



Sequential Guide for Music Instruction ... Band

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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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:

Diane Abrahamian; Lauren Audette; Lon Beery; Nathan Berry; Sheila Buck; Scott Cannan; Julie Along Carr; Ed Chiarello; Randy Czosnyka; Mark Fonder; Christa Fortin; Randy Gammiero; Rebecca Geblein; Nancy Guilfoyle; Kim Kane; Megan Ferguson-Koci; Amy Phillips; Alice Pratt; Melissa Reed; Aaron Rovitz; Barbara Rubenstein; Christine Sargent; Steven Schopp; Elise Sobol; Jessica Stevens; Donna Watts

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

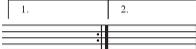
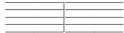
In instances where student participation in an ensemble is fulfilling his/her state mandated study in the arts (secondary level), the information included in the Intermediate and Commencement level General Music charts must be included by the ensemble teacher. Music educators must be cognizant of the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

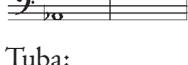
Methodology

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

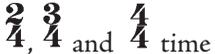
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Performing		Listening	Musical Elements & Notation (Tonality, Rhythm, Timbre, Form, Harmony, Dynamics)	History/Culture/Style	Creating (Improvising, Composing)
Technique	Musicianship				
Posture: musician position, feet flat, sitting up straight, proper playing instrument position, rest position	Identify parts of instrument	Echo rhythms	Tonality: B ^b concert scale	Folk songs of different cultures	Creating: Short rhythmic patterns
Rhythmic and melodic patterns in concert B ^b	Starting and ending together	Echo pitch	Rhythm: steady beat	Historical / geographical / cultural connections of repertoire	Explore timbral and pitch aspects of instrument
Scale: concert B ^b	Responding to the conductor	Good vs. poor tone discrimination	long vs. short notes and patterns use established counting system duple / triple meter		
Tongue when playing	Lesson / ensemble etiquette	Self assessment	 -		
Perform long tones	Self awareness and evaluation of technique (posture, pitch, tone, etc.)	Perform songs by rote	 -		
Observe and imitate proper embouchure	Perform songs by rote and through written notation, with instruments and voice	Hear and discriminate different sections of instruments within ensemble	                		

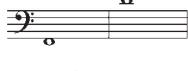
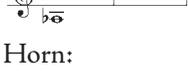
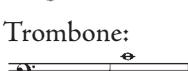
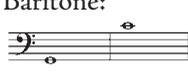
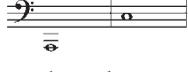
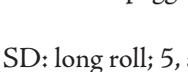
Performing		Listening	Musical Elements & Notation (Tonality, Rhythm, Timbre, Form, Harmony, Dynamics)	History/Culture/Style	Creating (Improvising, Composing)
Technique	Musicianship				
<p>Develop characteristic tone of instrument</p> <p>Hand position / grip for snare drum & keyboard</p> <p>Percussion stroke: tap; bounce; buzz roll (orchestral); and flam</p> <p>(Ranges represent recommended teaching range and represent diatonic notes. Repertoire may require higher, lower or chromatic notes)</p> <p>Flute:</p>  <p>Oboe:</p>  <p>Clarinet:</p>  <p>Bassoon:</p>  <p>Saxophone:</p> 	<p>Concert etiquette and performance practice</p>	<p>Listen to band recordings, and professional soloists in performance</p>	<p>Timbre: good vs. poor tone discrimination</p> <p>recommended percussion instruments (snare drum, bass drum, crash cymbal, keyboard percussion {bells, xylophone})</p> <p>recommended percussion accessories (cow bell, tambourine, triangle), as required by literature</p> <p>Form: AB</p> <p>ABA</p> <p>repetition & contrast</p> <p>repeat signs </p> <p>1st and 2nd endings </p> <p>Harmony: homophonic (band)</p> <p>simple duets</p> <p>perform with teacher or recorded accompaniment</p> <p>Dynamics: piano <i>p</i></p> <p>forte <i>f</i></p> <p>Notation: bar line </p> <p>measure </p> <p>staff </p> <p>treble clef </p> <p>bass clef </p>		

Performing		Listening	Musical Elements & Notation (Tonality, Rhythm, Timbre, Form, Harmony, Dynamics)	History/Culture/Style	Creating (Improvising, Composing)
Technique	Musicianship				
Trumpet: 			time signature key signature		
Horn: 			flat ♭		
Trombone: 			sharp ♯		
Baritone: 			natural ♮		
Tuba: 			breath mark ’		
Keyboard Percussion: 			fermata ◡ ◡		
			ledger lines ≡ ≡ ≡		
			tie —		
			slur ~		

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Technique	Musicianship				
Posture: musician position (feet flat, sitting up straight), instrument position, rest position	Start and end together in ensemble	Echo musical patterns	Tonality: B ^b / E ^b concert scales	Perform with characteristic style of music	Creating: Short patterns, using level appropriate rhythms and scales
Ensemble: rhythmic and melodic patterns in concert B ^b & E ^b	Respond to the conductor	Good vs poor tone discrimination	Rhythm: steady beat 	Compare and contrast various characteristics of performance literature	
For students participating in the NYSSMA® Festival: appropriate solo literature; three major scales one octave, from memory, moderate speed, ascending & descending	Student conducts  time signature patterns	Self assessment using musical terminology	C 	Historical / geographical / cultural connections of repertoire	
Articulation: tonguing, slurring	Lesson/ensemble etiquette	Perform with consideration of balance between melody and accompaniment	Tempo: Moderato Allegro Largo Andante ritardando accelerando		
Perform long tones	Self awareness and evaluation of technique (posture, pitch, tone, etc.)	Lesson book recordings (if available)	SD:   		
Brass: beginning lip slurs	Maintain a basic practice routine	Teacher modeling	Count using beat and sub-divisions		
Embouchure refinement	Independent part playing (3-4 part) within ensemble	Listen to band recordings and professional soloists in performance			
	Perform NYSSMA® Level I solo	Tune instrument w/ teacher assistance			

Performing		Listening	Musical Elements & Notation (Tonality, Rhythm, Timbre, Form, Harmony, Dynamics)	History/Culture/Style	Creating (Improvising, Composing)
Technique	Musicianship				
<p>Instrument care: maintain and clean (oil, grease, swab, mouthpiece, etc.)</p> <p>Breath support required for instrument performance and phrasing</p> <p>Continue to develop characteristic tone of instrument</p> <p>Hand position/grip for snare drum & keyboard</p> <p>Snare drum stroke: double stroke</p> <p>(Ranges represent recommended teaching range and represent diatonic notes. Repertoire may require higher, lower or chromatic notes.)</p> <p>Flute: </p> <p>Oboe: </p>	<p>Sightread according to NYSSMA® I criteria</p> <p>Perform Very Easy – NYSSMA® Level I ensemble literature</p> <p>Introduce musical phrasing in relation to language</p> <p>Write in music (using pencil) to remind self of performance improvements</p> <p>Swab instrument after playing</p> <p>Apply grease to corks; use oil on valves</p>	<p>Under teacher guidance, adjust intonation to blend with section</p>	<p>Timbre: expanded use of percussion accessories (suspended cym, triangle, tambourine), as required by literature</p> <p>Form: rounds D.C. coda \oplus fine DS $\%$ theme & variations</p> <p>Harmony: duets /trios increased rhythmic independence</p> <p>Dynamics: mezzo piano <i>mp</i> mezzo forte <i>mf</i> crescendo  decrescendo </p> <p>Notation: single measure repeats  accent  staccato  slur vs. tie</p>		

Performing		Listening	Musical Elements & Notation (Tonality, Rhythm, Timbre, Form, Harmony, Dynamics)	History/Culture/Style	Creating (Improvising, Composing)
Technique	Musicianship				
<p>Clarinet:</p> 					
<p>Bassoon:</p> 					
<p>Saxophone:</p> 					
<p>Trumpet:</p> 					
<p>Horn:</p> 					
<p>Trombone:</p> 					
<p>Baritone:</p> 					
<p>Tuba:</p> 					
<p>Keyboard Perc.: scales w/arpeggios</p>					
<p>SD: long roll; 5, and 9 stroke rolls; flam tap; drag; single paradiddle</p>					
<p>Timpani: single stroke roll on A or G; tuning intervals P4 or P5 ascending</p>					

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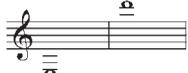
Performing		Listening	Musical Elements & Notation (Tonality, Rhythm, Timbre, Form, Harmony, Dynamics)	History/Culture/Style	Creating (Improvising, Composing)
Technique	Musicianship				
Reinforce posture Ensemble: rhythmic and melodic patterns in concert B ^b , E ^b & F Solo literature: three major scales one octave, from memory, moderate speed, ascending & descending Articulation: legato, staccato, accent, and combination of slurring and tonguing Brass: wider range of lip slur, in order of the valves Trombone: introduce legato tonguing Embouchure refinement to enhance tone quality and intonation	Respond to interpretive gestures of the conductor Student conducts $\frac{2}{4}$, $\frac{3}{4}$ and $\frac{4}{4}$ time signature patterns Lesson/ensemble etiquette Performance critique of band (balance, ensemble, pitch, etc.) Independently manage practice, lesson and rehearsal time Maintain own part within ensemble Perform NYSSMA® Level II solo Perform duets, trios Sightread according to NYSSMA® II criteria	Assess solo and ensemble, using musical terminology Perform with consideration of balance between sections of the band Recordings of professional performers Begin tuning instrument by ear, and/or by using electronic device Introduce sharp/flat intonation, and adjustment needed Under teacher guidance, adjust intonation to blend with section Tune timpani to P4 th and P5 th intervals	Tonality: B ^b / E ^b / F concert scales chromatic patterns relative natural minor introduce B ^b Concert Blues scale introduce half/whole steps introduce enharmonics Rhythm: introduction to  (slow, 6 beat feel)      	March Medley Programmatic music Stylized dances (gigue, minuet, gavotte) Movie themes	Creating: Short patterns, using level appropriate rhythms and scales, with articulation and dynamics Improvising: Improvise short melodic patterns w/5–6 notes, using expression, articulation and dynamics Call & response exercises Basic improvisation within B ^b Blues scale (limited notes) Composing: Complete the last 2 measures of a 4-measure phrase, using either repetition or contrast

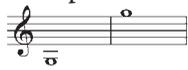
Performing		Listening	Musical Elements & Notation (Tonality, Rhythm, Timbre, Form, Harmony, Dynamics)	History/Culture/Style	Creating (Improvising, Composing)
Technique	Musicianship				
Exercises to enhance air management (breath support)	Perform NYSSMA® Level I / II ensemble literature	Discriminate and respond to dynamic levels in music	 syncopation introduce / utilize metronome for practice Tempo: allegretto maestoso SD: 		
Introduce alternate and trill fingerings	Independently recognize and appropriately perform musical phrasing				
Hand position/grip for timpani	Perform ensemble literature with key, time, and tempo changes				
Timpani strole: single stroke roll					
Tune Timpani to P4 th & P5 th intervals (Ranges represent recommended teaching range. Repertoire may require higher/lower notes.)	Through self-assessment, student writes on music (using pencil) to improve performance		Timbre: Expansion of band instruments (2 timpani, xylophone, chimes, piccolo, tenor sax, baritone sax, bass clarinet)		
Flute: 	Look up musical information (fingerings, history, composer, definitions, symbols, etc.)		Form: medley transitions		
Oboe: 			Dynamics: fortissimo <i>ff</i> pianissimo <i>pp</i>		
Clarinet: 			Notation: grace notes trill marking		
Bassoon: 			marcato 		

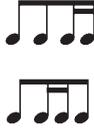
Performing		Listening	Musical Elements & Notation (Tonality, Rhythm, Timbre, Form, Harmony, Dynamics)	History/Culture/Style	Creating (Improvising, Composing)
Technique	Musicianship				
<p>Saxophone:</p>  <p>Trumpet:</p>  <p>Horn:</p>  <p>Trombone:</p>  <p>Baritone:</p>  <p>Tuba:</p>  <p>Keyboard Perc.: scales w/arpeggios</p> <p>SD: introduce long roll (open, closed, open)</p> <p>Timpani: single stroke roll on A or G; tuning intervals P4 or P5 ascending</p>					

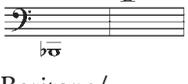
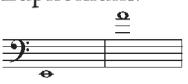
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Technique	Musicianship				
Maintain appropriate playing position	Respond to interpretive gestures of the conductor	Assess solo and ensemble performance using musical terminology	Tonality: B ^b / E ^b / F / A ^b concert scales introduce arpeggios B ^b chromatic scale, one octave (memorized) relative harmonic minor continued work on B ^b and F Blues scales continued work on: whole/half steps, and enharmonics	Swing (American jazz art form)	Improvising: Basic improvisation within B ^b and F Blues scales
Ensemble: rhythmic and melodic patterns in concert B ^b , E ^b , F & A ^b	Student conducts 2 / ₄ , 3 / ₄ , 4 / ₄ and 6 / ₈ time signature patterns	Discriminatory listening across sections of the band, with increasing sophistication of musicianship skills	Rhythm: introduce    in '2' feel 	Careers in music Aleatoric (chance) Medley of show tunes	Composing: Complete an 8-measure melody using variety, repetition, or contrast
Solo literature: seven major scales one octave, from memory, moderate speed, ascending & descending	Lesson/ensemble etiquette Evaluate self and others in order to improve performance	Recordings of professional performers			
Brass: wider range of lip slur	Independently manage practice, lesson, and rehearsal time	Tuning instrument by ear, and/or by using electronic device			
Introduce double horn technique	Introduce intonation tendencies of student instrument with teacher directed correction	Recognize if own pitch is sharp or flat, and how to appropriately adjust	Timbre: use of percussion accessories (3 timpani, xylophone, chimes) introduce expanded, non-traditional sounds (pencil tap, feet stomp, singing, etc.)		
Embouchure refinement to enhance tone quality and intonation	Maintain own part within ensemble	Under teacher guidance, adjust intonation to blend with section	Form: overture chorale		
Exercises to enhance air management (breath support)	Perform NYSSMA® Level III solo				

Performing		Listening	Musical Elements & Notation (Tonality, Rhythm, Timbre, Form, Harmony, Dynamics)	History/Culture/Style	Creating (Improvising, Composing)
Technique	Musicianship				
Expand use of alternate and trill fingerings	Sightread according to NYSSMA® III criteria	Introduce aural recognition of basic intervals and M / m scales	<p>Notation: forte piano <i>fp</i></p> <p>caesura </p> <p>tenuto</p> <p>order of sharps & flats</p>		
Use knowledge of enharmonics to determine fingerings	Perform NYSSMA® Level II / III ensemble literature	Tune timpani to M 3 rd & M 6 th intervals			
SD: long roll—open-closed-open	Perform warm-ups with a variety of expressive elements (articulation, dynamics, balance)				
Tune timpani to M 3 rd & M 6 th intervals	Perform ensemble literature with key, time, tempo and style changes				
(Ranges represent recommended teaching range. Repertoire may require higher/lower notes.)	Student writes in music (using pencil) to improve performance				
Flute: 	Use available resources to locate musical information (fingerings, history, composer, definitions, symbols, etc.)				
Oboe: 	Realize mechanical problems of instrument, and seek teacher assistance.				
Clarinet: 					
Bassoon: 					
Saxophone: 					

Performing		Listening	Musical Elements & Notation (Tonality, Rhythm, Timbre, Form, Harmony, Dynamics)	History/Culture/Style	Creating (Improvising, Composing)
Technique	Musicianship				
<p>Trumpet:</p> 	<p>Clean and maintain instrument regularly</p> <p>Participate in teacher led chamber ensemble</p>				
<p>Horn:</p> 					
<p>Double Horn:</p> 					
<p>Trombone-Baritone:</p> 					
<p>Tuba:</p> 					
<p>Keyboard Perc.: 2 octave scales, F, G, A, B^b C, D, E^b, with arpeggios. Roll harmonic octaves (in double stops) 1 octave; legato roll in whole notes </p> <p>SD: 7, 13, and 7 stroke rolls; single drag tap; ratamacue; flam accent (#1); lesson 25; flamacue, flam paradiddle; double paradiddle</p> <p>Timpani: single stroke roll on A or G; tuning intervals M3, M6 ascending</p>					

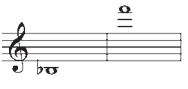
Performing		Listening	Musical Elements & Notation (Tonality, Rhythm, Timbre, Form, Harmony, Dynamics)	History/Culture/Style	Creating (Improvising, Composing)
Technique	Musicianship				
Apply air appropriately to requirements of music (breath support)	Perform chorales in harmony, with appropriate musical quality (phrasing, breath control, balance, blend, intonation, etc.)	Under teacher guidance, adjust intonation to blend with section			
Apply alternate and trill fingerings, as required by repertoire	Perform a variety of ensemble literature that includes key, time, tempo, meter, and style changes	Introduce aural recognition and vocalization of Major perfect intervals, and half steps	introduce $\frac{5}{4}$ $\frac{5}{8}$ $\frac{7}{8}$		
Perform grace notes, as required in literature	Participate in teacher facilitated, student led chamber ensemble	Tune timpani to M 3rd and M 6th intervals	compound meter and associated rhythms		
Keyboard Percussion: use of 3 mallets in band literature	Through self-assessment, student writes on music (using pencil) to improve performance	Discriminate between major, minor, and chromatic scales.	Timbre: expansion of instruments (4 timpani, xylophone, chimes, vibraphone, piccolo, marimba, contra bass clarinet)		
Transition horn players to double horn instruments	Teacher directed adjustment for intonation tendencies of instrument	Apply knowledge of enharmonics in literature	Form: fugue		
Transition baritone / euphonium and tuba players to 4-valved instruments	Research and apply musical information (fingerings, history, composer, definitions, symbols, etc.)		Notation: subito		
Change tuning of timpani quietly while band is performing					
(Ranges represent recommended teaching range. Repertoire may require higher/lower notes.)					

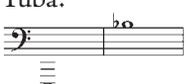
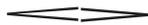
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Technique	Musicianship				
<p>Flute:</p> 	<p>Identify and perform simple adjustments/repairs: reposition springs, valve positioning, slide lubrication, remove water bubbles from keys, sticky keys, etc.</p> <p>Apply knowledge of enharmonics</p>				
<p>Oboe:</p> 					
<p>Clarinet:</p> 					
<p>Bassoon:</p> 					
<p>Saxophone:</p> 					
<p>Trumpet:</p> 					
<p>Double Horn:</p> 					
<p>Trombone:</p> 					
<p>Bass Trombone:</p> 					
<p>Baritone/ Euphonium:</p> 					

Performing		Listening	Musical Elements & Notation (Tonality, Rhythm, Timbre, Form, Harmony, Dynamics)	History/Culture/Style	Creating (Improvising, Composing)
Technique	Musicianship				
<p>Tuba:</p>  <p>Keyboard Perc.: 2 octave scales, F, G, A, B^b, C, D, E^b, w/ arpeggios. Roll harmonic octaves (in double stops) 1 octave; legato roll in whole notes</p>  <p>Timpani: Single stroke roll on low and high pitched drums; tune intervals all M, m and P, to and including M6</p>					

NYSSMA® Curriculum Committee
Sequential Guide to Music Instruction
for
Performance Ensembles

Performing		Listening	Musical Elements & Notation (Tonality, Rhythm, Timbre, Form, Harmony, Dynamics)	History/Culture/Style	Creating (Improvising, Composing)
Technique	Musicianship				
Ensemble: rhythmic and melodic patterns in all major scales and selected minor scales	Respond to interpretive gestures of the conductor	Assess solo and ensemble performance using musical terminology	Tonality: all Major and minor (all forms) scales with arpeggios (i.e. Circle of Fifths)	Listen to and perform a variety of literature that reflects world cultures, styles, periods, and genres.	Improvising: Expanded improvisation within chord progression ii ⁷ , V ⁷ , I, and dorian
Solo literature: all major scales one octave, from memory, moderate speed, ascending and descending	Understand and adjust for intonation tendencies of own instrument	Discriminatory listening across sections of the band, with increasing sophistication of musicianship skills	chromatic scale -whole range (memorized)	Chamber ensemble	Composing: Write variations on a given theme
Expand use of vibrato	Teacher facilitated/ student led chamber ensemble (duets, trios, etc.)	Recordings of professional performers	Rhythm: duples changing meter with constant beat note (keep the eighth constant)	Performance practices as applied to style periods	
Articulation: double tonguing (flute and brass)	Participate in a chamber ensemble (duets, trios, etc.)	Tune instrument independently to a sounding pitch	mixed meters asymmetrical meters	History and development of own instrument	
Brass: lip slur (extend range)	Demonstrate independence in practice, rehearsal, and performance environments	Adjust intonation to blend with section	Timbre: using extended techniques as required by literature		
Apply alternate and trill fingerings as required by repertoire	Perform NYSSMA® Level V/VI solo	Expand aural recognition and vocalization of all intervals	exploration of instruments, as available (alto clarinet, E ^b Clarinet, English Horn, Contra Bassoon, Contra Bass Clarinet, soprano saxophone, flugel horn)		
Perform grace notes as required in literature	Perform NYSSMA® Level IV/V/VI ensemble literature	Explore modes	Form: Sonata Allegro		
			Notation: ornamentation		
			double flat ♭♭		
			double sharp ×		

Performing		Listening	Musical Elements & Notation (Tonality, Rhythm, Timbre, Form, Harmony, Dynamics)	History/Culture/Style	Creating (Improvising, Composing)
Technique	Musicianship				
Sightread according to NYSSMA V/VI criteria	Perform chorales with greater emphasis on musicality and intonation				
Keyboard					
Percussion: use of 3 and 4 mallets in band literature	Perform a variety of ensemble literature that includes key, time, tempo, meter, and style changes				
Change tuning of timpani quietly while band is performing					
(Ranges represent recommended teaching range. Repertoire may require higher/lower notes.)	Research and share musical information of performance literature				
Flute: 	Leadership within ensemble				
Oboe: 	Apply appropriate performance practice according to style				
Clarinet: 					
Bassoon: 					
Saxophone: 					
introduce altissimo					

Performing		Listening	Musical Elements & Notation (Tonality, Rhythm, Timbre, Form, Harmony, Dynamics)	History/Culture/Style	Creating (Improvising, Composing)
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<p>Trumpet:</p> 					
<p>Double Horn:</p> 					
<p>Trombone:</p> 					
<p>Bass Trombone:</p> 					
<p>Baritone/ Euphonium:</p> 					
<p>Tuba:</p> 					
<p>Keyboard Perc.: 2 octave scales, all major keys w/ arpeggios. Roll harmonic octaves (in double stops) 1 octave; melodic thirds ascending and descending; ♩=120, legato roll in whole notes </p>					

Performing		Listening	Musical Elements & Notation (Tonality, Rhythm, Timbre, Form, Harmony, Dynamics)	History/Culture/Style	Creating (Improvising, Composing)
Technique	Musicianship				
SD: 6, 10, 11, 15 stroke rolls; single stroke 4; double drag tap; double ratamacue; triple ratamacue; drag paradiddle #1; drag paradiddle #2; flam paradiddlediddle					
Timpani: single stroke roll on low and high pitched drums; tune intervals all M, m and P, to and including M6					