



Sequential Guide for Music Instruction ... Chorus

NYSSMA[®]
2012



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New York State School Music Association

2012

This is a project conceived and executed by the NYSSMA® Curriculum Committee. It is with gratitude and pride that the following individuals are recognized and appreciated for their tremendous contributions to *Sequential Guide for Music Instruction*:

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Statement of Intent

The NYSSMA® Sequential Guide to Music Instruction is a tool intended to promote consistency in learning and instruction, through a standards/outcomes-based approach. Understanding that every district and school has unique characteristics in creating learning situations, this document provides concepts general enough to be included in any course of study, yet specific enough that music educators can plan and implement a comprehensive course of instruction.

The document identifies what students should know, understand, and be able to do in the music classroom. It is to be adapted by teacher and/or supervisor for each instructional setting, which may be impacted by factors, e.g.: frequency of meeting, length of class, ability of student, grade level, and resources (dedicated space, availability of instruments, audio, texts, sheet music, technology, etc.). Teachers are expected to make necessary accommodations for students with various learning needs and styles. Concepts listed identify the developmental level in which they should be introduced to students, throughout the path of a spiraling curriculum. Levels are developmental in nature, rather than grade specific.

The *Sequential Guide* is designed to allow teachers the flexibility necessary to incorporate these concepts and experiences within any school culture.

Introduction

The following considerations are listed to help you better use this document, and to enhance your ability to gain the most from its contents.

Reading the charts

The sections of the *Sequential Guide for Music Instruction* are organized by genre, i.e. General Music, Band, Chorus, and Orchestra. Columns describe learning competencies for each of the New York State Standards for the Arts (listed in the order of: 1, 3, 4, 2), while the middle column includes descriptions of learning related to the elements of music.

Standards

As this is a New York State School Music Association (NYSSMA®) document, the *Sequential Guide for Music Instruction* describes and supports the New York State Learning Standards for the Arts (1996). However, as some readers are more familiar with the National Standards for Arts Education (1994), the authors suggest viewing a chart that illustrates the **relationship between the New York State and National standards** (Music: A Resource Guide for Standards-Based Instruction, New York State Education Department, 2002).

Guiding Principles for Core Standards in the Arts

Although Common Core Standards do not exist for the arts at this time, New York State Education Department endorses the work of David Coleman, one of the authors of the Common Core State Standards. Coleman presents the following as Guiding Principles for the Arts.

Studying works of arts as training in close observation across the arts disciplines and preparing students to create and perform in the arts

Engaging in a deep study of works of art across arts disciplines and preparing students to develop arts literacy and develop their own art

Studying the social, political, cultural and economic contexts of works of arts while maintaining an in depth focus on each work, allowing students deeper understanding of the works of art that includes their connections with other areas of knowledge and in the evolution of the art disciplines

Integrating the appropriate US/NY cultural institutions to promote a rich study of the arts

Providing an explicit learning progression in the arts disciplines along the pre-k – grade 12 continuum that is developmentally appropriate

Studying the arts associated careers, including the choices artists make as they design solutions and how aesthetics influence choices consumers make

Developing a lifelong curiosity about the arts, and understanding that art transcends time

Integration

Teachers will find the area of History/Culture/Style especially conducive for integration with curricular topics from other areas of study. Strong connections may be found in the Social Studies units at the following grades:

Grade K	Folk Tales / Legends
Grade 1	Families, neighborhoods, US Citizenship
Grade 2	Rural, urban, suburban
Grade 3	World Cultures (China, Kenya, Inuit, etc.)
Grade 4	US History, Native Americans, New York State
Grade 5	US, Canada, Latin America
Grade 6	Ancient Civilizations and Cultures
Grade 7/8	US History
Grade 9/10	Global History
Grade 11	US History
Grade 12	Civics, Economics

Leveling

For ensemble classes, the NYSSMA® levels indicated reflect achievement of the individual student. Teachers must be aware of the varying levels of musical achievements of each student, in order to select ensemble literature of an appropriate level.

Assessment

At any point in the instructional sequence, teachers are encouraged to elicit feedback on student achievement and performance. Such opportunities may be formal (local, regional or state wide organized festivals), informal (colleagues), local, regional or state-wide. These assessment opportunities may provide important information to both students and teachers regarding instruction and learning.

Opportunities available from NYSSMA® include:

- Solo/Ensemble Evaluation Festival
- Major Organization Evaluation Festival
- PEAK (Parents, Educators and Kids) Festivals
- Composition Showcase
- Electronic Composition Showcase
- Piano Showcase

Special Learners

The music teacher should expect students with disabilities to successfully reach the goals established, as well as those indicated on their IEP's. Even though a student may have special needs, he/she can develop as a musician and excel throughout every spiral in this sequential guide. Alternative assessments and differentiated instruction may be necessary for some students.

Scheduling


In instances where student participation in an ensemble is fulfilling his/her state mandated study in the arts (secondary level), the information included in the Intermediate and Commencement level General Music charts must be included by the ensemble teacher. Music educators must be cognizant of the specific needs of students as a result of scheduling practices in their building or district.

Methodology

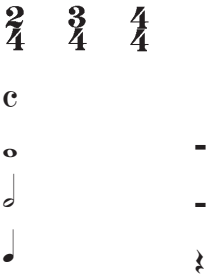



In preparing this guide, the authors have deliberately avoided referencing or endorsing specific pedagogical methodologies or instructional approaches.











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Performing		Listening	Musical Elements & Notation (Tonality, Rhythm, Timbre, Form, Harmony, Dynamics)	History/Culture/Style	Creating (Improvising, Composing)
Technique	Musicianship				
Posture (standing / sitting)	Start and end together	Echo rhythms	Tonality: Major minor modes pentatonic	Folk songs of world cultures	Creating: Short rhythmic patterns
Mouth shape	Respond to the conductor	Echo pitch		Historical / geographical / cultural connections of repertoire	Explore timbral and pitch aspects of own voice
Singing voice / speaking voice	Rote sing	Awareness of choral blend	Rhythm: word (syllable) correlation to note length steady beat – internal / external pulse maintain steady beat while singing long vs. short notes and patterns duple / triple meter	Patriotic songs, world holidays, New York State, Native American	
Warm ups: siren, breathing, diction, clarity of speech	Self awareness and assessment of technique (posture, breathing)	Good vs. poor vocal tone discrimination	Tempo: fast slow		
Unison, rounds and partner songs	Self awareness of vocal timbre and pitch matching	Self assessment	Timbre: good vs. poor tone discrimination exploration of own voice		
Follow melody with text	Establish rehearsal routine	Perform songs by rote	Form: AB ABA AABA call and response rounds		
Hold music	Concert etiquette and performance practice	Teacher modeling			
Vocal exploration	Ensemble decorum	Matching pitch vs. not matching pitch	Harmony: rounds partner songs self-accompaniment on classroom instruments and body percussion		
Match pitch					

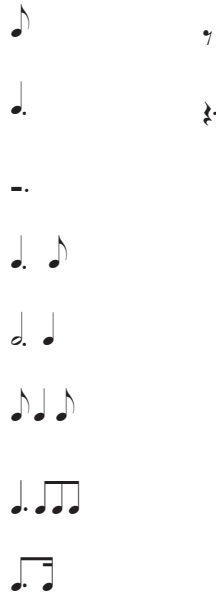
Performing		Listening	Musical Elements & Notation (Tonality, Rhythm, Timbre, Form, Harmony, Dynamics)	History/Culture/Style	Creating (Improvising, Composing)
Technique	Musicianship				
			<p>Dynamics: piano <i>p</i></p> <p>forte <i>f</i></p> <p>Articulation: legato</p> <p>accent </p>		



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Performing		Listening	Musical Elements & Notation (Tonality, Rhythm, Timbre, Form, Harmony, Dynamics)	History/Culture/Style	Creating (Improvising, Composing)
Technique	Musicianship				
2-part treble literature	Sing expressively with the voice and the face	Listen to a variety of recordings, including choral and instrumental literature	Tonality: explore multiple tonalities within chorus, i.e. Major, minor, etc.	Analysis of title and composer of musical selection(s)	Creating: Create melodies to given text
Read and follow own part within a 2-part score	Project mood, interpreting the song	Distinguish between good and poor tone	Sightreading (solo and ensemble): sightread in keys of C and F	Perform with characteristic style of music	Create own choreography
Warm ups: siren, breathing, diction, clarity of speech, and vocalises	Follow gestures of the conductor, including attacks and releases	Listen to other voices and voice parts, while singing	sightread in 5-note range, stepwise pattern, using an established pitch reading system	Historical / geographical / cultural connections of repertoire	Improvising: Pentatonic melodies
Correct mouth shape for specific vowels	Balance between parts	Blend own voice to balance dynamic level, within and among sections	melodic contour	Simple riser choreography in performance	Rhythmic accompaniment for Latin music
Use of correct and uniform vowels for the text	Blend within section	Perform with appropriate intonation and self monitoring skills	Rhythm: speak, count and/or tap rhythm / part 	Novelty pieces	
Sing with appropriate diction – focusing on mindful use of tongue, lips and teeth for consonants	Self awareness and assessment of technique and pitch	Self assessment using musical terminology	Timbre: introduction to appropriate singing voice	Folk music of the world	
Connect inhalation and air stream with phrase length	Concert etiquette and performance practice	Teacher modeling	Form: repeat signs 		
	Ensemble decorum		1 st and 2 nd endings 		
	Continue rehearsal routine		introductions and interludes of accompaniment		
			rounds		
			coda 		

Performing		Listening	Musical Elements & Notation (Tonality, Rhythm, Timbre, Form, Harmony, Dynamics)	History/Culture/Style	Creating (Improvising, Composing)
Technique	Musicianship				
Recognize and sing correct phrase	Perform Very Easy – NYSSMA® Level I ensemble literature	Echo tonal patterns and rhythms	fine		
Sing in tune		Listen to and critique audio and/or video recordings of ensemble performances	DS 		
Sing individual part	Distinguish between soprano and alto (Part I & Part II)		Harmony: descant increased rhythmic independence		
Accuracy of pitches in relation to other voice parts	Sight-read (solo and ensemble) according to NYSSMA®		Dynamics: mezzo piano <i>mp</i>		
Use appropriate voice placement (chest vs head)	Level I criteria, using an established pitch reading system		mezzo forte <i>mf</i>		
Sing a cappella, unison or simple rounds			crescendo 		
Sing in languages other than English, understanding the verbatim translation			decrescendo 		
Sing collaboratively with accompanist			Notation: treble clef 		
			measure 		
			bar line 		
			staff 		
			fermata  		
			breath mark 		
			key signature		
			time signature		






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Technique	Musicianship				
3-part literature (SSA; SAC; SAB; 3-part mixed)	Sing dynamics while maintaining proper intonation	Listen to a variety of recordings, including choral and instrumental literature	Tonality: explore multiple tonalities within chorus and introduce matching vocabulary, i.e. major, minor, modes key changes modulation	Compare and contrast various aspects of performance literature	Improvising: Call and response Introduction to scat singing
Warm ups: breathing, diction, melodic and harmonic	Interpret and perform musical markings				
Introduction to beginning 4-part repertoire	Student identification of mood through interpretation of text	Discriminatory listening across different sections of chorus	Sightreading (solo and ensemble): sightread in keys of C, F and G sightread in 6-note range, stepwise pattern, using an established pitch reading system	Exposure to a variety of musical styles and style periods	
Read and follow own part within a 3-part score	Respond to a larger variety of expressive conducting gestures	Listen to other voices and voice parts, while singing	Rhythm: 		
Find and follow parts of others in a written score, with teacher assistance	Balance and blend between parts, and within section	Blend own voice to balance dynamic level within and among sections			Madrigals
Associate vowel formation with tone quality	Self awareness and assessment of technique and pitch	Use musical terminology, listen to and evaluate performance of self and others		Introduce different vocal ensemble (barbershop, pop chorus, show choir, madrigals, mens chorus, womens chorus)	
Demonstrate uniform vowel pronunciation	Concert etiquette and performance practice				
Sing with appropriate diction	Ensemble decorum				

Performing		Listening	Musical Elements & Notation (Tonality, Rhythm, Timbre, Form, Harmony, Dynamics)	History/Culture/Style	Creating (Improvising, Composing)
Technique	Musicianship				
Use breath to create various articulations (staccato, accent, legato)	Continue rehearsal routine	Listen to, and evaluate intonation of self and others	moving to the beat and its subdivisions with large motor movements, i.e. swinging, stepping, snapping		
Use breath to create various dynamics and volume.	Perform NYSSMA® Level II / III ensemble literature	Teacher modeling	tied notes 		
Determine appropriate locations in musical phrase to take a breath.	Distinguish voice parts within chorus	Incorporate into warm-ups tonal and rhythmic patterns, and intervals / octave	ritardando accelerando a tempo		
Sing in tune	Sing in 3-4 parts, independently holding own part	Distinguish between Major and minor	cut time  metronome markings Tempo: Andante Allegro Lento		
Sing individual part	Student marks music with pencil for dynamics, phrasing, and tempos, with teacher direction				
Accuracy of pitches in relation to other voice parts	Teacher directed audiation before singing		Timbre: continued work on characteristic vocal sound initial awareness of falsetto		
Assist/guide students as voices change	Use available resources, including technology, to locate musical information (history, composer, definitions, symbols, etc.)		Form: medley transition		
Section placement (soprano, alto, cambiata, baritone) and appropriate vocal technique/quality, according to range and voice type			Harmony: 3-4 parts dissonance and resolution		
Sing a cappella with multiple parts			Dynamics: fortissimo <i>ff</i> pianissimo <i>pp</i>		

Performing		Listening	Musical Elements & Notation (Tonality, Rhythm, Timbre, Form, Harmony, Dynamics)	History/Culture/Style	Creating (Improvising, Composing)
Technique	Musicianship				
<p>Sing in languages other than English, understanding the verbatim translation, and paraphrasing meaning in student words</p> <p>Sing as a featured soloist within an ensemble</p> <p>Begin to study and/or perform solo literature</p> <p>Sing alone and with others</p>	<p>Sight-read (solo and ensemble) according to NYSSMA® Level II / III criteria, using an established pitch reading system</p>		<p>Notation: bass clef ♭</p> <p> flat ♮</p> <p> sharp ♯</p> <p> natural ♮</p> <p> ties</p> <p> identify pitch names on staff</p>	<p>Composer project using Internet for research</p> <p>Understand reasons for the study of varied musical concepts and styles</p>	





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Technique	Musicianship				
4-part literature	Sing dynamics while maintaining proper intonation	Listen to a variety of recordings including choral and instrumental literature	Tonality: explore multiple tonalities: Ionian (Major) Aeolian (minor) Dorian Mixolydian Phrygian	Compare and contrast various aspects of performance literature	Improvising: Vocally improvise over an 8-beat rhythmic pattern
Read and follow own part within a 4-part score	Perform musical markings accurately	Self assess and adjust individual tone and technique, to blend own voice and balance dynamic level within and among sections	Rhythm:     	Historical / geographical / cultural / social connections of repertoire	Improvise vocal harmonies
Apply vowel formation to create uniform tone quality	Visual and musical expression of text	Discriminatory listening across different sections of chorus, with increasing sophistication of musicianship skills	additional rhythms based on literature	Perform in a variety of musical styles and style periods, including, spirituals, jazz, pop music, musical theater selection(s), and world music	Composing: Compose and notate warm-ups and sight reading exercises
Warm-ups: buzzing (lip trills)	Respond to interpretive gestures of conductor		walk beat and rhythm patterns from repertoire		
Emphasis on vowel shaping (mouth space / throat space)	Balance and blend between parts and within section				
Voiced and unvoiced consonants	Conduct in a variety of time signature patterns				
Introduction to diphthongs	Self awareness and assessment of technique and pitch	Using musical terminology, listen to and evaluate performance of self and others	Timbre: adjust vocal quality appropriate for varied styles and language of literature	Performance opportunities in a variety of vocal ensembles (i.e. barbershop, pop chorus, gospel, show choir, madrigals, mens chorus, womens chorus, a capella)	
Sing phrases musically, using appropriate word/syllable stress	Make appropriate adjustments in response to what is heard in performance	Teacher and student modeling	awareness of head and chest registrations, and issues associated with blending these timbres (passaggio)		
			falsetto		

Performing		Listening	Musical Elements & Notation (Tonality, Rhythm, Timbre, Form, Harmony, Dynamics)	History/Culture/Style	Creating (Improvising, Composing)
Technique	Musicianship				
Develop understanding of breathing mechanics	Concert etiquette and performance practice	Incorporate into warm-ups chord progressions, and accidentals	appropriate resonance in order to create and project clear tone		
Sing in tune	Ensemble decorum	Aural identification of major and perfect intervals within octave	Form: rondo canon polyphony monophony fugue		
Sing individual part	Continue rehearsal routine		Harmony: 4 – 5 parts cadences suspensions basic chordal progressions		
Accuracy of pitches in relation to other voice parts	Perform NYSSMA® Level III/IV ensemble literature		Dynamics: sforzando <i>sfz</i> subito piano <i>sp</i> subito forte <i>sf</i>		
Section placement (SATB) and appropriate vocal technique/quality, according to range and voice type	Awareness of voice parts within the ensemble, within section, and within musical selection		Notation:  		
Sing a cappella with multiple parts	Sight-read (solo and ensemble) according to NYSSMA® Level III/IV criteria, using an established pitch reading system		8va (Tenor) 		
Sing in languages other than English, with appropriate accent and authentic pronunciation, with verbatim understanding of each word based upon student-researched translation	Sing in 4 (or more) parts, performing own part accurately		melismatic passages		
	Student writes on music (using pencil), to improve personal performance		Articulation: accent  staccato  legato tenuto moving to express musical phrases		

Commencement

Commencement

Performing		Listening	Musical Elements & Notation (Tonality, Rhythm, Timbre, Form, Harmony, Dynamics)	History/Culture/Style	Creating (Improvising, Composing)
Technique	Musicianship				
Continue to study and/or perform solo literature	Audiate music prior to performance				
Appropriate resonance (raised soft palate, open throat, forward placement of tone)	Student finds performances of repertoire by other ensembles on the Internet, and critically responds				
Analysis of the mechanics of vocal production					
Ranges					
Soprano:					
					
Alto:					
					
Tenor:					
					
Bass:					
					

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Performing		Listening	Musical Elements & Notation (Tonality, Rhythm, Timbre, Form, Harmony, Dynamics)	History/Culture/Style	Creating (Improvising, Composing)
Technique	Musicianship				
Warm-ups: self-initiated and directed	Perform expressively (dynamics, phrasing, tempo, articulation), as written or implied	Listen to and compare/contrast multiple recordings of same vocal/choral literature	Tonality: recognize tonalities (visually/aurally): Major minor (all 3 forms) Dorian Mixolydian Phrygian	Apply performance practice according to musical genre	Improvising: Vocally improvise over a simple given chord progression
4–8 part literature	Express text through facial and body language	Self assess and adjust individual intonation, tone and technique	Rhythm: changing meters with metric feel	Historical / geographical / cultural / social connections of repertoire	Harmonize to familiar melodies
Read and follow own part within a 4–8 part score	Respond to interpretive gestures of conductor	Peer evaluation of musical performance, while providing constructive feedback	$\frac{5}{8}$ $\frac{7}{8}$	Perform in a variety of musical styles and style periods	Composing: Utilize compositional techniques to expand a basic melody
Apply vowel formation to create uniform tone quality	Balance and blend between parts and within section	Independent student listening experiences	non-metric music	Student initiated performance opportunities in a variety of vocal ensembles (i.e. barbershop, jazz, pop chorus, gospel, show choir, madrigals, mens chorus, womens chorus)	Arrange a musical selection for an ensemble, which may include an instrumental accompaniment
Voiced and unvoiced consonants	Conduct in a variety of time signature patterns	Aural identification of all diatonic intervals within octave	additional rhythms based upon literature	Careers in music	Create harmony for a melodic line
Mastery of diphthongs	Demonstrate independence in practice, rehearsal, and performance environments		Timbre: adjust vocal quality appropriate for varied styles and language of literature	Apply the study of various musical concepts and styles	
Sing expressively	Make appropriate adjustments in response to what is heard in performance		increased command and use of head and chest registers, and issues associated with blending these timbres (passaggio)		
Sing phrases musically, using appropriate word/syllable stress reflecting emotion, artistry and presence			appropriate use of falsetto		
Demonstrate and utilize proper breathing mechanics			appropriate resonance in order to create and project clear tone in response to vocal maturation		

Performing		Listening	Musical Elements & Notation (Tonality, Rhythm, Timbre, Form, Harmony, Dynamics)	History/Culture/Style	Creating (Improvising, Composing)
Technique	Musicianship				
Individual awareness of intonation within context of section and ensemble	Concert etiquette and performance practice Ensemble decorum		<p>Harmony: 4 to 8 parts introduce varied tunings of the 3rd according to style of music experience non-western harmonies</p>		
Section placement (SAT B) and appropriate vocal technique according to range and voice type	Perform NYSSMA® Level V/VI ensemble literature Awareness of voice parts within the ensemble, within section, and within musical selection		<p>Dynamics: application of full dynamic spectrum interpretive use of implied dynamics</p>		
Sing a cappella with multiple parts					
Sing in languages other than English, with appropriate accent and authentic pronunciation, with verbatim understanding of translations based upon student's (Internet) research	Sight-read (solo and ensemble) according to NYSSMA® Level V/VI criteria, using an established pitch reading system Sing in 4 (or more) parts, performing own part accurately		<p>Notation: identify M & m key signatures experience non-traditional notation identify chromatic passages</p>		
Continue to study and/or perform solo literature	Through self-assessment, student writes on music (using pencil) to improve performance		<p>Articulation: stylistically correct application of articulation markings as per literature</p>		
Sing in small vocal chamber ensembles (duo, trio, quartet)	Audiate music prior to performance				

Performing		Listening	Musical Elements & Notation (Tonality, Rhythm, Timbre, Form, Harmony, Dynamics)	History/Culture/Style	Creating (Improvising, Composing)
Technique	Musicianship				
Apply and control vibrato when developmentally appropriate	Study and perform (in appropriate venue) solo literature				
Individual awareness of physical sensations associated with proper resonance, including raised soft palate, use of the mask, forward placement of tone, open throat, etc.	Teacher facilitated/ student led chamber ensemble (duets, trios, etc.)				
Mechanics of vocal production	Recognize and notate in music, IPA (International Phonetic Alphabet) symbols for vowels				