

**Randolph Township Schools
Elementary
K-2 General Music Curriculum**

“Let music belong to everyone.”

-Zoltan Kodály

Visual and Performing Arts Department

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**Randolph Township Schools
Elementary
K-2 General Music Curriculum**

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**Randolph Township Schools
Elementary
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Mission Statement

We commit to inspiring and empowering all students in Randolph schools to reach their full potential as unique, responsible and educated members of a global society.

**Affirmative Action Statement
Equality and Equity in Curriculum**

The Randolph Township School district ensures that the district's curriculum and instruction are aligned to the state's standards. The curriculum provides equity in instruction, educational programs and provides all students the opportunity to interact positively with others regardless of race, creed, color, national origin, ancestry, age, marital status, affectional or sexual orientation, gender, religion, disability or socioeconomic status.

N.J.A.C. 6A:7-1.7(b): Section 504, Rehabilitation Act of 1973; N.J.S.A. 10:5; Title IX, Education Amendments of 1972

**Randolph Township Schools
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**EDUCATIONAL GOALS
VALUES IN EDUCATION**

The statements represent the beliefs and values regarding our educational system. Education is the key to self-actualization, which is realized through achievement and self-respect. We believe our entire system must not only represent these values, but also demonstrate them in all that we do as a school system.

We believe:

- The needs of the child come first
- Mutual respect and trust are the cornerstones of a learning community
- The learning community consists of students, educators, parents, administrators, educational support personnel, the community and Board of Education members
- A successful learning community communicates honestly and openly in a non-threatening environment
- Members of our learning community have different needs at different times. There is openness to the challenge of meeting those needs in professional and supportive ways
- Assessment of professionals (i.e., educators, administrators and educational support personnel) is a dynamic process that requires review and revision based on evolving research, practices and experiences
- Development of desired capabilities comes in stages and is achieved through hard work, reflection and ongoing growth

Randolph Township Schools

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Introduction

Music is intertwined throughout our society and daily lives. Touching the mind, body, and spirit, music is a compelling, meaningful, and powerful force in our lives. The study of music is vital to the appreciation and understanding of our culture and the cultures of the world. Through singing, playing, listening, performing, and composing using the Orff approach and Kodaly methodology, the Randolph Township School Music Department elementary general music staff creates opportunities for our students to have a deeper understanding of music.

The elementary music curriculum is based upon learning by experience. The primary goals of the music program are to develop basic music literacy in all students and to ensure that our students have a working knowledge of music history and literature. The process and product of learning, making, and performing music is equally valued. The K-2 general music program lays the groundwork not only for general music in grade 3-5, but for life-long musicianship.

The music curriculum is organized as an inverted pyramid. As beginning musicians, students learn general skills and concepts. As they develop, students have access to a wide variety of performance, composition, and theory courses in order to explore their own creative musical impulses. The foundation of musical knowledge and understanding in the K-12 Music Department of Randolph Township Schools begins in the elementary schools through the general music experience.

K-2 General Music is aligned to the 2020 New Jersey Student Learning Standards for Visual and Performing Arts. The 2020 NJSLS VPA emphasizes the process-oriented nature of the arts and arts learning that guide the continuous and systematic operations of the instructional improvement.

**Randolph Township Schools
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Curriculum Pacing Chart**

SUGGESTED TIME ALLOTMENT	UNIT NUMBER	CONTENT - UNIT OF STUDY
Ongoing	I	Artistic Process of Creating
Ongoing	II	Artistic Process of Performing
Ongoing	III	Artistic Process of Responding
Ongoing	IV	Artistic Process of Connecting

K-2 General Music is organized by the four artistic processes, which are the foundation for developing artistic literacy and fluency in the arts. These processes are the cognitive and physical actions which arts learning and making are realized. The on-going time allotment allows for the ability to access each artistic process based on the current focus knowing that all four processes are accessed in a fluid manner throughout the year.

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Unit I: Artistic Process of Creating

STANDARDS / GOALS: <i>2020 New Jersey Student Learning Standards for VPA</i>	ENDURING UNDERSTANDINGS	ESSENTIAL QUESTIONS
Anchor Standard 1: Generating and conceptualizing ideas. <ul style="list-style-type: none"> 1.3A.2.Cr1a: Explore, create and improvise musical ideas using rhythmic and melodic patterns in various meters and tonalities. 	The creative ideas, concepts and feelings that influence musicians' work emerge from a variety of sources.	<ul style="list-style-type: none"> How do musicians generate creative ideas?
Anchor Standard 2: Organizing and developing ideas. <ul style="list-style-type: none"> 1.3A.2.Cr2a: Demonstrate and explain personal reasons for selecting patterns and ideas for music that represent expressive intent. 	Musicians' creative choices are influenced by their expertise, context and expressive intent.	<ul style="list-style-type: none"> How do musicians make creative decisions?
Anchor Standard 2: Organizing and developing ideas. <ul style="list-style-type: none"> 1.3A.2.Cr2a: Demonstrate and explain personal reasons for selecting patterns and ideas for music that represent expressive intent. 	Musicians evaluate and refine their work through openness to new ideas, persistence and the application of appropriate criteria.	<ul style="list-style-type: none"> How do musicians improve the quality of their creative work?
<ul style="list-style-type: none"> 1.3A.2.Cr2b: Use iconic or standard notation and/or recording technology to organize and document personal musical ideas. 	<p style="text-align: center;"><u>KNOWLEDGE</u> Students will know:</p>	<p style="text-align: center;"><u>SKILLS</u> Students will be able to:</p>
Anchor Standard 3: Refining and completing products. <ul style="list-style-type: none"> 1.3A.2.Cr3a: Interpret and apply personal, peer and teacher feedback to revise personal music. 1.3A.2.Cr3b: Convey expressive intent for a specific purpose by presenting a final version of musical ideas to peers or informal audience. 	<p>A steady beat is the foundation of most music and can be compared to the heartbeat of a musical selection.</p> <p>Rhythm is the combination of long and short sounds and silences.</p>	<p>Explore steady beat through various musical selections.</p> <p>Recognize and demonstrate a steady beat.</p> <p>Create basic rhythmic patterns including quarter notes, eighth notes, half notes, quarter rests, and tied notes using their corresponding rhythm syllables (Kodály or Takadimi rhythm systems).</p>

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Unit I: Artistic Process of Creating

	<p>Meter organizes music into strong and weak beats.</p> <p>Rhythmic ostinati can be used to accompany a song or rhythm.</p> <p>Pitch is the location of a note related to its highness or lowness.</p>	<p>Read and practice basic rhythmic patterns using stick and/or standard notation.</p> <p>Write basic rhythmic patterns using stick and/or standard notation.</p> <p>Improvise basic rhythmic patterns using stick and/or standard notation.</p> <p>Compose basic rhythmic patterns using stick and/or standard notation.</p> <p>Explore meter in its basic forms, grouping beats into sets of 2 (duple meter) and sets of 3 (triple meter).</p> <p>Explore how rhythmic ostinati can accompany chants and/or songs.</p> <p>Sing alone and with others using a variety of pitches.</p> <p>Recognize and differentiate between a variety of pitches. (Same vs. Different pitches).</p>
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Unit I: Artistic Process of Creating

	<p>Tonality is a method of organizing pitches.</p> <p>Melodic contour is the basic shape of a melodic line.</p> <p>Melodic ostinati can be used to accompany a song or rhythm.</p>	<p>Demonstrate knowledge of solfege syllables and Curwen hand signs: do, re, mi, so(l), la.</p> <p>Read and practice simple melodic patterns.</p> <p>Compose simple melodic patterns.</p> <p>Improvise simple melodic patterns.</p> <p>Sing and play melodic patterns and songs based on the pentatonic scale.</p> <p>Compose melodic patterns and songs based on the pentatonic scale.</p> <p>Improvise melodic patterns and songs based on the pentatonic scale.</p> <p>Aurally and visually analyze melodic direction including high/low, repeated notes, and upward/downward motion.</p> <p>Explore melodic ostinati to accompany chants and/or songs.</p>
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Unit I: Artistic Process of Creating

	<p>Expressive elements of music such as loud/soft, fast/slow and feelings/purpose are used to enhance the overall musical performance.</p> <p>Analysis and revision of musical creations leads to a more polished product.</p> <p>Music is created with intention and choices such as rhythm and pitch that will influence the meaning of the final product.</p>	<p>With guidance, explore how expressive elements create different musical experiences for the audience.</p> <p>Demonstrate, identify, and respond to expressive elements of music in selected musical excerpts.</p> <p>With guidance, explore how feedback from others influences musical choice.</p> <p>With guidance, explore reasons behind student individual choice in composition.</p>
	<p>VOCABULARY: Beat, Rhythm (Ta, Ti-ti/Ta-di, Ta-a, Rest), Word Rhythm, Pitch (Do, Re, Mi, So(l) La), Ostinato, Sets of 2 or 3, Improvise, Compose, Stick Notation, Melody, High/Low, Fast/Slow, Loud/Soft</p> <p>KEY TERMS: Beat, Rhythm, Quarter note, Eighth note, Half note, Whole note, Quarter rest, Duration, Meter, Pitch, Tonality, Melodic contour, Kodály Rhythm Syllables/Takadimi, Curwen Hand Signs, Dynamics, Tempo, Aesthetics</p>	

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Unit I: Artistic Process of Creating

ASSESSMENT EVIDENCE: Students will show their learning by:

- Participating in steady beat activities including tracking the beat, moving to the beat and playing the beat on instruments
- Using different manipulatives to show patterns, sequence and/or form, i.e. shapes, popsicle sticks, notation, etc.
- Creating musical products with the voice, body percussion, and/or instruments
- Demonstrating understanding of iconic and standard notation by reading and/or composing musical creations

KEY LEARNING EVENTS AND INSTRUCTION:

- Moving to the steady beat in a variety of ways including marching, jumping, clapping, tapping, etc.
- Exploring pitch through singing games, playing melodic instruments, and movement to show melodic contour
- Creation of melodic and rhythmic patterns in a variety of ways including vocal, instrumental, body percussion, and/or manipulatives

SUGGESTED TIME ALLOTMENT	Ongoing
SUPPLEMENTAL UNIT RESOURCES	See Appendix

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Unit II: Artistic Process of Performing

STANDARDS / GOALS: <i>2020 New Jersey Student Learning Standards for VPA</i>	ENDURING UNDERSTANDINGS	ESSENTIAL QUESTIONS
<p>Anchor Standard 4: Selecting, analyzing and interpreting work.</p> <ul style="list-style-type: none"> 1.3A.2.Pr4a: Demonstrate and explain personal interest in, knowledge about, and purpose of varied musical selections. 	<p>Performers' interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance influence the selection of repertoire.</p>	<ul style="list-style-type: none"> How do performers select repertoire?
	<p>To express their musical ideas, musicians analyze, evaluate and refine their performance over time through openness to new ideas, persistence and the application of appropriate criteria.</p>	<ul style="list-style-type: none"> How do musicians improve the quality of their performance?
	<p>Musicians judge performance based on criteria that vary across time, place, and cultures. The context and how a work is presented influence audience response.</p>	<ul style="list-style-type: none"> When is a performance ready to present? How do context and the manner in which musical work is presented influence audience response?
<p>Anchor Standard 5: Developing and refining techniques and models or steps needed to create products.</p> <ul style="list-style-type: none"> 1.3A.2.Pr5a: Apply established criteria to judge the accuracy, expressiveness and effectiveness of performance. 1.3A.2.Pr5b: Rehearse, identify and apply strategies to address interpretive, performance and technical challenges of music. 1.3A.2.Pr5c: Demonstrate knowledge of basic music concepts (e.g. tonality and meter) in music from a variety of cultures selected for performance. 1.3A.2.Pr5d: When analyzing selected music, read and perform rhythmic and melodic patterns using iconic or standard notation. 	<p style="text-align: center;"><u>KNOWLEDGE</u> Students will know:</p>	<p style="text-align: center;"><u>SKILLS</u> Students will be able to:</p>
	<p>Music correlates to seasons, special occasions, holidays, and cultural events.</p>	<p>Sing, play, and listen to music from a variety of styles, genres, cultures and time periods.</p> <p>Compare and contrast music from a variety of styles, genres, cultures and time periods.</p>

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Unit II: Artistic Process of Performing

<ul style="list-style-type: none"> 1.3A.2.Pr5e: Demonstrate understanding of basic expressive qualities (e.g., dynamics, tempo) and how creators use them to convey expressive intent. <p>Anchor Standard 6: Conveying meaning through art.</p> <ul style="list-style-type: none"> 1.3A.2.Pr6a: Perform music for a specific purpose with expression and technical accuracy. 1.3A.2.Pr6b: Perform appropriately for the audience and purpose. 	<p>Knowledge of musical concepts such as instrumentation, rhythm, pitch, etc. allows expression of informed opinions about musical works and performances.</p> <p>Problematic/difficult sections of music can be analyzed and addressed.</p>	<p>Use appropriate music vocabulary to compare music performances and compositions.</p> <p>Identify various uses of music in daily experiences and describe characteristics that make certain music suitable for each use, e.g. lullabies, patriotic songs, work songs, etc.</p> <p>Apply age-appropriate criteria to determine the accuracy of a given performance.</p> <p>Apply age-appropriate criteria to determine the expressiveness of a given performance, with guidance.</p> <p>Apply age-appropriate criteria to determine the effectiveness of a given performance, with guidance.</p> <p>Express informed opinions about a musical performance.</p> <p>Break down music into small sections for easier reading and accuracy.</p>
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Unit II: Artistic Process of Performing

	<p>Cultures from around the world use different musical building blocks to create music.</p> <p>Music is written with a defined set of symbols.</p>	<p>Practice basic rhythms and melodies.</p> <p>Refine a performance by practicing challenging portions of a song.</p> <p>Perform music from a variety of cultures in the appropriate style and manner of those cultures.</p> <p>Use knowledge of cultural musical elements such as tonality, rhythm, and meter to give a musically accurate performance.</p> <p>Recognize musical similarities and differences between cultures and understand how this reflects a culture's values.</p> <p>Explore and perform traditional folk songs and dances.</p> <p>Identify and follow the symbols in a song to ensure a musically accurate performance.</p> <p>Analyze, read, and perform rhythmic and melodic patterns using age appropriate notation.</p>
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Unit II: Artistic Process of Performing

	<p>Expressive intent is conveyed in music through expressive qualities such as dynamics, tempo, articulation, and style.</p> <p>Instruments of the world include pitched and un-pitched percussion, strings and wind families.</p> <p>Performing with expressive elements of music such as loud/soft, fast/slow and feelings/purpose is used to enhance the overall musical performance.</p>	<p>Use appropriate music vocabulary to describe how different expressive elements affect a performance or composition.</p> <p>Interpret how different expressive elements create excitement and variety in musical compositions.</p> <p>Use stylistic elements as criteria to evaluate the effectiveness of music using age appropriate vocabulary.</p> <p>Visually and aurally identify various instruments.</p> <p>Categorize instruments in various ways, including orchestral families and material components.</p> <p>Explore and discuss how different tone colors affect a performance, with guidance.</p> <p>Analyze the differences between the various expressive elements of music in solo and group performance.</p>
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Unit II: Artistic Process of Performing

	<p>Performing in the appropriate style of a song and with proper technique ensures a meaningful performance for the audience.</p>	<p>Demonstrate, identify, and respond to expressive elements of music in selected musical excerpts.</p> <p>Demonstrate proper singing technique, breath support, tone quality, and posture.</p> <p>Demonstrate different vocal qualities through singing, speaking, vocal inflection and exploration.</p> <p>Perform music in the appropriate style for the piece and understand how this conveys meaning and mood to the audience.</p>
	<p>VOCABULARY: Style, Genre, Folk Music, World Music, Form, Seasonal and Holiday Music, Culture, Rhythm, Pitch, Melody, Lullabies, Patriotic Songs, Work Songs, Performance, Rehearse, Practice</p> <p>KEY TERMS: Analyze, Interpret, Notation, Articulation, Dynamics, Tonality, Mood, Technique, Performance Etiquette</p>	

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Unit II: Artistic Process of Performing

ASSESSMENT EVIDENCE: Students will show their learning by:

- Participating in steady beat activities including tracking the beat, moving and/or dancing to the beat, playing the beat on instruments
- Participating in singing games and traditional dances from various cultures
- Analyzing musical products
- Matching pitch alone and with others
- Critiquing personal and/or public performances
- Interpreting meaning of musical elements that create variety in performances
- Performing with appropriate tone production, breath support, technique and etiquette

KEY LEARNING EVENTS AND INSTRUCTION:

- Formal performances including, but not limited to, Whole School Meetings and holiday/cultural events
- Rehearsal for performances with individual classes and across grade levels
- Practice of melodic and rhythmic patterns through singing games, use of manipulatives, and playing of instruments
- Reading various literature about world cultures
- Performance on pitched and unpitched instruments to accompany songs

SUGGESTED TIME ALLOTMENT	Ongoing
SUPPLEMENTAL UNIT RESOURCES	See Appendix

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Unit III: Artistic Process of Responding

STANDARDS / GOALS: <i>2020 New Jersey Student Learning Standards for VPA</i>	ENDURING UNDERSTANDINGS	ESSENTIAL QUESTIONS
<p>Anchor Standard 7: Perceiving and analyzing products.</p> <ul style="list-style-type: none"> 1.3A.2.Re7a: Demonstrate and explain how personal interests and experiences influence musical selection for specific purposes. 1.3A.2.Re7b: Describe how specific music concepts are used to support a specific purpose in music. <p>Anchor Standard 8: Interpreting intent and meaning.</p> <ul style="list-style-type: none"> 1.3A.2.Re8a: Demonstrate basic knowledge of music concepts and how they support creators'/performers' expressive intent. <p>Anchor Standard 9: Applying criteria to evaluate products.</p> <ul style="list-style-type: none"> 1.3A.2.Re9a: Apply personal and expressive preferences in the evaluation of music. 	Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes.	<ul style="list-style-type: none"> How do individuals choose music to experience?
	Response to music is informed by analyzing context (e.g., social, cultural, historical) and how creator(s) or performer(s) manipulate the elements of music.	<ul style="list-style-type: none"> How does understanding the structure and context of music inform a response?
	Through their use of elements and structures of music, creators and performers provide clues to their expressive intent.	<ul style="list-style-type: none"> How do we discern the musical creators' and performers' expressive intent?
	The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria.	<ul style="list-style-type: none"> How do we judge the quality of musical work(s) and performance(s)?
	<u>KNOWLEDGE</u> Students will know:	<u>SKILLS</u> Students will be able to:
	<p>Musical choices are influenced by personal experience, familial/cultural traditions, and/or media use.</p> <p>Exploration of music from other cultures, traditions, and historical periods expands musical experiences and knowledge.</p>	<p>Select appropriate songs for a celebration (e.g. birthday, new year, holiday) based on personal preferences and/or experiences both inside and outside of music class, with guidance.</p> <p>Explain how music from other cultures, traditions, and historical periods is similar/different to/from their own.</p>

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Unit III: Artistic Process of Responding

	<p>Music can elicit emotional and physical responses from the listener.</p> <p>Musicians use different musical techniques such as tone color, form, instrumentation, etc. to convey meaning to the listeners.</p>	<p>Respond to music with age appropriate musical vocabulary.</p> <p>Recognize structures and musical elements in songs from a variety of cultures/traditions/historical periods.</p> <p>Listen and respond to music from a variety of cultures.</p> <p>Listen and respond to music from a variety of genres.</p> <p>Move in a manner appropriate to the style of the music.</p> <p>Recognize and explain how instruments' tone colors can influence the meaning of the music.</p> <p>Use appropriate music vocabulary to describe a performance or composition.</p> <p>Recognize how form influences a piece of music and elicits a response from the listener.</p>
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Unit III: Artistic Process of Responding

	<p>Different listeners can have widely different opinions and feelings about the same piece of music.</p>	<p>Explain differences in opinion about a musical performance.</p> <p>Recognize all opinions are valid, with guidance.</p> <p>Explore how to express opinions respectfully, with guidance.</p>
	<p>VOCABULARY: Form, Loud/Soft, Cultural/Traditional Music, Style, Genre, Historical Periods, Tone Color, Opinions, Respectfully, Feelings, Social and Emotional Learning, Describe</p> <p>KEY TERMS: Analyze, Genre, Interpretation, Tone Colors, Social and Emotional Learning, Culture, Describe, Mood, Expressive Qualities</p>	
<p>ASSESSMENT EVIDENCE: Students will show their learning by:</p> <ul style="list-style-type: none"> • Comparing and contrasting musical performances of different styles/historical periods/cultures • Critiquing personal and/or public performance • Using appropriate music vocabulary to compare music performances and compositions 		

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Unit III: Artistic Process of Responding

KEY LEARNING EVENTS AND INSTRUCTION:	
<ul style="list-style-type: none">• Participating in guided group discussions on differences of opinion about a piece of music• Listening to music and participating in various activities to help depict personal meaning such as coloring a picture reflecting its theme• Moving in a manner appropriate to the style of a piece of music• Creating a playlist of songs that reflect a theme	
SUGGESTED TIME ALLOTMENT	Ongoing
SUPPLEMENTAL UNIT RESOURCES	See Appendix

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Unit IV: Artistic Process of Connecting

STANDARDS / GOALS: <i>2020 New Jersey Student Learning Standards for VPA</i>	ENDURING UNDERSTANDINGS	ESSENTIAL QUESTIONS
<p>Anchor Standard 10: Synthesizing and relating knowledge and personal experiences to create products.</p> <ul style="list-style-type: none"> 1.3A.2.Cn10a: Demonstrate how interests, knowledge and skills relate to personal choices and intent when creating, performing and responding to music. <p>Anchor Standard 11: Relating artistic ideas and works within societal, cultural and historical contexts to deepen understanding.</p> <ul style="list-style-type: none"> 1.3A.2.Cn11a: Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life. 	<p>Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.</p>	<ul style="list-style-type: none"> How do musicians make meaningful connections to creating, performing, and responding? How do the other arts, other disciplines, contexts, and daily life inform creating, performing and responding to music?
	<p>Through individual connections in the arts, personal strengths, traits, and challenges are recognized.</p>	<ul style="list-style-type: none"> How does engagement in the arts deepen recognition of one's personal traits, strengths and challenges?
	<p>Through engagement in the artistic process artists develop strategies for managing one's emotions, thoughts, and behaviors.</p>	<ul style="list-style-type: none"> How does engaging in the arts deepen our understanding of our own strategies for building perseverance, managing emotions, thoughts and behaviors?
	<p style="text-align: center;"><u>KNOWLEDGE</u> Students will know:</p>	<p style="text-align: center;"><u>SKILLS</u> Students will be able to:</p>
	<p>Personal experience and knowledge affect personal choices when relating to music.</p> <p>Connecting music with other core curricular subjects can create a deeper understanding of both disciplines.</p>	<p>Discover how personal experience with music informs future musical decisions, with guidance.</p> <p>Correlate concepts from music with other subject areas.</p>

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Unit IV: Artistic Process of Connecting

	<p>Self-discipline, cooperative learning, and/or whole-group engagement develops awareness of working as an individual and in small/large groups.</p> <p>Connecting personal experience and knowledge helps students to understand others' perspectives.</p> <p>Music can cause physical and emotional responses.</p>	<p>Identify similarities and differences in the meanings of common terms used in the various arts.</p> <p>Identify ways in which the principles and subject matter of other disciplines taught in the school are interrelated with those of music.</p> <p>Create meaningful musical products alone and with others.</p> <p>Share personal knowledge of traditions and customs.</p> <p>Experience new emotions, understandings, and connections through a variety of musical experiences.</p> <p>Explore ways that music can help access personal emotions and behaviors, with guidance.</p> <p>Recognize different styles of music and how it creates specific physical or emotional responses.</p>
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Unit IV: Artistic Process of Connecting

	<p>VOCABULARY: Connecting, Emotions, Behavior, Personal Experience, Meaning, Choice, Perseverance, Personal Traits, Musical Choices</p> <p>KEY TERMS: Connections, Core Curricular, Interrelated</p>	
<p>ASSESSMENT EVIDENCE: Students will show their learning by:</p> <ul style="list-style-type: none"> • Reflecting on and explaining personal choices about created musical products • Identifying and using common terms across the arts and other core subjects <p>KEY LEARNING EVENTS AND INSTRUCTION:</p> <ul style="list-style-type: none"> • Cross-curricular learning activities drawing from other subject areas • Integrating collaborative activities with other disciplines • Making connections between subject areas which organically arise during classroom discussion • Through discussion, recognize the impact of one's feelings and thoughts on creative choices 		
SUGGESTED TIME ALLOTMENT	Ongoing	
SUPPLEMENTAL UNIT RESOURCES	See Appendix	

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APPENDIX A: Resources and Supplemental Resources

APPENDIX A – Resources and Supplemental Resources “Share the Music” Grades K-2 Macmillan/McGraw Hill K-2 Big Books, K-2 Compact Discs, Piano Accompaniment Books and Teacher Resources Materials - This appendix will be updated as resources are added.

978-0-022-953669 GR K SHARE THE MUSIC BIG BOOK
978-0-022-954352 GR K STM COMPACT DISCS
978-0-022-956066 GR K STM TRP
978-0-022-955878 GR K STM TE/PIANO ACCOMP PKG
978-0-022-953843 GR 1 SHARE THE MUSIC BIG BOOK
978-0-022-954369 GR 1 STM COMPACT DISCS
978-0-022-955885 GR 1 STM TE/PIANO ACCOMP PKG
978-0-022-956073 GR 1 STM TRP
978-0-022-953850 GR 2 SHARE THE MUSIC BIG BOOK
978-0-022-954376 GR 2 STM COMPACT DISCS
978-0-022-955892 GR 2 STM TE/PIANO ACCOMP PKG
978-0-022-956080 GR 2 STM TRP

General Music Resource Library

Music K-8 Magazine

Kodaly Resource Library

150 American Folk Songs

The Kodaly Method 1,

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The Kodaly Method 2,

Sail Away: 155

American Folk Songs to Sing, Read & Play

120 Singing Games and Dances for Elementary Schools

7427891 KODALY APPROACH METHOD #1 DANIEL, K

6329551 KODALY APPROACH METHOD #2 DANIEL, K

5024799 KODALY IN KINDERGARTEN DANIEL, K

Purposeful Pathways 1 Bundle Sam, Rogers and Hepburn, BethAnn

Purposeful Pathways 2 Bundle Sam, Rogers and Hepburn, BethAnn

Purposeful Pathways 3 Bundle Sam, Rogers and Hepburn, BethAnn

Purposeful Pathways 4 Bundle Sam, Rogers and Hepburn, BethAnn

Melody, Rhythm, Songs, and Games: A Multi-developmental Approach Colleen Pinar Ride With Me John Barron

Traditional Songs of Singing Cultures, Patricia Campbell

Sing and Play the Global Way, Mari Schay

Singing Sack, Helen East

Orff Resource Library

Elementaria

Now's the Time for Jazz- Book (by Doug Goodkin)

Now's the Time Jazz- Set of 2 CDs (by Doug Goodkin)

Orff Schulwerk Today Music for Children American Ed. Vol. 1: Pre-School

Music for Children American Ed. Vol. 2: Primary

Music for Children American Ed. Vol. 3: Upper Elementary

Music for Children Murray Ed.: Accompaniment CDs

Music for Children, Murray Ed. Vol. 1: Pentatonic

Music for Children, Murray Ed. Vol. 2: Major-Drone Bass/Triads

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Music for Children, Murray Ed. Vol. 3: Major-Dominant & Sub-Domi
Music for Children, Murray Ed. Vol. 4: Minor -Drone Base/Triads
Music for Children, Murray Ed. Vol. 5: Minor-Dominant & Sub-Domi
Kriske/DeLelles Tyme for a Rhyme
Rhyme in Time Series: Rhyme in Time, A
2nd Rhyme Around
3rd Rhyme's The Charm
Mallet Madness
Play, Sing and Dance (by Doug Goodkin)
1691310 Holiday and Special Days NASH
3297550 Orff Source GAGNE, D

Movement Resource Library

Book of Movement Exploration: Can You Move Like This?
Cultures and Styling in Folk Dance
Alabama Gal: Book/CD Set
Chimes of Dunkirk: Book/CD Set
Down in the Valley: Book/CD Set
Rise Sally Rise: Book/CD Set
Best of Shenanigans' Dance Music, Vol. 1: Children's Dances
Best of Shenanigans' Dance Music, Vol. 2: Bush Dances
Best of Shenanigans' Dance Music, Vol. 3: Folk Dances
Shenanigans' Dance Music for Children, Level 1
Dance Spetters II Maria Speth
Handy Play Party Book
Folk Dance Music for Kids and Teachers: Book/CD Set

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Beginning Folk Dance- Phyllis Weikart

Game Resource Library

Let's Slice the Ice

Punchinella 47

Games Children Sing China, Gloria Kiester

Games Children Sing India, Gloria Kiester

Games Children Sing Japan, Gloria Kiester

Games Children Sing Malaysia, Gloria Kiester

Hands to Hands, Aimee Curtis Pfiztner

Hands to Hands Too, Aimee Curtis Pfiztner

Pre-School/K/1 Resource Library

T.L.C.: Tunes for Little Children Konnie Saliba

Music In Pre-School Katalin Forrai

Illustrated Picture Books

Aliki- Go Tell Aunt Rhody

Aylesworth, Jim- The Cat and the Fiddle & More

Bateman, Donna- Deep in the Swamp

Berkes, Marianne- Over in the Jungle 19

Brown, Monica- Tito Puente: Mambo King

Eagle, Kin- Hey Diddle, Diddle

Eagle, Kin- Humpty Dumpty

Eagle, Kin- It's Raining, It's Pouring

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Eagle, Kin- Rub a Dub Dub
Engle, Margarita- Drum Dream Girl
Feierabend, John- The Crabfish
Feierabend, John- The Frog and the Mouse
Feierabend, John- There Was a Man and He Was Mad
Feierabend, John- My Aunt Came Back
Feierabend, John- Father Grumble
Feierabend, John- Derby Ram
Feierabend, John- Risseldy Rosseldy
Feierabend, John- The Tailor and the Mouse
Feierabend, John- There's a Hole in the Bucket
Feierabend, John- The Other Day I Met a Bear
Feierabend, John- Jennie Jenkins
Feierabend, John- Over in the Meadow
Feierabend, John- Momma Buy Me an China Doll
Feierabend, John- Kitty Alone
Feierabend, John- Had a Little Rooster
Feierabend, John- The Fox Went Out On a Chilly Night
Fajerman, Deborah- How To Speak Moo!
Galdone, Paul- Over in the Meadow
Gollub, Matthew- The Jazz Fly
Heder, Thyra- How Do You Dance?
Hoberman, Mary Ann- Bill Grogan Goat
Hoberman, Mary Ann- Eensy-Weensy Spider
Hoberman, Mary Ann- Mary Had a Little Lamb
Hoberman, Mary Ann- Miss Mary Mack

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Hoberman, Mary Ann- Peanut Butter and Jelly
Hoberman, Mary Ann- Skip to My Lou
Hoberman, Mary Ann- The Lady With the Alligator Purse
Hoberman, Mary Ann- There Once Was a Man Named Michael Finnegan
Hoberman, Mary Ann- There Was An Old Lady Who Swallowed a Fly
Hoberman, Mary Ann- Yankee Doodle
Keats, Ezra Jack- Over in the Meadow
Langstaff, John- Over in the Meadow
London, Jonathan- Hip Cat
Raffi- Baby Beluga
Raffi- Down By The Bay
Raffi Five Little Ducks
Raffi- Like Me and You
Raffi- One Light, One Sun
Raffi- Rise and Shine
Raffi- Shake My Sillies Out
Raffi- Spider on the Floor
Raffi- Tingalayo
Raffi- Wheels on the Bus
Rogers, Sally- Earthsong
Saff, Donald- The ABC Orchestra
Rogers, Sally- Earthsong: Over in the Endangered Meadow
Trapani, Iza- Baa, Baa Black Sheep
Trapani, Iza- Froggie Went A-Courtin'
Trapani, Iza- Here We Round the Mulberry Bush
Trapani, Iza- How Much Is that Doggie in the Window

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Trapani, Iza- Jingle Bells
Trapani, Iza- Mary Had a Little Lamb
Trapani, Iza- Oh Where, Oh Where Has My Little Dog Gone
Trapani, Iza- Row, Row, Row Your Boat
Trapani, Iza- Shoo Fly!
Trapani, Iza- The Itsy Bitsy Spider
Trapani, Iza- Twinkle, Twinkle Little Star
Ward, Jennifer- Over in the Garden
Ward, Jennifer- Somewhere in the Ocean
Weinstone, David- Music Class Today!
Willems, Mo- Because
Winter and Blitt- The Story of the Orchestra

DVD/Music Software

Sibelius
Instruments Finale
HIP CAT (DVD)
MAMA DON'T ALLOW (DVD)
BERLIOZ THE BEAR (DVD)
FOLLOW THE DRINKING GOURD (DVD)
BARN DANCE (DVD) ZIN! ZIN! ZIN! A VIOLIN (DVD)
TY'S ONE MAN BAND (DVD) THE PAPER CRANE (DVD)
LEGEND OF THE INDIAN PAINTBRUSH (DVD)
KIDSONGS: I'D LIKE TO TEACH THE WORLD TO SING (DVD)
WEE SING GRANDPA'S MAGICAL TOYS (DVD)
WEE SING IN THE BIG ROCK CANDY MOUNTAIN (DVD)

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WEE SING SILLYVILLE (DVD)

MIGHTY MUSIC INTERACTIVE SOFTWARE (DVD)

Online Resources

Youtube.com

MusicPlay

Instrument List

Unpitched percussion: Various Drums (hand, tubano, timpani, etc) and Tambourines; Shakers and Rattles; Triangles; Bell Tree; Wood Blocks and Scrapers; Temple Blocks; Wind Chimes; Sound Effect instruments—thunder tubes, bird calls, ocean drum, etc

Bass Xylophone

Bass Metallophone

Alto Xylophones

Alto Metallophone

Soprano Xylophones

Soprano Metallophone

Alto Glockenspiels

Soprano Glockenspiels

Support Materials

- Feltboard and various shapes (directions and patterns included)
- Large charts for "song maps" and other visual aids
- Kodaly Hand-sign poster for classroom display
- Popsicle sticks for "rhythm manipulative"

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- Hand puppets to aid in singing
- Jump ropes, balls, scarves, and bean bags to be used in movement activities
- Flash cards for rhythmic and melodic sight-reading

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APPENDIX B - Scope and Sequence

Kindergarten Scope and Sequence

Expressive Qualities Strand

Dynamics

Loud and soft

Tempo

Fast and slow, faster/slower

Articulation

Expressive speech, connected/detached sounds, shorter and longer sounds

Tone Color Strand

Vocal/Instrumental Tone Color

Body percussion, relationship between instrument size and pitch, speaking/singing/calling/whispering voices, vocal exploration

Duration Strand

Beat/Meter

Steady beat, rhythm, long and short sounds

Pitch Strand

Melody

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Higher/lower, upward/downward, movement to show high/low, simple sung melody on sol, mi, la

Design Strand

Texture

Singing with and without accompaniment Form/Structure

Part and whole, same/different parts, story sequence

Cultural Context

Music from a variety of cultures and folk songs

First Grade Scope and Sequence

Expressive Qualities Strand

Dynamics

Loud and soft, make appropriate choices for loud and soft

Tempo

Fast and slow, getting faster, getting slower, maintain slow, make appropriate choices for fast and slow

Tone Color Strand

Vocal/Instrumental Tone Color

Speaking/singing/calling/whispering voices, voice functions, sing with appropriate tone quality/posture/and breathing difference between vocal and instrumental sound, individual and group singing, high and low vocal registers, unpitched instruments, create with unpitched instruments accompaniment, singing in lighter register, sing in tune, playing pitched and environmental equivalents, vocal exploration

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Duration Strand

Beat/Meter

Steady beat, sets of two and three beats, strong beat, inner hearing Rhythm Long and short, patterns using 1 and 2 sounds to a beat, describe the rhythm as the way the words go, inner hearing, stick notation, quarter note (ta), eighth note (ti-ti/ta-di), no sound to a beat, quarter rest, walking and galloping rhythms

Pitch Strand

Melody

High, low, perform hand signs, solfege - so mi la, upward and downward

Design Strand

Texture

Accompaniment with body percussion and classroom instruments, rhythmic ostinati, melody alone and with accompaniment

Form/Structure

Parts, phrases, same/similar/different phrases, cumulative song, echo song, repeated rhythmic phrase form, demonstrate phrase using arm motions

Cultural Context

Music from variety of cultures, folk song

Second Grade Scope and Sequence

Expressive Qualities Strand

Dynamics

Loud, soft, expression with dynamics

Tempo

Fast, slow, different tempos

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Tone Color Strand

Vocal/Instrumental Tone Color

Pitched and unpitched instruments, body percussion, speaking/singing voices, vocal/instrumental sound effects, orchestra, vocal expression

Duration Strand

Beat/Meter

Steady beat, strong/weak beats

Rhythm

Beat vs. rhythm of the words, quarter note, eighth note, echo rhythmic patterns, no sound on a beat, quarter rest, half note, new verses to known song

Pitch Strand

Melody

Higher/middle/lower pitches, solfege - do re mi so la, staff, note heads, echo-singing, perform hand signs, same/different phrases, echo-sung phrases

Design Strand

Texture

Accompaniment, unaccompanied song, melody/accompaniment, spoken ostinato, simultaneous rhythm patterns, individual singing, solo/group singing

Form/Structure

Call and response, question answer phrases, question/answer song, phrases, repeat sign, introduction, AB form, ABA form

Cultural Context

Hear, sing, and perform selections from a variety of cultures

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Elementary Music, K-2

Students in K, 1, and 2 learn by doing. Singing, playing instruments, moving to music and creating music enable students to acquire musical skills and knowledge that can be developed through these experiences.

The music curriculum for primary students is based on the Kodaly and Orff approaches to music education. Further, the integration of these approaches with other traditional instructional strategies and best practices in music education provides not only an eclectic methodology but also a strong philosophical foundation.

Music is the core of the curriculum. Ancient Greeks believed that music was one of two centers of all learning - gymnastics and music. Music was a natural synthesis of the emotions and the intellect.

The body and the singing voice are the first instruments for making music. The body and the voice are custom made for every individual. Song and movement are united in folk games and dances.

Folk music leading to other music is the best material for learning Western music literacy. Everyone has a mother tongue - the language spoken at home. The folk music of that language should be the song source from which the facts and concepts of music literacy are drawn. In a complex, culture, such as that in the United States, any music of a cultural group or sub cultural group should be considered. According to these approaches the repertory of materials should take five directions:

- The preservation of authentic folk materials of the culture where the Kodaly and Orff concept is being used.
- The exploration of music of other cultures, including non-Western, World music and world beat are now a focus of study.
- The exploration of music(s) currently represented in the culture where the Kodaly and Orff concepts are being used.
- The observation of music as culture. Music in its cultural context, not separated out of the context, is a requisite for any understanding of this form of expression.
- The inclusion of Western "art music." The music of Western composers should be a focus of music study.

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Music literacy is like language literacy. Everyone has the ability to hear, speak, read and write a language. Therefore, everyone has the ability to hear, sing, read and write music. Music literacy is something everyone can and has the right to enjoy.

Quality music is the best material for teaching. Kodaly believed that only the best music by the greatest composers and folk music most representative of the culture is good enough for children. In this discussion it is important not to confuse culture, style and quality. Orff expands on this idea: "the purpose of Schulwerk... is concerned with models, that, on the one hand can serve as objects of study, standards of quality and example, while on the other hand invite the student to change them, then develop them into a personal form."

Experiencing music-hearing, developing skills, preparing to derive concepts cannot begin too early. Kodaly said music training should begin "nine months before the birth of the baby." According to Bridget Warner in the book "Orff-Schulwerk: Applications for the classroom," children make music in their own way long before they receive musical instruction. Teachers who can learn to understand the child's musical language and to use it in their teaching hold the key to a meaningful and successful education process.

Instructional Goals

- The creation of an enjoyment of singing and movement through the use of carefully selected authentic folk materials.
- The development of inner hearing, music creativity, and improvisation and the ability to recognize music elements in a composition.
- Promotion of fluency in reading and writing music.
- Preparation of students to make critical judgments of the qualities of the various styles of world music.

Instructional Tools

- Teacher generated song lists- a systematic collection of songs to be analyzed for pedagogical appropriateness.
- Rhythm syllables and symbols
- Hand signals to show tonal relationships
- Moveable do solfege
- Folk songs and other folk materials - the mother tongue of music.
- Practice hand signals here
- Unaccompanied (a cappella) singing is used to develop singing in-tune

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- Instrumental music, both alone and as an accompaniment to singing, using Orff Instrumentarium
- Listening to, analyzing, and evaluating music are important building blocks of musical learning. In order for students to participate fully in a diverse, global society, they must understand, respect and experience many facets of culture, including dance, fine arts, holidays, instruments, and aspects of daily life. Committed to teaching and spreading the joy of music through the expressions of many cultures, musical selections and the approaches to teaching music reflect our pluralistic society.

A SEQUENCE OF READING AND SINGING PITCH IN A KODALY-BASED CURRICULUM

- The first understanding a child must have of pitch is the comparative concept - high, higher, low, lower.
- The teaching order of pitches that follow through the elementary grades and beyond:
 - Pentatonic (the pentatonic pillar): bitonic, tritonic, tetratonic, and do pentatonic
 - Extended pentaton: re pentatonic, mi pentatonic, la pentatonic, so pentatonic
 - Diatonic Scales: major and minor scales and modes

CURWEN HAND SIGNS. The system of music education that developed under Kodaly's guidance, drew on the best of education though, past and present, from around the world. The Curwen hand signs which had proved effective for many years in England, were incorporated with only minor changes to reinforce intervallic feeling. They present a visualization in space of the high-low relationship among the notes being sung.

Instructional Process

The Kodaly method is a comprehensive, broadly based approach to music education that draws on the best of pedagogical practice. It is child developmental, experiential, and highly sequential. Its primary goal is to develop a love of music supported by understanding and knowledge, which is musical literacy in the most profound sense.

Much musical experience precedes symbolization. The teaching order is always sound to sight, concrete to abstract. The pedagogical order for each new learning at each level is hearing, singing, deriving, writing, reading, and creating.

The process should include the following considerations:

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- Allow the music to motivate
- When teaching a game song, sing it several times before teaching the game
- Give the children ownership of the music
- You can never sing a song too many times if it is quality music
- Use visual/drama
- Use the piano sparingly
- Once the children are comfortable with a song, don't sing with them
- Protect and preserve the child voice
- Perform as much as possible
- Provide the children with good singing models (yourself and/or other children)
- Never underestimate a child's ability, but be realistic

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APPENDIX C - The Kodály Method

The Kodaly method is a comprehensive, broadly based approach to music education that draws on the best of pedagogical practice. It is child developmental, experiential, and highly sequential. Its primary goal is to develop a love of music supported by understanding and knowledge... musical literacy in the most profound sense. Much musical experience precedes symbolization. The teaching order is always sound to sight, concrete to abstract. The pedagogical order for each new learning at each level is hearing, singing, deriving, writing, reading, and creating.

The process should include the following considerations:

- Allow the music to motivate
- When teaching a game song, sing it several times before teaching the game
- Give the children ownership of the music
- You can never sing a song too many times if it is quality music
- Use visual/drama
- Use the piano sparingly
- Once the children are comfortable with a song, don't sing with them
- Protect and preserve the child voice
- Perform as much as possible
- Provide the children with good singing models (yourself and/or other children)
- Never underestimate a child's ability, but be realistic

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APPENDIX D - The Orff Method

The Orff method, also known as Orff-Schulwerk or Music for Children, is an approach to music education conceived by the German composer Carl Orff (1895-1982). It was developed in the 1920s and 1930s while Orff was music director of the Günther-Schule, a school of dance and music in Munich. The guiding principles were contained in his publication *Orff-Schulwerk* (Mainz 1930-5), to which revisions came later. The first of many foreign versions was *Music for Children* (Mainz 1956-61), an adaptation in English by Doreen Hall and Arnold Walter of the University of Toronto. Orff's approach, developed for children but latterly used also with adults, was based on his belief that the easiest method of teaching music is to draw out the student's inherent affinities for rhythm and melody and allow these to develop in natural ways, leading the child by his or her intuition from primitive to more sophisticated expression through stages parallel to western music's evolution. Orff accomplishes this by means of a carefully planned program, beginning with speech patterns, rhythmic movement, and two- note tunes, then moving logically into pentatonic melody. Adult pressure and mechanical drill are discouraged. Improvisation is encouraged. Major and minor melody are introduced as the final stage of the program. Orff designed a special group of instruments, including glockenspiels, xylophones, metallophones, drums, and other percussion instruments to fulfill the requirements of the Schulwerk courses.

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APPENDIX E – Assessment

All educational initiatives are based on implicit beliefs about how students learn. Performance assessment offers an opportunity to align curriculum and instructional strategies with the important skills we wish students to master. Cognitive learning theory, which emphasizes that knowledge is constructed and that learners vary, provides further insight and support. Linking curriculum, instructional strategies, and performance-based assessments encourages teachers to focus on critical thinking skills, communicate goals and standards, and experiment with approaches to help students achieve them (Rudner & Boston, 1994).

The research supports music as a cognitive domain that enhances not only critical thinking, but also utilizes skills that enable students to be successful across the curriculum. Lehman (1992) asserts that because music involves a broad range of cognitive, affective, and psychomotor behaviors, it can provide a laboratory for devising imaginative solutions to many of the diverse assessment problems encountered in other disciplines (p. 58).

According to Boardman (1989), "To help students become independent musicians to the extent of their interest and ability is an un verbalized, if not actually stated, goal of every music educator" (p. 2). In the general music classroom Pautz (1989) suggests that how a musician thinks is as vital as to how a musician performs. If the goal of music education is to produce independent musicians, instructional strategies need to help children learn to think as carefully as we plan ways to help them learn to sing in tune" (p. 66).

Elementary General/Vocal Music Sample Rubrics

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Academic Marking Code:

E = Expands on essential curriculum standard

M = Meets essential curriculum standards

P = Progresses toward essential curriculum standards

R= Requires extensive support with essential curriculum standards

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Performance Score	Not attempted 0	Beginning 1	Developing 2	Accomplished 3	Exemplary 4
Effort and Participation	No attempt demonstrated.	The student demonstrates unsatisfactory effort toward the development of his/her musical skills. The student participates in class activities infrequently and/or disrupts the learning of others.	The student demonstrates satisfactory effort toward the development of his/her musical skills. The student participates in class activities most of the time.	The student demonstrates satisfactory effort toward the development of his/her musical skills. The student regularly participates in class activities.	The student demonstrates exemplary effort toward the development of his/her musical skills. The student consistently and enthusiastically participates in class activities.
Folk Dance and Partner Games	No attempt made or has no concern for personal space and others safety.	Very little effort is put forth to engage in movement and/or partner work.	Some effort is put forth to engage in movement and/or partner work.	Every effort is put forth to engage in movement and/or partner work.	Student engages in all class activities and is able to verbally and physically perform all components of the folk dance or game.
Mallet and Hand Percussion Playing	No attempt made.	Instruments are used improperly and the pattern is unidentifiable.	Instruments are mostly used properly and the pattern is somewhat accurate.	Instruments are used properly and the pattern is accurate with teacher assistance.	Instruments are used properly and the pattern is accurate without teacher assistance.
Participation	No attempt made.	Very little effort is put forth to engage in class activities.	Some effort is put forth to engage in class activities.	Every effort is put forth to engage in class activities.	Student engages in all class activities and is able to verbally, physically, and aurally describe components of the lesson.
Performing easy accompaniments accurately and independently on classroom instruments	No attempt made.	The student is not successful in performing the ostinato accurately and independently. The beat is not steady and the rhythm not accurate.	The student is not successful on the first attempt, but performs the ostinato throughout the song on the second attempt. The beat is not steady and the	The student performs the ostinato throughout the song on the first attempt. The beat is mostly steady and the rhythm is mostly accurate.	The student performs the ostinato throughout the song on the first attempt. The beat is steady and the rhythm is accurate.

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Pitch Matching	No attempt made.	Non-singing voice used.	rhythm is not accurate, but the student finishes with the group.		
			Singing voice is sometimes present demonstrating some melodic direction.	Singing voice is apparent and melodic line is accurate with teacher assistance.	Singing voice is apparent and melodic line is accurate. Student is able to maintain pitch accuracy.
			The student comes prepared to class with required materials some of the time. Written work, when assigned, is usually completed neatly and on time. Passages assigned for individual practice are sometimes completed to the best of the student's ability.	The student usually comes prepared to class with required materials. Written work, when assigned, is usually completed neatly and on time. Passages assigned for individual practice are usually completed to the best of the student's ability.	The student always comes prepared to class with required materials. Written work, when assigned, is completed neatly and on time. Passages assigned for individual practice are consistently completed to the best of the student's ability.
Preparedness for Class	No attempt made.	The student infrequently comes to class with required materials. Written work is partially completed, messy, or submitted late. Passages assigned for individual practice are not practiced outside of class.			
Reading rhythm with standard music notation	No attempt made.	Rhythm syllables used are inaccurate using standard notation.			
			Rhythm syllables are sometimes accurate while reading standard notation patterns.	Rhythm syllables are used and rhythmic pattern is accurate with teacher assistance while reading standard notation.	Rhythm syllables and rhythmic line is accurate. Student is able to maintain pattern while reading standard notation.
Reading rhythm with stick notation and syllables	No attempt made.	Rhythm syllables used are inaccurate using stick notation.			
			Rhythm syllables are sometimes accurate while reading stick notation patterns.	Rhythm syllables are used and rhythmic pattern is accurate with teacher assistance while reading stick notation.	Rhythm syllables and rhythmic line is accurate. Student is able to maintain pattern while reading stick notation.

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Rhythmic Dictation	No attempt made.	Attempt made. No correct answers visible in a four-beat pattern.	1-2 beats correct in a four-beat rhythmic pattern.	3 beats correct in a four-beat rhythmic pattern.	Correctly identified 4 beats in a rhythmic pattern.
Steady Beat	No attempt made.	Steady beat not apparent.	Steady beat is sometimes present with rushing and/or hesitation.	Steady beat is apparent and consistent with teacher assistance.	Steady beat is apparent and consistent. Student is able to maintain the steady beat in various ways – with body percussion, movement and/or playing various classroom instruments.
Student Composition	No attempt made.	Attempt was made. Student did not notate music.	Student notated composition using symbolic notation or words.	Student notated composition but there were rhythmic and/or melodic mistakes.	Student notated composition on the staff correctly using correct rhythms, time signatures, and melodic passages.
Teamwork/Collaboration	No attempt made or has difficulty listening and working with others.	Very little effort is put forth to engage with the group.	Some effort is put forth to engage with the group.	Shares ideas and works well with everyone.	Constantly and enthusiastically shares, helps, and values everyone's efforts.
Writing Notation	No attempt made.	Attempt made, but notation isn't legible.	Notation is somewhat legible.	Notation is mostly legible.	All notation is clearly legible.
Use of Instruments	The student has no regard for using or handling instruments with care and has broken instruments.	The student treats school and personal instruments in an unsafe and/or disrespectful manner. The student infrequently observes established ground rules for the use of instruments.	The student usually treats school and personal instruments with appropriate respect and care. The student adheres to ground rules for use of instrument in class some of the time.	The student treats school and personal instruments with appropriate respect and care. The student adheres to established ground rules for use of instruments in class most of the time.	The student models respectful care and treatment of school and personal instruments. The student consistently adheres to all established ground rules for the use of instruments in class.

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