

# SAU 50 General Music Curriculum

## Preschool to Grade 8

Key: Introduced Developing Appplied Not Yet Taught

line #	NHCF	Focus of Instruction	Explanation or Example	PreK-2	3 to 4	5 to 6	7 to 8
1	1, 2, 4, 5, 6, 7	I. ARTISTIC PERCEPTION					
2		A. Process, Analyze, Respond					
3	5, 1, 2	1. Read, Notate, Perform					
4	5, 1, 2	a. Patterns of rhythm					
5	5, 1, 2	i. icons/invented symbols		A	A	A	A
6	5, 1, 2	ii. beat, rest		A	A	A	A
7	5, 1, )	iii. quarter note, rest		A	A	A	A
8	5, 1, 2	iv. half note, rest		A	A	A	A
9	5, 1, 2	v. dotted half		I	D	D	D
10	5, 1, 2	vi. whole note, rest		A	A	A	A
11	5, 1, 2	vii. eighth note, rest		I	D	D	D
12	5, 1, 2	viii. sixteenth note, rest		I	D	D	D
13	5, 1, 2	ix. dotted notes	beyond dotted half	I	D	D	D
14	5, 1, 2	x. syncopation		I	D	D	D
15	5, 1, 2	xi. triplets		N	N	I	I
16	5, 1, 2	xii. tied notes		I	D	D	D
17	5, 1, 2	xiii. duple meter		D	D	D	D
18	5, 1, 2	xiv. triple meter		D	D	D	D
19	5, 1, 2	xv. mixed meters		N	N	I	D
20	5, 1, 2	xvi. compound meters		N	N	I	D
21	5, 1, 2	xvii. question/answer phrase		D	A	A	A
22	5, 1, 2	b. Patterns of pitch					
23	5, 1, 2	i. solfege		D	D	D	D
24	5, 1, 2	ii. notes on a treble clef	syllables, numbers, and letters	D	D	A	A
25	5, 1, 2	iii. notes on a bass clef					
26	5, 1, 2	iv. major key		D	D	D	D
27	5, 1, 2	v. major scale		D	D	D	D
28	5, 1, 2	vi. minor key		D	D	D	D
29	*	vii. chromatic scale	may be instrumental only	N	I	I	D
30	5, 1, 2	viii. intervals		N	N	I	I
31	5, 1, 2	ix. triads		N	N	I	I
32	5, 1, 2	x. transcribe	aural into rhythmic notation	N	N	I	I
33	5, 1, 2	xi. sight read		N	I	D	D
34	5, 1, 2	xii. chordal patterns		N	N	D	D
35	5, 1, 2	xiii. harmonic progressions		N	N	D	D

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36	5, 1, 2	xiv. question/answer phrase		D	A	A	A
37	5, 1, 2	xv. cadences		N	N	N	D
38	<b>6, 4</b>	<b>2. Listen, Analyze, Describe</b>					
39	<b>6</b>	a. Elements					
40	6	i. melodic direction/ascending		D	D	D	D
41	6	ii. melodic direction/descending		D	D	D	D
42	6	iii. high and low		D	D	D	D
43	6	iv. tempo		D	D	D	D
44	6	v. dynamics		D	D	D	D
45	6	vi. step/skip		D	D	D	D
46	6	vii. scale pattern		I	D	D	D
47	6	viii. chordal patterns		I	D	D	D
48	6	ix. melodic patterns		D	D	D	D
49	6	x. rhythmic patterns		D	D	D	D
50	6	xi. syncopated patterns		I	D	D	D
51	6	xii. ostinato patterns		I	D	D	D
52	6	xiii. tonic		N	D	D	D
53	6	xiv. I, IV, V chords		N	I	D	D
54	6	xv. mood		A	A	A	A
55	6	xvi. linear melodic line		I	D	D	D
56	6	xvii. meter		D	D	D	D
57	6	xviii. texture		D	D	D	D
58	6	xix. timbre		D	D	D	D
59	6	xx. characteristics of the style		D	D	D	D
60	6	xxi. phrase		D	D	D	D
61	6	xxii. contrasting phrase		D	D	D	D
62	6	xxiii. consonance		N	I	D	D
63	6	xxiv. dissonance		N	I	D	D
64	6	xxv. monophony		N	I	D	D
65	6	xxvi. homophony		N	I	D	D
66	6	xxvii. polyphony		N	I	D	D
67	<b>6, 4</b>	b. Form					
68	6, 4	i. AB form		D	D	D	D
69	6, 4	ii. ABA form		D	D	D	D
70	6, 4	iii. AABA form		D	D	D	D

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71	6, 4	iv. AABB form		D	D	D	D
72	6, 4	v. ABACADAE... form		D	D	D	D
73	6, 4	vi. theme & variations		N	D	D	D
74	6, 4	vii. 12 - bar blues		N	I	D	D
75	6, 4	viii. round/canon		D	A	A	A
76	<b>6</b>	<b>c. Instrument Identification</b>					
77	6	i. woodwind	flute, clarinet, saxophone	D	D	A	A
78	6	ii. string	violin, viola, cello, bass, guitar, harp, etc...	D	D	A	A
79	6	iii. brass	trumpet, trombone, French horn, tuba, etc...	D	D	A	A
80	6	iv. percussion	snare drums, bass drum, tympani, claves, wood blocks, triangle, cymbals, sand blocks, rhythm sticks, castanets, tambourine, gong, rattles, bells...	D	D	A	A
81	6	v. voice parts	soprano, alto, tenor, bass	D	D	A	A
82	6	vi. ensembles	duets, trios, quartets, etc	D	D	A	A
83	<b>6, 7, 5</b>	<b>d. Terminology</b>					
84	6, 7, 5	i. pianissimo	very soft	I	D	D	D
85	6, 7, 5	ii. piano	soft	I	D	D	D
86	6, 7, 5	iii. mezzo piano	medium soft	I	D	D	D
87	6, 7, 5	iv. mezzo forte	medium loud	I	D	D	D
88	6, 7, 5	v. forte	loud	I	D	D	D
89	6, 7, 5	vi. fortissimo	very loud	I	D	D	D
90	6, 7, 5	vii. sforzando	articulate the note w/sudden emphasis	N	I	D	D
91	6, 7, 5	viii. crescendo	increasing in loudness	I	D	D	D
92	6, 7, 5	ix. decrescendo	decreasing in loudness	I	D	D	D
93	6, 7, 5	x. ritardando	slowing down	I	D	D	D
94	6, 7, 5	xi. accelerando	speeding up	I	D	D	D
95	6, 7, 5	xii. largo	very slow	N	N	I	I
96	6, 7, 5	xiii. adagio	slow, leisurely	N	N	I	I
97	6, 7, 5	xiv. andante	moderate	N	N	I	I
98	6, 7, 5	xv. allegro	moderately fast	N	N	I	I
99	6, 7, 5	xvi. vivace	lively, animated	N	N	I	I
100	6, 7, 5	xvii. legato	smooth, connected	N	N	I	I

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101	6, 7, 5	xviii. staccato	short, detached	I	D	D	D
102	6, 7, 5	xix. staff		I	D	D	D
103	6, 7, 5	xx. treble clef		I	D	D	D
104	6, 7, 5	xxi. bass clef		I	D	D	D
105	6, 7, 5	xxii. measure		I	D	D	D
106	6, 7, 5	xxiii. bar line		I	D	D	D
107	6, 7, 5	xxiv. double bar		I	D	D	D
108	6, 7, 5	xxv. time signatures		I	D	D	D
109	6, 7, 5	xxvi. ledger line		I	D	D	D
110	6, 7, 5	xxvii. repeat sign		I	D	D	D
111	6, 7, 5	xxviii. tie		I	D	D	D
112	6, 7, 5	xxix. slur		I	D	D	D
113	6, 7, 5	xxx. flat		I	D	D	D
114	6, 7, 5	xxxi. sharp		I	D	D	D
115	6, 7, 5	xxxii. natural		I	D	D	D
116	6, 7, 5	xxxiii. accidental		I	D	D	D
117	6, 7, 5	xxxiv. fermata		I	D	D	D
118	6, 7, 5	xxxv. first ending		I	D	D	D
119	6, 7, 5	xxxvi. second ending		I	D	D	D
120	6, 7, 5	xxxvii. DC al Coda / fine		N	N	I	I
121	6, 7, 5	xxxviii. DS al Coda / fine		N	N	I	I
122	6, 7, 5	xxxix. accents		I	D	D	D
123	<b>1, 2, 3, 4, 6, 9</b>	<b>II. CREATIVE EXPRESSION</b>					
124		<b>A. Create, Perform, Participate</b>					
125	<b>1, 3, 4</b>	<b>1. Vocal</b>					
126	<b>1, 3, 4</b>	<b>a. Create, Perform</b>					
127	1, 3, 4	i. echo patterns	simple meters	A	A	A	A
128	1, 3, 4	ii. match pitch	in appropriate range	D	D	D	D
129	1, 3, 4	iii. rounds	diatonic, four bar phrases	D	A	A	A
130	1, 3, 4	iv. partner songs		I	D	A	A
131	1, 3, 4	v. two - part		N	D	D	D
132	1, 3, 4	vi. folk songs		D	D	D	D
133	1, 3, 4	vii. spirituals		D	D	D	D
134	1, 3, 4	viii. classical		N	N	N	N
135	1, 3, 4	ix. Broadway		N	D	D	D

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136	1, 3, 4	x. patriotic		D	D	D	D
137	1, 3, 4	xi. world music		D	D	D	D
138	<b>1</b>	<b>2. Vocal technique</b>					
139	1	i. posture standing	stand tall with head, shoulders, chest and back aligned; feet evenly spaced; flexed knee; hands at side; eyes on conductor/teacher	D	D	D	
140	1	ii. posture sitting	sit tall with head, shoulders, chest and back aligned; feet evenly spaced; hands at side; eyes on conductor/teacher	D	D	D	
141	1	iii. body as an instrument	role and relationship between oral cavity, pharynx, larynx, nose, lungs/chest, diaphragm, natural breathing, jaw position, vocal chords, tongue and lip position, diphthongs, voiced and unvoiced consonants, straight tone, vibrato, chest and mouth resonance, nasal and head resonance, upper and lower register, vocal break, voice change with age	I	D	D	D
142	<b>2, 3, 4, 1</b>	<b>3. Instrumental</b>					
143	<b>2, 3, 4, 1</b>	a. Create, Perform					
144	2, 3, 4, 1	i. echo patterns		A	A	A	A
145	2, 3, 4, 1	ii. technical accuracy		I	A	A	A
146	2, 3, 4, 1	iii. rounds		N	D	D	D
147	2, 3, 4, 1	iv. ostinatos		A	A	A	A
148	2, 3, 4, 1	v. descants		N	N	N	N
149	2, 3, 4, 1	vi. two - part		D	D	D	D
150	2, 3, 4, 1	vii. three - part		I	A	A	A
151	2, 3, 4, 1	viii. four or more parts		N	D	A	A
152	2, 3, 4, 1	ix. posture		D	D	D	D
153	2, 3, 4, 1	x. intonation		N	I	D	D
154	2, 3, 4, 1	xi. expression		D	D	D	D
155	2, 3, 4, 1	xii. articulation		N	I	D	D
156	2, 3, 4, 1	xiii. chord bordun	repeated chord pattern	I	D	D	D

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157	2, 3, 4, 1	xiv. crossover bordun	broken chord pattern	N	I	D	D
158	<b>2, 9, 3</b>	<b>b. Instrument technique</b>					
159	2, 9, 3	i. hand-held percussion	claves, wood blocks, triangle, cymbals, sand blocks, rhythm sticks, castanets, tambourine, gong, rattles, bells...	D	A	A	A
160	2, 9, 3	ii. hand drums	tubano, conga, djembe...	I	D	A	A
161	2, 9, 3	iii. melody bells and hand chimes		N	N	N	N
162	2, 9, 3	iv. Orff mallet instruments	xylophone, glockenspiel, metallaphone	D	A	A	A
163	2, 9, 3	v. recorder / flutophone		N	I	D	
164	2, 9, 3	vi. boom whackers		D	D	D	D
165	2, 9, 3	vii. woodwind instruments	flute, clarinet, saxophone	N	N	D	D
166	2, 9, 3	viii. brass instruments	trumpet, trombone	N	N	D	D
167	2, 9, 3	ix. string instruments	guitar	N	N	D	D
168	2, 9, 3	x. percussion instruments	snare drum	N	N	D	D
169	<b>4, 3, 5, 6</b>	<b>3. Compose, Arrange, Improvise</b>					
170	4, 3, 5, 6	i. lyrics		I	D	D	D
171	4, 3, 5, 6	ii. finish a phrase		I	D	D	D
172	4, 3, 5, 6	iii. major mode melody		I	D	D	D
173	4, 3, 5, 6	iv. minor mode melody		I	D	D	D
174	4, 3, 5, 6	v. pentatonic melody		I	D	D	D
175	4, 3, 5, 6	vi. rhythmic accompaniment		D	A	A	A
176	4, 3, 5, 6	vii. harmonic accompaniment	with piano, xylophone...	D	A	A	A
177	4, 3, 5, 6	viii. rhythmic question/answer		N	I	D	A
178	4, 3, 5, 6	ix. melodic question/answer		N	I	D	D
179	4, 3, 5, 6	x. duple meter		I	D	D	D
180	4, 3, 5, 6	xi. triple meter		N	I	D	D
181	4, 3, 5, 6	xii. traditional sound source	hand drum, rhythm sticks..	D	A	A	A
182	4, 3, 5, 6	xiii. non traditional sound source	knee slaps, tongue clicks	D	A	A	A
183	4, 3, 5, 6	xiv. digital/electronic sound source	MIDI				
184	<b>6, 7, 8, 9, 10</b>	<b>III. HISTORICAL AND CULTURAL CONTEXT</b>					
185		<b>A. Contributions &amp; Dimensions</b>					
186	<b>9, 8, 10</b>	<b>1. Role of Music</b>					
187	9, 8, 10	a. celebrations		A	A	A	A

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188	9, 8, 10	b. cultures		A	A	A	A
189	9, 8, 10	c. daily events		A	A	A	A
190	9, 8, 10	d. special events		A	A	A	A
191	<b>9, 8, 6</b>	<b>2. Significance of World Music</b>					
192	9, 8, 6	a. vocal styles		N	N	I	I
193	9, 8, 6	b. instruments		I	I	I	I
194	9, 8, 6	c. movement	cultural games, dance, etc...	I	I	I	I
195	9, 8, 6	d. genres of music		I	I	I	I
196	<b>9, 8, 7, 6, 10</b>	<b>3. Important Composers/Musicians</b>					
197	9, 8, 7, 6, 10	a. medieval period	600-1450	N	N	I	D
198	9, 8, 7, 6, 10	b. renaissance period	1450-1600	N	N	I	D
199	9, 8, 7, 6, 10	c. baroque period	1600-1750: Johann Sebastian Bach,	N	I	I	D
200	9, 8, 7, 6, 10	d. classical period	1750-1820: Wolfgang Mozart, Piotr Ilich Tchaikovsky,	I	I	I	D
201	9, 8, 7, 6, 10	e. romantic period	1820-1900: Ludwig Beethoven, Edvard Grieg, John Phillip Sousa	I	I	I	D
202	9, 8, 7, 6, 10	f. contemporary period	1900-present: Leroy Anderson, George M. Cohan	I	D	D	D
203	<b>6, 7</b>	<b>IV. AESTHETIC VALUING</b>					
204	<b>6, 7</b>	<b>A. Identify</b>					
205	6, 7	<b>1. Purpose</b>	work song, lullaby	I	D	D	D
206	6, 7	<b>2. Mood</b>		I	D	D	D
207	6, 7	<b>3. Elements</b>		I	D	D	D
208	6, 7	<b>4. Appropriate audience behavior</b>		A	A	A	A
209	6, 7	<b>5. Differences in tempo</b>		A	A	A	A
210	6, 7	<b>6. Differences in dynamics</b>		D	D	A	A
211	6, 7	<b>7. Contrasting music selections</b>		I	D	D	A
212	6, 7	<b>8. Aesthetic qualities in a specific musical</b>		N	N	I	D
213	<b>6, 7</b>	<b>B. Analyze and Critically Assess</b>					
214	6, 7	<b>1. Personal preferences</b>		I	D	D	D
215	6, 7	<b>2. Personal performance</b>		I	D	D	D
216	6, 7	<b>3. Quality of a performance</b>		I	D	D	D
217	6, 7	<b>4. Effectiveness of a performance</b>	means to evoke emotion, create images	I	D	D	D
218	6, 7	<b>5. Different performances of the same work</b>		I	D	D	D

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219	8, 9, 10	V. CONNECTIONS, RELATIONSHIPS AND APPLICATIONS					
220	8, 9, 10	A. Common Themes	how people respond to their world through music, for example in celebration, mourning, work songs, etc...	I	D	D	D
221	8, 9, 10	B. Common Elements	patterns, texture, line, form etc.	I	D	D	D
222	8, 9, 10	C. Common Expressive Characteristics		I	D	D	D
223	8, 9, 10	D. Connection to Other Disciplines	to dance, theater, visual arts, math, science, social studies and language arts	I	D	D	D
224	8, 9, 10	E. Application in Careers	performer, teacher, conductor, composer, music business attorney, film music editor, music critic, record producer, music publisher, instrument sales and repair, sound engineer, etc... (additional examples in Appendix)	I	I	I	I