

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

Massachusetts Avenue, Harvard, Massachusetts 01451

Curriculum Writers - Thomas E. Reynolds

Revised 1 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>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><b>The student will:</b></p> <p>1.1.1 Sing independently, on pitch and in rhythm, within an appropriate range, and with appropriate timbre, diction, and posture.</p> <p>1.1.2 Sing expressively, with appropriate dynamics, articulation, phrasing and interpretation.</p> <p>1.1.3 Sing a varied repertoire of songs representing genres and styles from diverse cultures.</p> <p>1.2.1 Sing four part Bach Chorales with and without other instruments playing.</p> <p>1.3.1 Demonstrate ensemble skills through vocalization.</p> <p>1.4.1 Sing expressively, with appropriate dynamics, articulation, phrasing and interpretation at a NYSSMA Grade 5 level.</p> <p>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 in multiple parts</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 "best practice", especially the following:</p> <p>1. Student-centered: Singing involves all students-address student questions about singing</p> <p>2. Experiential: Students experience relationship with sound through singing.</p> <p>3. Reflective: Students think about interval and pitch relationships as they sing and reflect on their progress.</p> <p>4. Collaborative: Students sing together in a way that demands they all be</p>	<p><b>Textbook</b></p> <p>1. Dr. Stephen Porter, <u>Harmonization of the Chorale</u>. New York: Excelsior Music Publication, 1987</p> <p><b>Supplementary website/material</b></p> <p>1. Gary Ewer, <u>Easy Music Theory</u>, <a href="http://www.musictheory.hali-fax.ns.ca">www.musictheory.hali-fax.ns.ca</a>. Halifax, NS: Spring Day Music 1996</p> <p><b>Technology-Software</b></p> <p>1. Jeffrey Evans, <u>Exploring Theory with Practica Musica</u> Kirkland, WA: Ars Nova Software</p> <p><b>Materials</b></p> <p>1. See Music Theory skills/concepts list attached below.</p>	<p><b>Oral presentations</b></p> <p>Students sing chorales and melodies from music presented in theory.</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 play in our school and in society?</p> <p>2. Submit a composition to MMEA for consideration at All-State.</p> <p>3. Write a composition reflective of a certain form or style and have it performed at school with student musicians.</p> <p>4. Organize a solo/small ensemble recital/concert with emphasis on original composition.</p> <p>5. 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>

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	<p>1.6 Sing in small ensembles with one student on a part</p>	<p>1.6.1 Sing some chamber music parts with one person on a part</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>		<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><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 and breath control.</p> <p>2.1.2 Perform with expression* and technical accuracy, a repertoire of instrumental literature difficulty level of 5 on a scale from 1 to 6, (see repertoire link and texts under resource link).</p> <p>2.1.3 Perform music representing diverse genres and cultures (See TBS Repertoire Cycle).</p> <p>· See TBS Woodwind, Brass, Snare and String Audition/Solo Rubric measuring the following aspects:</p> <ul style="list-style-type: none"> <li>Tone</li> <li>Note Accuracy</li> <li>Intonation</li> <li>Rhythmic Accuracy</li> <li>Tempo</li> <li>Interpretation</li> <li>Technique/Articulation</li> <li>Scales</li> </ul>	<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><b>Textbook</b></p> <p>1. Dr. Stephen Porter, <u>Harmonization of the Chorale</u>. New York: Excelsior Music Publication, 1987</p> <p><b>Supplementary website/material</b></p> <p>1. Gary Ewer, <u>Easy Music Theory</u>, <a href="http://www.musictheory.halifax.ns.ca">www.musictheory.halifax.ns.ca</a>. Halifax, NS: Spring Day Music 1996</p> <p><b>Technology-Software</b></p> <p>1. Jeffrey Evans, <u>Exploring Theory with Practica Musica</u> Kirkland, WA: Ars Nova Software</p> <p><b>Materials</b></p> <p>1. See Music Theory skills/concepts list attached below.</p>	<p><b>Oral presentations</b></p> <p>Students sing chorales and melodies from music presented in theory.</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> <ol style="list-style-type: none"> <li>1. What importance does music play in our school and in society?</li> <li>2. Submit a composition to MMEA for consideration at All-State.</li> <li>3. Write a composition reflective of a certain form or style and have it performed at school with student musicians.</li> <li>4. Organize a solo/small ensemble recital/concert with emphasis on original composition.</li> <li>5. 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>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 Play melodies by ear, from the ensemble repertoire, in a single key.</p> <p>2.3.1 Play some chamber wind music parts with one person on a part</p> <p>2.4.1 Play 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>		<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><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. Dr. Stephen Porter, <u>Harmonization of the Chorale</u>. New York: Excelsior Music Publication, 1987</p> <p><b>Supplementary website/material</b></p> <p>1. Gary Ewer, <u>Easy Music Theory</u>, <a href="http://www.musictheory.hali-fax.ns.ca">www.musictheory.hali-fax.ns.ca</a>. Halifax, NS: Spring Day Music 1996</p> <p><b>Technology-Software</b></p> <p>1. Jeffrey Evans, <u>Exploring Theory with Practica Musica</u> Kirkland, WA: Ars Nova Software</p> <p><b>Materials</b></p> <p>1. See Music Theory skills/concepts list attached below.</p>	<p><b>Oral presentations</b></p> <p>Students will improvise both free melodies as well as improvise on top of harmonies with accompaniment.</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> <ol style="list-style-type: none"> <li>1. What importance does music play in our school and in society?</li> <li>2. Submit a composition to MMEA for consideration at All-State.</li> <li>3. Write a composition reflective of a certain form or style and have it performed at school with student musicians.</li> <li>4. Organize a solo/small ensemble recital/concert with emphasis on original composition.</li> <li>5. 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>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><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><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. Dr. Stephen Porter, <u>Harmonization of the Chorale</u>. New York: Excelsior Music Publication, 1987</p> <p><b>Supplementary website/material</b></p> <p>1. Gary Ewer, <u>Easy Music Theory</u>, <a href="http://www.musictheory.halifax.ns.ca">www.musictheory.halifax.ns.ca</a>. Halifax, NS: Spring Day Music 1996</p> <p><b>Technology-Software</b></p> <p>1. Jeffrey Evans, <u>Exploring Theory with Practica Musica</u> Kirkland, WA: Ars Nova Software</p> <p><b>Materials</b></p> <p>1. See Music Theory skills/concepts list attached 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>PERFORMANCE/PROBLEM-BASED TASK (required) Choose one of following:</b></p> <ol style="list-style-type: none"> <li>1. What importance does music play in our school and in society?</li> <li>2. Submit a composition to MMEA for consideration at All-State.</li> <li>3. Write a composition reflective of a certain form or style and have it performed at school with student musicians.</li> <li>4. Organize a solo/small ensemble recital/concert with emphasis on original composition.</li> <li>5. Participate in a peer-mentoring or tutoring program.</li> </ol>

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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><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><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>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</p>	<p><b>The Student will:</b></p> <p>5.1.1 Read standard and nonstandard notation.</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>5.4.1 Demonstrate the ability to express various elements of music and notation technique through either the creation of their own</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. Dr. Stephen Porter, <u>Harmonization of the Chorale</u>. New York: Excelsior Music Publication, 1987</p> <p><b>Supplementary website/material</b></p> <p>1. Gary Ewer, <u>Easy Music Theory</u>, <a href="http://www.musictheory.halifax.ns.ca">www.musictheory.halifax.ns.ca</a>. Halifax, NS: Spring Day Music 1996</p> <p><b>Technology-Software</b></p> <p>1. Jeffrey Evans, <u>Exploring Theory with Practica Musica</u> Kirkland, WA: Ars Nova Software</p> <p><b>Materials</b></p> <p>1. See Music Theory skills/concepts list attached 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 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>PERFORMANCE/PROBLEM-BASED TASK (required) Choose one of following:</b></p> <ol style="list-style-type: none"> <li>1. What importance does music play in our school and in society?</li> <li>2. Submit a composition to MMEA for consideration at All-State.</li> <li>3. Write a composition reflective of a certain form or style and have it performed at school with student musicians.</li> <li>4. Organize a solo/small ensemble recital/concert with emphasis on original composition.</li> <li>5. Participate in a peer-mentoring or tutoring program.</li> </ol>

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	<p>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>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><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>

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

Massachusetts Avenue, Harvard, Massachusetts 01451

Curriculum Writers - Thomas E. Reynolds

Revised 1 September 2008

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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 forms and including contemporary musical forms.</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 "<b>best practice</b>", 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. Dr. Stephen Porter, <u>Harmonization of the Chorale</u>. New York: Excelsior Music Publication, 1987</p> <p><b>Supplementary website/material</b></p> <p>1. Gary Ewer, <u>Easy Music Theory</u>, <a href="http://www.musictheory.halifax.ns.ca">www.musictheory.halifax.ns.ca</a>. Halifax, NS: Spring Day Music 1996</p> <p><b>Technology-Software</b></p> <p>1. Jeffrey Evans, <u>Exploring Theory with Practica Musica</u> Kirkland, WA: Ars Nova Software</p> <p>2. Use of sound system</p> <p>3. Use iPod project.</p> <p><b>Materials</b></p> <p>1. See Music Theory skills/concepts list attached below.</p> <p>2. Use iPod Music Listening Albums as</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 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.</p> <p><b>PERFORMANCE/PROBLEM-BASED TASK (required) Choose one of following:</b></p> <p>1. What importance does music play in our school and in society?</p> <p>2. Submit a composition to MMEA for consideration at All-State.</p> <p>3. Write a composition reflective of a certain form or style and have it performed at school with student musicians.</p> <p>4. Organize a solo/small ensemble recital/concert with emphasis on original composition.</p> <p>5. Participate in a peer-mentoring or tutoring program.</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>appropriate.</p> <p>3. See World Music Recording List attached below for recordings to play for students.</p> <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>	<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> <p><b>Students will listen to, analyze, and describe music in exams.</b></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 grades 9-12, students will:</b></p> <p>7.1 Interpret the meanings of artistic works based on evidence from artists' biographies, autobiographies, or videotaped or written interviews <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 <i>For example, students listen for similarities and differences in work songs from various cultures.</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 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><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> <p>1. Dr. Stephen Porter, <u>Harmonization of the Chorale</u>. New York: Excelsior Music Publication, 1987</p> <p><b>Supplementary website/material</b></p> <p>1. Gary Ewer, <u>Easy Music Theory</u>, <a href="http://www.musictheory.halifax.ns.ca">www.musictheory.halifax.ns.ca</a>. Halifax, NS: Spring Day Music 1996</p> <p><b>Technology-Software</b></p> <ol style="list-style-type: none"> <li>1. Jeffrey Evans, <u>Exploring Theory with Practica Musica</u> Kirkland, WA: Ars Nova Software</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 Music Theory skills/concepts list attached below.</li> <li>2. Use iPod Music Listening Albums as</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 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>PERFORMANCE/PROBLEM-BASED TASK (required) Choose one of following:</b></p> <ol style="list-style-type: none"> <li>1. What importance does music play in our school and in society?</li> <li>2. Submit a composition to MMEA for consideration at All-State.</li> <li>3. Write a composition reflective of a certain form or style and have it performed at school with student musicians.</li> <li>4. Organize a solo/small ensemble recital/concert with emphasis on original composition.</li> <li>5. Participate in a peer-mentoring or tutoring program.</li> </ol>

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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>appropriate.</p> <p>3. See World Music Recording List attached below for recordings to play for students.</p> <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>	<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> <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><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. Dr. Stephen Porter, <u>Harmonization of the Chorale</u>. New York: Excelsior Music Publication, 1987</p> <p><b>Supplementary website/material</b></p> <p>1. Gary Ewer, <u>Easy Music Theory</u>, <a href="http://www.musictheory.hali-fax.ns.ca">www.musictheory.hali-fax.ns.ca</a>. Halifax, NS: Spring Day Music 1996</p> <p><b>Technology-Software</b></p> <ol style="list-style-type: none"> <li>1. Jeffrey Evans, <u>Exploring Theory with Practica Musica</u> Kirkland, WA: Ars Nova Software</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 Music Theory skills/concepts list attached below.</li> <li>2. Use iPod Music Listening Albums as</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 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 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 play in our school and in society?</li> <li>2. Submit a composition to MMEA for consideration at All-State.</li> <li>3. Write a composition reflective of a certain form or style and have it performed at school with student musicians.</li> <li>4. Organize a solo/small ensemble recital/concert with emphasis on original composition.</li> </ol>

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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>appropriate.</p> <p>3. See World Music Recording List attached below for recordings to play for students.</p> <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>	<p>5. 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> <p><b>Students will listen to, analyze, and describe music in exams.</b></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 "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 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. Dr. Stephen Porter, <u>Harmonization of the Chorale</u>. New York: Excelsior Music Publication, 1987</p> <p><b>Supplementary website/material</b></p> <p>1. Gary Ewer, <u>Easy Music Theory</u>, <a href="http://www.musictheory.halifax.ns.ca">www.musictheory.halifax.ns.ca</a>. Halifax, NS: Spring Day Music 1996</p> <p><b>Technology- Software</b></p> <ol style="list-style-type: none"> <li>1. Jeffrey Evans, <u>Exploring Theory with Practica Musica</u> Kirkland, WA: Ars Nova Software</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 Music Theory skills/concepts list attached below.</li> <li>2. Use iPod Music Listening Albums as</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 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 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 play in our school and in society?</li> <li>2. Submit a composition to MMEA for consideration at All-State.</li> <li>3. Write a composition reflective of a certain form or style and have it performed at school with student musicians.</li> <li>4. Organize a solo/small ensemble recital/concert with emphasis on original composition.</li> </ol>

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		<p>India, the Mid East and Afghanistan.</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>appropriate.</p> <p>3. See World Music Recording List attached below for recordings to play for students.</p> <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>	<p>5. 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> <p><b>Students will listen to, analyze, and describe music in exams.</b></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>  <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 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> <p>1. Student-centered: Addresses student questions about music and the arts role in various societies.</p> <p>2. Experiential: Students experience process of how arts grants are awarded locally.</p> <p>3. Holistic: Students examine how musicians and artists base entire careers on their creativity.</p> <p>4. Reflective: Students think about the effects of artists on the various societies studied</p> <p>5. Collaborative: Students discuss and debate the</p>	<p><u>Textbook</u></p> <p>1. Dr. Stephen Porter, <u>Harmonization of the Chorale</u>. New York: Excelsior Music Publication, 1987</p> <p><u>Supplementary website/material</u></p> <p>1. Gary Ewer, <u>Easy Music Theory</u>, <a href="http://www.musictheory.hali-fax.ns.ca">www.musictheory.hali-fax.ns.ca</a>. Halifax, NS: Spring Day Music 1996</p> <p><u>Technology-Software</u></p> <p>1. Jeffrey Evans, <u>Exploring Theory with Practica Musica</u> Kirkland, WA: Ars Nova Software</p> <p>2. Use of sound system</p> <p>3. Use iPod project.</p> <p><u>Materials</u></p> <p>1. See Music Theory skills/concepts list attached below.</p> <p>2. Use iPod Music</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 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> <p>1. What importance does music play in our school and in society?</p> <p>2. Submit a composition to MMEA for consideration at All-State.</p> <p>3. Write a composition reflective of a certain form or style and have it performed at school with student musicians.</p> <p>4. Organize a solo/small ensemble recital/concert with emphasis on</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.                      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>Listening Albums as appropriate.                      3. See World Music Recording List attached below for recordings to play for students.</p> <p><u>School library resources</u></p> <p>1. Music Educators' Journal, Music Educators' National Conference.</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                      Student Groups:                      Central DistrictMMEA                      Massachusetts All-State Music Festival                      New England Music Festival</p>	<p>original composition.</p> <p>5. Participate in a peer-mentoring or tutoring program.</p> <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><b>Students will listen to, analyze, and describe music in exams.</b></p>

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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 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 particular musical 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. Dr. Stephen Porter, <u>Harmonization of the Chorale</u>. New York: Excelsior Music Publication, 1987</p> <p><u>Supplementary website/material</u></p> <p>1. Gary Ewer, <u>Easy Music Theory</u>, <a href="http://www.musictheory.halifax.ns.ca">www.musictheory.halifax.ns.ca</a>. Halifax, NS: Spring Day Music 1996</p> <p><u>Technology-Software</u></p> <p>1. Jeffrey Evans, <u>Exploring Theory with Practica Musica</u> Kirkland, WA: Ars Nova Software</p> <p>2. Use of sound system</p> <p>3. Use iPod project.</p> <p><u>Materials</u></p> <p>1. See Music Theory skills/concepts list attached below.</p> <p>2. Use iPod Music Listening Albums as</p>	<p><b>Oral presentations</b> 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> <p>1. What importance does music play in our school and in society?</p> <p>2. Submit a composition to MMEA for consideration at All-State.</p> <p>3. Write a composition reflective of a certain form or style and have it performed at school with student musicians.</p> <p>4. Organize a solo/small ensemble recital/concert with emphasis on original composition.</p> <p>5. Participate in a peer-mentoring or tutoring program.</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 American Band/Wind Ensemble music and explain the works in relation to historical and cultural contexts.</p> <p>11.5.1 Identify variants within the style of various genres of 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 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>appropriate.</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.</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>Student Groups: Central DistrictMMEA Massachusetts All-State Music Festival New England Music Festival</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>Students will listen to, analyze, and describe music in oral, aural, or written quizzes.</b></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 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><b>The student will:</b></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 "best practice", 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. Dr. Stephen Porter, <u>Harmonization of the Chorale</u>. New York: Excelsior Music Publication, 1987</p> <p><u>Supplementary website/material</u></p> <p>1. Gary Ewer, <u>Easy Music Theory</u>, <a href="http://www.musictheory.hali-fax.ns.ca">www.musictheory.hali-fax.ns.ca</a>. Halifax, NS: Spring Day Music 1996</p> <p><u>Technology-Software</u></p> <p>1. Jeffrey Evans, <u>Exploring Theory with Practica Musica</u> Kirkland, WA: Ars Nova Software</p> <p>2. Use of sound system</p> <p>3. Use iPod project.</p> <p><u>Materials</u></p> <p>1. See Music Theory skills/concepts list attached below.</p> <p>2. Use iPod Music Listening Albums as</p>	<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> <p>1. What importance does music play in our school and in society?</p> <p>2. Submit a composition to MMEA for consideration at All-State.</p> <p>3. Write a composition reflective of a certain form or style and have it performed at school with student musicians.</p> <p>4. Organize a solo/small ensemble recital/concert with emphasis on original composition.</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>appropriate.</p> <p>3. See World Music Recording List attached below for recordings to play for students.</p> <p><u>School library resources</u></p> <p>1. Music Educators' Journal, Music Educators' National Conference.</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 Student Groups: Central DistrictMMEA Massachusetts All-State Music Festival New England Music Festival</p>	<p>5. 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>

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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 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><b>Textbook</b></p> <p>1. Dr. Stephen Porter, <u>Harmonization of the Chorale</u>. New York: Excelsior Music Publication, 1987</p> <p><b>Supplementary website/material</b></p> <p>1. Gary Ewer, <u>Easy Music Theory</u>, <a href="http://www.musictheory.halifax.ns.ca">www.musictheory.halifax.ns.ca</a>. Halifax, NS: Spring Day Music 1996</p> <p><b>Technology-Software</b></p> <ol style="list-style-type: none"> <li>1. Jeffrey Evans, <u>Exploring Theory with Practica Musica</u> Kirkland, WA: Ars Nova Software</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 Music Theory skills/concepts list attached below.</li> <li>2. Use iPod Music Listening Albums as</li> </ol>	<p><b>Oral presentations</b></p> <p>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 play in our school and in society?</li> <li>2. Submit a composition to MMEA for consideration at All-State.</li> <li>3. Write a composition reflective of a certain form or style and have it performed at school with student musicians.</li> <li>4. Organize a solo/small ensemble recital/concert with emphasis on original composition.</li> <li>5. 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>appropriate.</p> <p>3. See World Music Recording List attached below for recordings to play for students.</p> <p><u>School library resources</u></p> <p>1. Music Educators' Journal, Music Educators' National Conference.</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 Student Groups: Central DistrictMMEA Massachusetts All-State Music Festival New England Music Festival</p>	<p><b>Rubrics</b></p> <p>Oral Presentation Written Presentation Power Point Presentation Video Presentation</p>

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<p><b><u>SKILLS LIST &amp; SCHEDULE:</u></b></p> <p><b>Week 1</b> bass clef grand staff staff treble leger line music alphabet</p> <p><b>Week 2</b> flats key note labelling middle "C" semitones sharps naturals dotted notes durations eighth half quarter whole dynamics double piano piano mezzo piano mezzo forte forte double forte</p> <p><b>Week 3</b> beams beat durations flag rests sixteenth slur stems 1-e-+-a bar line bar line bars beat unit bottom # measures meter signature</p>	<p><b>EWER "EASY MUSIC THEORY"</b></p> <p><b>EWER</b> Lesson 1 Lesson 1 Lesson 1 Lesson 1 Lesson 1 Lesson 2 Lesson 2</p> <p><b>EWER</b> Lesson 3 Lesson 3 Lesson 3 Lesson 3 Lesson 3</p> <p>Lesson 4 Lesson 4 Lesson 4 Lesson 4 Lesson 4</p> <p><b>EWER</b> Lesson 5 Lesson 5 Lesson 5 Lesson 5 Lesson 5 Lesson 5 Lesson 5 Lesson 5 Lesson 5 Lesson 6 Lesson 6 Lesson 6 Lesson 6 Lesson 6 Lesson 6 Lesson 6 Lesson 6 Lesson 6 Lesson 6</p>	<p><b>PORTER "HARMONIZATION OF THE CHORALE"</b></p> <p><b>PORTER</b> Chapter 1 Chapter 1</p> <p>Chapter 5 Chapter 1</p> <p><b>PORTER</b></p> <p>Chapter 3 Chapter 3 Chapter 3</p> <p><b>PORTER</b></p> <p>Chapter 10</p>	<p><b>EVANS "PRACTICA MUSICA"</b></p> <p><b>EVANS</b> Worksheet 1 Worksheet 1 Worksheet 1 Worksheet 1 Worksheet 1 Worksheet 2 Worksheet 2</p> <p><b>EVANS</b></p> <p>Worksheet 1</p> <p>Worksheet 21</p> <p>Worksheet 9 Worksheet 8 Worksheet 8 Worksheet 4 Worksheet 8 Worksheet 4</p> <p><b>EVANS</b> Worksheet 7 Worksheet 8</p> <p>Worksheet 8</p> <p>Worksheet 7 Worksheet 8 Worksheet 10 Worksheet 11 Worksheet 7 Worksheet 8 Worksheet 8 Worksheet 7 Worksheet 8</p>	<p><b>Textbook</b> 1. Dr. Stephen Porter, <i>Harmonization of the Chorale</i>. New York: Excelsior Music Publication, 1987</p> <p><b>Supplementary website/material</b> 1. Gary Ewer, <i>Easy Music Theory</i>, <a href="http://www.musictheory.halifax.ns.ca">www.musictheory.halifax.ns.ca</a>. Halifax, NS: Spring Day Music 1996</p> <p><b>Technology- Software</b> 1. Jeffrey Evans, <i>Exploring Theory with Practica Musica</i> Kirkland, WA: Ars Nova Software 2. Use of sound system 3. Use iPod project.</p> <p><b>Materials</b> 1. See Music Theory skills/concepts list attached below. 2. Use iPod Music Listening Albums as appropriate. 3. See World Music Recording List attached below for recordings to play for students.</p> <p><b>School library resources</b> 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 (all) Sousa Music for Wind Band (all volumes) South Shore Concert Band: Circus Music (all) 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>







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

Massachusetts Avenue, Harvard, Massachusetts 01451

Curriculum Writers - Thomas E. Reynolds

Revised 1 September 2008

STANDARDS NATIONAL	Massachusetts State Frameworks	OUTCOMES/BENCHMARKS Harvard Public Schools	RESEARCH-BASED INSTRUCTIONAL STRATEGIES	RESOURCES	RESEARCH-BASED ASSESSMENT EVIDENCE
<p>atonal transpose-harm.int. transpose-mel.int.</p> <p><b>Week 12</b> close spacing first inversion open spacing root position second inversion authentic cadence cadence deceptive cadence half cadence imperfect cadence phrase plagal cadence</p> <p><b>Week 13</b> aeolian dorian ionian locrian lydian major minor mixolydian phrygian alto clef neutral-percussion tenor</p> <p><b>Week 14</b> close score/condensed score full score transcribe vocal score deceptive cadence modulation resolution chord secondary dominants <b>Quarter 2 Mid-Term this week</b></p> <p><b>Week 15</b> arpeggiation chord progressions counterpoint embellishing motion figured bass</p>	<p>Lesson 20 Lesson 20 Lesson 20</p> <p><b>EWER</b> Lesson 21 Lesson 21 Lesson 21 Lesson 21 Lesson 21 Lesson 21 Lesson 22 Lesson 22 Lesson 22 Lesson 22 Lesson 22 Lesson 22 Lesson 22 Lesson 22 Lesson 22 Lesson 22</p> <p><b>EWER</b> Lesson 23 Lesson 23 Lesson 23 Lesson 23 Lesson 23 Lesson 23 Lesson 23 Lesson 23 Lesson 23 Lesson 23 Lesson 23 Lesson 24 Lesson 24 Lesson 24</p> <p><b>EWER</b> Lesson 25 Lesson 25 Lesson 25 Lesson 25 Lesson 26 Lesson 26 Lesson 26 Lesson 26</p> <p><b>EWER</b></p>	<p><b>PORTER</b> Chapter 1 Chapter 1 Chapter 1 Chapter 1 Chapter 1  Chapter 1 Chapter 1 Chapter 1  Chapter 1</p> <p><b>PORTER</b></p> <p><b>PORTER</b></p> <p><b>PORTER</b>   Chapter 17  Chapter 16</p> <p><b>PORTER</b> Chapter 1 Chapter 1 Chapter 1 Chapter 1 Chapter 1</p>	<p>Worksheet 35 Worksheet 36</p> <p><b>EVANS</b> Worksheet 5 Worksheet 27 Worksheet 5 Worksheet 26 Worksheet 27</p> <p><b>EVANS</b> Worksheet 36 Worksheet 36 Worksheet 35 Worksheet 35 Worksheet 35 Worksheet 26 Worksheet 26 Worksheet 26 Worksheet 35 Worksheet 35 Worksheet 6  Worksheet 6</p> <p><b>EVANS</b></p> <p>Worksheet 29</p> <p><b>EVANS</b> Worksheet 32</p>		



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<b>Week 18</b> chorale doubling four-part writing incomplete cadence spacing Quarter 2 Test this week	EWER	<b>PORTER</b> Chapter 5 Chapter 5 Chapter 5 Chapter 5 Chapter 5	EVANS		
<b>Week 19</b> harmonize chorale phrase	EWER	<b>PORTER</b> Chapter 6	EVANS		
<b>Week 20</b> diminished seventh half diminished seventh major minor seventh chord major seventh chord minor seventh chord seventh chords	EWER	<b>PORTER</b> Chapter 7 Chapter 7 Chapter 7 Chapter 7 Chapter 7 Chapter 7	EVANS	Worksheet 30	
<b>Week 21</b> second species contour cambiata motion	EWER	<b>PORTER</b> Chapter 8 Chapter 8 Chapter 9	EVANS		
<b>Week 22</b> third species cambiata neighbor note	EWER	<b>PORTER</b> Chapter 10 Chapter 11 Chapter 11	EVANS		
<b>Week 23</b> fourth species point of preparation point of resolution suspension Quarter 3 Mid-Term this week	EWER	<b>PORTER</b> Chapter 12 Chapter 12 Chapter 12 Chapter 12	EVANS		
<b>Week 24</b> articulated suspension delayed resolutions suspension in chorale	EWER	<b>PORTER</b> Chapter 13 Chapter 13 Chapter 13	EVANS		
<b>Week 25</b> fifth species	EWER	<b>PORTER</b> Chapter 14	EVANS		
<b>Week 26</b> non-chord tones pivot chord	EWER	<b>PORTER</b> Chapter 15, 16 Chapter 17	EVANS		

