



Sequential Guide for Music Instruction ... Orchestra

NYSSMA®
2012



Sequential Guide for Music Instruction ... Orchestra

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


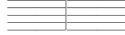








In instances where student participation in an ensemble is fulfilling his/her state mandated study in the arts (secondary level), the information included in the Intermediate and Commencement level General Music charts must be included by the ensemble teacher. Music educators must be cognizant of the 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 (Tonality, Rhythm, Timbre, Form, Harmony, Dynamics)	History/Culture/Style	Creating (Improvising, Composing)
Technique	Musicianship				
<p>Posture: musician position- feet flat, sitting up straight; proper playing instrument position; rest position</p> <p>Instrument position:</p> <p>Violin / Viola: left wrist straight, fingers hover over correct spots on the fingerboard, left arm under instrument. Scroll should be angled 45° to the left of center; left side of jaw should fit comfortably on chin rest.</p> <p>Cello: center the cello between the student's legs (some advocate a slight angle to the right, however the student may tend to exaggerate this too much). Top corners of the C bouts should meet the knees; top of the</p>	<p>Identify parts of instrument, and names of open strings</p> <p>Start and end together</p> <p>Respond to the conductor</p> <p>Lesson/ensemble etiquette</p> <p>Concert etiquette and performance practice</p> <p>Performance critique of self & others (posture, pitch, tone, etc.)</p> <p>Perform songs through written notation and note teaching</p> <p>Student awareness of different clefs used within ensemble</p>	<p>Echo rhythms</p> <p>Echo pitch</p> <p>Perform songs by rote</p> <p>Good vs. poor tone discrimination</p> <p>Lesson book recordings (if available)</p> <p>Teacher modeling</p> <p>Beginning awareness of pitch</p> <p>Discriminate between good and poor pitch, with aid of fingering tapes</p> <p>Instrument tuning by teacher</p>	<p>Tonality: D Major</p> <p>Rhythm: steady beat long vs. short notes and patterns (Mississippi Hot Dog)</p> <p>duple / triple meter</p>  <p>Tempo: Moderato Andante</p> <p>count using beat and sub-divisions</p> <p>Timbre: good vs. poor tone discrimination</p> <p>Form: AB ABA repetition & contrast repeat signs </p>	<p>Folk songs of different cultures</p> <p>Characteristic sounds of geographic regions</p> <p>History and development of the string instrument</p>	<p>Creating: Echo short rhythmic patterns within a 4-beat pattern</p> <p>Explore different sounds on the instrument (glissando, pluck, etc.)</p>



Performing		Listening	Musical Elements & Notation (Tonality, Rhythm, Timbre, Form, Harmony, Dynamics)		History/Culture/Style	Creating (Improvising, Composing)
Technique	Musicianship					
<p>cello rests on the chest; the C peg should be behind the left ear; left elbow off of the instrument with the wrist straight; side of left thumb touches neck across from the 2nd finger; 3rd knuckles are parallel to the neck with all fingers hovering over the correct spots on the fingerboard.</p> <p>Bass: sitting on a stool high or low enough so the left leg can be propped up on a bar of the stool; left knee should be used as a back support for the double bass, and can help adjust the bass angle in order to reach all strings comfortably. If standing, feet should be hip-width apart, with left leg slightly forward. When either sitting or standing, bass should be angled so that it rests on the inside of the left thigh. The height should be</p>	<p>Establish a basic practice routine</p>		<p>Harmony: perform with teacher or recorded accompaniment</p> <p>Notation: sharp </p> <p>bar line </p> <p>measure </p> <p>staff </p> <p>time signature</p> <p>key signature</p> <p>up bow </p> <p>down bow </p> <p>bow re-take/lift </p> <p>treble clef </p> <p>bass clef </p> <p>C clef (viola) </p> <p>introduce ties and slurs</p>			









Performing		Listening	Musical Elements & Notation (Tonality, Rhythm, Timbre, Form, Harmony, Dynamics)	History/Culture/Style	Creating (Improvising, Composing)
Technique	Musicianship				
adjusted such that the bow can be easily placed between fingerboard and bridge. As the student turns head to the left, eyes should be where $\frac{1}{2}$ position is located; student should be able to look directly down the fingerboard by slightly turning head to the left, but not moving head position significantly; both arms should be able to cross the instrument in front of the middle of the fingerboard.					
Bow hold:					
Violin / Viola: thumb bent underneath 2nd finger between hair and stick, pinky curved on top of stick, right hand tilted left, toward the tip of the bow. Option: for beginning bow hold, place thumb on bottom of frog.					

Performing		Listening	Musical Elements & Notation (Tonality, Rhythm, Timbre, Form, Harmony, Dynamics)	History/Culture/Style	Creating (Improvising, Composing)
Technique	Musicianship				
<p>Cello: thumb slightly bent across from 2nd finger, tip of 2nd finger on ferule, 3rd and 4th fingers curved over the stick. The ring finger goes on the dot. (if no dot, use center of frog as a reference point) If student struggles, try placing pinky over stick.</p> <p>Bass: thumb slightly bent across from 2nd finger, tip of 2nd finger on ferule, 3rd and 4th fingers curved over the stick. The ring finger goes forward of the dot (if no dot, use center of frog as a reference point). If student struggles with the bow hold at the frog, you may consider moving the bow hold up to the balance point to overcome this hurdle.</p> <p>Stick perpendicular to arm to keep bow straight across the strings</p>					










Performing		Listening	Musical Elements & Notation (Tonality, Rhythm, Timbre, Form, Harmony, Dynamics)	History/Culture/Style	Creating (Improvising, Composing)
Technique	Musicianship				
Right hand pizzicato					
Bowing: hold draw a straight bow up bow √ down bow ▣ bow re-take/lift ◐ arco					
Basic fingering pattern (D Major scale)					
Violin / Viola: 1, high 2, 3					
Cello: 1, 3, 4					
Bass: 1, (2,) 4 (shift to 3 rd position)					
Read pitches on 2 strings					
Instrument care: prepare instrument, loosening/tightening bow, adjust shoulder pad/rock stop, end pin					
Adjust right arm level to perform on different strings (string crossing)					


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Technique	Musicianship				
Posture: musician position, instrument position	Start and end together	Good vs. poor tone discrimination	Tonality: Violin / Bass: D, G, A Major scales Viola / Cello: C, G, D Major scale	Perform with characteristic style of music	Creating: 3 or 4 note melody patterns
Perform with appropriate left hand/arm position	Respond to the conductor	Lesson book recordings (if available)	Rhythm: $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{4}$	Compare and contrast various characteristics of performance literature	3 or 4 note echo patterns over simple chord pattern: I, V, I
Bowing: draw a straight bow, slur, staccato, bow distribution (whole, upper half, middle, lower half)	Student conducts $\frac{2}{4}$ and $\frac{4}{4}$ conducting patterns	Teacher modeling	Common Time C	Historical / geographical / cultural connections of repertoire	Transpose simple memorized folk songs to another string (eg. Twinkle D, Twinkle G, Twinkle A-for violin)
One octave scale with basic fingering pattern Violin: D, G, A Major scales	Lesson/ensemble etiquette	With teacher assistance, begin tuning with fine tuners	 Tempo: Moderato Allegro Andante introduce ritardando		
Viola and Cello: D, C, G Major scales	Performance critique of self and others (posture, pitch, tone, etc.)	Awareness of playing in tune or out of tune	Count using beat and sub-divisions		
Bass: D, G, A Major scales	Student writes in music (using pencil) to improve performance	Echo musical patterns	Form: repetition and contrast		
Finger patterns: Violin / Viola: introduce low 2 Cello: introduce 2nd finger	Independent part playing in an ensemble,	Self assess using musical terminology	D.C. coda \emptyset al fine DS $\%$ rounds		
	Perform NYSSMA® Level I solo	Perform with consideration of balance between melody and accompaniment	1 st and 2 nd endings 		


Performing		Listening	Musical Elements & Notation (Tonality, Rhythm, Timbre, Form, Harmony, Dynamics)	History/Culture/Style	Creating (Improvising, Composing)
Technique	Musicianship				
For students participating in the NYSSMA® Festival: perform scales with full bow	Perform Very Easy – NYSSMA® Level I ensemble literature	Listen to recordings of professional performers	Harmony: orchestra – 3 parts homophonic parts duets		
Introduce pitches on all 4 strings	Bow together within section		Dynamics: piano <i>p</i> forte <i>f</i> crescendo  decrescendo 		
Sightread according to NYSSMA® Level I criteria	Hear and finger half and whole steps		Notation: natural  fermata  single measure repeats  accent  staccato  ledger lines  legato		
Adjust arm level to perform different notes on different strings (string crossing)	Introduce musical phrasing in relation to language				
	Maintain a basic practice routine, with guidance				


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Technique	Musicianship				
Review posture: musician position, instrument position	Respond to the interpretive gestures of the conductor	Good vs poor tone discrimination	Tonality: D, G, C, F, A Major	Perform with characteristic style of music	Creating: Short patterns, using level appropriate rhythms and scales
Review left hand/ arm position	Begin to have student lead ensemble and conduct warm-ups, utilizing basic patterns	Recordings of performance repertoire	minor	Compare and contrast various characteristics of performance literature	Melodic patterns with 5–6 notes
Bowling: draw a straight bow, hooked, accent, martelé, legato, bow distribution (whole, upper half, middle, lower half)	Lesson/ensemble etiquette	Teacher modeling	half steps	Facilitate discussion of famous string composers	Improvising: Call & response exercises
Fingering pattern: Violin / Viola: low 2, high 3	Performance critique of self & others (posture, pitch, tone, and balance)	Using electronic tuner, adjust pitch of strings with fine tuners	whole steps	Medley	Composing: Complete a 4-measure melody in D, with 2 measure prompt
Cello: extension	Incorporate musical phrasing in performance	Intonation: adjust melodically	Rhythm: introduction 	Fiddling	
Bass: half thru 3 rd positions	Independent part playing in an ensemble	Discriminatory listening across sections of the orchestra			
Violin: D, G, A, C, Major scales	Perform with consideration of balance between sections within an ensemble.	Discriminate and respond to dynamic levels in music	introduce syncopation		
Viola / Cello: D, C, G, A, F, Major scales					
					
					
					
					
					
			 (introduce)		

Performing		Listening	Musical Elements & Notation (Tonality, Rhythm, Timbre, Form, Harmony, Dynamics)		History/Culture/Style	Creating (Improvising, Composing)
Technique	Musicianship					
Bass: D, C, G, A Major scales	Perform NYSSMA® Level II solo			count using beat and sub-divisions introduce/utilize metronome for practice		
Perform scales in varied tempi and rhythms	Perform NYSSMA® Level I/II ensemble literature			Tempo: Largo introduce accelerando		
Cello: introduce motion of shifting from 1 st to 4 th position	Bow together within section, using same part of the bow		Form:	medley transitions rondo		
Sightread according to NYSSMA® Level II criteria	Recognize the relationship of key signatures to finger patterns in scales and literature, in the key of D and G		Harmony:	orchestra – 4 parts polyphonic parts		
	Facilitate discussion of interval in relation to intonation		Dynamics:	mezzo piano <i>mp</i> mezzo forte <i>mf</i> forte piano <i>fp</i>		
	Practice regularly with attention to difficult parts		Notation:	flat \flat Violin: grace note (as in solo literature) ritardando order of sharps and flats Grand Pause G.P.		
	Use available resources to locate musical information (fingerings, history, composer, definitions, symbols, etc.)			marcato 		

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Technique	Musicianship				
Review posture: musician position, instrument position	Respond to the interpretive gestures of the conductor	Increase awareness of good tone quality	Tonality: C, G, D, A, F, B ^b , E ^b Major scales	Compare and contrast various characteristics of performance literature	Improvising: Improve a melody using a pentatonic scale
Review left hand/arm	Student conducts warm-ups utilizing $\frac{2}{4}$, $\frac{3}{4}$ and $\frac{4}{4}$ patterns	Listen to recordings of performance repertoire	a, e, b, d, g relative natural minor	Perform characteristic style of music (swing, baroque, pop, classical)	Simple improvisation w/ drone accompaniment
Bowing: drawing a straight bow, introduce bouncing the bow, détaché, hooked dotted rhythms, bow distribution (whole, upper half, middle, lower half)	Lesson/ensemble etiquette	Teacher and student modeling	enharmonics	Facilitate discussion of string and orchestra composers / arrangers	Transpose simple melodies in different keys, and in new positions
Fingering pattern: Violin / Viola: low 1, low 4, high 3	Performance critique of self & others (balance, blend, dynamics, tone, phrasing, and ensemble)	Using electronic tuner, adjust pitch of strings with fine tuners	Rhythm: mixed meter	Experience and perform traditional European, American folk and world music	Composing: Create a 4-measure melody over a I, IV, V, I chord progression
Cello: extension and shifting through 4 th position	Perform with consideration of balance between sections within an ensemble, and within the section.	Introduce peg tuning		Explore music as a career, business or social outlet	
Bass: half thru 3 rd positions	Incorporate musical phrasing to create expressive performance	Cello and bass tune with harmonics	count using beat and sub-divisions		
Violin: A, C, E, F, G, B ^b , E ^b Major scales		Violins and violas begin to tune using 5 ^{ths}	Form: concerto canon ostinato		
		Listen to intonation of self and others, adjusting melodically / harmonically	Harmony: orchestra: 4–5 parts polyphonic parts divisi 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				
Viola: D, C, G, A, F, E, B ^b , E ^b Major scales	Perform NYSSMA® Level III solo	Discriminatory listening across sections of the orchestra, with increasing sophistication of musicianship skills	Notation: caesura  enharmonics grace notes		
Cello: D, C, G, A, F, E, B ^b Major scales	Perform NYSSMA® Level II/III ensemble literature				
Bass: D, C, G, E, A, F, B ^b , Major scales	Perform in chamber ensemble (duet, trio, quartet)	Introduce aural recognition of whole steps, half steps, 3 ^{rds} , 4 ^{ths} , 5 ^{ths} and octaves			
Perform 1 octave chromatic scale starting on an open string	Perform ensemble literature with key, time, tempo, and style changes				
Perform 2 octaves scales in varied tempi, rhythm patterns, and bowings: Violin: G, D, A, or B ^b Viola: C, G, D, or E ^b Cello: C, G, D Bass: G	Bow together within section, using same part of the bow				
Perform the octave harmonic on each open string	Recognize the relationship of key signatures to finger patterns, in scales and literature				
Sightread according to NYSSMA® Level III criteria	Independently manage practice at home				
Introduce basic motions of vibrato	Increased individual preparation for lessons and rehearsals				

Performing		Listening	Musical Elements & Notation (Tonality, Rhythm, Timbre, Form, Harmony, Dynamics)	History/Culture/Style	Creating (Improvising, Composing)
Technique	Musicianship				
<p>Introduce the motion of shifting: Violin & Viola: 1st to 3rd position</p> <p>Cello: 1st to 2nd</p> <p>Perform trills and tremolo as per repertoire</p>	<p>Student routinely writes in music (using pencil) to improve performance</p> <p>Use available resources to locate musical information (fingerings, history, composers, definitions, symbols, etc.)</p> <p>Use breathing to help initiate beginning sound of the piece</p> <p>Begin to recognize the relationship of key signatures to finger patterns, in scales and literature</p>				










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

Performing		Listening	Musical Elements & Notation (Tonality, Rhythm, Timbre, Form, Harmony, Dynamics)	History/Culture/Style	Creating (Improvising, Composing)
Technique	Musicianship				
Review posture: musician position, instrument position	Respond to the conductor's gestures, including: varied patterns and sub-divisions; tempo and dynamic changes	Increase awareness of good tone quality and the understanding of how bow weight, speed, and placement effect musical performance	Tonality: Major harmonic minor melodic minor	Compare and contrast various characteristics of performance literature	Improvising: Perform blues scale
Review left hand/ arm position	Student conducts a variety of time signature patterns	Listen to recording of performance repertoire	Rhythm: $\frac{3}{8}$ $\frac{9}{8}$ $\frac{12}{8}$	Reflect characteristic style (Baroque, Classical, Romantic, 20 th Century, pop, world, etc.) of music in performance practice	Simple improvisation over blues scale
Bowing: drawing a straight bow, bow distribution, bow weight, bow speed, bow placement as related to tone and dynamics	Display proper etiquette and protocol in lesson and performance	Teacher and student modeling	introduce $\frac{5}{4}$ $\frac{5}{8}$ $\frac{7}{8}$	Explore repertoire music / composers / arrangers, and the historical/ social/ cultural background of the composition	Composing: Complete an 8-measure melody with chordal accompaniment (chorale, etc.)
Bowing styles: loured, col legno, sul ponticello, sul tasto	Written performance critique of self and ensemble	Student tunes own instrument Violin & Viola: tune using 5 ^{ths}	Tempo: full range with application, including tempo changes	Chamber Ensembles	
Double stops & chords	Facilitate discussion of intervals in relation to intonation	Cello & Bass: tune with harmonics	awareness and application of metronome marking		
All fingering patterns in each position	Perform with consideration of balance between sections within an ensemble, and within the section.	Listen to intonation of self and others; adjusting melodically / harmonically	count sub divisions in asymmetrical meters		
Violin / Viola: introduce 2 nd position			Form: fugue sonata allegro overture chorale theme & variations		
Cello / Bass: perform thru 4 th position					

Performing		Listening	Musical Elements & Notation (Tonality, Rhythm, Timbre, Form, Harmony, Dynamics)	History/Culture/Style	Creating (Improvising, Composing)
Technique	Musicianship				
Shifting to fingers other than 1st	Student takes initiative for appropriate musical performance, including bowings and fingerings	Assess solo and ensemble performance, using musical terminology	Harmony: full orchestra		
Scales: C, G, B ^b , D, E ^b , A Major, and relative melodic minor	Through self-assessment, student writes on music (using pencil) to improve performance	Discriminatory listening across sections of the orchestra, with increasing sophistication of musicianship skills	Dynamics: full range with application		
Perform scales 2 octaves in varied tempi, rhythm patterns, and bowings — Bass: F only	Incorporate breathing to develop an expressive performance, and a sense of ensemble	Introduce aural recognition and vocalization of Major, minor, and perfect intervals	sforzando <i>sfz</i>		
Perform 1 octave chromatic scale	Perform NYSSMA® Level IV solo	Identify timbral differences between string and full orchestra			
Sightread according to NYSSMA® Level IV criteria	Perform NYSSMA® Level III/IV ensemble literature				
Increased use of vibrato	Bow together within section, using same part of the bow, and same length of stroke				
Utilize shifting skills as required by literature	Practice regularly, isolating sections of focus for improvement				

Performing		Listening	Musical Elements & Notation (Tonality, Rhythm, Timbre, Form, Harmony, Dynamics)	History/Culture/Style	Creating (Improvising, Composing)
Technique	Musicianship Independently identify key signature, and apply appropriate finger patterns				

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Technique	Musicianship				
Review posture: musician position, instrument position	Respond to the conductor's gestures, including: varied patterns and subdivisions; tempo and dynamic changes	Adjust bow weight, speed, and placement, to result in a high degree of musicality	Tonality: all Major and minor (all forms) scales with arpeggios	Reflect characteristic style (Baroque, Classical, Romantic, 20 th Century, pop, world, etc.) of music in performance practice	Improvising: Create melody over chordal progression
Review left hand/arm		Recordings of performance repertoire	discussion of modes as applied to literature		Composing: Complete an 8-measure chorale using basic rhythms
Bowing: refine bowing technique and control	Display proper etiquette and protocol in lesson and performance	Student independently tunes own instrument	Rhythm: compound meter and associated rhythms	Compare and contrast various characteristics of performance literature	
Introduce spiccato bowing	Written performance critique of self and ensemble, with recommendations for improvement	Violin and Viola: tune using 5 th s		Explore repertoire music / composers / arrangers, and the historical/ social/ cultural background of the composition	
Artificial harmonics, as per repertoire		Cello and Bass: tune with harmonics			
All fingering patterns and positions	Perform with consideration of balance between sections within an ensemble, and within the section	Listen to intonation of self and others; adjusting melodically / harmonically			
Violin / Viola: begin performing in 1 st thru 5 th position		Discriminatory listening across sections of the orchestra with increasing sophistication of musicianship skills		Full orchestra	
Cello / Bass: 1 st thru 6 th position and introduction to thumb position	Apply technical skills to result in a stylistically appropriate and expressive musical performance				
					
					
					
					

Performing		Listening	Musical Elements & Notation (Tonality, Rhythm, Timbre, Form, Harmony, Dynamics)	History/Culture/Style	Creating (Improvising, Composing)
Technique	Musicianship				
<p>Scales: all Major, & relative minor (natural, harmonic, melodic)</p> <p>Perform 2 octaves scales in varied tempi, rhythm patterns, and bowings:</p> <p>Violin / Viola / Cello: all 15 Major scales</p> <p>Bass: E</p> <p>Perform 2 octave chromatic scale</p> <p>Perform 3 octave scale: Violin: G Viola: C</p> <p>Sightread according to NYSSMA® Level V/VI criteria</p> <p>Increased use of vibrato with varied speed and width</p>	<p>Student takes initiative for appropriate musical performance, including bowings and fingerings</p> <p>Student leadership within section, in rehearsal and performance</p> <p>Student led sectionals</p> <p>Perform NYSSMA® Level V/VI solo literature</p> <p>Perform NYSSMA® Level IV/V/VI ensemble literature</p> <p>Bow together within section, using same part of the bow</p> <p>Recognize the relationship of key signatures to finger patterns, in scales and literature</p>	<p>Student identifies sections of musical form (exposition, development, recapitulation, coda, etc.)</p> <p>Assess solo and ensemble performance using musical terminology</p>	 <p>Tempo: full range with application, including tempo changes</p> <p>Dynamics: full range, with application from each individual</p> <p>Notation: double flat , double sharp , tenor clef </p>		

Performing		Listening	Musical Elements & Notation (Tonality, Rhythm, Timbre, Form, Harmony, Dynamics)	History/Culture/Style	Creating (Improvising, Composing)
Technique	Musicianship				
Extend range of all instruments, including treble clef notation for viola, and tenor clef notation for cello	<p>Perform with consideration of intonation of self, of section, and among sections</p> <p>Adjust intonation by recognizing pitches as related to chords and chord progression (root, 3rd, 5th — the third creating Major or minor tonality; and the leading tone should be high)</p> <p>Apply practice techniques to achieve personal goals for improved performance</p> <p>Student demonstrates independence in practice, rehearsal and performance environments</p> <p>Perform in full orchestra</p> <p>Teacher facilitated/ student led chamber ensembles (duet, trio, quartet)</p>	<p>Student identifies sections of musical form (exposition, development, recapitulation, coda, etc.)</p> <p>Assess solo and ensemble performance using musical terminology</p>			