

# Harvard Public Schools Music Department - The Bromfield School Beginners' Band/Grade 5

Massachusetts Avenue, Harvard, Massachusetts 01451

Curriculum Writers - Thomas E. Reynolds

Revised 27 August 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>By the end of basic study in grade 5, students will:</p> <p>1.1 Sing independently, maintaining accurate intonation, steady tempo, rhythmic accuracy, appropriately-produced sound (timbre), clear diction, and correct posture</p> <p>1.2 Sing expressively with appropriate dynamics, phrasing, and interpretation</p> <p>1.3 Sing from memory a variety of songs representing genres and styles from diverse cultures and historical periods</p> <p>1.4 Sing <b>ostinatos</b>, partner songs, rounds and simple two-part songs, with and without <b>accompaniment</b></p> <p>1.5 Sing in groups, blending vocal timbres, matching dynamic levels, and responding to the cues of a conductor</p>	<p>The student will:</p> <p>1.1.1 Sing independently, on pitch and in rhythm, within an appropriate range, (soprano C1-G2, alto a-D2, cambiata e-E1), and with appropriate timbre (use of head voice, use of breath control), diction (continue appropriate use of vowels/consonants), posture, and maintain a steady tempo</p> <p>1.2.1 Sing expressively, with appropriate dynamics (f, mf, mp, p, crescendo, decrescendo, accent), appropriate articulation (legato, staccato), phrasing, and interpretation</p> <p>1.3.1 Sing varied repertoire of songs representing genres and styles from diverse cultures from memory.</p> <p>1.4.1 Sing <b>ostinatos</b>, partner songs, rounds and simple two-part songs, and band music using these forms with and without <b>accompaniment</b></p> <p>1.5.1 Sing in groups, blending vocal timbres, matching dynamic levels, and responding to the cues of a band conductor</p>	<p>The teacher</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 "best practice", 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 sing together in a way that demands they all be</li> </ol>	<p><u>Textbook</u></p> <p>1. Edward S. Lisk, <u>Alternative Rehearsal Techniques</u>, Meredith Music Publication, 2007</p> <p>See attached list</p> <p><u>Supplementary books/material</u></p> <p>1. Bruce Pearson <u>Standard of Excellence, Books 1 &amp; 2</u>, Kjos Music</p> <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> <p>1. See Beginners' Band 5 Cycles 1-5 attached list below.</p>	<p><b>Oral presentations</b> Students sing chorales and melodies from band music.</p> <p><b>Tests/quizzes</b> Students occasionally quizzed regarding pitch matching, interval recognition, and melodic imitation</p> <p><b>PERFORMANCE/PROBLEM-BASED TASK (required) Choose one of following:</b></p> <ol style="list-style-type: none"> <li>1. What importance does music (with an emphasis on band) play in our school and in society?</li> <li>2. Organize a solo/small ensemble recital/concert.</li> <li>3. Participate in a peer-mentoring or tutoring program.</li> </ol> <p><b>Rubrics</b> Oral Presentation Written Presentation Power Point Presentation 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, and melodic imitation</p>

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			<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>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 grade 5, students will:</b></p> <p>2.1 Play independently with accurate intonation, steady tempo, rhythmic accuracy, appropriate technique, and correct posture</p> <p>2.2 Play expressively with appropriate dynamics, phrasing and articulation, and interpretation</p>	<p><b>The student will:</b></p> <p>2.1.1 Perform on pitch, in rhythm, with dynamics, timbre, breath, bow or stick control and maintain a steady tempo using good posture and playing position alone and in small and large ensembles.</p> <p>2.2.1 Perform with expression and technical accuracy, a repertoire of instrumental literature with a difficulty level of I/1 on a scale from 1 to 6, (see repertoire link and texts listed under resource link).</p> <p>Strings: D,G scales and arpeggios (one octave)</p> <p>Winds: Bb major scale (concert)</p> <p>Percussion: (continued from grade five) flam, flam tap, flam accent, long rolls (open and closed), rolls (5 and 9-stroke).</p> <p>Expression Phrasing: at least 2 measures in length Dynamics: piano, forte Tempo changes: ritardando, fermata Tempo markings: andante, moderato, allegro Accents: &gt;, Articulation: staccato, slurring,</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 "best practice", especially the following: 1. Student-centered: Playing involves all students-address student questions about playing 2. Experiential: Students experience relationship with sound through playing. 3. Reflective: Students think about interval and pitch relationships as they play and reflect on their progress. 4. Collaborative: Students play together in a way that demands they all be</p>	<p><b>Textbook</b></p> <p>1. Edward S. Lisk, <u>Alternative Rehearsal Techniques</u>, Meredith Music Publication, 2007</p> <p>See attached list</p> <p><b>Supplementary books/material</b> 1. Bruce Pearson <u>Standard of Excellence, Books 1 &amp; 2</u>, Kjos Music</p> <p>See attached list</p> <p><b>Technology</b> 1. Use of Electronic Tuning devices in assisting students with pitch matching. 2. Use of Electronic Keyboards</p> <p><b>Materials</b> 1. See Beginners' Band 5 Cycles 1-5 attached list below.</p>	<p><b>Oral presentations</b> Students will play chorales and melodies from band music on instruments.</p> <p><b>Tests/quizzes</b> Students occasionally quizzed regarding pitch matching, interval recognition, and melodic imitation</p> <p><b>PERFORMANCE/PROBLEM-BASED TASK (required) Choose one of following:</b></p> <ol style="list-style-type: none"> <li>1. What importance does music (with an emphasis on band) play in our school and in society?</li> <li>2. Organize a solo/small ensemble recital/concert.</li> <li>3. Participate in a peer-mentoring or tutoring program.</li> </ol> <p><b>Rubrics</b> Oral Presentation Written Presentation Power Point Presentation 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, and melodic imitation</p>

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	<p>2.3 Play from memory and written notation a varied repertoire representing genres and styles from diverse cultures and historical periods</p> <p>2.4 Echo and perform easy rhythmic, melodic, and chordal patterns accurately and independently on rhythmic, melodic, and harmonic classroom instruments</p> <p>2.5 Perform in groups, blending instrumental timbres, matching dynamic levels, and responding to the cues of a conductor</p> <p>2.6 Perform independent instrumental parts while other students sing or play contrasting parts</p>	<p>detache bowing, pizzicato, arco</p> <p>2.3.1 Perform expressively a varied repertoire of music, representing diverse cultures and genres (see repertoire link and text listed under resource link).</p> <p>2.4.1 Echo short rhythms and melodic patterns, vocally first, then instrumentally.</p> <p>2.5.1 Perform in groups, blending instrumental timbres, matching dynamic levels, and responding to the cues of a band conductor.</p> <p>2.6.1 Play simple melodies by ear.</p> <p>2.6.2 Perform independent instrumental parts while other students play contrasting parts.</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 grade 5, students will:</b></p> <p>3.1 <b>Improvise</b> "answers" in the same style to given rhythmic and melodic <b>phrases</b></p> <p>3.2 Improvise and <b>compose</b> simple rhythmic and melodic ostinato accompaniments</p> <p>3.3 Improvise and compose simple rhythmic variations and simple melodic embellishments on familiar <b>melodies</b></p>	<p><b>The Student will:</b></p> <p>3.1.1 Improvise "answers" in the same style to given rhythmic and/or melodic phrases using call and response, vocally first, then instrumentally.</p> <p>3.2.1 Improvise and compose simple harmonic accompaniments on I and V chords.</p> <p>3.3.1 Improvise simple rhythmic and harmonic variations and simple melodic embellishments on familiar melodies using the I, IV and V chords in major and/or minor keys, vocally first, then instrumentally.</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. Edward S. Lisk, <u>Alternative Rehearsal Techniques</u>, Meredith Music Publication, 2007</p> <p>See attached list</p> <p><b>Supplementary books/material</b></p> <p>1. Bruce Pearson <u>Standard of Excellence, Books 1 &amp; 2</u>, Kjos Music</p> <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> <li>3. Use of Sound System</li> <li>4. Use of iPod &amp; Project</li> </ol> <p><b>Materials</b></p> <p>1. See Beginners' Band 5 Cycles 1-5 attached list below.</p>	<p><b>Oral presentations</b></p> <p>Students will improvise both free melodies as well as improvise on top of harmonies with band accompaniment.</p> <p><b>Tests/quizzes</b></p> <p>Students occasionally quizzed regarding pitch matching, interval recognition, and melodic imitation</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, and melodic 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>2. Listen to any of the improvised solos in the ZJ Jazz 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 grade 5, students will:</b></p> <p>4.1 Improvise and compose short vocal and instrumental melodies, using a variety of sound sources, including traditional sounds, nontraditional sounds available in the classroom, body sounds (such as clapping), and sounds produced by electronic means</p> <p>4.2 Create and arrange short songs and instrumental pieces within teacher-specified guidelines</p>	<p><b>The Student will:</b></p> <p>4.1.1 Compose and arrange short vocal and instrumental pieces within specified guidelines.</p> <p>4.1.2 Use a variety of sound sources (pitched and unpitched percussion, and recorder) when composing.</p> <p>4.2.1 Create and arrange short songs and instrumental pieces within teacher-specified guidelines that may be performed by instrumental ensembles in class.</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. Edward S. Lisk, <u>Alternative Rehearsal Techniques</u>, Meredith Music Publication, 2007</p> <p>See attached list</p> <p><b>Supplementary books/material</b></p> <p>1. Bruce Pearson <u>Standard of Excellence, Books 1 &amp; 2</u>, Kjos Music</p> <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 part tuning.</li> <li>2. Use of sound system</li> <li>3. Use of Computer Lab</li> <li>4. Use of Finale 2008 software</li> </ol> <p><b>Materials</b></p> <p>1. See Beginners' Band 5 Cycles 1-5 attached list below.</p>	<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 rules of four-part harmony, harmonic progression, and different musical forms</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, and melodic 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><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</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 grade 5, students will:</b></p> <p>5.1 Demonstrate and respond to: the <b>beat</b>, division of the beat, <b>meter</b> (2/4, 3/4, 4/4), and rhythmic <b>notation</b>, including half, quarter, eighth, and sixteenth notes and rests</p> <p>5.2 Use a system (syllables, numbers, or letters) to read and sing at sight simple pitch notation in the treble <b>clef</b></p> <p>5.3 Identify symbols and traditional terms referring to dynamics, tempo, and <b>articulation</b> and interpret them correctly when performing</p> <p>5.4 Use standard symbols to notate meter, <b>rhythm</b>, <b>pitch</b>, and dynamics in simple patterns performed by the teacher</p>	<p><b>The Student will:</b></p> <p>5.1.1 Read whole, half, quarter, eighth, sixteenth, and dotted notes and rests in 2/4, 3/4, and 4/4. Alla breve.</p> <p>5.2.1 Read simple pitch notation in the appropriate clef.</p> <p>5.3.1 Identify symbols and traditional terms referring to dynamics, tempo, and articulation and interpret them correctly when performing.</p> <p>5.4.1 Use standard symbols to notate meter, rhythm, pitch, and dynamics in simple patterns presented by the teacher.</p> <p>5.4.2 Sight read simple melodies.</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. Edward S. Lisk, <u>Alternative Rehearsal Techniques</u>, Meredith Music Publication, 2007</p> <p>See attached list</p> <p><b>Supplementary books/material</b></p> <p>1. Bruce Pearson <u>Standard of Excellence, Books 1 &amp; 2</u>, Kjos Music</p> <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 part tuning.</li> <li>2. Use of sound system</li> <li>3. Use of Computer Lab</li> <li>4. Use of Finale 2008 software</li> </ol> <p><b>Materials</b></p> <p>1. See Beginners' Band 5 Cycles 1-5 attached list below.</p>	<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 instruments and/or 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 imitation, and sight-reading</p>

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			<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> <li>• Musical-Rhythmic Intelligence</li> </ul>	<p><u>School library resources</u></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 grade 5, students will:</b></p> <p>6.1 Perceive, describe, and respond to basic elements of music, including beat, tempo, rhythm, meter, pitch, melody, texture, dynamics, harmony, and form</p> <p>6.2 Listen to and describe aural examples of music of various styles, genres, cultural and historical periods, identifying expressive qualities, instrumentation, and cultural and/or geographic context</p> <p>6.3 Use appropriate terminology in describing music, music notation, music instruments and voices, and music performances</p> <p>6.4 Identify the sounds of a variety of instruments, including many orchestra and band instruments, and instruments from various cultures, as well as children's voices and male and female adult voices</p> <p>6.5 Respond through purposeful movement to selected prominent music characteristics or to specific music occurrences while singing or listening to music</p>	<p><b>The Student will:</b></p> <p>6.1.1 Analyze music using the basic principles of meter, rhythm, and tonality, and identify simple musical forms when presented aurally, (binary, ternary and twelve bar blues).</p> <p>6.2.1 Demonstrate skills by moving in response to, by answering questions about, and by describing aural examples of music of various styles representing diverse cultures.</p> <p>6.3.1 Use appropriate terminology in analyzing music, musical notation, musical instruments and voices, and musical performances.</p> <p>6.4.1 Identify the sounds of a variety of instruments, including many orchestra and band instruments, and instruments from various cultures.</p> <p>6.5.1 Respond through purposeful movement to selected prominent music characteristics or to specific music occurrences while singing, playing, or listening to 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><b>Textbook</b></p> <p>1. Edward S. Lisk, <u>Alternative Rehearsal Techniques</u>, Meredith Music Publication, 2007</p> <p>See attached list</p> <p><b>Supplementary books/material</b></p> <p>1. Bruce Pearson <u>Standard of Excellence, Books 1 &amp; 2</u>, Kjos Music</p> <p>See attached list</p> <p><b>Technology</b></p> <p>1. Use of Electronic Tuning devices in assisting students with part tuning.</p> <p>2. Use of sound system</p> <p>3. Use iPod project.</p> <p><b>Materials</b></p> <p>1. See Beginners' Band 5 Cycles 1-5 attached list below.</p> <p>2. See Beginners' Band 5 Recording List attached below</p>	<p><b>Oral presentations</b></p> <p>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></p> <p>Students occasionally quizzed regarding pitch matching, interval recognition, and melodic imitation</p> <p><b>PERFORMANCE/PROBLEM-BASED TASK (required) Choose one of following:</b></p> <p>1. What importance does music (with an emphasis on band) play in our school and in society?</p> <p>2. Organize a solo/small ensemble recital/concert.</p> <p>3. Participate in a peer-mentoring or tutoring program.</p> <p><b>Rubrics</b></p> <p>Oral Presentation Written Presentation Power Point Presentation 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>Singing component in all exams that will focus on pitch marching at all levels, range, interval recognition, and melodic imitation</b></p>

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	<p>6.6 Describe and demonstrate audience skills of listening attentively and responding appropriately in classroom, rehearsal, and performance settings</p>	<p>6.6.1 Describe and demonstrate audience skills of listening attentively and responding appropriately in classroom, band rehearsal, and performance settings.</p>	<p>3. Holistic: Students listen to entire musical compositions and process various musical components.            4. Reflective: Students think about the effects of this piece on the listener            5. Collaborative: Students perform pieces for an entire ensemble while concentrating on listening skills.            6. Developmental: Students develop different stages of ability to interpret musical effects through listening and describe what they hear.            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>for recordings to play for students.            3. See World Music Recording List attached below for recordings to play for students.</p> <p><u>School library resources</u>            1. Music Educators' Journal, Music Educators' National Conference.</p> <p>See attached list.</p> <p><u>Community</u>            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</p>	

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<p><b>7. Standard 7: All Grades</b></p> <p>Evaluating music and music performances</p> <p>Mass. Standard 6</p>	<p><b>By the end of basic study in grade 5, students will:</b></p> <p>7.1 When viewing or listening to examples of visual arts, architecture, music, dance, storytelling, and theatre, ask and answer questions such as, "What is the artist trying to say?" "Who made this, and why?" "How does this work make me feel?"</p> <p>7.2 Investigate uses and meanings of examples of the arts in children's daily lives, homes, and communities</p> <p><i>For example, children learn and teach other children songs in languages other than English; interview parents and community members about dances, songs, images, and stories that are part of their family and cultural heritage.</i></p>	<p><b>The student will:</b></p> <p>7.1.1 Develop criteria for evaluating the quality and effectiveness of music performances and compositions and apply the criteria in their personal listening and performing.</p> <p>7.1.2 Explain, using appropriate music terminology, their personal preferences for specific musical works and styles.</p> <p>7.2 Investigate uses and meanings of examples of music in children's daily lives, homes, and communities.</p>	<p><b>The teacher</b></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 "<b>best practice</b>", 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><b>Textbook</b></p> <ol style="list-style-type: none"> <li>1. Edward S. Lisk, <u>Alternative Rehearsal Techniques</u>, Meredith Music Publication, 2007</li> </ol> <p>See attached list</p> <p><b>Supplementary books/material</b></p> <ol style="list-style-type: none"> <li>1. Bruce Pearson <u>Standard of Excellence, Books 1 &amp; 2</u>, Kjos Music</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 part tuning.</li> <li>2. Use of sound system</li> <li>3. Use iPod project.</li> </ol> <p><b>Materials</b></p> <ol style="list-style-type: none"> <li>1. See Beginners' Band 5 Cycles 1-5 attached list below.</li> <li>2. See Beginners' Band 5 Recording List attached below</li> </ol>	<p><b>Oral presentations</b></p> <p>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></p> <p>Students occasionally quizzed regarding listening skills, quality of music performances and interpretative qualities.</p> <p><b>Multiple Intelligences assessments</b> (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) Choose one of following:</b></p> <ol style="list-style-type: none"> <li>1. What importance does music (with an emphasis on band) play in our school and in society?</li> <li>2. Organize a solo/small ensemble recital/concert.</li> <li>3. Participate in a peer-mentoring or tutoring program.</li> </ol> <p><b>Rubrics</b></p> <p>Oral Presentation Written Presentation Power Point Presentation 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>for recordings to play for students.</p> <p>3. 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</p> <p>Professional Concerts: Metropolitan Wind Symphony, Boston Symphony Orchestra</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 grade 5, students will:</b></p> <p>8.1 Interpret the meanings of artistic works by explaining how the subject matter and/or form reflect the events, ideas, religions, and customs of people living at a particular time in history</p> <p>8.2 Describe how artistic production can shape and be influenced by the aesthetic preferences of a society</p>	<p><b>The Student will:</b></p> <p>8.1.1 Identify similarities and differences in form, line and contrast within the various arts.</p> <p>8.1.2 Identify ways in which the principles and subject matter of music and other disciplines are interrelated: music correlated with classroom curriculum, songs that have a purpose, e.g. work songs, seasonally related songs, lullabies.</p> <p>8.2.1 Describe how artistic production can shape and be influenced by the aesthetic preferences of a society, especially in the area of music.</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 <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 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. Edward S. Lisk, <u>Alternative Rehearsal Techniques</u>, Meredith Music Publication, 2007</p> <p>See attached list</p> <p><b>Supplementary books/material</b></p> <p>1. Bruce Pearson <u>Standard of Excellence, Books 1 &amp; 2</u>, Kjos Music</p> <p>See attached list</p> <p><b>Technology</b></p> <ol style="list-style-type: none"> <li>1. Use of sound system</li> <li>2. Use iPod project.</li> </ol> <p><b>Materials</b></p> <ol style="list-style-type: none"> <li>1. See Beginners' Band 5 Cycles 1-5 attached list below.</li> <li>2. See Beginners' Band 5 Recording List attached below for recordings to play for students.</li> <li>3. See World Music Recording List attached below for</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) Choose one of following:</b></p> <ol style="list-style-type: none"> <li>1. What importance does music (with an emphasis on band) play in our school and in society?</li> <li>2. Organize a solo/small ensemble recital/concert.</li> <li>3. Participate in a peer-mentoring or tutoring program.</li> </ol> <p><b>Rubrics</b></p> <p>Oral Presentation Written Presentation Power Point Presentation 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>recordings to play for students.</p> <p><b>School library resources</b></p> <p>1. Music Educators' Journal, Music Educators' National Conference.</p> <p>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</p> <p>Professional Concerts: Metropolitan Wind Symphony, Boston Symphony Orchestra</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 Interpret the meanings of artistic works by explaining how the subject matter and/or form reflect the events, ideas, religions, and customs of people living at a particular time in history</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.</p> <p>9.1.2 Recall by genre and style and, if applicable, by historic period, composer, and title a varied body of exemplary musical works.</p> <p>9.1.3 Connect the function music serves, the roles of musicians and performance conditions in several cultures of the world and the various uses of music their daily experiences.</p> <p>9.1.4 Demonstrate audience behavior appropriate for the context and style of music performed (focus attention on performance, listen attentively and applaud appropriately).</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. Edward S. Lisk, <u>Alternative Rehearsal Techniques</u>, Meredith Music Publication, 2007</p> <p>See attached list</p> <p><b>Supplementary books/material</b></p> <p>1. Bruce Pearson <u>Standard of Excellence, Books 1 &amp; 2</u>, Kjos Music</p> <p>See attached list</p> <p><b>Technology</b></p> <ol style="list-style-type: none"> <li>1. Use of sound system</li> <li>2. Use iPod project.</li> </ol> <p><b>Materials</b></p> <ol style="list-style-type: none"> <li>1. See Beginners' Band 5 Cycles 1-5 attached list below.</li> <li>2. See Beginners' Band 5 Recording List attached below for recordings to play for students.</li> <li>3. See World Music Recording List attached below for</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) Choose one of following:</b></p> <ol style="list-style-type: none"> <li>1. What importance does music (with an emphasis on band) play in our school and in society?</li> <li>2. Organize a solo/small ensemble recital/concert.</li> <li>3. Participate in a peer-mentoring or tutoring program.</li> </ol> <p><b>Rubrics</b></p> <p>Oral Presentation Written Presentation Power Point Presentation 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>

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			<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>recordings to play for students.</p> <p><b>School library resources</b></p> <p>1. Music Educators' Journal, Music Educators' National Conference.</p> <p>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</p> <p>Professional Concerts: Metropolitan Wind Symphony, Boston Symphony Orchestra</p>	

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<p><u>MA CONNECTING STRAND</u>  <b>10. STANDARD 7</b>  <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 grade 5, students will:</b></p> <p>10.1 Investigate how artists create their work; read about, view films about, or interview artists such as choreographers, dancers, composers, singers, instrumentalists, actors, storytellers, playwrights, illustrators, painters, sculptors, craftspeople, or architects</p> <p><i>For example, teachers invite an illustrator of children's books to school to show how she creates her illustrations</i></p>	<p><b>The student will:</b></p> <p>10.1.1 Investigate how musicians create their work; read about, view films about, or interview musicians and other artists such as choreographers, dancers, actors, storytellers, playwrights, illustrators, painters, sculptors, craftspeople, or architects</p> <p>10.1.2 Attend live performances of musicians and be able to describe aspects of the performances to others.</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 various roles that the arts</li> </ol>	<p><u>Textbook</u></p> <ol style="list-style-type: none"> <li>1. Edward S. Lisk, <u>Alternative Rehearsal Techniques</u>, Meredith Music Publication, 2007</li> </ol> <p>See attached list</p> <p><u>Supplementary books/material</u></p> <ol style="list-style-type: none"> <li>1. Bruce Pearson <u>Standard of Excellence, Books 1 &amp; 2</u>, Kjos Music</li> </ol> <p>See attached list</p> <p><u>Technology</u></p> <ol style="list-style-type: none"> <li>1. Use of sound system</li> <li>2. Use iPod project.</li> <li>3. Use Smart Music software</li> </ol> <p><u>Materials</u></p> <ol style="list-style-type: none"> <li>1. See Beginners' Band 5 Cycles 1-5 attached list below.</li> <li>2. See Beginners' Band 5 Recording List attached below for recordings to play for students.</li> <li>3. See World Music</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) Choose one of following:</b></p> <ol style="list-style-type: none"> <li>1. What importance does music (with an emphasis on band) play in our school and in society?</li> <li>2. Organize a solo/small ensemble recital/concert.</li> <li>3. Participate in a peer-mentoring or tutoring program.</li> </ol> <p><b>Rubrics</b></p> <p>Oral Presentation  Written Presentation  Power Point Presentation  Video Presentation</p>

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			<p>play in culture and society. 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>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</p> <p>Professional Concerts: Metropolitan Wind Symphony, Boston Symphony Orchestra</p>	

# Harvard Public Schools Music Department - The Bromfield School Beginners' Band/Grade 5

Massachusetts Avenue, Harvard, Massachusetts 01451

Curriculum Writers - Thomas E. Reynolds

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<p><u>MA CONNECTING STRAND</u>  <b>11. STANDARD 8</b>  <b>Concepts of Style, Stylistic Influence / Change</b>                      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 5, students will:</b></p> <p>11.1 Identify characteristic features of the performing and visual arts of native populations and immigrant groups to America, such as</p> <ul style="list-style-type: none"> <li>• styles of North American native cultures of the East Coast, Plains, Southwest, and Northwest;</li> <li>• styles of folk and fine arts of immigrant groups from European, African, Latin American, Asian, and Middle Eastern countries</li> </ul> <p><i>For example, students look at examples of Native American clay containers from the Southwest, and wooden containers from the Northwest and compare the similarities and differences in form and decoration.</i></p> <p>11.2 Identify characteristic features of the visual arts of world civilizations such as styles of ancient Egypt and Africa, China, Mesopotamia, Greece, Rome, and the Medieval period in Europe</p> <p>11.3 Perform or create works inspired by historical or cultural styles</p>	<p><b>The student will:</b></p> <p>11.1.1 Research the history of native and immigrant populations in America to help identify characteristic features of their performing and visual arts.</p> <p>11.2.1 Research the history of the visual arts of world civilizations such as styles of ancient Egypt and Africa, China, Mesopotamia, Greece, Rome, and the Medieval period in Europe to identify characteristic features of their arts.</p> <p>11.3.1 Choose a historical or cultural style and perform a representative work from it.</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> <ol style="list-style-type: none"> <li>1. Student-centered: Addresses student questions about music and its different genres in American and other world cultures.</li> <li>2. Experiential: Students experience music of different styles and cultures to find characteristic traits.</li> <li>3. Holistic: Students examine entire works or genres to draw conclusions about stylistic effects.</li> <li>4. Reflective: Students think about the effects of stylistic traits in the music</li> </ol>	<p><u>Textbook</u></p> <p>1. Edward S. Lisk, <u>Alternative Rehearsal Techniques</u>, Meredith Music Publication, 2007</p> <p>See attached list</p> <p><u>Supplementary books/material</u></p> <p>1. Bruce Pearson <u>Standard of Excellence, Books 1 &amp; 2</u>, Kjos Music</p> <p>See attached list</p> <p><u>Technology</u></p> <ol style="list-style-type: none"> <li>1. Use of sound system</li> <li>2. Use iPod project.</li> <li>3. Use Smart Music software</li> </ol> <p><u>Materials</u></p> <ol style="list-style-type: none"> <li>1. See Beginners' Band 5 Cycles 1-5 attached list below.</li> <li>2. See Beginners' Band 5 Recording List attached below for recordings to play for students.</li> <li>3. See World Music</li> </ol>	<p><b>Oral presentations</b>                      Students will participate in class discussions regarding the musical styles from various cultures and various historical periods</p> <p><b>Multiple Intelligences assessments</b>                      (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) Choose one of following:</b></p> <ol style="list-style-type: none"> <li>1. What importance does music (with an emphasis on band) play in our school and in society?</li> <li>2. Organize a solo/small ensemble recital/concert.</li> <li>3. Participate in a peer-mentoring or tutoring program.</li> </ol> <p><b>Rubrics</b>                      Oral Presentation                      Written Presentation                      Power Point Presentation                      Video Presentation</p>

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			<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>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</p> <p>Professional Concerts: Metropolitan Wind Symphony, Boston Symphony Orchestra</p>	

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<p><u>MA CONNECTING STRAND</u>  <b>12. STANDARD 9</b>  <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 grade 5, students will:</b></p> <p>12.1 When using art materials or handling and viewing artifacts or musical instruments, ask and answer questions such as</p> <ul style="list-style-type: none"> <li>• "What is this made of?"</li> <li>• "How does this instrument produce sound?"</li> <li>• "Would I design this differently?"</li> <li>• "Who first thought of making something like this?"</li> </ul> <p><i>For example, students examine a variety of percussion instruments, experiment with the different sounds they make, and learn about the cultures in which they were made.</i></p>	<p><b>The student will:</b></p> <p>12.1.1 Make own musical instrument choosing materials for appropriate sounds, and determining a basic way to create a sound on the instrument.</p> <p>12.1.2 Research how different instruments were constructed over the years and getting some idea of the master designers involved in the process of creating them.</p> <p>12.1.2 Research the different roles that percussion instruments served in other cultures and actually perform on some contrasting sound percussion instruments.</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> <ol style="list-style-type: none"> <li>1. Student-centered: Addresses student questions about music and materials, inventions, and technologies used to create it.</li> <li>2. Experiential: Students experience music using different technologies for similar tasks.</li> <li>3. Holistic: Students create and instrument using limited available technologies that must make some sort of sound.</li> <li>4. Reflective: Students think about the effects of technological gains in music and the arts.</li> </ol>	<p><u>Textbook</u></p> <p>1. Edward S. Lisk, <u>Alternative Rehearsal Techniques</u>, Meredith Music Publication, 2007</p> <p>See attached list</p> <p><u>Supplementary books/material</u></p> <p>1. Bruce Pearson <u>Standard of Excellence, Books 1 &amp; 2</u>, Kjos Music</p> <p>See attached list</p> <p><u>Technology</u></p> <ol style="list-style-type: none"> <li>1. Use of sound system</li> <li>2. Use iPod project.</li> <li>3. Use Smart Music software</li> </ol> <p><u>Materials</u></p> <ol style="list-style-type: none"> <li>1. See Beginners' Band 5 Cycles 1-5 attached list below.</li> <li>2. See Beginners' Band 5 Recording List attached below for recordings to play for students.</li> <li>3. See World Music</li> </ol>	<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) Choose one of following:</b></p> <ol style="list-style-type: none"> <li>1. What importance does music (with an emphasis on band) play in our school and in society?</li> <li>2. Organize a solo/small ensemble recital/concert.</li> <li>3. Participate in a peer-mentoring or tutoring program.</li> </ol>

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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>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</p> <p>Professional Concerts: Metropolitan Wind Symphony, Boston Symphony Orchestra</p>	<p><b>Rubrics</b></p> <p>Oral Presentation Written Presentation Power Point Presentation Video Presentation</p>

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<p><u>MA CONNECTING STRAND</u>  <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 grade 5, students will:</b></p> <p>13.1 Integrate knowledge of dance, music, theatre, and visual arts and apply the arts to learning other disciplines</p> <p>Examples of this include:</p> <ul style="list-style-type: none"> <li>• <i>using visual arts skills to illustrate understanding of a story read in English language arts or foreign languages;</i></li> <li>• <i>memorizing and singing American folk songs to enhance understanding of history and geography;</i></li> <li>• <i>using short dance sequences to clarify concepts in mathematics.</i></li> </ul>	<p><b>The student will:</b></p> <p>13.1.1 Attend live rehearsals and performances of a symphony orchestra, a wind ensemble/concert band, or other ensembles, and try to find parallels in the performances with other fine arts. For example, did the musical group perform dance music? Historical folk music? etc.</p> <p>13.1.2 Visit an exhibit such as the historical instruments collection at the Boston Museum of Fine Arts.</p> <p>13.1.3 Be encouraged to identify interdisciplinary connections between mathematics and music, language arts and music, health and music, history and music, science and music, and technology and music.</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 "<b>best practice</b>", 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. Edward S. Lisk, <u>Alternative Rehearsal Techniques</u>, Meredith Music Publication, 2007</p> <p>See attached list</p> <p><u>Supplementary books/material</u></p> <p>1. Bruce Pearson <u>Standard of Excellence, Books 1 &amp; 2</u>, Kjos Music</p> <p>See attached list</p> <p><u>Technology</u></p> <ol style="list-style-type: none"> <li>1. Use of sound system</li> <li>2. Use iPod project.</li> <li>3. Use Smart Music software</li> </ol> <p><u>Materials</u></p> <ol style="list-style-type: none"> <li>1. See Beginners' Band 5 Cycles 1-5 attached list below.</li> <li>2. See Beginners' Band 5 Recording List attached below for recordings to play for students.</li> <li>3. See World Music</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) Choose one of following:</b></p> <ol style="list-style-type: none"> <li>1. What importance does music (with an emphasis on band) play in our school and in society?</li> <li>2. Organize a solo/small ensemble recital/concert.</li> <li>3. Participate in a peer-mentoring or tutoring program.</li> </ol>

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			<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>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</p> <p>Professional Concerts: Metropolitan Wind Symphony, Boston Symphony Orchestra</p>	<p><b>Rubrics</b></p> <p>Oral Presentation Written Presentation Power Point Presentation Video Presentation</p>

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<p><b>RESOURCES LISTS:</b></p>	<p><b>BEGINNERS' BAND 5/6</b></p> <p><b>CYCLE 1:</b>  <u>The following Songs from "Standard of Excellence - Book 1" - Bruce Pearson: Kjos</u>                      Time for Band The Fun Continues                      Whole Lotta Counting Four Score                      Mix 'Em Up Melting Pot                      Band on Parade A Breath of Fresh Air                      Side by Side Two by Two                      Half the Price Cardiff by the Sea                      Go for Excellence A Quarter's Worth                      Hot Cross Buns Au Clair de la Lune                      Down by the Station Easy Street                      Country Walk Getting' it Together                      Merrily We Roll Along One Step at a Time                      Good King Wenceslas Song of the Fjords                      Go for Excellence Tied and True                      Jolly Old St. Nicholas Amigos                      Farm Out Mark Time                      Sweetly Sings the Donkey Mary Ann                      Crusaders' March Go for Excellence                      School Song Eighth Note Encounter                      Go Tell Bill Go for Excellence                      Eighth Note Express Skip It, Lou                      Eighth Note Expert Mexican Mountain Song                      Theme "Symphony 1" Erie Canal Capers                      Laughing Song Go for Excellence                      Climbing Stairs Bingo                      There's Music in Air Scale Skill                      Channel Three Down in the Valley                      Brother Martin The Little Fish                      When Life is Kind Old Blue                      Third Time Around Lullaby                      Minuteman March Mexican Hat Dance                      Frere Jacques Morning Mood                      Ming Court Go for Excellence                      Full of Hot Air Danza Giovanni                      Concert-Bb Major The Man on the Flying Trapeze</p> <p><b>BEGINNERS' BAND 5/6</b></p> <p><b>CYCLE 2: from "Standard of Excellence"</b>                      Look Sharp Aura Lee                      Barcarolle Just by Accident                      Concert F Major Sailor's Song                      This Old Man! In the Pocket                      Pocket Change Strictly Business                      Smooth Sailing Roses from the South                      Th. "Hansel &amp; Gretel" That's a Wrap                      Polly Wolly Doodle Volga Boat Song</p>	<p><b>BEGINNERS' BAND 5/6</b></p> <p><b>CYCLE 2: (continued)</b></p> <table border="0"> <tr> <td>Ronde</td> <td>Short Cut</td> </tr> <tr> <td>Spot the Dots</td> <td>All Through the Night</td> </tr> <tr> <td>Alouette</td> <td>Just A Little off Top</td> </tr> <tr> <td>Home on the Range</td> <td>High Winds Ahead</td> </tr> <tr> <td>Look Before You Leap</td> <td>Concert Eb Major</td> </tr> <tr> <td>Variation on a Theme</td> <td>Slippery Slurs</td> </tr> <tr> <td>Wall Street</td> <td>Theme "Symphony 9"</td> </tr> <tr> <td>Ready or Not</td> <td>Ach! Du Lieber Augustine</td> </tr> <tr> <td>Grandfather's Whiskers</td> <td>Manhattan Beach</td> </tr> <tr> <td>'Largo-"New World Sym."</td> <td>Just Fine</td> </tr> <tr> <td>Ricochet Rock</td> <td>Loch Lomond</td> </tr> <tr> <td>Shalom Chaverim</td> <td>Grandfather's Clock</td> </tr> <tr> <td>Kum Bay Ya</td> <td>Grant Us Peace</td> </tr> </table> <p><b>BEGINNERS' BAND 5</b></p> <p><b>SHEET MUSIC CYCLE 3:</b>  <u>The following Songs from "Standard of Excellence - Book 2" - Bruce Pearson: Kjos</u>                      Botany Bay Drive Time                      Shepherd's Hey Molly Malone                      No Looking Back Turkish March                      Hymn of Thanksgiving Knucklebuster                      Give Me That Old Time Rel. The Riddle Song                      Syncopation Sensation Interval Inquiry                      Nobody Knows the Trouble Liza Jane                      Minka, Minka Turning You Loose                      Joyeaux Noel Breezin'                      Eighth Rest On the Beat Greased Lightning                      Eighth Rest Off the Beat Oh! Susanna                      Academic Festival March Shenandoah                      Chromatic Capers Marche Slav                      Theme from Symphony 94 Greensleeves                      Parade of the Tin Soldiers Jubilate                      Habanera Smooth as Silk                      The British Grenadiers Hey Ho                      Cut and Paste Oats, Peas, &amp; Beans                      The Victors Over Easy                      High School Cadets March Danish Roll                      Russian Sailors' Dance Chord Capers                      Sailing the High Seas Chromatic March                      Manhattan Beach Rock Island Express</p>	Ronde	Short Cut	Spot the Dots	All Through the Night	Alouette	Just A Little off Top	Home on the Range	High Winds Ahead	Look Before You Leap	Concert Eb Major	Variation on a Theme	Slippery Slurs	Wall Street	Theme "Symphony 9"	Ready or Not	Ach! Du Lieber Augustine	Grandfather's Whiskers	Manhattan Beach	'Largo-"New World Sym."	Just Fine	Ricochet Rock	Loch Lomond	Shalom Chaverim	Grandfather's Clock	Kum Bay Ya	Grant Us Peace	<p><b>BEGINNERS' BAND 5</b></p> <p><b>SHEET MUSIC CYCLE 4:</b>  <u>from "Standard of Excellence" 2</u>                      Finlandia Triple Play                      We Three Kings Over the River                      Oodles of Noodles Ups and Downs                      Count Me In Kemo Kimo                      French March Song Feng Yang Song                      When Johnny Comes.. Looby Loo                      Listen to Mockingbird The Thunderer                      Give My Regards to... Chester                      Steady As You Go Tirra Lirra Loo                      Big Rock Candy Mtn. Turkish March                      Blazin' American Patrol                      Kerry Dance Gavotte                      Little Brown Jug Dots of Fun                      Our Boys Will Shine Cuckoo Song                      March Militaire Farandole                      St. Anthony Chorale Triple Treat                      Stars of the Heavens Light Cavalry                      Soldiers' Chorus Theme "Zampa"                      Here We Come A Wassailing                      March from "The Nutcracker"                      Cabo Rico                      Rudimental Regiment                      Summer's Rain                      French Market Buzzards March                      Romanza                      'Hornpipe' from "The Water Music"</p> <p><b>BEGINNERS' BAND 5</b></p> <p><b>SHEET MUSIC CYCLE 5:</b></p> <p>Material from the Grade 6 Concert Band Cycle 3 list may be used here if Grade 5 has completed all of the materials in Cycles 1-4.</p>	<p><b>TEXTBOOKS:</b></p> <p>1. Edward S. Lisk, <u>Alternative Rehearsal Techniques</u>, Meredith Music Publication, 2007</p> <p><b>SUPPLEMENTARY BOOKS / MATERIALS:</b></p> <p>1. Bruce Pearson <u>Standard of Excellence, Books 1 &amp; 2</u>, Kjos Music</p> <p><b>TECHNOLOGY:</b></p> <p>1. Use of Electronic Tuning devices in assisting students with pitch matching.                  2. Use of audio digital recording equipment and sound system.                  3. Use of electronic pianos                  4. Use of computer lab in Music Room                  5. Use of Laptop Computers with Finale 2008 Software and Smart Music Accompaniment Software</p> <p><b>SCHOOL LIBRARY RESOURCES:</b></p> <p>1. Music Educators' Journal, Music Educators' National Conference.</p>	<p><b>RECORDINGS:</b>                      (from the Reynolds' iPod Music Project Collection, Fitchburg State College)</p> <p><b>WIND BAND MUSIC:</b>                      Aaron Copland: Appalachian Spring                      British and American Band Classics                      British Wind Band Classics                      Carmina Burana, Carl Orff                      Central District Music Festivals (all)                      Dallas Wind Symphony (all)                      Eugene Corporon-North Texas Wind Symphony (all)                      Fairfax Wind Symphony (all)                      Frederick Fennell-Eastman Wind Ensemble (all)                      Fennell Conducts Sousa                      Gershwin Plays Gershwin                      Gotham Wind Symphony (all)                      London Wind Orchestra (all)                      Loyola University Wind Ensemble (all)                      Massachusetts All State Music Festivals (all)                      Massachusetts Youth Wind Ensemble (all)                      New England Conservatory Wind Ensemble: Frank L. Battisti (all)                      New England Music Festivals (all)                      Oregon Symphonic Band (all)                      Sousa Marches                      Sousa Marches: The Band of the Grenadier Guards                      Sousa Music for Wind Band (all volumes)                      South Shore Concert Band: Circus Music (all)                      Standard of Excellence - Bruce Pearson                      Stephen Melillo: Japan Defense Band (all)                      Stephen Melillo: Stormquest (all)                      Stephen Melillo: Stormworks (all)                      University of Wisconsin Symphonic Band (all)                      United States Air Force Band (all)</p> <p><b>WORLD MUSIC:</b>                      Alderson Collection: Music of China, India, Japan, Italy                      Bach, Johann Sebastian: Complete Works                      Beethoven, Ludwig van: Complete Works                      History of Music in Western Culture: Norton                      Masters of Classical Music                      Mozart, Wolfgang Amadeus: Complete Works                      Music of Saudi Arabia                      Music of Venezuela                      Norton Anthology of Western Music                      A Taste of Atlantic Canada                      Vamos a Mi Tierra</p>
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Variation on a Theme	Slippery Slurs																														
Wall Street	Theme "Symphony 9"																														
Ready or Not	Ach! Du Lieber Augustine																														
Grandfather's Whiskers	Manhattan Beach																														
'Largo-"New World Sym."	Just Fine																														
Ricochet Rock	Loch Lomond																														
Shalom Chaverim	Grandfather's Clock																														
Kum Bay Ya	Grant Us Peace																														

# Harvard Public Schools Music Department - The Bromfield School Beginners' Band/Grade 5

Massachusetts Avenue, Harvard, Massachusetts 01451

Curriculum Writers - Thomas E. Reynolds

Revised 27 August 2008

STANDARDS NATIONAL	Massachusetts State Frameworks	OUTCOMES/BENCHMARKS Harvard Public Schools	RESEARCH-BASED INSTRUCTIONAL STRATEGIES	RESOURCES	RESEARCH-BASED ASSESSMENT EVIDENCE
<p><b><u>RESOURCES</u></b> <b><u>LISTS:</u></b> <b><u>(continued)</u></b></p>				<p><b>COMMUNITY:</b> 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</p> <p>Student Groups: Central District MMEA Massachusetts All-State Music Festival New England Music Festival</p>	<p><b>RECORDINGS: (continued)</b> (from the Reynolds' iPod Music Project Collection, Fitchburg State College)</p> <p><b>WORLD MUSIC:</b> Vilagfa: Music of Hungary The Village Green: Music of Old Sturbridge Village Villanova University Summer Symphonic Band (all) Worlds of Music (all) ZJ - Any of the ZJ Representative Jazz Series</p>

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