Sequencing The Standards is a resource that bridges the NYSSMA Sequential Guide To Music Instruction (SGMI) with the NYS P12 Learning Standards for the Arts. This guide enables educators to plan practical instruction for their students while increasing awareness of how student learning fulfills the ideals of the Standards. Under each artistic process (Creating, Performing, Responding, Connecting), the reader will find specific musical concepts and skills listed by developmental level.
Sequencing the Standards - Orchestra

**Creating (Cr)**

*Conceiving and developing new artistic ideas and work*

<table>
<thead>
<tr>
<th>Novice (Beginner &amp; NYSSMA Level I)</th>
<th>Intermediate (NYSSMA Level II)</th>
<th>Proficient (NYSSMA Level III)</th>
<th>Accomplished (NYSSMA Level IV / Commencement)</th>
<th>Advanced (NYSSMA Level V / VI, Major Sequence)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Echo short rhythmic patterns within a 4-beat pattern (Creating)</td>
<td>Call and response exercises (Creating)</td>
<td>Melodic patterns with 5–6 notes (Creating)</td>
<td>Improvise a melody using a pentatonic scale (Creating)</td>
<td>Simple improvisation over blues scale (Creating)</td>
</tr>
<tr>
<td>3 or 4 note echo patterns over simple chord pattern: I, V, I (Creating)</td>
<td></td>
<td></td>
<td>Simple improvisation w/ drone accompaniment (Creating)</td>
<td></td>
</tr>
<tr>
<td>3 or 4 note melody patterns (Creating)</td>
<td></td>
<td></td>
<td>Complete a 4-measure melody in D, with 2 measure prompt (Creating)</td>
<td></td>
</tr>
<tr>
<td>Explore different sounds on the instrument (glissando, pluck, etc.) (Creating)</td>
<td></td>
<td></td>
<td>Complete an 8-measure melody with chordal accompaniment (chorale, etc.) (Creating)</td>
<td>Complete an 8-measure chorale using basic rhythms (Creating)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Complete an 8-measure melody on a given scale (Creating)</td>
<td></td>
</tr>
</tbody>
</table>

NYSSMA Curriculum Committee 2 Sequencing the Standards (January 2019)
**Sequencing the Standards - Orchestra**

**Creating (Cr)**

*Conceiving and developing new artistic ideas and work*

(NYS Arts Standards Process Component: Imagine)

<table>
<thead>
<tr>
<th>Cr 1:</th>
<th>Novice (Beginner &amp; NYSSMA Level I)</th>
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</thead>
<tbody>
<tr>
<td></td>
<td>Transpose simple memorized folk songs to another string (eg. Twinkle D, Twinkle G, Twinkle A-for violin) (Creating)</td>
<td>Create a 4-measure melody over a I, IV, V, I chord progression (Creating)</td>
<td>Transpose simple melodies in different keys, and in new positions (Creating)</td>
<td>Create melody over chordal progression (Creating)</td>
<td></td>
</tr>
</tbody>
</table>

NYSSMA Curriculum Committee
**Sequencing the Standards - Orchestra**

**Creating (Cr)**

*Conceiving and developing new artistic ideas and work*

**Organize and develop artistic ideas and work**

*(NYS Arts Standards Process Components: Plan & Make)*

<table>
<thead>
<tr>
<th>Cr 2:</th>
<th>Novice (Beginner &amp; NYSSMA Level I)</th>
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</tr>
</thead>
<tbody>
<tr>
<td>3- or 4-note melody patterns (Creating)</td>
<td>Short patterns, using level appropriate rhythms and scales (Creating)</td>
<td>Complete a 4-measure melody in D, with 2 measure prompt (Creating)</td>
<td>Complete an 8-measure melody with chordal accompaniment (chorale, etc.) (Creating)</td>
<td>Complete an 8-measure chorale using basic rhythms (Creating)</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Complete an 8-measure melody on a given scale (Creating)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Improvise a melody using a pentatonic scale (Creating)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Simple improvisation w/ drone accompaniment (Creating)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
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</tr>
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<td></td>
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<td></td>
<td></td>
<td></td>
<td>Create melody over chordal progression (Creating)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Transpose simple melodies in different keys, and in new positions (Creating)</td>
</tr>
</tbody>
</table>
### Sequencing the Standards - Orchestra

**Creating (Cr)**

*Conceiving and developing new artistic ideas and work*

**Refine and complete artistic work**

*(NYS Arts Standards Process Components: Evaluate & Refine / Present)*

<table>
<thead>
<tr>
<th>Cr 3:</th>
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<tbody>
<tr>
<td></td>
<td>Create a 4-measure melody over a I, IV, V, I chord progression (Creating)</td>
<td>Complete an 8-measure melody on a given scale (Creating)</td>
<td>Complete an 8-measure melody with chordal accompaniment (chorale, etc.) (Creating)</td>
<td>Create melody over chordal progression (Creating)</td>
<td>Complete an 8-measure chorale using basic rhythms (Creating)</td>
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# Sequencing the Standards - Orchestra

## Performing (Pr)

*Realizing artistic ideas and work through interpretation and presentation*

Select, analyze, and interpret artistic work for presentation

(NYS Arts Standards Process Components: Select / Analyze / Interpret)

<table>
<thead>
<tr>
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<tbody>
<tr>
<td>Perform NYSSMA ensemble literature (Musicianship)</td>
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<td>Perform NYSSMA solo (Musicianship)</td>
</tr>
<tr>
<td>Sight-read according to NYSSMA level criteria (Musicianship)</td>
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</tr>
<tr>
<td>Listen to recordings of professional performers (Listening)</td>
<td>Recordings of performance repertoire (Listening)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Compare and contrast various characteristics of performance literature (History/Culture/Style)</td>
<td>Compare and contrast various characteristics of performance literature (History/Culture/Style)</td>
<td>Compare and contrast various characteristics of performance literature (History/Culture/Style)</td>
<td>Chamber Ensembles (History/Culture/Style)</td>
<td>Full orchestra (History/Culture/Style)</td>
</tr>
<tr>
<td>Perform with characteristic style of music (History/Culture/Style)</td>
<td>Perform characteristic style of music (swing, baroque, pop, classical) (History/Culture/Style)</td>
<td>Chamber Ensembles (History/Culture/Style)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Stylized dances (gigue, minuet, gavotte) (History/Culture / Style)</td>
<td></td>
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<td></td>
</tr>
</tbody>
</table>
### Pr 4:

**Performing (Pr)**

Realizing artistic ideas and work through interpretation and presentation

#### Novice (Beginner & NYSSMA Level I)
- Perform with consideration of balance between sections within an ensemble, and within the section (Musicianship)
- Improvise a melody using a pentatonic scale (Creating)
- Simple improvisation w/ drone accompaniment (Creating)
- Transpose simple melodies in different keys, and in new positions (Creating)
- Incorporate musical phrasing to create expressive performance (Musicianship)
- Use available resources to locate musical information (fingerings, history, composers, definitions, symbols, etc.) (Musicianship)

#### Intermediate (NYSSMA Level II)
- Perform with consideration of balance between sections within an ensemble, and within the section (Musicianship)
- Improvise a melody using a pentatonic scale (Creating)
- Simple improvisation w/ drone accompaniment (Creating)
- Transpose simple melodies in different keys, and in new positions (Creating)
- Incorporate musical phrasing to create expressive performance (Musicianship)
- Use available resources to locate musical information (fingerings, history, composers, definitions, symbols, etc.) (Musicianship)

#### Proficient (NYSSMA Level III)
- Perform with consideration of balance between sections within an ensemble, and within the section (Musicianship)
- Improvise a melody using a pentatonic scale (Creating)
- Simple improvisation w/ drone accompaniment (Creating)
- Transpose simple melodies in different keys, and in new positions (Creating)
- Incorporate musical phrasing to create expressive performance (Musicianship)
- Use available resources to locate musical information (fingerings, history, composers, definitions, symbols, etc.) (Musicianship)

#### Accomplished (NYSSMA Level IV / Commencement)
- Perform with consideration of balance between sections within an ensemble, and within the sections (Musicianship)
- Improvise a melody using a pentatonic scale (Creating)
- Simple improvisation w/ drone accompaniment (Creating)
- Transpose simple melodies in different keys, and in new positions (Creating)
- Incorporate musical phrasing to create expressive performance (Musicianship)
- Use available resources to locate musical information (fingerings, history, composers, definitions, symbols, etc.) (Musicianship)

#### Advanced (NYSSMA Level V / VI, Major Sequence)
- Perform with consideration of balance between sections within an ensemble, and within the sections (Musicianship)
- Improvise a melody using a pentatonic scale (Creating)
- Simple improvisation w/ drone accompaniment (Creating)
- Transpose simple melodies in different keys, and in new positions (Creating)
- Incorporate musical phrasing to create expressive performance (Musicianship)
- Use available resources to locate musical information (fingerings, history, composers, definitions, symbols, etc.) (Musicianship)
### Sequencing the Standards - Orchestra

#### Performing (Pr)

Realizing artistic ideas and work through interpretation and presentation

Select, analyze, and interpret artistic work for presentation

(NYS Arts Standards Process Components: Select / Analyze / Interpret)

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<tbody>
<tr>
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#### Pr 4:

**Novice**

- Introduce aural recognition of whole steps, half steps, 3<sup>rd</sup>s, 4<sup>th</sup>s, 5<sup>th</sup>s and octaves (Listening)

**Intermediate**

- Begin to have student lead ensemble and conduct warm-ups, utilizing basic patterns (Musicianship)
- Assess musical performance using musical terminology (Listening)

**Proficient**

- Student conducts warm-ups utilizing 2, 3, and 4 patterns (Musicianship)
- Assess musical performance using musical terminology (Listening)

**Accomplished**

- Introduce aural recognition and vocalization of Major, minor, and perfect intervals (Listening)
- Assess musical performance using musical terminology (Listening)

**Advanced**

- Student identifies sections of musical form (exposition, development, recapitulation, coda, etc.) (Listening)
- Assess musical performance using musical terminology (Listening)

**Student conduct**

- Conducts 2 and 4 conducting patterns (Musicianship)
- Self assess using musical terminology (Listening)
- Bow together within section (Musicianship)

**Student demonstrates**

- Independence in practice, rehearsal and performance environments (Musicianship)
- Conducts a variety of time signature patterns (Musicianship)
- Conducts sectionals (Musicianship)
- Conducts a variety of time signature patterns (Musicianship)
### Sequencing the Standards - Orchestra

#### Performing (Pr)

*Realizing artistic ideas and work through interpretation and presentation*

Select, analyze, and interpret artistic work for presentation

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</table>

- **Hear and finger half and whole steps (Musicianship)**
- **Recognize the relationship of key signatures to finger patterns in scales and literature, in the key of D and G (Musicianship)**
- **Discriminate and respond to dynamic levels in music (Listening)**
- **Introduce musical phrasing in relation to language (Musicianship)**
- **Hear and discriminate different sections of instruments within the ensemble (Listening)**
- **Good vs. poor tone discrimination (Musicianship)**
- **Independent part playing in an ensemble (Listening)**

- **Recognize the relationship of key signatures to finger patterns, in scales and literature (Musicianship)**
- **Discriminate and respond to dynamic levels in music (Listening)**
- **Incorporate musical phrasing in performance (Musicianship)**
- **Discriminatory listening across sections of the orchestra (Listening)**
- **Good vs poor tone discrimination (Listening)**
- **Independent part playing in an ensemble (Musicianship)**

- **Independently identify key signature, and apply appropriate finger patterns (Musicianship)**
- **Discriminate and respond to dynamic levels in music (Listening)**
- **Incorporate musical phrasing to create expressive performance (Musicianship)**
- **Increase awareness of good tone quality (Listening)**
- **Maintain own part within ensemble (Musicianship)**
- **Teacher facilitated/student led chamber ensembles (duet, trio, quartet) (Musicianship)**
Sequencing the Standards - Orchestra
Performing (Pr)

Realizing artistic ideas and work through interpretation and presentation

<table>
<thead>
<tr>
<th>Pr 5:</th>
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<tbody>
<tr>
<td>All items included in ‘Technique’ column (from SGMI)</td>
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<td>All items included in ‘Technique’ column (from SGMI)</td>
<td></td>
</tr>
<tr>
<td>All items included in ‘Musical Elements &amp; Notation’ column (from SGMI)</td>
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<tr>
<td>Perform NYSSMA solo (Musicianship)</td>
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<td>Perform NYSSMA ensemble literature (Musicianship)</td>
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<td>Sight-read according to NYSSMA level criteria (Musicianship)</td>
<td></td>
</tr>
<tr>
<td>Respond to the conductor (Musicianship)</td>
<td>Respond to the interpretive gestures of the conductor (Musicianship)</td>
<td>Respond to the interpretive gestures of the conductor (Musicianship)</td>
<td>Respond to the conductor’s gestures, including: varied patterns and sub-divisions; tempo and dynamic changes (Musicianship)</td>
<td>Respond to the conductor’s gestures, including: varied patterns and sub-divisions; tempo and dynamic changes (Musicianship)</td>
<td></td>
</tr>
</tbody>
</table>
Sequencing the Standards - Orchestra
Performing (Pr)

Realizing artistic ideas and work through interpretation and presentation

(NYS Arts Standards Process Components: Rehearse / Evaluate / Refine)

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</thead>
<tbody>
<tr>
<td>Establish a basic practice routine (Musicianship)</td>
<td>Practice regularly with attention to difficult parts (Musicianship)</td>
<td>Independently manage practice at home (Musicianship)</td>
<td>Practice regularly, isolating sections of focus for improvement (Musicianship)</td>
<td>Apply practice techniques to achieve personal goals for improved performance (Musicianship)</td>
<td></td>
</tr>
<tr>
<td>Maintain a basic practice routine, with guidance (Musicianship)</td>
<td>Practice regularly with attention to difficult parts (Musicianship)</td>
<td>Increased individual preparation for lessons and rehearsals (Musicianship)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lesson/ensemble etiquette (Musicianship)</td>
<td>Lesson/ensemble etiquette (Musicianship)</td>
<td>Lesson/ensemble etiquette (Musicianship)</td>
<td>Display proper etiquette and protocol in lesson and performance (Musicianship)</td>
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<td></td>
</tr>
<tr>
<td>Student conducts $\frac{2}{4}$ and $\frac{4}{4}$ conducting patterns (Musicianship)</td>
<td>Begin to have student lead ensemble and conduct warm-ups, utilizing basic patterns (Musicianship)</td>
<td>Student conducts warm-ups utilizing $\frac{2}{4}$, $\frac{3}{4}$, and $\frac{4}{4}$ patterns (Musicianship)</td>
<td>Student conducts a variety of time signature patterns (Musicianship)</td>
<td>Student conducts a variety of time signature patterns (Musicianship)</td>
<td></td>
</tr>
<tr>
<td>Student writes in music (using pencil) to improve performance (Musicianship)</td>
<td></td>
<td>Student routinely writes in music (using pencil) to improve performance (Musicianship)</td>
<td>Through self-assessment, student writes on music (using pencil) to improve performance (Musicianship)</td>
<td>Student demonstrates independence in practice, rehearsal and performance environments (Musicianship)</td>
<td></td>
</tr>
</tbody>
</table>
## Sequencing the Standards - Orchestra

### Performing (Pr)

*Realizing artistic ideas and work through interpretation and presentation*

### Pr 5:

**Develop and refine artistic techniques and work for presentation**

*(NYS Arts Standards Process Components: Rehearse / Evaluate / Refine)*

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</thead>
<tbody>
<tr>
<td>Performance critique of self &amp; others (Posture, pitch, tone, etc.) (Musicianship)</td>
<td>Performance critique of self &amp; others (posture, pitch, tone, and balance) (Musicianship)</td>
<td>Discriminatory listening across sections of the orchestra, with increasing sophistication of musicianship skills (Listening)</td>
<td>Discriminatory listening across sections of the orchestra, with increasing sophistication of musicianship skills (Listening)</td>
<td>Discriminatory listening across sections of the orchestra, with increasing sophistication of musicianship skills (Listening)</td>
</tr>
<tr>
<td>Self assess using musical terminology (Listening)</td>
<td>Assessing solo and ensemble using music terminology (Listening)</td>
<td>Assess musical performance using musical terminology (Listening)</td>
<td>Assess musical performance using musical terminology (Listening)</td>
<td>Assess musical performance using musical terminology (Listening)</td>
</tr>
<tr>
<td>Introduce sight-reading (Musicianship)</td>
<td>Bow together within section (Musicianship)</td>
<td>Bow together within section, using same part of the bow (Musicianship)</td>
<td>Bow together within section, using same part of the bow (Musicianship)</td>
<td>Bow together within section, using same part of the bow, and same length of stroke (Musicianship)</td>
</tr>
<tr>
<td>Beginning awareness of pitch (Musicianship)</td>
<td>Facilitate discussion of interval in relation to intonation (Musicianship)</td>
<td>Facilitate discussion of intervals in relation to intonation (Musicianship)</td>
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</tr>
<tr>
<td>Discriminate between good and poor pitch, with aid of fingering tapes (Listening)</td>
<td></td>
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<td></td>
<td></td>
</tr>
<tr>
<td>Echo pitch (Listening)</td>
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</tbody>
</table>
### Pr 5:

**Performing (Pr)**

**Realizing artistic ideas and work through interpretation and presentation**

- **Novice**
  - (Beginner & NYSSMA Level I)
  - Awareness of playing in tune or out of tune (Listening)
  - With teacher assistance, begin tuning with fine tuners (Listening)

- **Intermediate**
  - (NYSSMA Level II)
  - Using electronic tuner, tune instrument with fine tuners (Listening)
  - Introduce peg tuning (Listening)

- **Proficient**
  - (NYSSMA Level III)
  - Using electronic tuner, tune instrument with fine tuners (Listening)
  - Cello and bass tune with harmonics (Listening)

- **Accomplished**
  - (NYSSMA Level IV / Commencement)
  - Student tunes own instrument
    - violin: tune using 5ths
    - viola: tune using 5ths
    - cello: tune with harmonics
    - bass: tune with harmonics (Listening)
  - Violins and violas begin to tune using 5ths (Listening)
  - Self awareness and assessment of intonation (Musicianship)

- **Advanced**
  - (NYSSMA Level V / VI, Major Sequence)
  - Perform with consideration of intonation of self, of section, and among sections (Musicianship)
  - Student independently tunes own instrument
    - violin: tune using 5ths
    - viola: tune using 5ths
    - cello: tune with harmonics
    - bass: tune with harmonics (Listening)
  - 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) (Musicianship)
### Sequencing the Standards - Orchestra

#### Performing (Pr)

*Realizing artistic ideas and work through interpretation and presentation*

**Pr 5:** Develop and refine artistic techniques and work for presentation  
(NYS Arts Standards Process Components: Rehearse / Evaluate / Refine)

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**Hear and finger half and whole steps (Musicianship)**

- Intonation: adjust melodically (Listening)
- Recognize the relationship of key signatures to finger patterns in scales and literature, in the key of D and G (Musicianship)
- Perform with consideration of balance between sections within an ensemble. (Musicianship)

**Intermediate**

- Listen to intonation of self and others, adjusting melodically / harmonically (Listening)
- Recognize the relationship of key signatures to finger patterns, in scales and literature (Musicianship)
- Introduce aural recognition of whole steps, half steps, 3\textsuperscript{rd}s, 4\textsuperscript{th}s, 5\textsuperscript{th}s and octaves (Listening)
- Perform with consideration of balance between sections within an ensemble, and within the section (Musicianship)

**Proficient**

- Listen to intonation of self and others; adjusting melodically / harmonically (Listening)
- Independently identify key signature, and apply appropriate finger patterns (Musicianship)
- Introduce aural recognition and vocalization of Major, minor, and perfect intervals (Listening)
- Perform with consideration of balance between sections within an ensemble, and within the section (Musicianship)

**Accomplished**

- Listen to intonation of self and others; adjusting melodically / harmonically (Listening)
- Recognize the relationship of key signatures to finger patterns, in scales and literature (Musicianship)
- Apply knowledge of enharmonics (Musicianship)
- Perform with consideration of balance between sections within an ensemble, and within the section (Musicianship)

**Advanced**

- Listen to intonation of self and others; adjusting melodically / harmonically (Listening)
- Recognize the relationship of key signatures to finger patterns, in scales and literature (Musicianship)
- Perform with consideration of balance between sections within an ensemble, and within the section (Musicianship)
## Sequencing the Standards - Orchestra

### Performing (Pr)

*Realizing artistic ideas and work through interpretation and presentation*

<table>
<thead>
<tr>
<th>Pr 5: Develop and refine artistic techniques and work for presentation</th>
<th>Novice (Beginner &amp; NYSSMA Level I)</th>
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<th>Accomplished (NYSSMA Level IV / Commencement)</th>
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<tbody>
<tr>
<td><strong>Introduce musical phrasing in relation to language (Musicianship)</strong></td>
<td>Discriminate and respond to dynamic levels in music (Listening)</td>
<td>Incorporate musical phrasing in performance (Musicianship)</td>
<td>Incorporate musical phrasing to create expressive performance (Musicianship)</td>
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<td>Student identifies sections of musical form (exposition, development, recapitulation, coda, etc.) (Listening)</td>
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<td></td>
<td>Use breathing to help initiate beginning sound of the piece (Musicianship)</td>
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<td>Incorporate breathing to develop an expressive performance, and a sense of ensemble (Musicianship)</td>
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<td>Apply technical skills to result in a stylistically appropriate and expressive musical performance (Musicianship)</td>
</tr>
<tr>
<td></td>
<td>Perform warm ups with a variety of expressive elements (articulation, dynamics, balance) (Musicianship)</td>
<td></td>
<td>Student takes initiative for appropriate musical performance, including bowings and fingerings (Musicianship)</td>
<td></td>
<td>Student takes initiative for appropriate musical performance, including bowings and fingerings (Musicianship)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Increase awareness of good tone quality and the understanding of how bow weight, speed, and placement effect musical performance (Listening)</td>
<td></td>
<td>Adjust bow weight, speed, and placement, to result in a high degree of musicality (Listening)</td>
</tr>
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</table>
### Sequencing the Standards - Orchestra

**Performing (Pr)**

*Realizing artistic ideas and work through interpretation and presentation*

#### Pr 5:

**Develop and refine artistic techniques and work for presentation**

(NYS Arts Standards Process Components: Rehearse / Evaluate / Refine)

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<thead>
<tr>
<th>Objective</th>
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<tr>
<td>Hear and discriminate different sections of instruments within the</td>
<td>Discriminatory listening across sections of the orchestra (Listening)</td>
<td>Perform with characteristic style of music (History/Culture/Style)</td>
<td>Written performance critique of self and ensemble (Musicianship)</td>
<td>Written performance critique of self and ensemble, with recommendations for improvement (Musicianship)</td>
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<td>ensemble (Listening)</td>
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<tr>
<td>Good vs. poor tone discrimination (Musicianship)</td>
<td>Good vs. poor tone discrimination (Listening)</td>
<td>Increase awareness of good tone quality (Listening)</td>
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<td></td>
<td></td>
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<tr>
<td>Perform with characteristic style of music (History/Culture/Style)</td>
<td>Perform with characteristic style of music (History/Culture/Style)</td>
<td>Stylized dances (gigue, minuet, gavotte) (History/Culture/Style)</td>
<td>Reflect characteristic style (Baroque, Classical, Romantic, 20th Century, pop, world, etc.) of music in performance practice (History/Culture/Style)</td>
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<td>Perform with characteristic style of music (History/Culture/Style)</td>
<td>Perform with characteristic style of music (History/Culture/Style)</td>
<td>Stylized dances (gigue, minuet, gavotte) (History/Culture/Style)</td>
<td>Reflect characteristic style (Baroque, Classical, Romantic, 20th Century, pop, world, etc.) of music in performance practice (History/Culture/Style)</td>
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**NYSSMA Curriculum Committee**
### Sequencing the Standards - Orchestra

#### Performing (Pr)

 Realizing artistic ideas and work through interpretation and presentation

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<tr>
<td>Experience and perform traditional European, American folk and world music (History/Culture/Style)</td>
<td>Compare and contrast various characteristics of performance literature (History/Culture/Style)</td>
<td>Identify timbral differences between string and full orchestra (Listening)</td>
<td>Perform ensemble literature with key, time, tempo, and style changes (Musicianship)</td>
<td>Chamber Ensembles (History/Culture/Style)</td>
<td>Full orchestra (History/Culture/Style)</td>
</tr>
<tr>
<td>Teacher and student modeling (Listening)</td>
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<td>Teacher facilitated/student led chamber ensembles (duet, trio, quartet) (Musicianship)</td>
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<td>Independent part playing in an ensemble (Listening)</td>
<td>Independent part playing in an ensemble (Musicianship)</td>
<td>Maintain own part within ensemble (Musicianship)</td>
<td>Perform in chamber ensemble (duet, trio, quartet) (Musicianship)</td>
<td>Student leadership within section, in rehearsal and performance (Musicianship)</td>
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### Sequencing the Standards - Orchestra

#### Performing (Pr)

*Realizing artistic ideas and work through interpretation and presentation*

**Pr 5:**

**Develop and refine artistic techniques and work for presentation**

*(NYS Arts Standards Process Components: Rehearse / Evaluate / Refine)*

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<tr>
<td>Echo rhythms (Listening)</td>
<td>Simple improvisation w/ drone accompaniment (Creating)</td>
<td>Improvise a melody using a pentatonic scale (Creating)</td>
<td>Perform blues scale (Creating)</td>
<td>Student led sectionals (Musicianship)</td>
</tr>
<tr>
<td>Echo musical patterns (Listening)</td>
<td>Use available resources to locate musical information (fingerings, history, composer, definitions, symbols, etc.) (Musicianship)</td>
<td>Use available resources to locate musical information (fingerings, history, composer, definitions, symbols, etc.) (Musicianship)</td>
<td>Research and apply musical information (Musicianship)</td>
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NYSSMA Curriculum Committee
### Sequencing the Standards - Orchestra

**Performing (Pr)**

*Realizing artistic ideas and work through interpretation and presentation*

Convey meaning through the presentation of artistic work  
(NYS Arts Standards Process Component: Present)

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<tr>
<td><strong>Perform</strong></td>
<td>Perform NYSSMA solo (Musicianship)</td>
<td>Perform NYSSMA solo (Musicianship)</td>
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<tr>
<td><strong>Perform</strong></td>
<td>Perform NYSSMA ensemble literature (Musicianship)</td>
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<td><strong>Sight-read</strong></td>
<td>Sight-read according to NYSSMA level</td>
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<tr>
<td><strong>Respond</strong></td>
<td>Respond to the conductor's gestures, including: varied patterns and sub-divisions; tempo and dynamic changes (Musicianship)</td>
<td>Respond to the interpretive gestures of the conductor (Musicianship)</td>
<td>Respond to the interpretive gestures of the conductor (Musicianship)</td>
<td>Respond to the conductor's gestures, including: varied patterns and sub-divisions; tempo and dynamic changes (Musicianship)</td>
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<tr>
<td><strong>Lesson</strong></td>
<td>Lesson/ensemble etiquette (Musicianship)</td>
<td>Lesson/ensemble etiquette (Musicianship)</td>
<td>Lesson/ensemble etiquette (Musicianship)</td>
<td>Display proper etiquette and protocol in lesson and performance (Musicianship)</td>
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<tr>
<td><strong>Concert</strong></td>
<td>Concert etiquette and performance practice (Musicianship)</td>
<td></td>
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### Sequencing the Standards - Orchestra
**Performing (Pr)**

*Realizing artistic ideas and work through interpretation and presentation*

Convey meaning through the presentation of artistic work

(NYS Arts Standards Process Component: Present)

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**Pr 6:**

- **Student conducts** $2$ and $4$ conducting patterns (Musicianship)
- **Performance critique of self & others** (Posture, pitch, tone, etc.) (Musicianship)
- **Assessing solo and ensemble using music terminology** (Listening)
- **Self assess using musical terminology** (Listening)

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<tr>
<th>Level</th>
<th>Description</th>
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<tr>
<td><strong>Novice</strong></td>
<td>Begin to have student lead ensemble and conduct warm-ups, utilizing basic patterns (Musicianship)</td>
</tr>
<tr>
<td><strong>Intermediate</strong></td>
<td>Student conducts warm-ups utilizing $2$, $3$, and $4$ patterns (Musicianship)</td>
</tr>
<tr>
<td><strong>Proficient</strong></td>
<td>Student conducts a variety of time signature patterns (Musicianship)</td>
</tr>
<tr>
<td><strong>Accomplished</strong></td>
<td>Student conducts a variety of time signature patterns (Musicianship)</td>
</tr>
<tr>
<td><strong>Advanced</strong></td>
<td>Written performance critique of self and ensemble, with recommendations for improvement (Musicianship)</td>
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</table>

- **Written performance critique of self and ensemble** (Musicianship)
- **Assessing solo and ensemble using musical terminology** (Listening)
- **Assess musical performance using musical terminology** (Listening)
- **Assess musical performance using musical terminology** (Listening)
- **Written performance critique of self and ensemble** (Musicianship)
- **Assess musical performance using musical terminology** (Listening)
- **Assess musical performance using musical terminology** (Listening)
- **Apply practice techniques to achieve personal goals for improved performance** (Musicianship)

**NYSSMA Curriculum Committee**
**Sequencing the Standards - Orchestra**

**Performing (Pr)**

*Realizing artistic ideas and work through interpretation and presentation*

**Convey meaning through the presentation of artistic work**

*(NYS Arts Standards Process Component: Present)*

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<tr>
<td><strong>Hear and discriminate different sections of instruments within the ensemble</strong> (Listening)</td>
<td><strong>Discriminatory listening across sections of the orchestra</strong> (Listening)</td>
<td><strong>Discriminatory listening across sections of the orchestra, with increasing sophistication of musicianship skills</strong> (Listening)</td>
<td><strong>Discriminatory listening across sections of the orchestra, with increasing sophistication of musicianship skills</strong> (Listening)</td>
<td><strong>Discriminatory listening across sections of the orchestra with increasing sophistication of musicianship skills</strong> (Listening)</td>
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<td><strong>Discriminate and respond to dynamic levels in music</strong> (Listening)</td>
<td><strong>Perform with consideration of balance between sections within an ensemble.</strong> (Musicianship)</td>
<td><strong>Perform with consideration of balance between sections within an ensemble, and within the section</strong> (Musicianship)</td>
<td><strong>Perform with consideration of balance between sections within an ensemble, and within the section</strong> (Musicianship)</td>
<td><strong>Perform with consideration of balance between sections within an ensemble, and within the section</strong></td>
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<td><strong>Introduce musical phrasing in relation to language</strong> (Musicianship)</td>
<td><strong>Incorporate musical phrasing in performance</strong> (Musicianship)</td>
<td><strong>Incorporate musical phrasing to create expressive performance</strong> (Musicianship)</td>
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<td><strong>Student identifies sections of musical form (exposition, development, recapitulation, coda, etc.)</strong> (Listening)</td>
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### Sequencing the Standards - Orchestra

#### Performing (Pr)

**Realizing artistic ideas and work through interpretation and presentation**

Convey meaning through the presentation of artistic work  
(NYS Arts Standards Process Component: Present)

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<tr>
<td>Bow together within section (Musicianship)</td>
<td>Bow together within section, using same part of the bow (Musicianship)</td>
<td>Bow together within section, using same part of the bow (Musicianship)</td>
<td>Bow together within section, using same part of the bow, and same length of stroke (Musicianship)</td>
<td>Bow together within section, using same part of the bow (Musicianship)</td>
<td></td>
</tr>
<tr>
<td>Perform with characteristic style of music (History/Culture/Style)</td>
<td>Perform with characteristic style of music (History/Culture/Style)</td>
<td>Perform characteristic style of music (swing, baroque, pop, classical) (History/Culture/Style)</td>
<td>Reflect characteristic style (Baroque, Classical, Romantic, 20th Century, pop, world, etc.) of music in performance practice (History/Culture/Style)</td>
<td>Reflect characteristic style (Baroque, Classical, Romantic, 20th Century, pop, world, etc.) of music in performance practice (History/Culture/Style)</td>
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<td>Perform songs by rote (Listening)</td>
<td>Stylized dances (gigue, minuet, gavotte) (History/Culture/Style)</td>
<td>Experience and perform traditional European, American folk and world music (History/Culture/Style)</td>
<td>Apply technical skills to result in a stylistically appropriate and expressive musical performance (Musicianship)</td>
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<td>Chamber Ensembles (History/Culture/Style)</td>
<td>Full orchestra (History/Culture/Style)</td>
<td>Teacher facilitated/student led chamber ensembles (duet, trio, quartet) (Musicianship)</td>
<td>Student leadership within section, in rehearsal and performance (Musicianship)</td>
</tr>
<tr>
<td></td>
<td>Perform ensemble (duet, trio, quartet) (Musicianship)</td>
<td>Perform in full orchestra (Musicianship)</td>
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### Sequencing the Standards - Orchestra

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Realizing artistic ideas and work through interpretation and presentation

Convey meaning through the presentation of artistic work

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<tr>
<td>Independent part playing in an ensemble</td>
<td>Independent part playing in an ensemble</td>
<td>Maintain own part within ensemble</td>
<td>Student demonstrates independence in practice, rehearsal and performance environments</td>
<td>Research and apply musical information</td>
<td></td>
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<tr>
<td>Beginning awareness of pitch</td>
<td>Intonation: adjust melodically</td>
<td>Listen to intonation of self and others, adjusting melodically / harmonically</td>
<td>Perform with consideration of intonation of self, of section, and among sections</td>
<td>Apply knowledge of enharmonics</td>
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<tr>
<td>Discriminate between good and poor pitch, with aid of fingering tapes</td>
<td>Perform with consideration of intonation of self, of section, and among sections</td>
<td>Recognize the relationship of key signatures to finger patterns</td>
<td>Listen to intonation of self and others; adjusting melodically / harmonically</td>
<td>Self awareness and assessment of intonation</td>
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<tr>
<td></td>
<td>Hear and finger half and whole steps</td>
<td>Recognize the relationship of key signatures to finger patterns in scales and literature, in the key of D and G</td>
<td>Independently identify key signature, and apply appropriate finger patterns</td>
<td>Perform with consideration of intonation of self, of section, and among sections</td>
<td>Recognize the relationship of key signatures to finger patterns in scales and literature</td>
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<td>Use breathing to help initiate beginning sound of the piece (Musicianship)</td>
<td>Incorporate breathing to develop an expressive performance, and a sense of ensemble (Musicianship)</td>
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### Sequencing the Standards - Orchestra

#### Responding (Re)
*Understanding and evaluating how the arts convey meaning*

**Perceive and analyze artistic work**
*(NYS Arts Standards Process Components: Select / Analyze)*

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<td><strong>Perform NYSSMA ensemble literature (Musicianship)</strong></td>
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<td><strong>Lesson book recordings (if available) (Listening)</strong></td>
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<td><strong>Discriminatory listening across sections of the orchestra (Listening)</strong></td>
<td><strong>Identify timbral differences between string and full orchestra (Listening)</strong></td>
<td><strong>Student identifies sections of musical form (exposition, development, recapitulation, coda, etc.) (Listening)</strong></td>
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**Sequencing the Standards - Orchestra**  
**Responding (Re)**  
*Understanding and evaluating how the arts convey meaning*

**Interpret meaning in artistic work**  
*(NYS Arts Standards Process Component: Interpret)*

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<th>Novice (Beginner &amp; NYSSMA Level I)</th>
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<th>Proficient (NYSSMA Level III)</th>
<th>Accomplished (NYSSMA Level IV / Commencement)</th>
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### Sequencing the Standards - Orchestra

**Responding (Re)**

*Understanding and evaluating how the arts convey meaning*

#### Apply criteria to evaluate artistic work

**(NYS Arts Standards Process Component: Evaluate)**

<table>
<thead>
<tr>
<th>Re 9:</th>
<th>Novice (Beginner &amp; NYSSMA Level I)</th>
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<td>Perform NYSSMA solo (Musicianship)</td>
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<td></td>
<td>Performance critique of self &amp; others (posture, pitch, tone, etc.) (Musicianship)</td>
<td>Performance critique of self &amp; others (posture, pitch, tone, and balance) (Musicianship)</td>
<td>Performance critique of self &amp; others (balance, blend, dynamics, tone, phrasing, and ensemble) (Musicianship)</td>
<td>Written performance critique of self and ensemble (Musicianship)</td>
<td>Written performance critique of self and ensemble, with recommendations for improvement (Musicianship)</td>
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<td>Beginning awareness of pitch (Listening)</td>
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<td></td>
<td>Awareness of playing in tune or out of tune (Listening)</td>
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<td></td>
<td>Good vs. poor tone discrimination (Listening)</td>
<td>Good vs. poor tone discrimination (Listening)</td>
<td>Increase awareness of good tone quality (Listening)</td>
<td>Increase awareness of good tone quality and the understanding of how bow weight, speed, and placement effect musical performance (Listening)</td>
<td></td>
</tr>
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### Sequencing the Standards - Orchestra

**Responding (Re)**

Understanding and evaluating how the arts convey meaning

Apply criteria to evaluate artistic work

(NYS Arts Standards Process Component: Evaluate)

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<td>Assessing solo and ensemble using music terminology (Listening)</td>
<td>Assess musical performance using musical terminology (Listening)</td>
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<tr>
<td>Listen to recordings of professional performers (Listening)</td>
<td>Recordings of performance repertoire (Listening)</td>
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</tr>
<tr>
<td>Lesson book recordings (if available) (Listening)</td>
<td>Discriminatory listening across sections of the orchestra (Listening)</td>
<td>Discriminatory listening across sections of the orchestra, with increasing sophistication of musicianship skills (Listening)</td>
<td>Discriminatory listening across sections of the orchestra, with increasing sophistication of musicianship skills (Listening)</td>
<td>Student identifies sections of musical form (exposition, development, recapitulation, coda, etc.) (Listening)</td>
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<td></td>
<td>Introduce aural recognition and vocalization of Major, minor, and perfect intervals (Listening)</td>
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<tr>
<td>Compare and contrast various characteristics of performance literature (History/Culture/Style)</td>
<td>Identify timbral differences between string and full orchestra (Listening)</td>
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### Sequencing the Standards - Orchestra

#### Connecting (Cn)

*Relating artistic ideas and work with personal meaning and external context*

**Cn 10:** Relate and synthesize knowledge and personal experiences to inspire and inform artistic work.

* (NYS Arts Standards Process Component: Relate)

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<td></td>
<td>Facilitate discussion of string and orchestra composers / arrangers (History/Culture/Style)</td>
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### Sequencing the Standards - Orchestra

**Connecting (Cn)**

*Relating artistic ideas and work with personal meaning and external context*

**Cn 11:** Investigate ways that artistic ideas and work is influenced by the societal, cultural, and historical context and, in turn, how artistic ideas shape cultures past, present, and future.

*(NYS Arts Standards Process Component: Interrelate)*

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<td>Perform with characteristic style of music (History/Culture/Style)</td>
<td>Perform with characteristic style of music (History/Culture/Style)</td>
<td>Perform characteristic style of music (swing, baroque, pop, classical) (History/Culture/Style)</td>
<td>Reflect characteristic style (Baroque, Classical, Romantic, 20th Century, pop, world, etc.) of music in performance practice (History/Culture/Style)</td>
<td>Reflect characteristic style (Baroque, Classical, Romantic, 20th Century, pop, world, etc.) of music in performance practice (History/Culture/Style)</td>
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<td>Characteristic sounds of geographic regions (History/Culture/Style)</td>
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**Sequencing the Standards - Orchestra**  
*Connecting (Cn)*  
*Relating artistic ideas and work with personal meaning and external context*

**Cn 11:** Investigate ways that artistic work is influenced by the societal, cultural, and historical context and, in turn, how artistic ideas shape cultures past, present, and future.  
*(NYS Arts Standards Process Component: Interrelate)*

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<td>Folk songs of different cultures (History/Culture/Style)</td>
<td>Medley (History/Culture/Style)</td>
<td>Stylized dances (gigue, minuet, gavotte) (History/Culture/Style)</td>
<td>Explore repertoire music/composers/arrangers, and the historical/social/cultural background of the composition (History/Culture/Style)</td>
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<td>Historical/ geographical/cultural connections of repertoire (History/Culture/Style)</td>
<td>Fiddling (History/Culture/Style)</td>
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<tr>
<td>History and development of the string instrument (History/Culture/Style)</td>
<td>Facilitate discussion of famous string composers (History/Culture/Style)</td>
<td>Facilitate discussion of string and orchestra composers/arrangers (History/Culture/Style)</td>
<td>Chamber Ensembles (History/Culture/Style)</td>
<td>Full orchestra (History/Culture/Style)</td>
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#### Connecting (Cn)
*Relating artistic ideas and work with personal meaning and external context*

**Cn 11:** Investigate ways that artistic work is influenced by the societal, cultural, and historical context and, in turn, how artistic ideas shape cultures past, present, and future.

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<td>Use available resources to locate musical information (fingerings, history, composer, definitions, symbols, etc.) <em>(Musicianship)</em></td>
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<td>Research and apply musical information <em>(Musicianship)</em></td>
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<td>Explore music as a career, business or social outlet <em>(History/Culture/Style)</em></td>
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