Appreciates the contributions that American musicians have made to the world, including jazz and the Broadway musical

5. Enjoys listening to a variety of 20th century American music

6. Appreciates the contribution that music made to the lives of the slaves in 18th and 19th century America

7. Enjoys improvising movement to music (e.g., dance to spirituals)