**DVUSD Music Objectives**

**Grade 6–Music**

All students are required to take a music course. This may include general music, orchestra, band or chorus. Imbedded in every music course in grades six through eight are a set of 44 core music objectives that all students must complete. These objectives are check marked in the curriculum.

**Elements and Styles**

 1. Names grade-level pitches (i.e., 11 pitches on the diatonic scale) as

sol|–la|–ti|–do–re–mi–fa–sol–la–ti–do|

 2. Defines and uses the terms ledger line, meter signature, and key signature

 3. Defines and uses the terms glissando and pizzicato

 4. Defines and uses the terms slur and tie

 5. Defines and applies the terms Da Capo (D.C.) al fine and Dal Segno (D.S.) to reading

music

 6. Defines a cappella and identifies a cappella singing aurally

 7. Identifies simple harmonic progressions, using the chord symbols I, IV, and V

 8. Identifies a 12-bar blues progression aurally

 9. Identifies aurally the instrument that is playing the melody and the instrument that is

playing the accompaniment in given pieces

 10. Identifies aurally instruments used for special effects in given pieces

 11. Explains how musical tension and release are created in given pieces

 12. Answers questions about the rhythm, pitch, dynamics, and instrumentation of given

pieces after listening to them

 13. Answers questions about the timbre, harmony, and texture of given pieces after listening

to them

 14. Answers questions about the rhythm, pitch, meter, and harmony of given pieces while

following the score

 15. Compares and contrasts pieces representing diverse genres or cultures for their rhythm,

pitch, meter, and tonality

 16. Uses technical music vocabulary comfortably when discussing music

**Notation**

 1. Sight-reads grade-level rhythms, using whole notes and rests, half notes and rests, quarter notes and rests, eighth notes and rests, sixteenth notes, dotted quarter notes, dotted eighth notes, and dotted eighth/sixteenth note patterns in 2/4, 4/4, 3/4, and 6/8 meters

 2. Sight-reads simple melodies of four to eight measures in the treble clef

 3. Follows a simple musical score

 4. Notates a four-measure to eight-measure melody on the lines and spaces of the treble

staff

 5. Conducts to given music selections, choosing the appropriate meter (i.e., 2/4, 3/4, 4/4, or 6/8)

6. Notates his or her original composition in either standard or invented notation

**Vocal Performance**

1. Sings patterns of grade-level pitches (sol|–la|–ti|–do–re–mi–fa–sol–la–ti–do|), using solfege (voice exercises), numbers, or other techniques

2. Sings in large and small 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

3. Sings alone or in large and small groups with accurate rhythm and a steady beat

4. Sings with correct posture

5. Sings descants and ostinati (repeated melodic or rhythmic patterns) while others sing the melody

**Instrumental Performance**

1. Repeats a melody that has been demonstrated

2. Plays an instrument in 2/4, 4/4, 3/4, and 6/8 meters

3. Plays grade-level rhythms, using whole notes and rests, half notes and rests, quarter notes and rests, eighth notes and rests, sixteenth notes, dotted quarter notes, dotted eighth notes, and dotted eighth/sixteenth note patterns in 2/4, 4/4, 3/4, and 6/8 meters

4. Plays an instrument alone and in large and small groups with the dynamics of piano, forte, pianissimo, fortissimo, mezzo piano, mezzo forte, crescendo, and decrescendo from notation or the conductor’s cues

5. Plays an instrument with good tone quality and proper attack and release of notes

6. Plays an instrument alone and in large and small groups in a style appropriate to the

music being performed

7. Plays an instrument alone and in large and small groups, using good posture and proper

playing position

**Improvisation**

 1. Improvises a simple accompaniment for an existing vocal or instrumental piece, using voice, body percussion (clapping, tapping, or patting parts of the body to produce sound), or pitched or unpitched instruments

 2. Improvises on a familiar melody, by singing or by playing on pitched or unpitched instruments

 3. Improvises at least four measures against a rhythmic background

4. Improvises a melody of at least four measures, using a given style, meter, and tonality, and sings it or plays it on pitched or unpitched instruments

5. Improvises a short melody using a 12-bar blues progression

6. Improvises a short melody in the style of scat singing

**Composition**

1. Composes a composition in AB form or song form (verse and refrain)

2. Works with a partner to compose a two-part duet that is a variation of an existing piece

3. Composes a piece of at least 30 seconds, using a variety of traditional and nontraditional sound sources

4. Composes and performs a 12-bar blues composition

**Evaluation**

 1. Evaluates his or her own vocal or instrumental performances, using criteria established by the class

 2. Evaluates classroom vocal or instrumental performances, using criteria established by the class (e.g., intonation, diction, interpretation, attack and release, balance, blend, dynamics) and citing evidence for his or her judgments

 3. Evaluates the quality of 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 class

**Connections**

 1. Evaluates how successfully music helps create the mood of plays, movies, and television

shows (e.g., excitement, fear)

 2. Relates the pitch, frequency, amplitude, and intensity of sound studied in science to

music

 3. Discusses the relationship of events and movements in history to the music of the time

(e.g., folk music and the social and political movements of the 1960s)

 4. Discusses how the vocal cords produce sound

 5. Discusses the acoustics of a space (e.g., an auditorium, a stadium)

 6. Compares the sound of acoustic instruments and electronic instruments (e.g., an acoustic guitar and an electric guitar)

7. Relates the mood of literary pieces to the mood of music, using adjectives to identify both

8. Creates music to go with a silent dramatic event (e.g., a silent movie, a mime performance)

9. Writes a critical analysis of a piece of music

10. Writes a journalistic review of a concert he or she attended or of a CD

11. Discusses the use of dialect in songs and compares that to the use of dialect in literature

12. Writes lyrics to familiar music

13. Analyzes the use of contrast in art and in music

14. Discusses how ballet movements reflect the mood, tempo, and dynamics of well-known pieces of music (e.g., Nicholas Rimsky-Korasakov’s Scheherazade, Fredric Chopin’s music used in Les Sylphides, Peter Tchaikovsky’s Swan Lake, Igor Stravinsky’s Rite of Spring)

15. Discusses how the ballroom and tap dancing of Fred Astaire and others reflect the movie music of Irving Berlin (e.g., Cheek to Cheek, Let’s Face the Music and Dance)

16. Discusses the roles of the people involved in making a CD (e.g., engineer, producer, cover designer)

**History and Cultures**

 1. Identifies the distinguishing characteristics of music from a variety of cultures: rhythm, melody, instrumentation, and expression

 2. Compares and contrasts the roles of music and musicians in a variety of cultures

 3. Performs or listens to music representing diverse cultures

 4. Performs or listens to and explains the significance of a patriotic selection (e.g., God

Bless America)

 5. Compares and contrasts the styles of American music popular in the 20th century

6. Discusses the characteristics of music of the Romantic period (1825–1900) and discusses its significance in music history

7. Identifies Fredric Chopin (c. 1810–1849) as a Polish-born child prodigy who lived much of his life in France, best known for over 200 solo piano compositions of various types (e.g., etudes, polonaises, mazurkas, waltzes), some of which are used in the well-known ballet Les Sylphides (\*9a)

8. Identifies Georges Bizet (1838–1875) as a French composer known for his melodic music and primarily for his operas, especially Carmen

9. Views an excerpt from Carmen, including at least one well-known melody (e.g., the bullfighter Escamillo's "Toreador Song" in Act II), and discusses the visual qualities of the opera and the aesthetic qualities of the vocal and orchestral music

10. Listens to several excerpts, such as well-known arias, from other operas (e.g., "Un bel di" from Act II of Giacomo Puccini's Madama Butterfly), and discusses the aesthetic qualities of the vocal and orchestral music

11. Discusses the long history of opera and the variety of composers who have written popular operas (e.g. Giuseppe Verdi's Aida, Gioacchino Rossini's Barber of Seville,

Wolfgang Amadeus Mozart's Marriage of Figaro, Richard Wagner's Ring cycle)

12. Identifies Nicholas Rimsky-Korsakov (1838–1875) as a Russian composer, music theorist, and music teacher, best known for his symphonic suite Scheherazade and as a composer of 15 operas based on Russian history, one of which included his famous work, The

Flight of the Bumblebee

13. Discusses the characteristics of American ragtime and Dixieland music and describes them as early forms of jazz

14. Identifies Scott Joplin (1868–1917), the son of a former slave, as the leading composer of ragtime and well-known ragtime pianist, who was best known for his Maple Leaf Rag and composed more than 500 musical works, including a ballet and two operas

15. Identifies a variety of jazz performers and discusses their contributions to American music (e.g., Louis Armstrong, Count Basie, Charlie Parker, Lionel Hampton, Billie

Holiday, Dinah Washington, Ella Fitzgerald, Miles Davis, Diana Krall, Wynton Marsalis)

16. Identifies Irving Berlin (1888–1989) as a Russian-born American composer of many of America’s most beloved songs (e.g., Alexander’s Ragtime Band, God Bless America, White Christmas, Easter Parade), who is also famous for his Broadway musicals, perhaps most notably Annie Get Your Gun, and movie scores

17. Identifies a variety of rock and folk musicians since the 1950s and discusses their contributions to American music (e.g., Bill Haley, Lieber and Stoller, Ben E. King, Bob Dylan)

18. Compares and contrasts the original and electronic versions of a piece of music

19. Compares and contrasts different stylistic arrangements of the same piece of music

20. Compares and contrasts live performances and studio performances by the same group

**Aesthetic Appreciation**

 1. Enjoys singing or playing an instrument both alone and in large and small groups

 2. Appreciates the rhythms and other distinguishing characteristics of music of diverse

cultures (\*9b)

 3. Appreciates the contributions of popular music to our lives

 4. Is interested in attending musicals or concerts

 5. Enjoys listening to a variety of 20th and 21st century American music

 6. Believes it is important to judge the musical efforts of peers fairly

7. Appreciates how movement can interpret music and how music can enhance movement

8. Enjoys listening to a variety of music of the Romantic period

9. Enjoys listening to or viewing a variety of arias and other excerpts from operas

10. Enjoys composing and arranging musical pieces