



*Sequential Guide for Music Instruction ...  
Classroom / General Music*

NYSSMA<sup>®</sup>

2012



# *Sequential Guide for Music Instruction ... Classroom / General Music*

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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In addition, several music educators throughout the state have given input to this committee that has helped to strengthen this document. We thank the following individuals for their time in thoughtful analysis of this work, and for their constructive comments:

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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 (Melody, Rhythm, Timbre, Form, Harmony, Dynamics)	History/Culture/Style	Creating (Movement, Improvising, Composing)
Singing	Instruments				
High vs low	Rest, ready and playing position	Wide variety of styles, timbres, genres, cultures, tonalities, meters	<b>Melody:</b> songs and patterns utilizing a variety of modes and tonalities	Folk songs of different culture	<b>Movement:</b> Respond to the treatment of musical elements
Sol-mi Patterns	Respond to teacher cues	Respond to the treatment of musical elements	use of props or symbols to reinforce pitch changes	Nursery rhymes	Locomotor (e.g. walk, jump, skip) vs. nonlocomotor (e.g. tap, clap, stamp, patsching)
Loud vs quiet (soft)	Respond to poem and story cues	Developmentally appropriate length (brief examples)	<b>Rhythm:</b>  (experienced, not read)	Wide variety of styles, genres, cultures	Respond to music with an awareness of self vs. shared space
Vocal exploration (singing, speaking, shouting, whispering)	Timbre exploration	Developmentally appropriate, non-verbal responses (kinesthetic, artistic) to listening examples	 (experienced, not read)	Connections to children's literature (folk tales and legends)	
Resting tone		Developmentally appropriate verbal response or reflection	steady beat	Song games and play parties	<b>Improvising:</b> Imitative and non-imitative (improvised), based on musical elements
Appropriate range		Developmentally appropriate response or reflection to music samples	use of props or symbols	Audience/performance etiquette	Improvising vocal, instrumental and body percussion patterns
		Exposure to tonal and rhythmic patterns	Tempo: fast vs. slow	Holiday and seasonal songs and dances	Call and response (vocal, instrumental, or body percussion)
Sing with and without accompaniment			<b>Timbre:</b> explore the sounds created with classroom instruments		<b>Composing:</b> Teacher guided class compositions, based on the musical elements
Echo tonal patterns on words and neutral syllables (matching pitch)			<b>Form:</b> same vs. different		Manipulate icons and create own compositions
Sing alone and with others			repetition vs contrast		
			<b>Dynamics:</b> loud vs. quiet (soft)		










Performing		Listening	Musical Elements & Notation	History/Culture/Style	Creating
Singing	Instruments		(Melody, Rhythm, Timbre, Form, Harmony, Dynamics)		(Movement, Improvising, Composing)
		Taking turns (e.g. I sing, you sing)  Distinguish between sound and silence			





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Singing	Instruments				
Pentatonic and Major tonality songs	Demonstrate appropriate playing technique on, and care of classroom instruments (e.g. mallet grip, tambourine hold)	Differentiate between long and short sounds	<b>Melody:</b> pentatonic scale Major scales treble clef patterns using sol, la, mi	Interdisciplinary connections	<b>Movement:</b> Move to the beat
Recognize and sing mi, sol, la, melodic patterns	Produce characteristic sound on classroom instrument(s)	Critically respond to others' performances	<b>Rhythm:</b> sing, play, compose, and improvise using:   (experienced, not read)	Listen to and identify genres, including orchestral, choral, jazz, world and popular music	Move to the rhythm
Range 	Perform songs utilizing  and 	Follow written musical notation while listening to a recording or performance		Patriotic music	Move to show melodic contour
Correct singing posture	Read simple pitch and rhythmic patterns on the staff	Discriminatory listening for tempo, timbre, type/genre, harmony, mood	<b>Beat:</b> steady ritardando (getting slower) accelerando (getting faster)	Expanded repertoire of folk songs of different cultures	Move to show change
Read simple pitch and rhythmic patterns on the staff (sol, mi, la)	Express a story using instruments and voice	Identify classroom instrument families by sight and sound	<b>Timbre:</b> identify classroom instruments by sight and sound experiment with different instrument sounds	Dramatic interpretation	Simple folk dance: full group, moving on well defined phrases to beat, or with words that accompany song
Ostinati, rounds		Follow listening map	<b>Form:</b> AB ABA rounds repeat signs 		<b>Improvising:</b> Use pentatonic scale on pitched percussion instruments
Hold a melody with a simple accompaniment (i.e. bordun)		Listen for downbeats	<b>Harmony:</b> melody vs accompaniment		Improvise a vocal or instrumental response to a given call
			<b>Dynamics:</b> crescendo  decrescendo 		Improvise on a pitched instrument over ostinati
					<b>Composing:</b> Audiate simple melodic and/or rhythmic compositions using musical elements


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
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Singing	Instruments																		
Partner songs and rounds	Perform appropriately on pitched (recorder and pitched percussion), and non-pitched classroom instruments	Discriminatory listening for form (motif and phrase)	<b>Melody:</b> Major minor do, re, mi, fa, sol, la	Connection to Native American, New York State, world music, and holidays/festivals	<b>Movement:</b> Interpretative movement  Expanded folk dance repertoire: using multiple directions, partners, improvising movements														
Sing patterns using do, re, mi, fa, sol, la						Identify families of instruments from sound and sight	<b>Rhythm:</b> <table style="display: inline-table; vertical-align: middle;"> <tr> <td><math>\frac{2}{4}</math></td> <td><math>\frac{3}{4}</math></td> <td><math>\frac{4}{4}</math></td> <td></td> </tr> <tr> <td>o</td> <td>-</td> <td></td> <td>(experienced, not read)</td> </tr> <tr> <td></td> <td></td> <td></td> <td>(experienced, not read)</td> </tr> <tr> <td></td> <td>,</td> <td></td> <td>(experienced, not read)</td> </tr> </table>	$\frac{2}{4}$	$\frac{3}{4}$	$\frac{4}{4}$		o	-		(experienced, not read)				(experienced, not read)
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Respond to phrasing as it relates to text	Perform simple melodies and rhythmic patterns from notation	Listen critically and reflect on own performance, using musical terminology	<b>Beat:</b> strong and weak beats in 3 strong and weak beats in 4	Listen to and identify genres, including orchestra, band, chorus, jazz, small ensemble, world and popular music	<b>Improvising:</b> Improvise question/answer phrases rhythmically, melodically, and with sensitivity to basic dynamics														
Follow single line of written notation while singing						Detect rhythmic and melodic errors	<b>Timbre:</b> identify families of instruments from sound and sight	Understanding music within social context											
Range 	Two and three part group accompaniment on classroom instruments		<b>Form:</b> motive repetition and contrast within composition rondo D.C. al fine	Introduction and discussion of well known composers	<b>Composing:</b> Simple melodies  Compose a contrast to a motive  Create introduction and coda to familiar songs  Apply knowledge of notation to composition														
	Utilize  rhythms in patterns and songs		1 <sup>st</sup> and 2 <sup>nd</sup> endings  introduction coda 																

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Singing	Instruments				
			<p><b>Harmony:</b> partner songs rounds</p> <p><b>Expression:</b> accent </p> <p>piano <i>p</i></p> <p>forte <i>f</i></p> <p>staccato </p> <p>legato</p>		


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Singing	Instruments				
2-part	Multiple ostinati	Discuss musical elements, using content specific vocabulary to identify differences in style	<b>Melody:</b> identify one octave melodies Major minor follow own part, in a 2-part score	Roles of musicians (conductor, performer, composers)	<b>Movement:</b> Create expressive movement to respond to music (programmatic)
2-part with instrumental ostinato	3-part arrangements	Identify meter (triple/duple)	<b>Rhythm:</b> identify time signature (especially bottom number)	Functions of music in society	Choreograph movement to accompany music
Awareness of basic singing technique (posture, breath support, musical line, diction)	chord progressions using 2 to 3 chords	Identify M, m		Introduction to style periods middle ages thru contemporary	Choreograph own folk dance, responding to metric feel
Sing diatonic scale (M, m)	Perform melodies with 5 (or more) pitches on instruments (e.g. recorder, barred inst., keyboard, tone chimes, tuned percussion tubes, etc.)	Recognize chord changes		Connections to North and South American history, and ancient cultures	Perform dance, accompanied by live music
Sing melodies using do, re, mi, fa, sol, la, ti, do	Demonstrate proper instrument performance technique, and care	Programmatic music: analyze story using musical elements	Tempo symbols: Andante Allegro Largo others, according to music	Listen to and distinguish between genres, including orchestra, band, chorus, jazz, small ensemble, world and popular music	<b>Improvising:</b> Improvise melodies within a given structure, giving attention to musical elements
Range		Listen critically and reflect on own and others' performance, using music vocabulary	Beat: find strong and/or weak beat to identify meter:	Demonstrate audience/performer etiquette	Improvise accompaniment for a familiar song
				Explore careers in music	<b>Composing:</b> Plan and create chord progression using I, IV, V
Introduce changing voice concepts					
					
					

Performing		Listening	Musical Elements & Notation (Melody, Rhythm, Timbre, Form, Harmony, Dynamics)	History/Culture/Style	Creating (Movement, Improvising, Composing)
Singing	Instruments	<p>Include live student performances on non-classroom instruments (e.g. band instruments, orchestra instruments, guitar, piano)</p> <p>Rhythmic dictation</p>	 <p><b>Timbre:</b> use adjectives to describe music</p> <p>individual instruments</p> <p>vocal: soprano</p> <p>alto</p> <p>tenor</p> <p>bass</p> <p><b>Form:</b> DS al fine      %</p> <p>DS al coda      ⊕</p> <p>theme and variation</p> <p>motive: repetition</p> <p>sequence</p> <p>contrast</p> <p>symphony (movements)</p> <p>opera (overture, chorus, aria, recitative)</p>	<p>Use available resources, including technology, to locate musical information (fingerings, history, composer, definitions, symbols, etc.)</p>	<p>Compose and notate an 8-measure melody using motive, repetition, variation and contrast</p> <p>Create melodic and rhythmic composition utilizing various instruments, incorporating technology as available for notation and production</p>

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Singing	Instruments				
			<p><b>Harmony:</b> examine and discuss texture: monophonic homophonic heterophonic polyphonic</p> <p>consonance and dissonance</p> <p><b>Expression:</b> expressive symbols: accelerando ritardando diminuendo  crescendo </p> <p><i>fp</i></p> <p>articulation: legato tenuto</p> <p>a tempo</p> <p>caesura </p>		

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<p>Develop applied music skills appropriate to the technical development of instrument or voice (refer to NYSSMA® manual as appropriate)</p> <p>Sight read / perform Easy – NYSSMA® Level I, II solo/ensemble literature, as available</p> <p>Read simple melodies at sight</p> <p>Use symbols (standard or graphic notation) to perform music</p>	<p>Analysis of multiple versions (interpretation) of pieces</p> <p>Music’s role in contemporary society (commercials, movie, television, advertising)</p> <p>Aural analysis of music based on musical elements</p> <p>Meter recognition</p> <p>Melodic dictation</p>	<p><b>Melody:</b> notation systems</p> <p>structure: contour range organization</p> <p>tonality: Major minor blues pentatonic, both M/m</p> <p><b>Rhythm:</b> compound rhythm</p>  <p>Meter: add experiences with asymmetrical meters</p> <p><b>Timbre:</b> utilize individual instrumental and unconventional vocal timbre</p> <p><b>Form:</b> application of basic form knowledge within composition</p> <p><b>Harmony:</b> application of basic harmony knowledge within composition (I, IV, V chords and progressions)</p> <p><b>Expression:</b> analysis of emotions created in music through expressive elements (dynamics, mood, tempo, mode)</p>	<p>Characteristic periods of music history may include Renaissance, Baroque, Classical, Romantic, 20<sup>th</sup> and 21<sup>st</sup> Century</p> <p>Expanded world cultures and styles</p> <p>Music’s role in society</p> <p>Compare and contrast genres, including orchestra, band, chorus, jazz, small ensemble, world and popular music</p> <p>Explore careers in music</p> <p>Explore the impact of history on American pop music, jazz, or musical theatre</p>	<p><b>Movement:</b> Move in response to music, to reinforce musical elements</p> <p>Explore choreography</p> <p><b>Improvising:</b> Melodic and rhythmic improvisation on various instruments, over a 12-bar blues progression</p> <p><b>Composing:</b> Compose a song driven by a given text (i.e. blues), incorporating technology as available for notation and production</p> <p>Incorporate production and notation software (when available) for composition</p>

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<p>Read simple melodies at sight</p> <p>Embed singing in classroom activities</p> <p>Perform on social instruments from published, self-composed and/or improvised music</p> <p>Explore different timbres from a variety of sound sources</p> <p>Use symbols (standard or graphic notation) to perform music on recreational instruments.</p>	<p>Maintain a listening log, including well known examples of standard literature</p> <p>Compare compositions of varied eras, genres, and cultures</p> <p>Connect sound patterns w/visual representation</p>	<p><b>Melody:</b> tonality through increased familiarity with songs and patterns</p> <p>utilize modes and a variety of Major, minor pentatonic, and whole tone scales</p> <p><b>Rhythm:</b> apply knowledge of rhythm in performance and composition</p> <p><b>Timbre:</b> expand exploration of vocal and instrumental timbres</p> <p><b>Form:</b> examine and analyze form used in a variety of genres, including popular music</p> <p><b>Harmony:</b> apply knowledge of harmony in performance and composition</p> <p><b>Expression:</b> investigate the use of music to evoke emotion and mood</p>	<p>Characteristic periods of music history may include Renaissance, Baroque, Classical, Romantic, 20<sup>th</sup> and 21<sup>st</sup> Century</p> <p>Contemporary music</p> <p>Music reflecting social and cultural issues, including protest songs, and political issues</p> <p>Use available resources, including technology, to locate musical information (fingerings, history, composer, definitions, symbols, etc.)</p>	<p><b>Movement:</b> Continue to incorporate movement and choreography, as applicable and appropriate</p> <p><b>Improvising:</b> Further refine spontaneous music making, by improvising within a musical framework vocally, instrumentally, and/or with electronic sources</p> <p><b>Composing:</b> Create a short melody from a given chord progression</p> <p>Arrange familiar songs for different voicing(s), instruments, or styles</p> <p>Compose and notate with a traditional or non-traditional notation system, for later performance</p>



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Technique	Instruments				
Conduct common meters to recordings or class performances	Write performance critique of self and/or ensemble, with recommendations for improvement, using music vocabulary	Rhythmic, melodic, and harmonic dictation	<b>Melody:</b> treble and bass clefs intervals Major scale and scale degrees chromatic scales modes whole tone pentatonic melodic movement non-harmonic notes	Reflect on musical characteristics of medieval, Renaissance, Baroque, Classical, Romantic and 20 <sup>th</sup> and 21 <sup>st</sup> Century musical examples.	<b>Improvising:</b> Create a melody over a chord progression
Perform on instruments using proper posture and instrument position	Perform expressively (dynamics, phrasing) as written or implied	Recognize types of intervals, triads, 7 <sup>th</sup> chords, and chord members in bass and soprano voices	contour range tessitura atonal twelve tone ornamentation	Reflect on musical characteristics of folk, jazz, rock, world music	<b>Composing:</b> Write original exercises using characteristic devices and techniques evident in style periods
Sightread	Demonstrate independence in practice, rehearsals, and performance	Recognize and write common chord progressions	<b>Rhythm:</b> beat meter tempo note values rests tie dot meter signature triplets duplets anacrusis fermata syncopation conducting patterns	Analyze melodic techniques of various style periods	Write melodic exercises in transposition, for others to perform
	Display proper etiquette and protocol in rehearsal and/or performance	Analyze uses of musical elements with increased sophistication		Analyze harmonic structures and techniques from the various style periods	Write, prepare for performance, conduct, and perform short compositions, involving the techniques and principles of the styles studied
	Apply appropriate performance practice according to style of music	Recordings of performance repertoire		Analyze characteristics of style, media, and forms	Compose and notate, with a traditional and non-traditional notation system, for performance
	Participate in teacher facilitated/ student led chamber ensembles	Recognize and correct musical errors		Analyze a Bach chorale (harmonic and non-harmonic tones)	Harmonize simple choral melodies

Performing		Listening	Musical Elements & Notation (Melody, Rhythm, Timbre, Form, Harmony, Dynamics)		History/Culture/Style	Creating (Movement, Improvising, Composing)
Technique	Instruments					
	<p>Research and present musical and historical information on performance repertoire</p> <p>Apply practice techniques to achieve personal goals for improved performance</p>		<p><b>Timbre:</b> orchestral music</p> <p>ranges and transpositions</p> <p>overtone series</p> <p>chamber ensembles</p> <p>bands</p> <p>jazz ensembles</p> <p>score reading</p> <p>vocal music</p> <p>voice types</p> <p>a cappella</p> <p><b>Form:</b> motive</p> <p>phrase</p> <p>period</p> <p>phrase group</p> <p>song form</p> <p>representative forms from each style studied in the course</p> <p><b>Harmony:</b> intervals</p> <p>triads</p> <p>7<sup>th</sup> chords</p> <p>9<sup>th</sup> chords</p> <p>doubling</p> <p>inversion</p> <p>cadence</p>	<p>Research and express relationships, commonalities and contrasts among varied styles of music, and other creative and performing arts</p>		

Performing		Listening	Musical Elements & Notation (Melody, Rhythm, Timbre, Form, Harmony, Dynamics)	History/Culture/Style	Creating (Movement, Improvising, Composing)
Singing	Instruments				
			figured bass Roman numeral analysis triad qualities common chord progressions non-chord tones overtone series  <b>Expression:</b> dynamics as used in various historical periods and styles  <b>Texture:</b> monophony homophony polyphony heterophony		