

**Randolph Township Schools
Elementary
3-5 General Music Curriculum**

"Let music belong to everyone."

-Zoltán Kodály

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**Randolph Township Schools
Elementary
3-5 General Music Curriculum**

Table of Contents

Section	
Mission Statement.....	3
Affirmative Action Statement.....	3
EDUCATIONAL GOALS	4
Introduction.....	5
Curriculum Pacing Chart	6
Unit I: Artistic Process of Creating.....	7
Unit II: Artistic Process of Performing.....	15
Unit III: Artistic Process of Responding.....	21
Unit IV: Artistic Process of Connecting	26
APPENDIX A: Supplemental Resources	28
APPENDIX B: Resource Library.....	33
APPENDIX C: Scope and Sequence	36
APPENDIX D: The Orff Method.....	41
APPENDIX E: Assessment	42

**Randolph Township Schools
Elementary
3-5 General Music Curriculum**

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
Elementary
3-5 General Music Curriculum**

**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
Elementary
3-5 General Music Curriculum

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 and Kodaly methodologies, 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 3-5 general music program builds on the concepts presented in grades K-2. All skills and concepts experienced and explored throughout students' elementary music development build the foundation for life-long musicianship including but not limited to: music making, music performing, and music enjoyment whether live or recorded.

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.

General Music 3-5 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
Elementary
3-5 General Music Curriculum
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

General Music 3-5 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.

Randolph Township Schools

Elementary

3-5 General Music Curriculum

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.	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?
<ul style="list-style-type: none"> 1.3A.5.Cr1a: Generate and improvise rhythmic, melodic and harmonic ideas, and simple accompaniment patterns and chord changes. Explain connection to specific purpose and context (e.g., social, cultural, historical). 	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.	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.5.Cr2a: Demonstrate developed musical ideas for improvisations, arrangements or compositions to express intent. Explain connection to purpose and context. 	<p style="text-align: center;"><u>KNOWLEDGE</u></p> <p style="text-align: center;">Students will know:</p>	<p style="text-align: center;"><u>SKILLS</u></p> <p style="text-align: center;">Students will be able to:</p>
<ul style="list-style-type: none"> 1.3A.5.Cr2b: Use standard and/or iconic notation and/or recording technology to document personal rhythmic, melodic and two-chord harmonic musical ideas. Anchor Standard 3: Refining and completing products. <ul style="list-style-type: none"> 1.3A.5.Cr3a: Evaluate, refine and document revisions to personal music, applying collaboratively developed criteria, showing improvement over time and explaining rationale for changes. 	A steady beat is the foundation of most music and is essential when composing and improvising alone and collaboratively.	Recognize and find the steady beat of a piece of music. Demonstrate a steady beat while performing and/or improvising music alone and with others. Recognize and demonstrate the difference between strong and weak beats.

Randolph Township Schools
Elementary
3-5 General Music Curriculum

Unit I: Artistic Process of Creating

<ul style="list-style-type: none"> 1.3A.5.Cr3b: Present to others final versions of personally and collaboratively created music that demonstrate craftsmanship. Explain connection to expressive intent. 	<p>Rhythm is created using combinations of iconic or standard notation and is directly tied to the steady beat.</p>	<p>Recognize and demonstrate the difference between downbeat and upbeat.</p> <p>Create basic and complex rhythmic patterns using quarter notes, eighth notes, half notes, whole notes, dotted notes, sixteenth notes, quarter rests, and tied notes alone and in combination using their corresponding rhythm syllables (Kodály or Takadimi rhythm systems).</p> <p>Read and practice basic and complex rhythmic patterns using stick and/or standard notation.</p> <p>Write basic and complex rhythmic patterns using stick and/or standard notation.</p> <p>Improvise basic and complex rhythmic patterns using stick and/or standard notation.</p>
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**Randolph Township Schools
Elementary
3-5 General Music Curriculum**

Unit I: Artistic Process of Creating

	<p>Meter is determined by the time signature and influences the feel of a piece of music.</p> <p>Rhythmic ostinati are created based on the meter and style of a piece of music.</p> <p>Pitch is identified aurally and visually by means of Curwen hand signs, melodic instruments, and staff notation.</p>	<p>Compose basic and complex rhythmic patterns using stick and/or standard notation.</p> <p>Recognize, identify, and use time signatures.</p> <p>Recognize and use conducting patterns in duple and triple meter.</p> <p>Recognize and demonstrate rhythmic ostinati in a variety of musical styles on varied instruments.</p> <p>Compose rhythmic ostinati alone and with others.</p> <p>Sing alone and with others using a variety of pitches.</p> <p>Recognize and differentiate between a variety of pitches.</p>
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Randolph Township Schools
Elementary
3-5 General Music Curriculum

Unit I: Artistic Process of Creating

	<p>The combination of pitches encompasses melody, harmony, and tonality.</p>	<p>Demonstrate knowledge of solfege syllables and Curwen hand signs: low so(l), low la, do, re, mi, fa, so(l), la, ti high do and the extended octaves when appropriate</p> <p>Demonstrate knowledge of absolute pitch names.</p> <p>Read, practice, and analyze simple melodic patterns.</p> <p>Compose simple melodic patterns.</p> <p>Improvise simple melodic patterns.</p> <p>Sing and play instruments using pentatonic, major, minor, and/or other tonalities.</p> <p>Compose alone and collaboratively using pentatonic, major, minor, and/or other tonalities.</p>
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Randolph Township Schools
Elementary
3-5 General Music Curriculum

Unit I: Artistic Process of Creating

	<p>Melodic contour is shaped by the choices of intervals.</p> <p>Melodic ostinati can be used to accompany a song or rhythm.</p> <p>Expressive elements of music such as dynamics, tempo, articulation and purpose are used to enhance the overall musical performance.</p>	<p>Improvise using pentatonic, major, minor, and/or other tonalities.</p> <p>Aurally and visually analyze melodic direction including high/low, repeated notes, and upward/downward motion.</p> <p>Make personal choices about melodic contour using background knowledge and experience when composing musical products.</p> <p>Explore and perform melodic ostinati to accompany chants and/or songs.</p> <p>Explore how expressive elements including dynamics, tempo, and articulation create different musical experiences for the audience.</p> <p>Demonstrate, identify, and respond to expressive elements of music in selected musical excerpts.</p>
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Randolph Township Schools
Elementary
3-5 General Music Curriculum

Unit I: Artistic Process of Creating

	<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, pitch, and structure influence the meaning of the final product.</p>	<p>Create musical products with dynamics, tempo, and articulation.</p> <p>Explore how feedback from others influences musical choice, with guidance.</p> <p>Analyze examples of various music to create musical products influenced by mood, purpose, etc., with guidance.</p> <p>Refine musical products based on teacher and peer feedback.</p> <p>Explore reasons behind student individual choice in composition, with guidance.</p> <p>Create musical products alone and collaboratively and explain musical choices.</p> <p>Present musical products and explain personal musical choices.</p>
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Randolph Township Schools
Elementary
3-5 General Music Curriculum

Unit I: Artistic Process of Creating

		<p>Improvise, arrange, and/or compose a piece of music using various forms and/or structures.</p>
	<p>VOCABULARY: Steady Beat, Rhythm (quarter note, ta, eighth note, ti-ti/ta-di, half note, ta-a, rest, sixteenth note, ti-ka-ti-ka/ta-ka-di-mi, ti-tika/ta-dimi, tika-ti/taka-di, Time Signature, Meter, Treble Clef, Staff, Absolute Pitch Names (C, D, E, F, G, A, B, C', D', E', F'), Solfege (low so, low la, do, re, mi, fa, so(l), la, ti, high do), Dynamics (pp, p, mp, mf, f, ff), Crescendo, Decrescendo, Diminuendo, Tempo (ritardando, moderato, andante, presto, largo, allegro), Tone Color/Timbre, Articulation (accent, legato, staccato, slurs), Tonality (pentatonic, major, minor), Structure (measure, phrase (same, different, similar), sections, introduction, D.S., D.C., repeat, first/second endings, coda),</p> <p>KEY TERMS: Beat, Rhythm, (sixteenth note, eighth note, auarter note, half note, whole note, quarter rest, tie, duration, meter (duple/triple), Time Signature, Pitch, Tonality, Melodic Contour, Intervals, Kodály Rhythm Syllables/Takadimi, Curwen Hand Signs, Dynamics ((pp, p, mp, mf, f, ff), Tempo, Aesthetics, Articulation, Tonality</p>	

**Randolph Township Schools
Elementary
3-5 General Music Curriculum**

Unit I: Artistic Process of Creating

ASSESSMENT EVIDENCE: Students will show their learning by:

- Keeping the steady beat while performing simple and complex rhythmic and melodic patterns
- Using manipulatives to show patterns, sequence and/or form, i.e. popsicle sticks, notation, etc.
- Creating musical products with the voice, body percussion, and/or instruments
- Performing and composing musical products using iconic and standard notation both melodically and/or rhythmically

KEY LEARNING EVENTS AND INSTRUCTION:

- Play and sing rhythmic and melodic ostinati as accompaniment
- Perform alone and with others while singing and/or playing instruments
- Explore pitch through increasingly complex singing games, playing melodic instruments, and composition
- Create 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

Randolph Township Schools

Elementary

3-5 General Music Curriculum

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>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. 	<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 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>
<ul style="list-style-type: none"> 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>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>

Randolph Township Schools

Elementary

3-5 General Music Curriculum

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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Randolph Township Schools
Elementary
3-5 General Music Curriculum

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>
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Randolph Township Schools
Elementary
3-5 General Music Curriculum

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>Analyze, read, and perform rhythmic and melodic patterns using age appropriate notation.</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>
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Randolph Township Schools **Elementary** **3-5 General Music Curriculum**

Unit II: Artistic Process of Performing

	<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>Performing in the appropriate style of a song and with proper technique ensures a meaningful performance for the audience.</p>	<p>Analyze the differences between the various expressive elements of music in solo and group performance.</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>	

Randolph Township Schools
Elementary
3-5 General Music Curriculum

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

**Randolph Township Schools
Elementary
3-5 General Music Curriculum**

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.5.Re7a: Demonstrate and explain, citing evidence, how selected music connects to and is influenced by specific interests, experiences, purposes, or contexts. 1.3A.5.Re7b: Demonstrate and explain, citing evidence, how responses to music are informed by the structure, the use of the elements of music, and context (i.e., social, cultural, historical). <p>Anchor Standard 8: Applying criteria to evaluate products.</p> <ul style="list-style-type: none"> 1.3A.5.Re8a: Evaluate musical works and performances, applying established criteria, and explain appropriateness to the context citing evidence from the elements of music. <p>Anchor Standard 9: Interpreting intent and meaning.</p> <ul style="list-style-type: none"> 1.3A.5.Re9a: Demonstrate and explain how the expressive qualities (e.g., dynamics, tempo, timbre, articulation) are used in performers' and personal interpretations to reflect expressive intent. 	<p>Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes.</p>	<ul style="list-style-type: none"> How do individuals choose music to experience?
	<p>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.</p>	<ul style="list-style-type: none"> How does understanding the structure and context of music inform a response?
	<p>The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria.</p>	<ul style="list-style-type: none"> How do we judge the quality of musical work(s) and performance(s)?
	<p>Through their use of elements and structures of music, creators and performers provide clues to their expressive intent.</p>	<ul style="list-style-type: none"> How do we discern the musical creators' and performers' expressive intent?
	<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>Musical choices are influenced by personal experience, familial/cultural traditions, and/or media use.</p>	<p>Select appropriate songs for a celebration and/or special occasion based on personal preferences and/or experiences both inside and outside of music class.</p>

**Randolph Township Schools
Elementary
3-5 General Music Curriculum**

Unit III: Artistic Process of Responding

	<p>Exploration of music from other cultures, traditions, and historical periods expands musical experiences and knowledge.</p> <p>Analysis of music compositions and performances requires evaluation methods that separate fact from opinion.</p>	<p>Use personal experience and knowledge to build upon a foundation of music vocabulary to effectively demonstrate and explain expressive musical choices when discussing musical performances and compositions.</p> <p>Respond to music using appropriate musical vocabulary.</p> <p>Describe distinguishing characteristics of music from many cultures, traditions, and historical periods.</p> <p>Analyze music of various styles and genres.</p> <p>Recognize structures and musical elements in songs from a variety of cultures/traditions/historical periods.</p> <p>Evaluate how different elements create variety in musical compositions.</p> <p>Evaluate how the elements of music used in a piece of music connects to its cultural and historical setting.</p>
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**Randolph Township Schools
Elementary
3-5 General Music Curriculum**

Unit III: Artistic Process of Responding

	<p>Expressive qualities can elicit emotional and physical responses from the listener.</p> <p>Listeners and performers can have widely different opinions and feelings about the same piece of music.</p>	<p>Distinguish between fact and opinion, applying only facts during analysis, with guidance.</p> <p>Explain how expressive qualities create personal responses to music performances and compositions.</p> <p>Discuss how instruments' tone colors can influence the meaning of the music, with guidance.</p> <p>Express how composers use instrumentation to create differences in dynamics, texture, tone color/timbre, mood, etc., with guidance.</p> <p>Explain how form influences a piece of music and elicits a response from the listener, with guidance.</p> <p>Cite musical or personal evidence to respectfully and intelligently explain opinions.</p>
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**Randolph Township Schools
Elementary
3-5 General Music Curriculum**

Unit III: Artistic Process of Responding

		<p>Recognize the validity in the opinions of others and respectfully agree or disagree, with guidance.</p> <p>Recognize that the intent of the composer may or may not influence the feelings and opinions of the listener and, as a result, cause differing interpretations.</p>
	<p>VOCABULARY: Performance, Describe, Cultural/Traditional Music, Style, Genre, Historical Periods, Tone Color/Timbre, Opinions, Respectfully, Feelings, Social and Emotional Learning, Tempo (ritardando, moderato, andante, presto, largo, allegro), Dynamics (pp p, mp, mf, f, ff), Articulation (accent, legato, staccato, slurs), Form (question/answer, cumulative, call and response, verse/refrain, AB, ABA, AABA, rondo, theme and variations), Structure (measure, phrase (same, different, similar), Sections (introduction, D.S., D.C., repeat, first/second endings, coda), Texture (thick/thin; instrumental, rhythmic and/or vocal accompaniment), Style, Genre, Folk Music, World Music, Rhythm, Melody, Pitched and Unpitched Percussion, Orchestral Families (Brass, Percussion, String, and Woodwind), Expressive Qualities</p>	

Randolph Township Schools
Elementary
3-5 General Music Curriculum

Unit III: Artistic Process of Responding

	KEY TERMS: Analyze, Explain, Genre, Interpretation, Tone Colors, Social and Emotional Learning, Culture, Describe, Mood, Expressive Qualities	
<p>ASSESSMENT EVIDENCE: Students will show their learning by:</p> <ul style="list-style-type: none"> • Comparing and contrasting music of different styles/historical periods/cultures e.g. Venn diagram, verbal response • Critiquing a musical performance • Using appropriate music vocabulary to compare music performances and compositions • Creating an expanded themed playlist <p>KEY LEARNING EVENTS AND INSTRUCTION:</p> <ul style="list-style-type: none"> • Participate in guided group discussions on differences of opinion versus facts about a piece of music • Listen to music and participate in various activities to help depict personal meaning • Compare and contrast performances of the same piece of music 		
SUGGESTED TIME ALLOTMENT	Ongoing	
SUPPLEMENTAL UNIT RESOURCES	See Appendix	

Randolph Township Schools

Elementary

3-5 General Music Curriculum

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.5.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.5.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>Artists synthesize knowledge (personal, societal, cultural, and historical) and life experiences to recognize and identify the thoughts, feelings, and perspectives of others.</p>	<ul style="list-style-type: none"> How does engaging in the arts help one identify their own thoughts, feelings and the perspectives of others?
	<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>An artist's confidence in the value of personal experiences, ideas, and knowledge is essential to interpret meaning in an artistic work.</p>	<p>Discover, explore, and explain how personal experience with music informs future musical decisions.</p> <p>Relate personal experience to the experiences of peers and explore how those similarities and differences relate to personal musical choices.</p>
	<p>Connecting music with other core curricular subjects can create a deeper understanding of both disciplines.</p>	<p>Describe how the performing arts' technical terms can support and/or contradict each other.</p>

**Randolph Township Schools
Elementary
3-5 General Music Curriculum**

Unit IV: Artistic Process of Connecting

	<p>Connecting personal experience and knowledge helps students to understand others' perspectives.</p> <p>Personal discovery is possible through the arts.</p>	<p>Correlate concepts from music with other subject areas to deepen personal understanding of key components and elements.</p> <p>Explore connections between music and other disciplines in relation to historical, societal, and/or cultural events.</p> <p>Explore music that connects thematically and/or socially to deepen personal awareness and understanding of others' experience.</p> <p>Experience new emotions, understandings, and connections through a variety of musical experiences.</p> <p>Use musical experiences to explore ways of dealing with students' own emotions and behaviors, with guidance.</p>
	<p>VOCABULARY: Connecting, Emotions, Personal Experience, Meaning, Understanding, Choice, Personal</p>	

**Randolph Township Schools
Elementary
3-5 General Music Curriculum**

Unit IV: Artistic Process of Connecting

	<p>Traits, Personal Awareness, Perspectives, Components, Elements, Thematic, Social</p> <p>KEY TERMS: Connections, Core Curricular, Interrelated, Correlate, SEL (Social and Emotional Learning), Synthesize Knowledge</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 • Using common terms across the arts and other core subjects • Discussing connections between music, the arts, and/or other subject areas <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 • Recognizing emotional response to a variety of music • Recognizing the impact of one's feelings and thoughts on creative choices 		
SUGGESTED TIME ALLOTMENT	Ongoing	
SUPPLEMENTAL UNIT RESOURCES	See Appendix	

APPENDIX A: Supplemental Resources

Randolph Township Schools

Elementary

3-5 General Music Curriculum

Resources and Supplemental Resources Music Department Elementary General Music K-5 “Share the Music” Grades K-5, Macmillan/McGraw Hill K-2 Big Books, 3-5 Text Books, K-5 Compact Discs, Piano Accompaniment Books and Teacher Resources Materials

978-0-022-955656 GR 3 SHARE THE MUSIC PE
978-0-022-954383 GR 3 STM COMPACT DISCS
978-0-022-955908 GR 3 STM TE/PIANO ACCOMP PKG
978-0-022-956097 GR 3 STM TRP
978-0-022-955663 GR 4 SHARE THE MUSIC PE
978-0-022-954390 GR 4 STM COMPACT DISCS
978-0-022-955915 GR 4 STM TE/PIANO ACCOMP PKG
978-0-022-956103 GR 4 STM TRP
978-0-022-955670 GR 5 SHARE THE MUSIC PE
978-0-022-955922 GR 5 STM TE/PIANO ACCOMP PKG
978-0-022-954406 GR 5 STM COMPACT DISCS
978-0-022-956110 GR 5 STM TRP

General Music Resource Library

Music K-8 Magazine

Kodaly Resource Library

150 American Folk Songs
Kodaly Method 1, The
Kodaly Method 2, The
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

Randolph Township Schools

Elementary

3-5 General Music Curriculum

Melody, Rhythm, Songs, and Games: A Multi-developmental Approach Colleen Pinar

Ride With Me, John Barron

Folk Songs North America Sings, Richard Johnston

The Book of Canons (Revised Edition), John Feierabend

The Book of Songtales for Upper Grades, John Feierabend

The Book of Call and Response - You Sing, I Sing, First Steps in Music Series, John Feierabend

The Book of Echo Songs - I'll Sing After You, First Steps in Music Series, John Feierabend

The Book of Children's Song Tales, Stories in Song, First Steps in Music Series, John Feierabend

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

My Little Rooster and Other Folk Songs, Singing Games and Play Parties Vol. 1, Jill Trinka

Bought Me a Cat and Other Folk Songs, Singing Games, and Play Parties Vol. 2, Jill Trinka

John the Rabbit and Other Folk Songs, Singing Games, and Play Parties Vol. 3, Jill Trinka

The Little Black Bull and other Folk Songs, Singing Games, & Play Parties Vol. 4, Jill Trinka

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)

Randolph Township Schools
Elementary
3-5 General Music Curriculum

Intery Mintery: Nursery Rhymes for Body, Voice and Orff Ensemble, 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 fur Children, Murray Ed. Vol. 1:
Pentatonic Music fur Children, Murray Ed. Vol. 2:
Major-Drone Bass/Triads Music fur Children, Murray Ed. Vol. 3:
Major-Dominant & Sub-Domi Music fur Children, Murray Ed. Vol. 4:
Minor -Drone Base/Triads Music fur 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;
Kriske/DeLelles: Game Plan Grade 3, Game Plan Grade 4, Game Plan Grade 5
Kriske/DeLelles: As American as Apple Pie
Kriske/DeLelles: Highlighting the Holidays
Mallet Madness (Artie Almeida)
Play, Sing and Dance (by Doug Goodkin)
Holiday and Special Days, Grace Nash and Janice Rapley
Orff Source GAGNE, Denise, Vol. 1, 2, 3
Picante Salsa Music Styles for the Classroom & Beyond, Alejandro Jimenez
Artful-Playful-Mindful: A New Orff-Schulwerk Curriculum for Music Making and Music Thinking, Jane Frazee
Come Join In! 52 new canons and rounds, 8 partner songs, and 19 short songs for every occasion. Elizabeth Gilpatrick
The Body Rondo Book, Jim Solomon
Get in the Groove, Donna Dirksing and Cathy Blair
Here's Two, A Jazz Collection for the Orff Classroom Grades 4-8, Patrick Ware
Pentatonic Partners, Cristi Cary Miller

**Randolph Township Schools
Elementary
3-5 General Music Curriculum**

Body Rondo Book, Jim Solomon

Recorder Resource Library

The Recorder is Awesome Series by Amy Abbott

Recorder Express by Arte Almeida

Baroque Recorder Method by Ed Sueta

Recorder Star by Ed Sueta

**Randolph Township Schools
Elementary
3-5 General Music Curriculum
APPENDIX B: Resource Library**

Movement Resource Library

Book of Movement Exploration: Can You Move Like This?
Cultures and Styling in Folk Dance
Down in the Valley: Book/CD Set
Rise Sally, Rise: Book/CD Set
Chimes of Dunkirk: Book/CD Set
Sashay the Donut: Book/CD Set
White Mountain 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
The Book of Movement Exploration: Can You Move Like This? First Steps in Music Series, John Feierabend
Music for Creative Movement - Part of First Steps in Music Series, John M. Feierabend, Set of 3 CDs
The Book of Songs and Rhymes with Beat Motions,
First Steps in Music Series, John Feierabend
The Book of Song Dances, First Steps in Music Series, John Feierabend

Illustrated Picture Books

Hall, Algy Craig- The Deep Dark Wood
Ill. By Spier, Peter- The Star-Spangled Banner
Kitchel, JoAnn- Bach's Goldberg Variations

Randolph Township Schools

Elementary

3-5 General Music Curriculum

Kitchel, JoAnn- Gershwin's Rhapsody in Blue
Kitchel, JoAn- Pictures at an Exhibition
Kitchel, JoAnn- The Farewell Symphony
Kitchel, JoAnn- The Heroic Symphony
Mcnaughton, Colin- Here Come the Aliens
Rogers, Sally- Earthsong: Over in the Endangered Meadow
Winter and Blitt- The 39 Apartments of Ludwig van Beethoven
The Story of the Orchestra

Game Resource Library

Let's Slice the Ice
Punchinella 47
Step It Down, Bessie Jones & Bess Lomax Hawes
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

DVD/Music Software/Media

Sibelius Instruments
Finale
Stomp
Music Memory

Randolph Township Schools

Elementary

3-5 General Music Curriculum

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.

Pitched percussion:

Bass Xylophone

Bass Metallophone

Alto Xylophones

Alto Metallophone

Soprano Xylophones

Soprano Metallophone

Alto Glockenspiels

Soprano Glockenspiels

Boom Whackers

Pitched Instruments: Piano, Recorders

Support Materials

- Large charts for "song maps" and other visual aids
- Kodaly Hand-sign poster for classroom display
- Popsicle sticks for "rhythm manipulative"
- Hand puppets to aid in singing
- Jump ropes, balls, scarves, parachutes, and bean bags to be used in movement activities
- Flash cards for rhythmic and melodic sight-reading
- Various manipulatives for centers

**Randolph Township Schools
Elementary
3-5 General Music Curriculum**

APPENDIX C: Scope and Sequence

Third Grade Scope and Sequence

Expressive Qualities Strand

Dynamics

pp, p, mp, mf, f, ff, crescendo, decrescendo, diminuendo

Tempo

Different Tempos, fermata, accelerando, fast, medium, slow, fermata

Articulation

Marcato, legato, staccato, pizzicato

Tone Color Strand

Vocal/Instrumental Tone Color

Heavier and lighter vocal registers, pitched and unpitched instruments, body percussion,
Orchestral instruments: string, woodwind, brass, percussion families

Duration Strand

Beat/Meter

Beat, meter/time signature, measure, bar line, strong/weak beats, half note beats

Rhythm

Quarter rest, quarter note, eighth notes, half note, sixteenth notes, tie

Pitch Strand

Melody

**Randolph Township Schools
Elementary
3-5 General Music Curriculum**

Lines and spaces on the staff, Solfege – so, la, do re mi so la do', inner hearing, shape of melody, wide skips and octaves, treble clef

Harmony

Instrumental accompaniments, melodic ostinato, Orff accompaniment, canon, partner songs, inner hearing

Tonality

Pentatonic Scale, tonal center, major, minor

Design Strand

Texture

Solo/group singing, Orff accompaniment, rhythmic and melodic ostinato

Form/Texture

Call-Response, verse/refrain, repeat, introduction, first and second ending

Cultural Context

Patriotic, seasonal, folk song, partner dances, singing games

Fourth Grade Scope and Sequence

Expressive Qualities Strand

Dynamics

Contrasting dynamics, pp, p, mp, mf, f, ff, fff, crescendo, decrescendo, diminuendo

Tempo

Tempo changes, slow tempo, fermata, presto

Articulation

Legato, short/crisp singing style, staccato, accent, marcato, tremolo, glissando, contrasting articulation

Randolph Township Schools
Elementary
3-5 General Music Curriculum

Tone Color Strand

Vocal/Instrumental Tone Color

Pitched and unpitched instruments, orchestral instruments, changed and unchanged voices

Duration Strand

Beat/Meter

2/4 meter, 4/4 meter, beat, meter changes, upbeat, 6/8 meter, 3/4 meter, changing meter

Rhythm

Quarter note, eighth note, quarter rest, half note, rhythms of the words, sixteenth notes, combinations of notes, syncopation, dotted rhythms, whole notes

Pitch Strand

Melody

Solfege – so, la, ti, do re mi fa so la ti do', repeated notes, steps, skips, pitch, melody, treble staff – C D E F G A B C' D'

Harmony

Descant, 2-part harmony (singing and playing), melodic ostinato, chords, partner songs

Tonality

Major, minor, tonal center

Design Strand

Texture

Canon, unpitched ostinato, accompaniment

Form/Structure

Phrase form – same, similar, different, call and response, cumulative song, coda, ostinato, introduction, AB form, ABA form, rondo, theme and variation

Cultural Context

Music from a variety of cultures, folk songs, spiritual, jazz

**Randolph Township Schools
Elementary
3-5 General Music Curriculum**

Fifth Grade Scope and Sequence

Expressive Qualities Strand

Dynamics

pp, p, mp, mf, f, ff, fff, crescendo, decrescendo, diminuendo

Tempo

Tempo changes, ritardando, a tempo, moderate tempo, fermata, andante, presto, largo, allegro

Articulation

Accent, legato, staccato, tremolo, pizzicato, mood, expressive devices, marcato, slur

Tone Color Strand

Vocal/Instrumental Tone Color

Pitched and unpitched instruments, changed and unchanged voices, scat syllables

Duration Strand

Beat/Meter

Difference between beat and rhythm, beat, 2/4 meter, notation, meter, bar line, meter signature, double bar, creative movement to beat, 4/4 meter, 6/8 meter, 3/4 meter, upbeat, downbeat, mixed meter, cut time, measure

Rhythm

Syncopation, quarter note, eighth note, quarter rest, half note, half rest, sixteenth notes, tie, combinations of notes, 6/8 rhythms, basic notation form, eighth rest, sixteenth rest, tremolo, syncopation, dotted rhythms, melodic rhythm

Pitch Strand

Melody

Randolph Township Schools
Elementary
3-5 General Music Curriculum

Melodic rhythm, treble staff – C D E F G A B C' D' , Solfege – so, la, ti, do re mi fa so la ti do', sharp, flat, bass clef, bass line, ledger line, melodic direction, half step, whole step, accidental, natural, blue notes, new words to melody, grace notes, “pitch fall off”

Harmony

Bordun, chord root, chords

Tonality

Scale, pentatonic scale, tonal center, do and la pentatonic, major, minor, key signature, C-major key signature, C-major scale, F-major key signature, G-major key signature, relative minors

Design Strand

Texture

Descant, unison, harmony, 2-part, ostinato, canon, thick and thin, partner songs, countermelody, harmony, 3-part singing, kinds of texture

Form/Structure

Improvise, phrase, sections, AABA form, tag, variation, motive, D.C., repeat signs, coda, call and response, ABA form, verse/refrain form, rondo, same and different phrases, measures, D.S., cadence

Cultural Context

Music from a variety of cultures, musical, jazz, gospel style, lyrics, folk dance, spiritual, songs from U.S.A., patriotic songs, folk songs, American popular style, oral tradition

Randolph Township Schools
Elementary
3-5 General Music Curriculum
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.

Randolph Township Schools

Elementary

3-5 General Music Curriculum

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

Randolph Township Schools

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

Randolph Township Schools

Elementary

3-5 General Music Curriculum

Performance	Not attempted 0	Beginning 1	Developing 2	Accomplished 3	Exemplary 4
Score					
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	No attempt made.	The student is not successful in performing the ostinato accurately	The student is not successful on the first attempt, but performs the ostinato	The student performs the ostinato throughout the song on the first attempt.	The student performs the ostinato throughout the song on the first attempt.

Randolph Township Schools

Elementary

3-5 General Music Curriculum

independently on classroom instruments		and independently. The beat is not steady and the rhythm not accurate.	throughout the song on the second attempt. The beat is not steady and the rhythm is not accurate, but the student finishes with the group.	The beat is mostly steady and the rhythm is mostly accurate.	The beat is steady and the rhythm is accurate.
Pitch Matching	No attempt made.	Non-singing voice used.	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.
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.	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.
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.
	No attempt made.	Attempt was made, but student did not play the correct notes	Students played the song but had rhythmic and melodic	Student played the song and had no	Student played the song without any mistakes, using

Randolph Township Schools

Elementary

3-5 General Music Curriculum

Recorder Karate Belts		or hold the recorder using the correct hand placement.	mistakes and/or did not keep the beat.	more than 3 melodic or rhythmic mistakes.	correct fingers, keeping the beat.
Recorder Performance	No attempt made.	Accuracy of fingerings, pitches, rhythms and tone is minimal including squeaking.	Fingerings, pitches, rhythms and tone are somewhat accurate with minimal squeaking.	Fingerings, pitches, rhythms and tone are mostly accurate with no squeaking.	Fingerings, pitches, rhythms and tone are accurate with proper tonguing.
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.

Randolph Township Schools

Elementary

3-5 General Music Curriculum

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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Originally developed by the Elementary General/Vocal Music Staff of RTNJ 11/01/2013
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Assessing learning in the music classroom. NASSP Bulletin, 76, 56 Pautz, M. (1989).

Musical thinking in the general music classroom. In E. Boardman