

# Harvard Public Schools Music Department - The Bromfield School Concert Choir/Grades 9-12

Massachusetts Avenue, Harvard, Massachusetts 01451 Curriculum Writers - Talia R. Mercadante, Thomas E. Reynolds Revised 24 September 2008

| STANDARDS NATIONAL  | Massachusetts State Frameworks  | OUTCOMES/BENCHMARKS Harvard Public Schools  | RESEARCH-BASED INSTRUCTIONAL STRATEGIES  | RESOURCES  | RESEARCH-BASED ASSESSMENT EVIDENCE   |
|---|---|---|--|--|--|
| <p><b>1. Standard 1: All Grades</b></p> <p>Children shall sing alone and with others, a varied repertoire of music.</p> <p>Mass. Standard 1</p> | <p><b>By the end of basic study in grades 9-12, students will:</b></p> <p>1.1 Sing with expression and technical accuracy a large repertoire of vocal literature representing various genres, style, cultures, and historical periods, with a difficulty of 4, on a scale of 1 to 6, including works performed by memory*</p> | <p><b>The student will:</b></p> <p>1.1.1 sing independently with good tone, focus, and pitch in rhythm, within an appropriate range (Soprano I C1-A2, Soprano II B1-G2, Alto a-D2, Cambiata e-E1, Tenor c-G1, Bass gg-D1), and with appropriate timbre, use of head voice, chest voice, falsetto, and other changes in the vocal tessitura, the ability to blend within their section, diction (appropriate use of vowels/consonants, pronunciation), and posture with and without accompaniment.</p> <p>1.1.2 sing expressively, with appropriate dynamics (pp, mp, mf, f, ff, crescendo and decrescendo), appropriate articulation (legato, staccato, accent), phrase shaping and interpretation.</p> <p>1.1.3 sing with and without music, a varied repertoire of vocal literature, representing genres and styles from diverse cultures (inclusive of foreign languages, and/or movement) at a difficulty level of 2 1/2-3 on a scale of 1 to 6. (See repertoire list).</p> <p><b>Concert Choir Levels of Achievement (Levels 1-4):</b></p> <p>a. Achievement level based on mid-term exam (See Repertoire Link). Piece used will be at Grade 4 level.</p> <p>b. Mid-term exam will be used for assessment of ensemble placement.</p> <p>c. Additional specific requirements for level advancement: See High School Music Standards</p> | <p><b>The teacher</b></p> <p>Models singing, diction, and posture skills to students</p> <p>Demonstrates how to develop intonation skills</p> <p>Demonstrates rhythmic comprehension strategies that improve note reading literacy skills</p> <p>Demonstrates contrast in dynamics, articulation, and phrasing</p> <p>Employs strategies of <b>"best practice"</b>, especially the following:</p> <ol style="list-style-type: none"> <li>1. Student-centered: Singing involves all students-address student questions about singing</li> <li>2. Experiential: Students experience relationship with sound through singing.</li> <li>3. Reflective: Students think about interval and pitch relationships as they sing and reflect on their progress.</li> <li>4. Collaborative: Students learn to build unity as each person brings fervor to the</li> </ol> | <p><b>Textbook</b></p> <p>1. Wall, Caldwell, Gavilanes, Allen, <u>Diction for Singers</u>, Caldwell Publishing Company, 1990</p> <p>See attached list</p> <p><b>Supplementary books/material</b></p> <ol style="list-style-type: none"> <li>1. Johann Sebastian Bach <u>Chorales</u></li> <li>2 Cole, Lewis, <u>Melodia: A Course in Sight-Singing</u> /Solfeggio. Oliver Ditson Company, 1904.</li> </ol> <p>See attached list</p> <p><b>Technology</b></p> <ol style="list-style-type: none"> <li>1. Use of Electronic Tuning devices in assisting students with pitch matching.</li> <li>2. Use of Electronic Keyboards</li> </ol> <p><b>Materials</b></p> <ol style="list-style-type: none"> <li>1. See Chorus list attached below.</li> </ol> | <p><b>Oral presentations</b></p> <p>Students sing chorales and melodies from choral music.</p> <p><b>Tests/quizzes</b></p> <p>Students occasionally quizzed regarding pitch matching, interval recognition, and melodic imitation. Each student sings their part against three other voices in a SATB arrangement of Francis Scott Key's "Star-Spangled Banner" .</p> <p><b>PERFORMANCE/PROBLEM-BASED TASK (required)</b></p> <p>What importance does music (with an emphasis on chorus) play in our school and in society?</p> <p><b>Rubrics</b></p> <p>Oral Presentation<br/>Written Presentation<br/>Power Point Presentation<br/>Video Presentation</p> <p><b>STANDARDIZED AND REQUIRED</b></p> <ul style="list-style-type: none"> <li>• Midyear and final exams</li> <li>• External Benchmark Tests</li> </ul> <p>Singing component in all exams that will focus on pitch matching at all levels, range, interval recognition, and melodic and rhythmic imitation</p> |

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|                    | <p>1.2 Sing music written in four parts, with and without accompaniment</p> <p>1.3 Demonstrate well-developed ensemble skills</p> <p><b>By the end of extended study in grades 9-12, students will:</b></p> <p>1.4 Sing with expression and technical accuracy a large and varied repertoire of vocal literature representing various genres, styles, cultures, and historical periods, with a level of difficulty of 5, on a scale of 1 to 6, including works performed by memory*</p> <p>1.5 Sing music written in more than four parts</p> <p>1.6 Sing in small ensembles with one student on a part</p> | <p>Proficiency Chart<br/>                     Level 1 entry into high school music program<br/>                     Level 2 = proficiency on Ensemble Critique Task<br/>                     Level 3 = proficiency on Improvisation Task<br/>                     Level 4 = proficiency on Notation/Audition Task<br/>                     (proficiency on this task = promotion to Chamber Choir)</p> <p>· See TBS Choral Rubric measuring the following aspects:<br/>                     Tone Quality<br/>                     Diction<br/>                     Pronunciation<br/>                     Note Accuracy<br/>                     Rhythmic Accuracy<br/>                     Intonation<br/>                     Phrasing/Breath Control<br/>                     Expression/Interpretation.</p> <p>1.2.1 Sing four part Bach Chorales with and without accompaniment.</p> <p>1.3.1 Demonstrate ensemble skills through vocalization of choral parts</p> <p>1.4.1 Sing expressively, with appropriate dynamics, articulation, phrasing and interpretation at a NYSSMA Grade 5 level.<br/>                     1.4.2 Sing a varied repertoire of songs representing genres and styles from diverse cultures at a NYSSMA Grade 5 level.</p> <p>1.5.1 Sing music written for chorus in multiple parts</p> <p>1.6.1 Sing some chamber choral music with one person on a part</p> | <p>group's level of motivation.</p> <p>5. Developmental: Students develop different stages of ability to hear notes and intervals with continued practice</p> <p>6. Challenging: Constantly challenges students with sequentially more difficult intervals.</p> <p>7. Process of "hashing": encouraging students to voice themselves next to students of different voice parts. This encourages independence of their voice part and challenges their knowledge of it.</p> <p>Facilitates the integration of the following <b>Applied Learning Standards</b></p> <ul style="list-style-type: none"> <li>• Problem solving</li> <li>• Working with others</li> </ul> <p><b>Differentiates</b> instruction for all learners in the classroom.</p> <p>Addresses multiple intelligences:</p> <ul style="list-style-type: none"> <li>• Verbal-Linguistic Intelligence - Test</li> <li>• Musical-Rhythmic Intelligence</li> </ul> |           |                                    |

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| <p><b>2. Standard 2: All Grades</b></p> <p>Performing on instruments, alone and with others a varied repertoire of music.</p> <p>Mass. Standard 3</p> | <p><b>By the end of basic study in grades 9-12, students will:</b></p> <p>2.1 Perform with expression and technical accuracy a large repertoire of solo and ensemble literature representing various genres, styles, and cultural and historical periods, with a level of difficulty of 4, on a scale of 1 to 6</p> | <p><b>The student will:</b></p> <p>2.1.1 Perform accurately and independently, alone and in small and large ensembles, with good posture, good playing position, and breath, bow, or stick control.</p> <p>2.1.2 perform with expression and technical accuracy, a repertoire of vocal literature with a difficulty level of 2 ½-3 on a scale from 1 to 6, (see repertoire link and texts listed under resource link).</p> <p><u>Expression:</u><br/> <u>Phrasing:</u> 8 Measures in length<br/> <u>Dynamics:</u> crescendo, decrescendo, sforzando, forte, piano, mezzo-forte, mezzo-piano, fortissimo, pianissimo, subito-forte, subito-piano<br/> <u>Tempo changes:</u> accelerando, ritardando, fermata, rubato and allargando<br/> <u>Tempo marks:</u> largo, lento, adagio, andante, moderato, allegretto, allegro, presto, vivo (prestissimo)<br/> <u>Accents:</u> &gt;, &gt;, ^<br/> <u>Articulation:</u> staccato, tenuto, legato, slurring</p> <p>2.1.3 Perform music representing diverse genres and cultures (See TBS Repertoire Cycle).</p> <p>2.1.4 Perform on auxiliary percussion instruments with choral arrangements that require them.</p> | <p><b>The teacher</b></p> <p>Models instrumental playing, and posture skills to students</p> <p>Demonstrates how to develop intonation skills</p> <p>Demonstrates rhythmic comprehension strategies that improve note reading literacy skills</p> <p>Demonstrates contrast in dynamics, articulation, and phrasing</p> <p>Employs strategies of "<b>best practice</b>", especially the following:</p> <ol style="list-style-type: none"> <li>1. Student-centered: Playing involves all students-address student questions about playing</li> <li>2. Experiential: Students experience relationship with sound through playing.</li> <li>3. Reflective: Students think about interval and pitch relationships as they play and reflect on their progress.</li> <li>4. Collaborative: Students play together in a way that demands they all be</li> </ol> | <p><u>Textbook</u></p> <p>1. Wall, Caldwell, Gavilanes, Allen, <u>Diction for Singers</u>, Caldwell Publishing Company, 1990</p> <p>See attached list</p> <p><u>Supplementary books/material</u></p> <ol style="list-style-type: none"> <li>1. Johann Sebastian Bach <u>Chorales</u></li> <li>2 Cole, Lewis, <u>Melodia: A Course in Sight-Singing</u> /Solfeggio. Oliver Ditson Company, 1904.</li> </ol> <p>See attached list</p> <p><u>Technology</u></p> <ol style="list-style-type: none"> <li>1. Use of Electronic Tuning devices in assisting students with pitch matching.</li> <li>2. Use of Electronic Keyboards</li> </ol> <p><u>Materials</u></p> <ol style="list-style-type: none"> <li>1. See Chorus list attached below.</li> </ol> | <p><b>Oral presentations</b><br/>Students sing chorales and melodies from choral music.</p> <p><b>Tests/quizzes</b><br/>Students occasionally quizzed regarding pitch matching, interval recognition, and melodic imitation. Each student sings their part against three other voices in a SATB arrangement of Francis Scott Key's "Star-Spangled Banner" .</p> <p><b>PERFORMANCE/PROBLEM-BASED TASK (required)</b><br/>What importance does music (with an emphasis on chorus) play in our school and in society?</p> <p><b>Rubrics</b><br/>Oral Presentation<br/>Written Presentation<br/>Power Point Presentation<br/>Video Presentation</p> <p><b>STANDARDIZED AND REQUIRED</b></p> <ul style="list-style-type: none"> <li>• Midyear and final exams</li> <li>• External Benchmark Tests</li> </ul> <p>Singing component in all exams that will focus on pitch matching at all levels, range, interval recognition, and melodic and rhythmic imitation</p> |

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|                    | <p>2.2 Perform an appropriate part in an ensemble, demonstrating well-developed ensemble skills</p> <p>2.3 Perform in small ensembles with one student on a part</p> <p><b>By the end of extended study in grades 9-12, students will:</b></p> <p>2.4 Perform with expression and technical accuracy a large repertoire of solo and ensemble literature representing various genres, styles, cultural and historical periods, with a level of difficulty of 5, on a scale of 1 to 6</p> | <p>2.2.1 Sing melodies by ear, from the ensemble repertoire, in a single key.</p> <p>2.3.1 Sing and play some chamber wind music with one person on a part</p> <p>2.4.1 Perform with expression and technical accuracy a large repertoire of solo and ensemble literature representing various genres, styles, cultural and historical periods, with a level of difficulty of 5, on a scale of 1 to 6</p> | <p>successful when they are each successful - cooperative learning activities</p> <p>5. Developmental: Students develop different stages of ability to hear notes and intervals with continued practice</p> <p>6. Challenging: Constantly challenges students with sequentially more difficult intervals.</p> <p>Facilitates the integration of the following <b>Applied Learning Standards</b></p> <ul style="list-style-type: none"> <li>• Problem solving</li> <li>• Working with others</li> </ul> <p><b>Differentiates</b> instruction for all learners in the classroom.</p> <p>Addresses multiple intelligences:</p> <ul style="list-style-type: none"> <li>• Verbal-Linguistic Intelligence - Test</li> <li>• Musical-Rhythmic Intelligence</li> </ul> |           |                                    |

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| <p><b>3. Standard 3: All Grades</b></p> <p>Improvising melodies, variations, and accompaniments.</p> <p>Mass. Standard 4</p> | <p><b>By the end of basic study in grades 9-12, students will:</b></p> <p>3.1 Improvise stylistically appropriate harmonizing parts</p> <p>3.2 Improvise rhythmic and melodic variations on given melodies in pentatonic, major, and <b>minor</b> tonalities</p> <p>3.3 Improvise original melodies over given <b>chord</b> progressions consistent in style, meter, and tonality</p> <p><b>By the end of extended study in grades 9-12, students will:</b></p> <p>3.4 Improvise stylistically appropriate harmonizing parts in a variety of styles</p> <p>3.5 Improvise rhythmic and melodic variations on given melodies in pentatonic, major, minor, and <b>modal</b> tonalities</p> <p>3.6 Improvise original melodies in a variety of styles, over given chord progressions consistent in style, meter, and tonality</p> | <p><b>The Student will:</b></p> <p>3.1.1 Improvise harmonic accompaniments using varied chord progressions and in many modes.</p> <p>3.2.1 Improvise rhythmic and melodic variations on given major, minor, and pentatonic melodies.</p> <p>3.3.1 Improvise original melodies over given chordal progressions in a consistent style, meter, and tonality.</p> <p>3.4.1 Improvise harmonic accompaniments using varied chord progressions and in many modes.</p> <p>3.5.1 Improvise rhythmic and melodic variations on given major, minor, pentatonic and modal melodies.</p> <p>3.3.1 Improvise original melodies in a variety of styles over given chordal progressions in a consistent style, meter, and tonality.</p> | <p><b>The teacher</b></p> <p>Models instrumental and vocal improvisation skills to students</p> <p>Demonstrates how to develop improvisation skills</p> <p>Demonstrates harmonic comprehension strategies that improve improvisation skills</p> <p>Demonstrates improvisational styles, meters and tonality</p> <p>Demonstrates knowledge of modality</p> <p>Employs strategies of "<b>best practice</b>", especially the following:</p> <ol style="list-style-type: none"> <li>1. Student-centered: Improvising involves all students-address student questions about improvising</li> <li>2. Experiential: Students experience relationship with sound through improvising.</li> <li>3. Reflective: Students think about interval and pitch relationships as they improvise and reflect on their progress.</li> </ol> | <p><b>Textbook</b></p> <p>1. Wall, Caldwell, Gavilanes, Allen, <u>Diction for Singers</u>, Caldwell Publishing Company, 1990</p> <p>See attached list</p> <p><b>Supplementary books/material</b></p> <ol style="list-style-type: none"> <li>1. Johann Sebastian Bach <u>Chorales</u></li> <li>2 Cole, Lewis, <u>Melodia: A Course in Sight-Singing</u> /Solfeggio. Oliver Ditson Company, 1904.</li> </ol> <p>See attached list</p> <p><b>Technology</b></p> <ol style="list-style-type: none"> <li>1. Use of Electronic Tuning devices in assisting students with pitch matching.</li> <li>2. Use of Electronic Keyboards</li> </ol> <p><b>Materials</b></p> <ol style="list-style-type: none"> <li>1. See Chorus list attached below.</li> <li>2. Listen to any of the improvised solos in the ZJ Jazz</li> </ol> | <p><b>Oral presentations</b></p> <p>Students will improvise both free melodies as well as improvise on top of harmonies with or without piano accompaniment.</p> <p><b>Tests/quizzes</b></p> <p>Students occasionally quizzed regarding pitch matching, interval recognition, and melodic imitation. Each student sings their part against three other voices in a SATB arrangement of Francis Scott Key's "Star-Spangled Banner" .</p> <p><b>STANDARDIZED AND REQUIRED</b></p> <ul style="list-style-type: none"> <li>• <b>Midyear and final exams</b></li> <li>• <b>External Benchmark Tests</b></li> </ul> <p>Singing component in all exams that will focus on pitch matching at all levels, range, interval recognition, and melodic and rhythmic imitation</p> |

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|                       |                                   |   | <p>4. Collaborative: Students learn the give and take of solo improvisation with accompaniment</p> <p>5. Developmental: Students develop different stages of ability to hear scales, modes and chords with continued practice</p> <p>6. Challenging: Constantly challenges students with sequentially more difficult improvisations.</p> <p>Facilitates the integration of the following <b>Applied Learning Standards</b></p> <ul style="list-style-type: none"> <li>• Problem solving</li> <li>• Working with others</li> </ul> <p><b>Differentiates</b> instruction for all learners in the classroom.</p> <p>Addresses multiple intelligences:</p> <ul style="list-style-type: none"> <li>• Verbal-Linguistic Intelligence - Test</li> </ul> <p>Musical-Rhythmic Intelligence</p> | <p>Recording series in the list attached below.</p> |  |

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| <p><b>4. Standard 4: All Grades</b></p> <p>Composing and arranging music within specified guidelines.</p> <p>Mass. Standard 4</p> | <p><b>By the end of basic study in grades 9-12, students will:</b></p> <p>4.1 Compose music in several distinct styles using the elements of music for expressive effect</p> <p>4.2 Compose and arrange music for voices and various acoustic and electronic instruments, demonstrating knowledge of the ranges and traditional usages of sound sources</p> <p><b>By the end of extended study in grades 9-12, students will:</b></p> <p>4.3 Compose and arrange music, demonstrating imagination and technical skill in applying the principles of composition</p> <p>4.4 Demonstrate an understanding of choral and instrumental scoring in composition</p> | <p><b>The Student will:</b></p> <p>4.1.1 Compose music in a given style, within specified guidelines.</p> <p>4.2.1 Compose and arrange music for multiple voice parts and instrumental accompaniment, demonstrating correct tessitura for voice ranges and instrumental ranges.</p> <p>4.3.1 Composing and arranging music demonstrating knowledge of harmony, harmonic progression, and form along with their creative uses</p> <p>4.4.1 Demonstrate an understanding of score construction by examining templates of such scores as choral, orchestral, wind ensemble, and jazz ensemble.</p> | <p><b>The teacher</b></p> <p>Models composition and arranging skills to students</p> <p>Demonstrates harmonic comprehension strategies that facilitate composition skills</p> <p>Demonstrates knowledge of writing for correct tessitura in voice ranges and instrument ranges</p> <p>Demonstrates an understanding of formal and harmonic construction skills and how to help students acquire them</p> <p>Employs strategies of <b>"best practice"</b>, especially the following:</p> <ol style="list-style-type: none"> <li>1. Student-centered: Addresses student questions about composition</li> <li>2. Experiential: Students experience balancing different voice and instrument parts through composition.</li> <li>3. Holistic: Students learn through creating their own complete musical compositions and</li> </ol> | <p><b>Textbook</b></p> <p>1. Wall, Caldwell, Gavilanes, Allen, <u>Diction for Singers</u>, Caldwell Publishing Company, 1990</p> <p>See attached list</p> <p><b>Supplementary books/material</b></p> <ol style="list-style-type: none"> <li>1. Johann Sebastian Bach <u>Chorales</u></li> <li>2 Cole, Lewis, <u>Melodia: A Course in Sight-Singing</u> /Solfeggio. Oliver Ditson Company, 1904.</li> </ol> <p>See attached list</p> <p><b>Technology</b></p> <ol style="list-style-type: none"> <li>1. Use of Electronic Tuning devices in assisting students with pitch matching.</li> <li>2. Use of Electronic Keyboards</li> </ol> <p><b>Materials</b></p> <ol style="list-style-type: none"> <li>1. See Chorus list attached below.</li> </ol> | <p><b>Exhibits</b></p> <p>Students present their original compositions and arrangements in a student public performance</p> <p><b>Oral presentations</b></p> <p>Students will present original compositions on instruments and/or voices.</p> <p><b>Tests/quizzes</b></p> <p>Students occasionally quizzed regarding pitch matching, interval recognition, and melodic imitation. Each student sings their part against three other voices in a SATB arrangement of Francis Scott Key's "Star-Spangled Banner" .</p> <p><b>STANDARDIZED AND REQUIRED</b></p> <ul style="list-style-type: none"> <li>• Midyear and final exams</li> <li>• External Benchmark Tests</li> </ul> <p>Singing component in all exams that will focus on pitch matching at all levels, range, interval recognition, and melodic and rhythmic imitation</p> |

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|                       |                                   |   | <p>arrangements and assess their work based on an entire composition.</p> <p>4. Reflective: Students think about interval and pitch relationships as they compose and arrange and reflect on their progress.</p> <p>5. Collaborative: Students perform each other's compositions/arrangements and provide assessment feedback to each other</p> <p>6. Developmental: Students develop different stages of ability to hear scales, modes and chords in their heads with continued practice</p> <p>7. Challenging: Constantly challenges students with sequentially more difficult compositions.</p> <p>Facilitates the integration of the following <b>Applied Learning Standards</b></p> <ul style="list-style-type: none"> <li>• Problem solving</li> <li>• Working with others</li> </ul> <p><b>Differentiates</b> instruction for all learners in the classroom.</p> <p>Addresses multiple intelligences:</p> <ul style="list-style-type: none"> <li>• Verbal-Linguistic</li> <li>• Musical-Rhythmic</li> </ul> | <p>School library resources</p> <p>1. Music Educators' Journal, Music Educators' National Conference.</p> <p>See attached list.</p> <p>Community</p> <p>Free concerts at area colleges such as University of Massachusetts-Lowell, New England Conservatory, Boston Conservatory, University of Massachusetts-Amherst, Berklee School of Music</p> <p>Professional Concerts:<br/>Metropolitan Wind Symphony, Boston Symphony Orchestra, Tanglewood Festival Chorus, Montachusett Choral, Harvard Pro Musica</p> |  |

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| <p><b>5. Standard 5: All Grades</b></p> <p>Reading and Notating Music.</p> <p>Mass. Standard 2</p> | <p><b>By the end of basic study in grades 9-12, students will:</b></p> <p>5.1 Demonstrate the ability to read an instrumental or vocal score of up to four staves by describing how the <b>elements of music</b> are used</p> <p>5.2 Read and sing at sight moderately difficult melodies, all <b>intervals</b> and their inversions from <b>unison</b> through an octave, and triads and their inversions in <b>arpeggiated form</b></p> <p>5.3 In a choral/instrumental ensemble or class: sight-read, accurately and expressively, music with a level of difficulty of 3, on a scale of 1 to 6</p> | <p><b>The Student will:</b></p> <p>5.1.1 Read standard and nonstandard notation. (whole, half, quarter, eighth, sixteenth, and dotted notes and rests in simple, compound, duple, triple and alle breve meter).</p> <p>5.1.2 Use standard and nonstandard notation symbols to perform pitch, rhythm, dynamics, tempo, articulation, and expression.</p> <p>5.1.3 Use standard and nonstandard symbols to notate their musical ideas and the musical ideas of others.</p> <p>5.2.1 Recognize all notation of intervals and arpeggios and be able to attach sound to these visual symbols.</p> <p>5.3.1 Sight read accurately and expressively, music with a difficulty level of 4, on a scale of 1-6.</p> | <p><b>The teacher</b></p> <p>Models knowledge of fundamental note-reading skills to students</p> <p>Demonstrates different notation symbols that relate to pitch, rhythm, dynamics, tempo, articulation, and expression.</p> <p>Demonstrates knowledge of arpeggios and how they relate to chord construction</p> <p>Demonstrates an ability to sight read and help students to acquire this ability as well</p> <p>Employs strategies of "<b>best practice</b>", especially the following:</p> <ol style="list-style-type: none"> <li>1. Student-centered: Addresses student questions about notation</li> <li>2. Experiential: Students experience different notation that outlines basic chord construction</li> <li>3. Holistic: Students learn through sight reading a complete musical composition.</li> <li>4. Reflective: Students think</li> </ol> | <p><b>Textbook</b></p> <p>1. Wall, Caldwell, Gavilanes, Allen, <u>Diction for Singers</u>, Caldwell Publishing Company, 1990</p> <p>See attached list</p> <p><b>Supplementary books/material</b></p> <ol style="list-style-type: none"> <li>1. Johann Sebastian Bach <u>Chorales</u></li> <li>2 Cole, Lewis, <u>Melodia: A Course in Sight-Singing</u> /Solfeggio. Oliver Ditson Company, 1904.</li> </ol> <p>See attached list</p> <p><b>Technology</b></p> <ol style="list-style-type: none"> <li>1. Use of Electronic Tuning devices in assisting students with pitch matching.</li> <li>2. Use of Electronic Keyboards</li> </ol> <p><b>Materials</b></p> <ol style="list-style-type: none"> <li>1. See Chorus list attached below.</li> </ol> | <p><b>Exhibits</b></p> <p>Students sight read a piece of music in a public performance</p> <p><b>Oral presentations</b></p> <p>Students will sight read individual solo and/or small ensemble compositions on voices.</p> <p><b>Tests/quizzes</b></p> <p>Students occasionally quizzed regarding note reading recognition and musical symbols</p> <p><b>STANDARDIZED AND REQUIRED</b></p> <ul style="list-style-type: none"> <li>• <b>Midyear and final exams</b></li> <li>• <b>External Benchmark Tests</b></li> </ul> <p>Singing component in all exams that will focus on pitch marching at all levels, range, interval recognition, melodic and rhythmic imitation, and sight-reading</p> |

# Harvard Public Schools Music Department - The Bromfield School Concert Choir/Grades 9-12

Massachusetts Avenue, Harvard, Massachusetts 01451 Curriculum Writers - Talia R. Mercadante, Thomas E. Reynolds Revised 24 September 2008

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|-----------------------|---|---|--|---|--|
|                       | <p><b>By the end of extended study in grades 9-12, students will:</b></p> <p>5.4 Demonstrate the ability to read a full instrumental or vocal score by describing how the elements of music are used and explaining all transpositions and clefs</p> <p>5.5 Read and sing at sight difficult melodies, all intervals, and seventh chords and their inversions in arpeggiated form</p> <p>5.6 In a choral/instrumental ensemble or class: sight-read, accurately and expressively, music with a level of difficulty of 4, on a scale of 1 to 6</p> | <p>5.4.1 Demonstrate the ability to express various elements of music and notation technique through either the creation of their own instrumental or vocal score or a published work by another composer</p> <p>5.5.1 Pick out all intervals in melodies to be sung as well as chord outlines and arpeggiations and attach appropriate sounds to the symbols</p> <p>5.6.1 In a choral/instrumental ensemble or class: sight-read, accurately and expressively, music with a level of difficulty of 4, on a scale of 1 to 6</p> | <p>about interval and pitch relationships as they appear in notation and reflect on their progress.</p> <p>5. Collaborative: Students sight read pieces for an entire ensemble at the same time</p> <p>6. Developmental: Students develop different stages of ability to read notation and improve with continued practice</p> <p>7. Challenging: Constantly challenges students with sequentially more difficult compositions to sight read.</p> <p>Facilitates the integration of the following <b>Applied Learning Standards</b></p> <ul style="list-style-type: none"> <li>• Problem solving</li> <li>• Working with others</li> </ul> <p><b>Differentiates</b> instruction for all learners in the classroom.</p> <p>Addresses multiple intelligences:</p> <ul style="list-style-type: none"> <li>• Verbal-Linguistic Intelligence - Test</li> </ul> <p>Musical-Rhythmic Intelligence</p> | <p>School library resources</p> <p>1. Music Educators' Journal, Music Educators' National Conference.</p> <p>See attached list.</p> |  |

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|---|---|---|--|---|--|
| <p><b>6. Standard 6: All Grades</b></p> <p>Listening to, analyzing, and describing music.</p> <p>Mass. Standard 5</p> | <p><b>By the end of basic study in grades 9-12, students will:</b></p> <p>6.1 Demonstrate an understanding of how musical elements interact to create expressiveness in music</p> <p>6.2 Demonstrate knowledge of the technical vocabulary of music</p> <p>6.3 Listen to performances of extended length and complexity with proper attention and audience protocol</p> <p><b>By the end of extended study in grades 9-12, students will:</b></p> <p>6.4 Analyze and describe uses of the elements of music in a given work that make it unique, interesting, and expressive</p> <p>6.5 Demonstrate the ability to perceive, remember, and describe in detail significant occurrences in a given aural example</p> <p>6.6 Compare and contrast ways in which compositional devices and techniques are used in two or more examples of the same piece, genre, or style</p> | <p><b>The Student will:</b></p> <p>6.1.1 Identify and analyze musical form when presented aurally, including binary, ternary, twelve bar blues, theme and variation, rondo, and popular song form.</p> <p>6.2.1 Respond to specific music events in a given aural example using appropriate terminology.</p> <p>6.3.1 Learn and display proper audience behaviors and decorum</p> <p>6.4.1 Analyze the uses of the elements of music in aural examples representing diverse genres and cultures.</p> <p>6.5.1 Identify pieces of music based upon individual components of the music that are memorable for the listener, and develop an ability to hear distinctive details within a musical composition</p> <p>6.6.1 Demonstrate knowledge of the principles of meter, rhythm, tonality, intervals, chords, and harmonic progressions in their analyses of music.</p> | <p><b>The teacher</b></p> <p>Models listening skills as well as proper audience decorum skills to students and insists that students demonstrate them as well.</p> <p>Demonstrates different techniques for analyzing and describing music.</p> <p>Demonstrates knowledge of the technical vocabulary of music</p> <p>Demonstrates an awareness of a multitude of music literature that reflects diverse genres and cultures.</p> <p>Encourages students to listen for compositional devices.</p> <p>Employs strategies of "best practice", especially the following:</p> <p>1. Student-centered: Addresses student questions about the vocabulary of music.</p> <p>2. Experiential: Students experience different listening sessions using good listening skills.</p> | <p><u>Textbook</u></p> <p>1. Wall, Caldwell, Gavilanes, Allen, <u>Diction for Singers</u>, Caldwell Publishing Company, 1990</p> <p>See attached list</p> <p><u>Supplementary books/material</u></p> <p>1. Johann Sebastian Bach <u>Chorales</u></p> <p>2 Cole, Lewis, <u>Melodia: A Course in Sight-Singing</u> /Solfeggio. Oliver Ditson Company, 1904.</p> <p>See attached list</p> <p><u>Technology</u></p> <p>1. Use of Electronic Tuning devices in assisting students with pitch matching.</p> <p>2. Use of Electronic Keyboards</p> <p><u>Materials</u></p> <p>1. See Chorus list attached below.</p> | <p><b>Oral presentations</b></p> <p>Students will listen to a large variety of pieces of music and will analyze and describe this music orally in class.</p> <p><b>Tests/quizzes</b></p> <p>Students occasionally quizzed regarding listening skills, music vocabulary, and different musical genres. Utilize Listening Rubric</p> <p><b>PERFORMANCE/PROBLEM-BASED TASK (required)</b></p> <p>What importance does music (with an emphasis on chorus) play in our school and in society?</p> <p><b>Rubrics</b></p> <p>Oral Presentation<br/>Written Presentation<br/>Power Point Presentation<br/>Video Presentation</p> <p><b>STANDARDIZED AND REQUIRED</b></p> <ul style="list-style-type: none"> <li>• Midyear and final exams</li> <li>• External Benchmark Tests</li> </ul> <p>Singing component in all exams that will focus on pitch marching at all levels, range, interval recognition, melodic and rhythmic imitation, and sight-reading. Students will listen to, analyze, and describe music in exams.</p> |

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|-----------------------|-----------------------------------|---|--|--|--|
|                       |                                   |   | <p>3. Holistic: Students listen to entire musical compositions and process various musical components.</p> <p>4. Reflective: Students think about the effects of this piece on the listener</p> <p>5. Collaborative: Students perform pieces for an entire ensemble while concentrating on listening skills.</p> <p>6. Developmental: Students develop different stages of ability to interpret musical effects through listening and describe what they hear.</p> <p>7. Challenging: Constantly challenges students with sequentially more difficult compositions to listen to.</p> <p>Facilitates the integration of the following <b>Applied Learning Standards</b></p> <ul style="list-style-type: none"> <li>• Problem solving</li> <li>• Working with others</li> </ul> <p><b>Differentiates</b> instruction for all learners in the classroom.</p> <p>Addresses multiple intelligences:</p> <ul style="list-style-type: none"> <li>• Verbal-Linguistic</li> <li>• Musical-Rhythmic</li> </ul> | <p>School library resources</p> <p>1. Music Educators' Journal, Music Educators' National Conference.</p> <p>See attached list.</p> <p><u>Community</u></p> <p>Free concerts at area colleges such as University of Massachusetts-Lowell, New England Conservatory, Boston Conservatory, University of Massachusetts-Amherst, Berklee School of Music</p> <p>Professional Concerts:<br/>Metropolitan Wind Symphony, Boston Symphony Orchestra, Tanglewood Festival Chorus, Montachusett Choral, Harvard Pro Musica</p> |  |

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|---|--|--|---|---|--|
| <p>7. Standard 7: All Grades</p> <p>Evaluating music and music performances</p> <p>Mass. Standard 6</p> | <p>By the end of basic study in grades 9-12, students will:</p> <p>7.1 Interpret the meanings of artistic works based on evidence from artists' biographies, autobiographies, or videotaped or written interviews<br/><i>For example, students read about how composer Aaron Copland and choreographer Martha Graham collaborated on the ballet, Appalachian Spring, and report on their sources of inspiration for the music and choreography.</i></p> <p>7.2 Describe and analyze examples of art forms that integrate practical functions with aesthetic concerns<br/><i>For example, students listen for similarities and differences in work songs from various cultures.</i></p> | <p>The student will:</p> <p>7.1.1 Develop criteria for evaluating the quality and effectiveness of music performances and compositions using works of specific composers through informal discussion, higher order questioning and critical thinking, and applying the criteria in their personal listening and performing.</p> <p>7.2.1 Evaluate, compare and contrast the quality and effectiveness of their own and others' performances, compositions, arrangements and improvisations by applying specific criteria appropriate for the style of music and describe music that weaves practical functions into aesthetic characteristics.</p> | <p>The teacher</p> <p>Models listening skills to students</p> <p>Models good musical interpretation skills to students.</p> <p>Demonstrates different techniques for evaluating music and music performances.</p> <p>Demonstrates knowledge of musical assessment skills.</p> <p>Demonstrates a connection between the expressive elements in music and higher order and critical thinking.</p> <p>Employs strategies of "best practice", especially the following:</p> <ol style="list-style-type: none"> <li>1. Student-centered: Addresses student questions about the evaluation of music and music performances.</li> <li>2. Experiential: Students experience different emotions in their listening.</li> <li>3. Holistic: Students listen to entire musical</li> </ol> | <p><u>Textbook</u></p> <p>1. Wall, Caldwell, Gavilanes, Allen, <u>Diction for Singers</u>, Caldwell Publishing Company, 1990<br/>See attached list</p> <p><u>Supplementary books/material</u></p> <p>1. Johann Sebastian Bach <u>Chorales</u><br/>2 Cole, Lewis, <u>Melodia: A Course in Sight-Singing /Solfeggio</u>. Oliver Ditson Company, 1904.<br/>See attached list</p> <p><u>Technology</u></p> <p>1. Use of Electronic Tuning devices in assisting students with pitch matching.<br/>2. Use of Electronic Keyboards</p> <p><u>Materials</u></p> <p>1. See Chorus list attached below.</p> | <p><b>Oral presentations</b><br/>Students will listen to a large variety of pieces of music and will evaluate the music and the music performances orally in class.</p> <p><b>Tests/quizzes</b><br/>Students occasionally quizzed regarding listening skills, quality of music performances and interpretative qualities. Utilize Listening Rubric</p> <p><b>Multiple Intelligences assessments</b><br/>(e.g. role playing - bodily-kinesthetic, graphic organizing - visual, logs and journals - verbal-linguistic, collaboration- interpersonal, etc. , recordings and anecdotal observation - musical-rhythmic)</p> <p><b>PERFORMANCE/PROBLEM-BASED TASK (required)</b><br/>What importance does music (with an emphasis on chorus) play in our school and in society?</p> <p><b>Rubrics</b><br/>Oral Presentation<br/>Written Presentation<br/>Power Point Presentation<br/>Video Presentation</p> |

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|-----------------------|-----------------------------------|---|--|---|--|
|                       |                                   |   | <p>compositions and process various musical components.</p> <p>4. Reflective: Students think about the effects of this piece on the listener</p> <p>5. Collaborative: Students perform pieces for an entire ensemble while employing evaluating skills.</p> <p>6. Developmental: Students develop different stages of ability to interpret musical effects through listening and describe what they hear.</p> <p>7. Challenging: Constantly challenges students with sequentially more complex compositions to listen to.</p> <p>Facilitates the integration of the following <b>Applied Learning Standards</b></p> <ul style="list-style-type: none"> <li>• Problem solving</li> <li>• Working with others</li> </ul> <p><b>Differentiates</b> instruction for all learners in the classroom.</p> <p>Addresses multiple intelligences:</p> <ul style="list-style-type: none"> <li>• Verbal-Linguistic</li> <li>• Musical-Rhythmic</li> <li>• Bodily-Kinesthetic</li> <li>• Visual</li> <li>• Interpersonal</li> </ul> | <p><u>School library resources</u></p> <p>1. Music Educators' Journal, Music Educators' National Conference.</p> <p>See attached list.</p> <p><u>Community</u></p> <p>Free concerts at area colleges such as University of Massachusetts-Lowell, New England Conservatory, Boston Conservatory, University of Massachusetts-Amherst, Berklee School of Music</p> <p>Professional Concerts:<br/>Metropolitan Wind Symphony, Boston Symphony Orchestra, Tanglewood Festival Chorus, Montachusett Choral, Harvard Pro Musica</p> | <p><b>STANDARDIZED AND REQUIRED</b></p> <ul style="list-style-type: none"> <li>• Midyear and final exams</li> <li>• External Benchmark Tests</li> </ul> <p><b>Students will listen to, analyze, and describe music in exams.</b></p> |

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|---|---|--|---|--|---|
| <p><b>8. Standard 8: All Grades</b></p> <p>Understanding relationships between music, the other arts, and disciplines outside the arts.</p> <p>Mass. Standard 6</p> | <p><b>By the end of basic study in grades 9-12, students will:</b></p> <p>8.1 Compare examples of works in one arts domain (dance, music, theatre, visual arts, or architecture) from several periods or cultures and explain the extent to which each reflects function, customs, religious beliefs, social philosophies, aesthetic theories, economic conditions, and/or historical or political events</p> <p>8.2 Compare examples of works from several arts domains within a period or culture and explain the extent to which each reflects function, customs, religious beliefs, social philosophies, aesthetic theories, economic conditions, and/or historical or political events</p> | <p><b>The Student will:</b></p> <p>8.1.1 Explain how elements, artistic processes, and organizational principles are used in similar and distinctive ways in all art forms and cite examples.</p> <p>8.2.1 Compare characteristics of two or more arts within a particular historical period or style and cite examples from various cultures.</p> <p>8.2.2 Explain ways in which the principles of and subject matter of music and various disciplines outside the arts are related.</p> <p>8.2.3 Will learn basic dance music in correlation with certain choral repertoire.</p> | <p><b>The teacher</b></p> <p>Facilitates discussions about the characteristics of music compared to other art forms and within other cultures.</p> <p>Demonstrates knowledge of different cultures and multiple art forms within those cultures.</p> <p>Demonstrates a connection between the expressive elements in music and other art forms and higher order and critical thinking.</p> <p>Employs strategies of "best practice", especially the following:</p> <ol style="list-style-type: none"> <li>1. Student-centered: Addresses student questions about music and the arts role in society.</li> <li>2. Experiential: Students experience listening to and watching various art forms in various cultures.</li> <li>3. Holistic: Students listen to entire musical compositions and process entire works of art in order to draw comparisons and conclusions.</li> </ol> | <p><b>Textbook</b></p> <p>1. Wall, Caldwell, Gavilanes, Allen, <u>Diction for Singers</u>, Caldwell Publishing Company, 1990</p> <p>See attached list</p> <p><b>Supplementary books/material</b></p> <ol style="list-style-type: none"> <li>1. Johann Sebastian Bach <u>Chorales</u></li> <li>2 Cole, Lewis, <u>Melodia: A Course in Sight-Singing</u> /Solfeggio. Oliver Ditson Company, 1904.</li> </ol> <p>See attached list</p> <p><b>Technology</b></p> <ol style="list-style-type: none"> <li>1. Use of Electronic Tuning devices in assisting students with pitch matching.</li> <li>2. Use of Electronic Keyboards</li> </ol> <p><b>Materials</b></p> <ol style="list-style-type: none"> <li>1. See Chorus list attached below.</li> </ol> | <p><b>Oral presentations</b></p> <p>Students will participate in class discussions comparing different art forms within a culture as well as different art forms in contrasting cultures.</p> <p><b>Multiple Intelligences assessments</b> (e.g. role playing - bodily-kinesthetic, graphic organizing - visual, logs, journals and tests - verbal-linguistic, collaboration- interpersonal, etc. , recordings and anecdotal observation - musical-rhythmic)</p> <p><b>PERFORMANCE/PROBLEM-BASED TASK (required)</b></p> <p>What importance does music (with an emphasis on chorus) play in our school and in society?</p> <p><b>Rubrics</b></p> <p>Oral Presentation<br/>Written Presentation<br/>Power Point Presentation<br/>Video Presentation</p> <p><b>STANDARDIZED AND REQUIRED</b></p> <ul style="list-style-type: none"> <li>• Midyear and final exams</li> <li>• External Benchmark Tests</li> </ul> <p><b>Students will listen to, analyze, and describe music in exams.</b></p> |

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|-----------------------|-----------------------------------|---|---|---|--|
|                       |                                   |   | <p>4. Reflective: Students think about the effects of these pieces on culture and society</p> <p>5. Collaborative: Students discuss and debate the various roles that the arts play in culture and society.</p> <p>6. Developmental: Students develop different stages of ability to interpret artistic works through comparison</p> <p>7. Challenging: Constantly challenges students to think about the arts' role in culture and society.</p> <p>Facilitates the integration of the following <b>Applied Learning Standards</b></p> <ul style="list-style-type: none"> <li>• Problem solving</li> <li>• Working with others</li> </ul> <p><b>Differentiates</b> instruction for all learners in the classroom.</p> <p>Addresses multiple intelligences:</p> <ul style="list-style-type: none"> <li>• Verbal-Linguistic</li> <li>• Musical-Rhythmic</li> <li>• Bodily-Kinesthetic</li> <li>• Visual</li> <li>• Interpersonal</li> </ul> | <p><u>School library resources</u></p> <p>1. Music Educators' Journal, Music Educators' National Conference.</p> <p>See attached list.</p> <p><u>Community</u></p> <p>Free concerts at area colleges such as University of Massachusetts-Lowell, New England Conservatory, Boston Conservatory, University of Massachusetts-Amherst, Berklee School of Music</p> <p>Professional Concerts: Metropolitan Wind Symphony, Boston Symphony Orchestra, Tanglewood Festival Chorus, Montachusett Choral, Harvard Pro Musica</p> |  |

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|--|---|--|---|--|--|
| <p><b>9. Standard 9: All Grades</b></p> <p>Understanding music in relation to history and culture.</p> <p>Mass. Standard 6</p> | <p><b>The student will:</b></p> <p>9.1 Identify distinguishing characteristics of representative music genres and styles from a variety of cultures.</p> <p>9.2 Classify by genre and style and, if applicable, by historical period, composer and title, a varied body of exemplary musical works.</p> <p>9.3 Connect the function music serves, the roles of musicians and performance conditions in several cultures of the world and the various uses of music in their daily experiences.</p> <p>9.4 Demonstrate audience behavior appropriate for the context and style of music performed.</p> | <p><b>The student will:</b></p> <p>9.1.1 Identify distinguishing characteristics of representative music genres and styles from a variety of cultures including the following: Western European Art Music., Native American Music and Culture, Jazz, Popular, African, Caribbean, and music of the Near East, Indian, Mid East and Afghanistani cultures.</p> <p>9.2.1 Classify by genre and style and, if applicable, by historical period, composer and title, a varied body of exemplary musical works from the following: Western European Art Music., Native American Music and Culture, Jazz, and Popular.</p> <p>9.3.1 Connect the function music serves, the roles of musicians and performance conditions in several cultures of the world and the various uses of music in their daily experiences, comparing Western Civilizations to those of Africa, Asia, India, the Mid East and Afghanistan.</p> <p>9.4.1 Analyze and compare the role and functions of the music in the various cultures to determine appropriate audience response: Western Civilizations, Africa, Asia,</p> | <p><b>The teacher</b></p> <p>Facilitates discussions about music in relation to history and culture.</p> <p>Demonstrates knowledge of different cultures and multiple art forms within those cultures.</p> <p>Demonstrates a connection between the expressive elements in music and other art forms and higher order and critical thinking.</p> <p>Employs strategies of "<b>best practice</b>", especially the following:</p> <ol style="list-style-type: none"> <li>1. Student-centered: Addresses student questions about music and the arts role in various societies.</li> <li>2. Experiential: Students experience listening to and watching various art forms in various cultures.</li> <li>3. Holistic: Students listen to entire musical compositions and process entire works of art in order to draw comparisons and conclusions.</li> <li>4. Reflective: Students think</li> </ol> | <p><b>Textbook</b></p> <p>1. Wall, Caldwell, Gavilanes, Allen, <u>Diction for Singers</u>, Caldwell Publishing Company, 1990</p> <p>See attached list</p> <p><b>Supplementary books/material</b></p> <ol style="list-style-type: none"> <li>1. Johann Sebastian Bach <u>Chorales</u></li> <li>2 Cole, Lewis, <u>Melodia: A Course in Sight-Singing</u> /Solfeggio. Oliver Ditson Company, 1904.</li> </ol> <p>See attached list</p> <p><b>Technology</b></p> <ol style="list-style-type: none"> <li>1. Use of Electronic Tuning devices in assisting students with pitch matching.</li> <li>2. Use of Electronic Keyboards</li> </ol> <p><b>Materials</b></p> <ol style="list-style-type: none"> <li>1. See Chorus list attached below.</li> </ol> | <p><b>Oral presentations</b></p> <p>Students will participate in class discussions comparing different art forms within a variety of cultures.</p> <p><b>Multiple Intelligences assessments</b> (e.g. role playing - bodily-kinesthetic, graphic organizing - visual, logs, journals and tests - verbal-linguistic, collaboration- interpersonal, etc. , recordings and anecdotal observation - musical-rhythmic)</p> <p><b>PERFORMANCE/PROBLEM-BASED TASK (required)</b></p> <p>What importance does music (with an emphasis on chorus) play in our school and in society?</p> <p><b>Rubrics</b></p> <p>Oral Presentation<br/>Written Presentation<br/>Power Point Presentation<br/>Video Presentation</p> <p><b>STANDARDIZED AND REQUIRED</b></p> <ul style="list-style-type: none"> <li>• Midyear and final exams</li> <li>• External Benchmark Tests</li> </ul> <p><b>Students will listen to, analyze, and describe music in oral, aural, or written quizzes.</b></p> |

# Harvard Public Schools Music Department - The Bromfield School Concert Choir/Grades 9-12

Massachusetts Avenue, Harvard, Massachusetts 01451 Curriculum Writers - Talia R. Mercadante, Thomas E. Reynolds Revised 24 September 2008

| STANDARDS<br>NATIONAL | Massachusetts State<br>Frameworks | OUTCOMES/BENCHMARKS<br>Harvard Public Schools   | RESEARCH-BASED<br>INSTRUCTIONAL<br>STRATEGIES   | RESOURCES   | RESEARCH-BASED<br>ASSESSMENT<br>EVIDENCE |
|-----------------------|-----------------------------------|---|---|---|--|
|                       |                                   | <p>India, the Mid East and Afghanistan.</p> <p>9.5.1 Will learn examples of songs taught through the oral tradition. Songs may be canonic, in multiple parts, or in round form. Songs may represent several world cultures and students will be enlightened by the various languages and dialects they will sing.</p> | <p>about the effects of these pieces on the various cultures and societies studied</p> <p>5. Collaborative: Students discuss and debate the various roles that the arts play in culture and society.</p> <p>6. Developmental: Students develop different stages of ability to interpret artistic works through comparison</p> <p>7. Challenging: Constantly challenges students to think about the arts' role in the varied cultures and societies around the world.</p> <p>Facilitates the integration of the following <b>Applied Learning Standards</b></p> <ul style="list-style-type: none"> <li>• Problem solving</li> <li>• Working with others</li> </ul> <p><b>Differentiates</b> instruction for all learners in the classroom.</p> <p>Addresses multiple intelligences:</p> <ul style="list-style-type: none"> <li>• Verbal-Linguistic</li> <li>• Musical-Rhythmic</li> <li>• Bodily-Kinesthetic</li> <li>• Visual</li> <li>• Interpersonal</li> </ul> | <p><u>School library resources</u></p> <p>1. Music Educators' Journal, Music Educators' National Conference.</p> <p>See attached list.</p> <p><u>Community</u></p> <p>Free concerts at area colleges such as University of Massachusetts-Lowell, New England Conservatory, Boston Conservatory, University of Massachusetts-Amherst, Berklee School of Music</p> <p>Professional Concerts:<br/>Metropolitan Wind Symphony, Boston Symphony Orchestra, Tanglewood Festival Chorus, Montachusett Choral, Harvard Pro Musica</p> |  |

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|--|--|--|---|--|---|
| <p><u>MA CONNECTING STRAND</u><br/> <b>10. STANDARD 7</b><br/> <b>Roles of Artists in Communities</b></p> <p>Students will describe the roles of artists, patrons, cultural organizations, and arts institutions in societies of the past and present.</p> | <p><b>By the end of basic study in grades 9-12, students will:</b></p> <p>10.1 Analyze how the arts and artists are portrayed in contemporary newspapers, magazines, films, and electronic media</p> <p>10.2 Describe various roles that artists serve, cite representative individuals who have functioned in these roles, and describe their activities and achievements</p> <p>10.3 Describe the roles of individual patrons, cultural organizations, and governments in commissioning and collecting works and presenting performances</p> <p><b>By the end of extended study in grades 9-12, students will:</b></p> <p>10.4 Analyze how the arts and artists were portrayed in the past by analyzing primary sources from historical periods</p> <p>10.5 Identify artists who have been involved in social and political movements, and describe the significance of selected works</p> | <p><b>The student will:</b></p> <p>10.1.1 Analyze how the arts and artists are portrayed locally in Boston-area newspapers and media.</p> <p>10.2.1 Apply music skills to describe a variety of music and music-related careers as well as examine roles of artists in general.</p> <p>10.3.1 Discover who serves on the local cultural council and obtain information about how grants are awarded to artists and educators for programs in schools.</p> <p>10.4.1 Analyze how the arts and artists were portrayed locally in past years in Boston-area newspapers and media.</p> <p>10.5.1 Identify composers who have been involved in social and political movements, and describe the significance of their musical works as well as the social/political cause that they championed.</p> | <p><b>The teacher</b></p> <p>Facilitates discussions about the roles of musicians and artists and art supporters in society.</p> <p>Demonstrates knowledge of different roles that musicians and artists serve, including careers in the arts.</p> <p>Employs strategies of "best practice", especially the following:</p> <ol style="list-style-type: none"> <li>1. Student-centered: Addresses student questions about music and the arts role in various societies.</li> <li>2. Experiential: Students experience process of how arts grants are awarded locally.</li> <li>3. Holistic: Students examine how musicians and artists base entire careers on their creativity.</li> <li>4. Reflective: Students think about the effects of artists on the various societies studied</li> <li>5. Collaborative: Students discuss and debate the</li> </ol> | <p><u>Textbook</u></p> <p>1. Wall, Caldwell, Gavilanes, Allen, <u>Diction for Singers</u>, Caldwell Publishing Company, 1990</p> <p>See attached list</p> <p><u>Supplementary books/material</u></p> <ol style="list-style-type: none"> <li>1. Johann Sebastian Bach <u>Chorales</u></li> <li>2 Cole, Lewis, <u>Melodia: A Course in Sight-Singing /Solfeggio</u>. Oliver Ditson Company, 1904.</li> </ol> <p>See attached list</p> <p><u>Technology</u></p> <ol style="list-style-type: none"> <li>1. Use of Electronic Tuning devices in assisting students with pitch matching.</li> <li>2. Use of Electronic Keyboards</li> </ol> <p><u>Materials</u></p> <ol style="list-style-type: none"> <li>1. See Chorus list attached below.</li> </ol> | <p><b>Oral presentations</b></p> <p>Students will participate in class discussions regarding the roles of artists, patrons, cultural organizations and arts institutions both locally and on a broader scale.</p> <p><b>Interviews</b></p> <p>Students will interview members of local arts organizations to discover the criteria for awarding arts grants in different settings.</p> <p><b>Multiple Intelligences assessments</b> (e.g. graphic organizing - visual, logs, journals and tests - verbal-linguistic, collaboration- interpersonal, etc. , interviews - logical-mathematical)</p> <p><b>PERFORMANCE/PROBLEM-BASED TASK (required)</b></p> <p>What importance does music (with an emphasis on chorus) play in our school and in society?</p> <p><b>Rubrics</b></p> <p>Oral Presentation<br/> Written Presentation<br/> Power Point Presentation<br/> Video Presentation</p> |

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|-----------------------|---|--|---|---|--|
|                       | <p>10.6 Describe the roles of government, philanthropy, arts institutions, critics, and the publishing, recording, and tourism industries in supporting the arts and historic preservation, and in creating markets for the arts.</p> | <p>10.6.1 Identify the local organizations that support the arts in various ways that ultimately ensure that the arts remain strong in the area.</p> | <p>various roles that the arts play in culture and society.<br/>6. Challenging: Constantly challenges students to think about the arts' role in the societies around the world.</p> <p>Facilitates the integration of the following <b>Applied Learning Standards</b></p> <ul style="list-style-type: none"> <li>• Problem solving</li> <li>• Working with others</li> <li>• Gathers information</li> </ul> <p><b>Differentiates</b> instruction for all learners in the classroom.</p> <p>Addresses multiple intelligences:</p> <ul style="list-style-type: none"> <li>• Verbal-Linguistic</li> <li>• Visual</li> <li>• Interpersonal</li> <li>• Logical-Mathematical</li> </ul> | <p><u>School library resources</u><br/>1. Music Educators' Journal, Music Educators' National Conference.</p> <p>See attached list.</p> <p><u>Community</u><br/>Free concerts at area colleges such as University of Massachusetts-Lowell, New England Conservatory, Boston Conservatory, University of Massachusetts-Amherst, Berklee School of Music</p> <p>Professional Concerts:<br/>Metropolitan Wind Symphony, Boston Symphony Orchestra, Tanglewood Festival Chorus, Montachusett Choral, Harvard Pro Musica</p> <p>Student Groups:<br/>Central DistrictMMEA<br/>Massachusetts All-State Music Festival<br/>New England Music Festival</p> |  |

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|--|--|---|--|---|--|
| <p><u>MA CONNECTING STRAND</u><br/> <b>11. STANDARD 8</b><br/> <b>Concepts of Style, Stylistic Influence / Change</b><br/>                     Students will demonstrate their understanding of styles, stylistic influence, and stylistic change by identifying when and where art works were created, and by analyzing characteristic features of art works from various historical periods, cultures, and genres.</p> | <p><b>By the end of basic study in grades 9-12, students will:</b></p> <p>11.1 Classify works from the United States and world cultures by genre, style, and historical period; explain why the works exemplify a particular genre, style, or period</p> <p>11.2 Identify works, genres, or styles that show the influence of two or more cultural traditions, and describe how the traditions are manifested in the work</p> <p><b>By the end of extended study in grades 9-12, students will:</b></p> <p>11.3 Identify the stylistic features of a given work and explain how they relate to aesthetic tradition and historical or cultural contexts</p> | <p><b>The student will:</b></p> <p>11.1.1 Classify music from the United States, including Jazz, by genre, style, and historical period and be able to identify the characteristics that make the music unique to that time period.</p> <p>11.1.2 Classify music from the Western Europe by genre, style, and historical period and be able to identify the characteristics that make the music unique to that time period.</p> <p>11.2.1 Examine music from two or more cultural traditions and show how those traditions surface in the composers' works. One area to examine would be comparing the music of America to other world cultures up to c. 1920.</p> <p>11.3.1 Identify the stylistic features in a choral work and explain how they relate to aesthetic tradition and historical or cultural contexts.</p> | <p><b>The teacher</b></p> <p>Facilitates discussions about musical styles from various cultures and various historical periods.</p> <p>Demonstrates knowledge of different musical styles and genres from various cultures and various historical periods.</p> <p>Employs strategies of "best practice", especially the following:</p> <p>1. Student-centered: Addresses student questions about music and its different genres in American and other world cultures.</p> <p>2. Experiential: Students experience music of different styles and cultures to find characteristic traits.</p> <p>3. Holistic: Students examine entire works or genres to draw conclusions about stylistic effects.</p> <p>4. Reflective: Students think about the effects of stylistic traits in the music</p> | <p><u>Textbook</u></p> <p>1. Wall, Caldwell, Gavilanes, Allen, <u>Diction for Singers</u>, Caldwell Publishing Company, 1990</p> <p>See attached list</p> <p><u>Supplementary books/material</u></p> <p>1. Johann Sebastian Bach <u>Chorales</u></p> <p>2 Cole, Lewis, <u>Melodia: A Course in Sight-Singing /Solfeggio</u>. Oliver Ditson Company, 1904.</p> <p>See attached list</p> <p><u>Technology</u></p> <p>1. Use of Electronic Tuning devices in assisting students with pitch matching.</p> <p>2. Use of Electronic Keyboards</p> <p><u>Materials</u></p> <p>1. See Chorus list attached below.</p> | <p><b>Oral presentations</b><br/>                     Students will participate in class discussions regarding the musical styles from various cultures and various historical periods</p> <p><b>Multiple Intelligences assessments</b><br/>                     (e.g. graphic organizing - visual, logs, journals and tests - verbal-linguistic, collaboration- interpersonal, etc. , recordings and anecdotal observation - musical-rhythmic)</p> <p><b>PERFORMANCE/PROBLEM-BASED TASK (required)</b><br/>                     What importance does music (with an emphasis on chorus) play in our school and in society?</p> <p><b>Rubrics</b><br/>                     Oral Presentation<br/>                     Written Presentation<br/>                     Power Point Presentation<br/>                     Video Presentation</p> |

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|-----------------------|--|--|---|---|--|
|                       | <p>11.4 Identify examples of innovation and tradition in the arts, and explain the works in relation to historical and cultural contexts</p> <p>11.5 Identify variants within the style of a particular time period, and describe the advantages and limitations of using the concept of style to describe and analyze the work of a particular period or culture</p> <p>11.6 Identify and analyze examples of artistic and/or literary allusions in works of dance, music, theatre, and visual arts and architecture.</p> | <p>11.4.1 Identify examples of innovation and tradition in choral music and explain the works in relation to historical and cultural contexts.</p> <p>11.5.1 Identify variants within the style of choral music and describe the advantages and limitations of using the concept of style to describe and analyze the work of a particular period or culture.</p> <p>11.6.1 Identify and analyze examples of artistic allusions in choral music and compare them to other art forms.</p> | <p>and the arts in the various societies studied</p> <p>5. Collaborative: Students discuss and debate the characteristics that various styles and genres represent in the arts of contrasting cultures and societies.</p> <p>6. Developmental: Students examine how styles evolved within the music and arts of various cultures and societies.</p> <p>7. Challenging: Constantly challenges students to think about the arts' role in the societies around the world.</p> <p>Facilitates the integration of the following <b>Applied Learning Standards</b></p> <ul style="list-style-type: none"> <li>• Problem solving</li> <li>• Working with others</li> <li>• Gathers information</li> <li>• Communication tools</li> </ul> <p><b>Differentiates</b> instruction for all learners in the classroom.</p> <p>Addresses multiple intelligences:</p> <ul style="list-style-type: none"> <li>• Verbal-Linguistic</li> <li>• Visual</li> <li>• Interpersonal</li> <li>• Logical-Mathematical</li> </ul> | <p><u>School library resources</u></p> <p>1. Music Educators' Journal, Music Educators' National Conference.</p> <p>See attached list.</p> <p><u>Community</u></p> <p>Free concerts at area colleges such as University of Massachusetts-Lowell, New England Conservatory, Boston Conservatory, University of Massachusetts-Amherst, Berklee School of Music</p> <p>Professional Concerts: Metropolitan Wind Symphony, Boston Symphony Orchestra, Tanglewood Festival Chorus, Montachusett Choral, Harvard Pro Musica</p> <p>Student Groups: Central DistrictMMEA Massachusetts All-State Music Festival New England Music Festival</p> |  |

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| <p><u>MA CONNECTING STRAND</u><br/> <b>12. STANDARD 9</b><br/> <b>Inventions, Technologies, and the Arts</b></p> <p>Students will describe and analyze how performing and visual artists use and have used materials, inventions, and technologies in their work.</p> | <p><b>By the end of basic study in grades 9-12, students will:</b></p> <p>12.1 Identify and describe examples of how technological development in one artistic domain can influence work in other artistic domain</p> <p>12.2 Compare the available materials, inventions, and technologies of two historical periods or cultures and explain their effect on the arts</p> <p>12.3 Identify and describe the examples of the persistence of traditional historical materials and technologies in contemporary artworks</p> <p><b>By the end of extended study in grades 9-12, Students will:</b></p> <p>12.4 Evaluate the effectiveness of the use of a particular technology to achieve an artistic effect</p> <p>12.5 Identify and describe how some contemporary artists concentrate on the use of technologies and inventions of the past to achieve specific artistic effects</p> | <p>The student will:</p> <p>12.1.1 Describe how music was composed prior to the 20<sup>th</sup> century with the graphics technologies that were available to composers and the methods used to record sound prior to the 1920's.</p> <p>12.2.1 Compare the available production technologies of print and recorded music in the early 20<sup>th</sup> century to that of the early 21<sup>st</sup> century.</p> <p>12.3.1 Identify and compare examples of music craftsmanship that survive into the 21<sup>st</sup> century in spite of technological developments.</p> <p>12.4.1 Evaluate how the use of electronics has revolutionized the art of music making as well as related arts.</p> <p>12.5.1 Investigate how musicians or dancers recreate historic works, and describe the research involved in their quest for authenticity.</p> | <p><b>The teacher</b></p> <p>Facilitates discussions about the use of materials, inventions, and technologies in the creation of music and the other arts.</p> <p>Demonstrates knowledge of different technologies used in print and recorded music over history.</p> <p>Employs strategies of "<b>best practice</b>", especially the following:</p> <p>1. Student-centered: Addresses student questions about music and materials, inventions, and technologies used to create it.</p> <p>2. Experiential: Students experience music using different technologies for similar tasks.</p> <p>3. Holistic: Students create and instrument using limited available technologies that must make some sort of sound.</p> <p>4. Reflective: Students think about the effects of technological gains in music and the arts.</p> | <p><u>Textbook</u></p> <p>1. Wall, Caldwell, Gavilanes, Allen, <u>Diction for Singers</u>, Caldwell Publishing Company, 1990<br/>See attached list</p> <p><u>Supplementary books/material</u></p> <p>1. Johann Sebastian Bach <u>Chorales</u><br/>2 Cole, Lewis, <u>Melodia: A Course in Sight-Singing /Solfeggio</u>. Oliver Ditson Company, 1904.<br/>See attached list</p> <p><u>Technology</u></p> <p>1. Use of Electronic Tuning devices in assisting students with pitch matching.<br/>2. Use of Electronic Keyboards<br/>3. Use iPod Project<br/>4. Use Smart Music</p> <p><u>Materials</u></p> <p>1. See Chorus list attached below.</p> | <p><b>Oral presentations</b></p> <p>Students will participate in class discussions regarding the use of materials, inventions, and technologies in the creation of music and the other arts.</p> <p><b>Exhibits</b></p> <p>Students invent a musical instrument using materials that may be obtained from a hardware store, and demonstrate it in some type of public forum.</p> <p><b>Multiple Intelligences assessments</b> (e.g. graphic organizing, projects - visual, logs, journals and tests - verbal-linguistic, collaboration- interpersonal, etc. , projects - logical-mathematical, recordings and anecdotal observation - musical-rhythmic, invention projects - bodily-kinesthetic)</p> <p><b>PERFORMANCE/PROBLEM-BASED TASK (required)</b></p> <p>What importance does music (with an emphasis on chorus) play in our school and in society?</p> <p><b>Rubrics</b></p> <p>Oral Presentation<br/>Written Presentation<br/>Power Point Presentation<br/>Video Presentation</p> |

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|-----------------------|-----------------------------------|---|---|--|--|
|                       |                                   |   | <p>5. Collaborative: Students compare notes regarding the use of materials, inventions and technologies in music and the other arts.</p> <p>6. Developmental: Students develop problem solving techniques as they create their original instruments.</p> <p>7. Challenging: Constantly challenges students to think about the effect of technologies, inventions, and materials in the creation of music and the other arts.</p> <p>Facilitates the integration of the following <b>Applied Learning Standards</b></p> <ul style="list-style-type: none"> <li>• Problem solving</li> <li>• Working with others</li> <li>• Gathers information</li> <li>• Communication tools</li> </ul> <p><b>Differentiates</b> instruction for all learners in the classroom.</p> <p>Addresses multiple intelligences:</p> <ul style="list-style-type: none"> <li>• Verbal-Linguistic</li> <li>• Visual</li> <li>• Interpersonal</li> <li>• Logical-Mathematical</li> <li>• Musical-Rhythmic</li> <li>• Bodily-Kinesthetic</li> </ul> | <p>2. See World Music Recording List attached below for recordings to play for students.</p> <p><b>School library resources</b></p> <p>1. Music Educators' Journal, Music Educators' National Conference. See attached list.</p> <p><b>Community</b></p> <p>Free concerts at area colleges such as University of Massachusetts-Lowell, New England Conservatory, Boston Conservatory, University of Massachusetts-Amherst, Berklee School of Music Professional Concerts: Metropolitan Wind Symphony, Boston Symphony Orchestra, Tanglewood Festival Chorus, Montachusett Choral, Harvard Pro Musica</p> <p>Student Groups: Central DistrictMMEA Massachusetts All-State Music Festival New England Music Festival</p> |  |

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| STANDARDS NATIONAL  | Massachusetts State Frameworks  | OUTCOMES/BENCHMARKS Harvard Public Schools   | RESEARCH-BASED INSTRUCTIONAL STRATEGIES   | RESOURCES   | RESEARCH-BASED ASSESSMENT EVIDENCE   |
|---|---|--|---|---|--|
| <p><u>MA CONNECTING STRAND</u><br/> <b>13. STANDARD 10 Interdisciplinary Connections</b></p> <p>Students will apply their knowledge of the arts to the study of English language arts, foreign languages, health, history and social science, mathematics, and science and technology - engineering</p> | <p><b>By the end of basic study in grades 9-12, students will:</b></p> <p>13.1 Apply knowledge of cultural institutions to learning in the arts and other disciplines.</p> <p><b>By the end of extended study in grades 9-12, students will:</b></p> <p>13.2 Integrate knowledge from various disciplines and cultural resources.</p> | <p>The student will:</p> <p>13.1.1 Attend live rehearsals and performances of a symphony orchestra, a wind ensemble/concert band, or other ensembles to document the interpretations of a musical work by a conductor</p> <p>13.1.2 Visit an exhibit such as the historical instruments collection at the Boston Museum of Fine Arts.</p> <p>13.2.1 Research a cultural encounter in history by identifying examples of instruments and music from a certain period and analyzing them for evidence of cross-cultural form or content.</p> | <p><b>The teacher</b></p> <p>Facilitates discussions about recent public performances and/or museum visits.</p> <p>Demonstrates knowledge of different performances and exhibits in the area, and interdisciplinary ties between arts and other disciplines.</p> <p>Employs strategies of "best practice", especially the following:</p> <ol style="list-style-type: none"> <li>1. Student-centered: Addresses student questions about music and live performances.</li> <li>2. Experiential: Students experience public concerts or museum exhibits.</li> <li>3. Holistic: Students take part in entire concerts and museum exhibits.</li> <li>4. Reflective: Students think about the effects of the live performance or the exhibit.</li> <li>5. Collaborative: Students compare notes regarding their assessments of public concerts and exhibit</li> </ol> | <p><u>Textbook</u></p> <p>1. Wall, Caldwell, Gavilanes, Allen, <u>Diction for Singers</u>, Caldwell Publishing Company, 1990<br/>See attached list</p> <p><u>Supplementary books/material</u></p> <ol style="list-style-type: none"> <li>1. Johann Sebastian Bach <u>Chorales</u></li> <li>2 Cole, Lewis, <u>Melodia: A Course in Sight-Singing /Solfeggio</u>. Oliver Ditson Company, 1904.<br/>See attached list</li> </ol> <p><u>Technology</u></p> <ol style="list-style-type: none"> <li>1. Use of Electronic Tuning devices in assisting students with pitch matching.</li> <li>2. Use of Electronic Keyboards</li> <li>3. Use iPod Project</li> <li>4. Use Smart Music</li> </ol> <p><u>Materials</u></p> <ol style="list-style-type: none"> <li>1. See Chorus list attached below.</li> </ol> | <p><b>Oral presentations</b></p> <p>Students will participate in class discussions regarding their assessments and impressions of live music performances and/or museum exhibits, along with interdisciplinary relationships.</p> <p><b>Exhibits</b></p> <p>Students attend public performances of a variety of ensembles, as well as museum exhibits regarding music and the arts.</p> <p><b>Written Response/Journals</b></p> <p>Students will write a review of a public performance or museum exhibit that they have attended.</p> <p><b>Multiple Intelligences assessments</b> (e.g. graphic organizing, concerts - visual, logs, journals and tests - verbal-linguistic, collaboration- interpersonal, etc. , observation check lists - bodily-kinesthetic, recordings and anecdotal observation - musical-rhythmic)</p> <p><b>PERFORMANCE/PROBLEM-BASED TASK (required)</b></p> <p>What importance does music (with an emphasis on chorus) play in our school and in society?</p> <p><b>Rubrics</b></p> <p>Oral Presentation<br/>Written Presentation<br/>Power Point Presentation<br/>Video Presentation</p> |

# Harvard Public Schools Music Department - The Bromfield School Concert Choir/Grades 9-12

Massachusetts Avenue, Harvard, Massachusetts 01451 Curriculum Writers - Talia R. Mercadante, Thomas E. Reynolds Revised 24 September 2008

| STANDARDS<br>NATIONAL | Massachusetts State<br>Frameworks | OUTCOMES/BENCHMARKS<br>Harvard Public Schools | RESEARCH-BASED<br>INSTRUCTIONAL<br>STRATEGIES   | RESOURCES  | RESEARCH-BASED<br>ASSESSMENT<br>EVIDENCE |
|-----------------------|-----------------------------------|---|---|--|--|
|                       |                                   |   | <p>attendance.</p> <p>6. Developmental: Students develop good concert audience etiquette and develop a broader understanding of live performance.</p> <p>7. Challenging: Constantly challenges students to think about the effect of the performances and/or exhibits on the audience and the greater society.</p> <p>Facilitates the integration of the following <b>Applied Learning Standards</b></p> <ul style="list-style-type: none"> <li>• Problem solving</li> <li>• Working with others</li> <li>• Gathers information</li> <li>• Communication tools</li> </ul> <p><b>Differentiates</b> instruction for all learners in the classroom.</p> <p>Addresses multiple intelligences:</p> <ul style="list-style-type: none"> <li>• Verbal-Linguistic</li> <li>• Visual</li> <li>• Interpersonal</li> <li>• Bodily-Kinesthetic</li> <li>• Musical-Rhythmic</li> </ul> | <p>2. See World Music Recording List attached below for recordings to play for students.</p> <p><b>School library resources</b></p> <p>1. Music Educators' Journal, Music Educators' National Conference. See attached list.</p> <p><b>Community</b></p> <p>Free concerts at area colleges such as University of Massachusetts-Lowell, New England Conservatory, Boston Conservatory, University of Massachusetts-Amherst, Berklee School of Music Professional Concerts: Metropolitan Wind Symphony, Boston Symphony Orchestra, Tanglewood Festival Chorus, Montachusett Choral, Harvard Pro Musica</p> <p>Student Groups:<br/>Central DistrictMMEA<br/>Massachusetts All-State Music Festival<br/>New England Music Festival</p> |  |





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