

Harvard Public Schools Music Department - The Bromfield School Symphonic Band/Grades 7-8

Massachusetts Avenue, Harvard, Massachusetts 01451

Curriculum Writers - Thomas E. Reynolds

Revised 21 August 2008

STANDARDS NATIONAL	Massachusetts State Frameworks	OUTCOMES/BENCHMARKS Harvard Public Schools	RESEARCH-BASED INSTRUCTIONAL STRATEGIES	RESOURCES	RESEARCH-BASED ASSESSMENT EVIDENCE
<p>1. Standard 1: All Grades</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 grades 7-8, students will:</p> <p>1.1 Sing independently with increased accuracy, expanded breath control, and extended vocal range</p> <p>1.2 Sing with expression and technical accuracy a repertoire of vocal literature with a level of difficulty of 2, on a scale of 1 to 6 (level 3 for choral ensemble), including some songs performed by memory*</p> <p>1.3 Sing music representing diverse genres and cultures, with expression appropriate for the work being performed, and using a variety of languages</p> <p>1.4 Sing music written in two and three parts (up to four parts in choral ensemble), with and without accompaniment</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 and 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.</p> <p>1.4.1 Sing band music examples in two and three parts.</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"> 1. Student-centered: Singing involves all students-address student questions about singing 2. Experiential: Students experience relationship with sound through singing. 3. Reflective: Students think about interval and pitch relationships as they sing and reflect on their progress. 4. Collaborative: Students sing together in a way that demands they all be 	<p>Textbook</p> <p>1. Edward S. Lisk, <u>Alternative Rehearsal Techniques</u>, Meredith Music Publication, 2007</p> <p>See attached list</p> <p>Supplementary books/material</p> <p>1. Johann Sebastian Bach <u>Chorales</u></p> <p>See attached list</p> <p>Technology</p> <ol style="list-style-type: none"> 1. Use of Electronic Tuning devices in assisting students with pitch matching. 2. Use of Electronic Keyboards <p>Materials</p> <p>1. See Symphonic Band Cycles 1-5 attached list below.</p>	<p>Oral presentations</p> <p>Students sing chorales and melodies from band music.</p> <p>Tests/quizzes</p> <p>Students occasionally quizzed regarding pitch matching, interval recognition, and melodic imitation</p> <p>PERFORMANCE/PROBLEM-BASED TASK (required) Choose one of following:</p> <ol style="list-style-type: none"> 1. What importance does music (with an emphasis on band) play in our school and in society? 2. Audition for Junior High Central District MMEA 3. Participation in the following music festivals if selected: Junior High Central District 4. Organize a solo/small ensemble recital/concert. 5. Participate in a peer-mentoring or tutoring program. <p>Rubrics</p> <p>Oral Presentation Written Presentation Power Point Presentation Video Presentation</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 Applied Learning Standards</p> <ul style="list-style-type: none"> • Problem solving • Working with others <p>Differentiates instruction for all learners in the classroom.</p> <p>Addresses multiple intelligences:</p> <ul style="list-style-type: none"> • Verbal-Linguistic Intelligence - Test • Musical-Rhythmic Intelligence 		<p>STANDARDIZED AND REQUIRED</p> <ul style="list-style-type: none"> • Midyear and final exams • External Benchmark Tests <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. Standard 2: All Grades</p> <p>Performing on instruments, alone and with others a varied repertoire of music.</p> <p>Mass. Standard 3</p>	<p>By the end of basic study in grades 7-8, students will:</p> <p>2.1 Perform on at least one instrument accurately and independently, alone and in small and large ensembles, with appropriate posture, playing position, and technique</p> <p>2.2 Perform with expression and technical accuracy on at least one string, wind, percussion, or classroom instrument, a repertoire of instrumental literature with a level of difficulty of 2, on a scale of 1 to 6 (level 3 for instrumental ensemble)*</p>	<p>The student will:</p> <p>2.1.1 Perform accurately and independently, alone and in small and large ensembles, with good posture, good playing position, and breath, bow, or stick control.</p> <p>2.2.1 Demonstrate the following skills: Strings: D,G, A, C,F and Bb scales and arpeggios (two octaves) Winds: Bb, Eb, F,Ab, C, G, D and A major scales and arpeggios (concert) Chromatic scale Percussion: (continued from grade seven) Pataflafla, single flammed mill, double drag tap, drag paradiddle 1&2, single/double/triple ratamacue, and single dragadiddle.</p> <p>2.2.2 Perform with expression and technical accuracy, a repertoire of instrumental literature with a difficulty level of 3 on a scale from 1 to 6, (see repertoire link and texts listed under resource link).</p>	<p>The teacher</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>Textbook</p> <p>1. Edward S. Lisk, <u>Alternative Rehearsal Techniques</u>, Meredith Music Publication, 2007</p> <p>See attached list</p> <p>Supplementary books/material 1. Johann Sebastian Bach <u>Chorales</u></p> <p>See attached list</p> <p>Technology 1. Use of Electronic Tuning devices in assisting students with pitch matching. 2. Use of Electronic Keyboards</p> <p>Materials 1. See Symphonic Band Cycles 1-5 attached list below.</p>	<p>Oral presentations Students will play chorales and melodies from band music on instruments.</p> <p>Tests/quizzes Students occasionally quizzed regarding pitch matching, interval recognition, and melodic imitation</p> <p>PERFORMANCE/PROBLEM-BASED TASK (required) Choose one of following: 1. What importance does music (with an emphasis on band) play in our school and in society? 2. Audition for Junior High Central District MMEA 3. Participation in the following music festivals if selected: Junior High Central District 4. Organize a solo/small ensemble recital/concert. 5. Participate in a peer-mentoring or tutoring program.</p> <p>Rubrics Oral Presentation Written Presentation Power Point Presentation Video Presentation</p>

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	<p>2.3 Perform music representing diverse historical periods, genres, and cultures, with expression appropriate for the work being performed</p> <p>2.4 Play by ear simple melodies on a melodic instrument and simple accompaniments on a harmonic instrument</p>	<p>2.3.1 Perform music representing diverse genres and cultures with expression appropriate for the work being performed.</p> <p>2.4.1 Use standard notation to write their own musical ideas and those of others in simple melodies for band instruments.</p> <p>2.4.2 Play by ear simple melodies on a melody instrument.</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 Applied Learning Standards</p> <ul style="list-style-type: none"> • Problem solving • Working with others <p>Differentiates instruction for all learners in the classroom.</p> <p>Addresses multiple intelligences:</p> <ul style="list-style-type: none"> • Verbal-Linguistic Intelligence - Test • Musical-Rhythmic Intelligence 		<p>STANDARDIZED AND REQUIRED</p> <ul style="list-style-type: none"> • Midyear and final exams • External Benchmark Tests <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>3. Standard 3: All Grades</p> <p>Improvising melodies, variations, and accompaniments.</p> <p>Mass. Standard 4</p>	<p>By the end of basic study in grades 7-8, students will:</p> <p>3.1 Improvise and compose simple harmonic accompaniments</p> <p>3.2 Improvise melodic embellishments and simple rhythmic and melodic variations on given pentatonic melodies and melodies in major keys</p> <p>3.3 Improvise short melodies, unaccompanied and over given rhythmic accompaniments, each in a consistent style, meter, and tonality</p>	<p>The Student will:</p> <p>3.1.1 Improvise simple harmonic accompaniments using I, IV, V chords</p> <p>3.2.1 Improvise by altering a given melody using melodic embellishments and simple rhythmic variations in major keys and pentatonic scales.</p> <p>3.3.1 Improvise short melodies in a consistent style, meter, and tonality.</p>	<p>The teacher</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 "best practice", especially the following:</p> <ol style="list-style-type: none"> 1. Student-centered: Improvising involves all students-address student questions about improvising 2. Experiential: Students experience relationship with sound through improvising. 3. Reflective: Students think about interval and pitch relationships as they improvise and reflect on their progress. 	<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. Johann Sebastian Bach <u>Chorales</u></p> <p>See attached list</p> <p><u>Technology</u></p> <ol style="list-style-type: none"> 1. Use of Electronic Tuning devices in assisting students with pitch matching. 2. Use of Electronic Keyboards 3. Use of Sound System 4. Use of iPod & Project <p><u>Materials</u></p> <ol style="list-style-type: none"> 1. See Symphonic Band Cycles 1-5 attached list below. 2. Listen to any of the improvised solos 	<p>Oral presentations</p> <p>Students will improvise both free melodies as well as improvise on top of harmonies with band accompaniment.</p> <p>Tests/quizzes</p> <p>Students occasionally quizzed regarding pitch matching, interval recognition, and melodic imitation</p> <p>STANDARDIZED AND REQUIRED</p> <ul style="list-style-type: none"> • Midyear and final exams • External Benchmark Tests <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 Applied Learning Standards</p> <ul style="list-style-type: none"> • Problem solving • Working with others <p>Differentiates instruction for all learners in the classroom.</p> <p>Addresses multiple intelligences:</p> <ul style="list-style-type: none"> • Verbal-Linguistic Intelligence - Test <p>Musical-Rhythmic Intelligence</p>	<p>in the ZJ Jazz Recording series in the list attached below.</p>	

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<p>4. Standard 4: All Grades</p> <p>Composing and arranging music within specified guidelines.</p> <p>Mass. Standard 4</p>	<p>By the end of basic study in grades 7-8, students will:</p> <p>4.1 Compose and arrange short pieces for voices or instruments within teacher-specified guidelines, using the elements of music to achieve unity and variety, tension and release, and balance</p> <p>4.2 Use a variety of traditional and nontraditional sound sources and electronic media when composing and arranging</p>	<p>The Student will:</p> <p>4.1.1 Compose short pieces within specified guidelines.</p> <p>4.1.2 Arrange grade appropriate pieces.</p> <p>4.2.1 Use a variety of traditional and nontraditional sound sources and electronic media when composing and arranging (body percussion, mouthpieces, etc.).</p>	<p>The teacher</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 "best practice", especially the following:</p> <ol style="list-style-type: none"> 1. Student-centered: Addresses student questions about composition 2. Experiential: Students experience balancing different voice and instrument parts through composition. 3. Holistic: Students learn through creating their own complete musical compositions and 	<p>Textbook</p> <p>1. Edward S. Lisk, <u>Alternative Rehearsal Techniques</u>, Meredith Music Publication, 2007</p> <p>See attached list</p> <p>Supplementary books/material</p> <p>1. Johann Sebastian Bach <u>Chorales</u></p> <p>See attached list</p> <p>Technology</p> <ol style="list-style-type: none"> 1. Use of Electronic Tuning devices in assisting students with part tuning. 2. Use of sound system 3. Use of Computer Lab 4. Use of Finale 2008 software <p>Materials</p> <p>1. See Symphonic Band Cycles 1-5 attached list below.</p>	<p>Exhibits</p> <p>Students present their original compositions and arrangements in a student public performance</p> <p>Oral presentations</p> <p>Students will present original compositions on instruments and/or voices.</p> <p>Tests/quizzes</p> <p>Students occasionally quizzed regarding rules of four-part harmony, harmonic progression, and different musical forms</p> <p>STANDARDIZED AND REQUIRED</p> <ul style="list-style-type: none"> • Midyear and final exams • External Benchmark Tests <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 Applied Learning Standards</p> <ul style="list-style-type: none"> • Problem solving • Working with others <p>Differentiates instruction for all learners in the classroom.</p> <p>Addresses multiple intelligences:</p> <ul style="list-style-type: none"> • Verbal-Linguistic • Musical-Rhythmic 	<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>5. Standard 5: All Grades</p> <p>Reading and Notating Music.</p> <p>Mass. Standard 2</p>	<p>By the end of basic study in grades 7-8, students will:</p> <p>5.1 Read whole, half, quarter, eighth, sixteenth, and dotted notes and rests in 2/4, 3/4, 4/4, 6/8, 3/8, 9/8, and <i>alla breve</i> meter signatures</p> <p>5.2 Read and sing at sight simple melodies and intervals in both the treble and bass clefs</p> <p>5.3 Identify, define, and use standard notation symbols for pitch, rhythm, dynamics, tempo, articulation, and expression</p>	<p>The Student will:</p> <p>5.1.1 Read whole, half, quarter, eighth, sixteenth, dotted notes and rests in 2/4, 3/4, 4/4, 6/8, 3/8, 9/8, 12/8 and <i>alla breve</i> and receive study sheets with these concepts</p> <p>5.2.1 Read and sing at sight simple melodies in the band music and intervals in both the treble and bass clefs</p> <p>5.3.1 Use standard and nonstandard notation symbols to perform pitch, rhythm, dynamics, tempo, articulation, and expression, such as the following: <u>Expression:</u> Phrasing: at least 8 measures in length <u>Dynamics:</u> crescendo, decrescendo (<i>diminuendo</i>), <i>sforzando</i>, <i>forte</i>, <i>piano</i>, <i>mezzo-forte</i>, <i>mezzo-piano</i>, <i>fortissimo</i>, <i>pianissimo</i>, <i>subito-forte</i> & <i>subito-piano</i>. <u>Tempo changes:</u> <i>accelerando</i>, <i>ritardando</i>, <i>fermata</i>, <i>rubato</i>, and <i>allargando</i> <u>Tempo marks:</u> <i>adagio</i>, <i>andante</i>, <i>moderato</i>, <i>allegretto</i>, <i>allegro</i>, <i>presto</i> & <i>largo</i> <u>Accents:</u> >, ^ <u>Articulation:</u> <i>staccato</i>, <i>tenuto</i>, <i>legato</i>, <i>tonguing</i>, <i>slurring</i>, <i>detache</i> bowing, <i>pizzicato</i>, <i>arco</i></p>	<p>The teacher</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 "best practice", especially the following:</p> <ol style="list-style-type: none"> 1. Student-centered: Addresses student questions about notation 2. Experiential: Students experience different notation that outlines basic chord construction 3. Holistic: Students learn through sight reading a complete musical composition. 4. Reflective: Students think 	<p>Textbook</p> <ol style="list-style-type: none"> 1. Edward S. Lisk, <u>Alternative Rehearsal Techniques</u>, Meredith Music Publication, 2007 <p>See attached list</p> <p>Supplementary books/material</p> <ol style="list-style-type: none"> 1. Johann Sebastian Bach <u>Chorales</u> <p>See attached list</p> <p>Technology</p> <ol style="list-style-type: none"> 1. Use of Electronic Tuning devices in assisting students with part tuning. 2. Use of sound system 3. Use of Computer Lab 4. Use of Finale 2008 software <p>Materials</p> <ol style="list-style-type: none"> 1. See Symphonic Band Cycles 1-5 attached list below. 	<p>Exhibits</p> <p>Students sight read a piece of music in a public performance</p> <p>Oral presentations</p> <p>Students will sight read individual solo and/or small ensemble compositions on instruments and/or voices.</p> <p>Tests/quizzes</p> <p>Students occasionally quizzed regarding note reading recognition and musical symbols</p> <p>STANDARDIZED AND REQUIRED</p> <ul style="list-style-type: none"> • Midyear and final exams • External Benchmark Tests <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>5.4 Use standard notation to record their own musical ideas and those of others</p> <p>5.5 In a choral/instrumental ensemble or class: sight-read, accurately and expressively, music with a difficulty level of 2 on a scale of 1 to 6*</p>	<p>5.4.1 Use standard and nonstandard symbols to notate their musical ideas and the musical ideas of others.</p> <p>5.5.1 Sight read accurately and expressively, band music with a difficulty level of 2, on a scale of 1 - 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 Applied Learning Standards</p> <ul style="list-style-type: none"> • Problem solving • Working with others <p>Differentiates instruction for all learners in the classroom.</p> <p>Addresses multiple intelligences:</p> <ul style="list-style-type: none"> • Verbal-Linguistic Intelligence - Test <p>Musical-Rhythmic Intelligence</p>	<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>6. Standard 6: All Grades</p> <p>Listening to, analyzing, and describing music.</p> <p>Mass. Standard 5</p>	<p>By the end of basic study in grades 7-8, students will:</p> <p>6.1 Analyze the uses of elements in aural examples representing diverse genres and cultures</p> <p>6.2 Describe specific music occurrences in a given aural example, using appropriate terminology</p> <p>6.3 Demonstrate knowledge of the basic principles of meter, rhythm, tonality, intervals, chords, and harmonic progressions in an analysis of music</p> <p>6.4 Interpret more complex music through movement</p> <p>6.5 Listen to formal and informal performances with attention, showing understanding of the protocols of audience behavior appropriate to the style of the performance</p>	<p>The Student will:</p> <p>6.1.1 Identify simple musical forms when presented aurally, (binary, ternary, twelve bar blues, rondo, popular song form, theme and variations).</p> <p>6.2.1 Respond to specific music events in a given aural example through kinesthetic, aural, or visual modes using appropriate terminology.</p> <p>6.3.1 Demonstrate knowledge of the basic principles of meter, rhythm (see 5A), tonality (major/minor), intervals, chords, harmonic progressions (I, IV, V) in their analyses of music.</p> <p>6.4.1 Interpret more complex music through movement both directly and through observing music with movement in dance.</p> <p>6.5.1 Demonstrate proper audience behavior and basic understanding of what is happening musically.</p>	<p>The teacher</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> <ol style="list-style-type: none"> 1. Student-centered: Addresses student questions about the vocabulary of music. 2. Experiential: Students experience different listening sessions using good listening skills. 	<p>Textbook</p> <p>1. Edward S. Lisk, <u>Alternative Rehearsal Techniques</u>, Meredith Music Publication, 2007</p> <p>See attached list</p> <p>Supplementary books/material</p> <p>1. Johann Sebastian Bach <u>Chorales</u></p> <p>See attached list</p> <p>Technology</p> <ol style="list-style-type: none"> 1. Use of Electronic Tuning devices in assisting students with part tuning. 2. Use of sound system 3. Use iPod project. <p>Materials</p> <ol style="list-style-type: none"> 1. See Symphonic Band Cycles 1-5 attached list below. 2. See Symphonic Band Recording List attached below for recordings to play for students. 	<p>Oral presentations</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>Tests/quizzes</p> <p>Students occasionally quizzed regarding listening skills, music vocabulary, and different musical genres.</p> <p>PERFORMANCE/PROBLEM-BASED TASK (required) Choose one of following:</p> <ol style="list-style-type: none"> 1. What importance does music (with an emphasis on band) play in our school and in society? 2. Audition for Junior High Central District MMEA 3. Participation in the following music festivals if selected: Junior High Central District 4. Organize a solo/small ensemble recital/concert. 5. Participate in a peer-mentoring or tutoring program. <p>Rubrics</p> <p>Oral Presentation Written Presentation Power Point Presentation Video Presentation</p>

Harvard Public Schools Music Department - The Bromfield School Symphonic Band/Grades 7-8

Massachusetts Avenue, Harvard, Massachusetts 01451

Curriculum Writers - Thomas E. Reynolds

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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 Applied Learning Standards</p> <ul style="list-style-type: none"> • Problem solving • Working with others <p>Differentiates instruction for all learners in the classroom.</p> <p>Addresses multiple intelligences:</p> <ul style="list-style-type: none"> • Verbal-Linguistic • Musical-Rhythmic 	<p>3. See World Music Recording List attached below for recordings to play for students.</p> <p>School library resources</p> <p>1. Music Educators' Journal, Music Educators' National Conference.</p> <p>See attached list.</p> <p>Community</p> <p>Free concerts at area colleges such as University of Massachusetts-Lowell, New England Conservatory, Boston Conservatory, University of Massachusetts-Amherst, Berklee School of Music</p> <p>Professional Concerts: Metropolitan Wind Symphony, Boston Symphony Orchestra</p>	<p>STANDARDIZED AND REQUIRED</p> <ul style="list-style-type: none"> • Midyear and final exams • External Benchmark Tests <p>Singing component in all exams that will focus on pitch marching at all levels, range, interval recognition, melodic imitation, and sight-reading. Students will listen to, analyze, and describe music in exams.</p>

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<p>7. Standard 7: All Grades</p> <p>Evaluating music and music performances</p> <p>Mass. Standard 6</p>	<p>By the end of basic study in grades 7-8, students will:</p> <p>7.1 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 <i>For example, at the Museum of Fine Arts in Boston, students view John Singleton Copley's portrait of Paul Revere and examples of Revere's silverware. What do these works reveal about attitudes toward artistry in 18th century America?</i></p> <p>7.2 Describe how artistic production can shape and be influenced by the aesthetic preferences of a society</p>	<p>The student will:</p> <p>7.1.1 Develop criteria for evaluating the quality and effectiveness of music performances and compositions through informal discussion, higher order questioning and critical thinking, and apply the criteria in their personal listening and performing.</p> <p>7.1.2 Evaluate the quality and effectiveness of their own and others' performances, compositions, arrangements, and improvisations by applying specific criteria appropriate for the style of the music and offer constructive suggestions for improvement.</p> <p>7.2.1 Describe what societal factors influence music with which students are familiar and explain how they affect the production of that music.</p>	<p>The teacher</p> <p>Models listening skills to students</p> <p>Models good musical interpretation skills to students.</p> <p>Demonstrates different techniques for evaluating music and music performances.</p> <p>Demonstrates knowledge of musical assessment skills.</p> <p>Demonstrates a connection between the expressive elements in music and higher order and critical thinking.</p> <p>Employs strategies of "best practice", especially the following:</p> <ol style="list-style-type: none"> 1. Student-centered: Addresses student questions about the evaluation of music and music performances. 2. Experiential: Students experience different emotions in their listening. 3. Holistic: Students listen to entire musical 	<p>Textbook</p> <p>1. Edward S. Lisk, <u>Alternative Rehearsal Techniques</u>, Meredith Music Publication, 2007</p> <p>See attached list</p> <p>Supplementary books/material</p> <p>1. Johann Sebastian Bach <u>Chorales</u></p> <p>See attached list</p> <p>Technology</p> <ol style="list-style-type: none"> 1. Use of Electronic Tuning devices in assisting students with part tuning. 2. Use of sound system 3. Use iPod project. <p>Materials</p> <ol style="list-style-type: none"> 1. See Symphonic Band Cycles 1-5 attached list below. 2. See Symphonic Band Recording List attached below for recordings to play for students. 	<p>Oral presentations</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>Tests/quizzes</p> <p>Students occasionally quizzed regarding listening skills, quality of music performances and interpretative qualities.</p> <p>Multiple Intelligences assessments (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>PERFORMANCE/PROBLEM-BASED TASK (required) Choose one of following:</p> <ol style="list-style-type: none"> 1. What importance does music (with an emphasis on band) play in our school and in society? 2. Audition for Junior High Central District MMEA 3. Participation in the following music festivals if selected: Junior High Central District 4. Organize a solo/small ensemble recital/concert. 5. Participate in a peer-mentoring or tutoring program.

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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 Applied Learning Standards</p> <ul style="list-style-type: none"> • Problem solving • Working with others <p>Differentiates instruction for all learners in the classroom.</p> <p>Addresses multiple intelligences:</p> <ul style="list-style-type: none"> • Verbal-Linguistic • Musical-Rhythmic • Bodily-Kinesthetic • Visual • Interpersonal 	<p>3. See World Music Recording List attached below for recordings to play for students.</p> <p>School library resources</p> <p>1. Music Educators' Journal, Music Educators' National Conference.</p> <p>See attached list.</p> <p>Community</p> <p>Free concerts at area colleges such as University of Massachusetts-Lowell, New England Conservatory, Boston Conservatory, University of Massachusetts-Amherst, Berklee School of Music</p> <p>Professional Concerts: Metropolitan Wind Symphony, Boston Symphony Orchestra</p>	<p>Rubrics</p> <p>Oral Presentation Written Presentation Power Point Presentation Video Presentation</p> <p>STANDARDIZED AND REQUIRED</p> <ul style="list-style-type: none"> • Midyear and final exams • External Benchmark Tests <p>Students will listen to, analyze, and describe music in exams.</p>

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<p>8. Standard 8: All Grades</p> <p>Understanding relationships between music, the other arts, and disciplines outside the arts.</p> <p>Mass. Standard 6</p>	<p>By the end of basic study in grades 7-8, students will:</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>The Student will:</p> <p>8.1.1 Compare in two or more arts how the characteristic materials of each art form can be used to transform similar events, scenes, emotions, or ideas into works of art.</p> <p>8.1.2 Describe ways in which the principles and subject matter of other disciplines taught in the school are interrelated with those of music.</p>	<p>The teacher</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> <p>1. Student-centered: Addresses student questions about music and the arts role in society.</p> <p>2. Experiential: Students experience listening to and watching various art forms in various cultures.</p> <p>3. Holistic: Students listen to entire musical compositions and process entire works of art in order to draw comparisons and conclusions.</p>	<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. Johann Sebastian Bach <u>Chorales</u></p> <p>See attached list</p> <p><u>Technology</u></p> <p>1. Use of sound system</p> <p>2. Use iPod project.</p> <p><u>Materials</u></p> <p>1. See Wind Band Cycles 1-5 attached list below.</p> <p>2. See Wind Band Recording List attached below for recordings to play for students.</p> <p>3. See World Music Recording List attached below for recordings to play for students.</p>	<p>Oral presentations</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>Multiple Intelligences assessments (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>PERFORMANCE/PROBLEM-BASED TASK (required) Choose one of following:</p> <p>1. What importance does music (with an emphasis on band) play in our school and in society?</p> <p>2. Audition for Junior High Central District MMEA</p> <p>3. Participation in the following music festivals if selected: Junior High Central District</p> <p>4. Organize a solo/small ensemble recital/concert.</p> <p>5. Participate in a peer-mentoring or tutoring program.</p> <p>Rubrics</p> <p>Oral Presentation</p> <p>Written Presentation</p> <p>Power Point Presentation</p> <p>Video Presentation</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 Applied Learning Standards</p> <ul style="list-style-type: none"> • Problem solving • Working with others <p>Differentiates instruction for all learners in the classroom.</p> <p>Addresses multiple intelligences:</p> <ul style="list-style-type: none"> • Verbal-Linguistic • Musical-Rhythmic • Bodily-Kinesthetic • Visual • Interpersonal 	<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>STANDARDIZED AND REQUIRED</p> <ul style="list-style-type: none"> • Midyear and final exams • External Benchmark Tests <p>Students will listen to, analyze, and describe music in exams.</p>

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<p>9. Standard 9: All Grades</p> <p>Understanding music in relation to history and culture.</p> <p>Mass. Standard 6</p>	<p>The student will:</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>The student will:</p> <p>9.1.1 Identify distinguishing characteristics of representative music genres and styles from a variety of 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.</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 their daily experiences.</p> <p>9.4.1 Demonstrate audience behavior appropriate for the context and style of music performed (focus attention on performance, listen attentively and applaud appropriately).</p>	<p>The teacher</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"> 1. Student-centered: Addresses student questions about music and the arts role in various societies. 2. Experiential: Students experience listening to and watching various art forms in various cultures. 3. Holistic: Students listen to entire musical compositions and process entire works of art in order to draw comparisons and conclusions. 4. Reflective: Students think 	<p>Textbook</p> <p>1. Edward S. Lisk, <u>Alternative Rehearsal Techniques</u>, Meredith Music Publication, 2007</p> <p>See attached list</p> <p>Supplementary books/material</p> <p>1. Johann Sebastian Bach <u>Chorales</u></p> <p>See attached list</p> <p>Technology</p> <ol style="list-style-type: none"> 1. Use of sound system 2. Use iPod project. <p>Materials</p> <ol style="list-style-type: none"> 1. See Symphonic Band Cycles 1-5 attached list below. 2. See Symphonic Band Recording List attached below for recordings to play for students. 3. See World Music Recording List attached below for recordings to play for students. 	<p>Oral presentations</p> <p>Students will participate in class discussions comparing different art forms within a variety of cultures.</p> <p>Multiple Intelligences assessments (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>PERFORMANCE/PROBLEM-BASED TASK (required) Choose one of following:</p> <ol style="list-style-type: none"> 1. What importance does music (with an emphasis on band) play in our school and in society? 2. Audition for Junior High Central District MMEA 3. Participation in the following music festivals if selected: Junior High Central District 4. Organize a solo/small ensemble recital/concert. 5. Participate in a peer-mentoring or tutoring program. <p>Rubrics</p> <p>Oral Presentation Written Presentation Power Point Presentation Video Presentation</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 Applied Learning Standards</p> <ul style="list-style-type: none"> • Problem solving • Working with others <p>Differentiates instruction for all learners in the classroom.</p> <p>Addresses multiple intelligences:</p> <ul style="list-style-type: none"> • Verbal-Linguistic • Musical-Rhythmic • Bodily-Kinesthetic • Visual • Interpersonal 	<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>STANDARDIZED AND REQUIRED</p> <ul style="list-style-type: none"> • Midyear and final exams • External Benchmark Tests <p>Students will listen to, analyze, and describe music in oral, aural, or written quizzes.</p>

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<p><u>MA.CONNECTING STRAND</u> 10. STANDARD 7 Roles of Artists in Communities</p> <p>Students will describe the roles of artists, patrons, cultural organizations, and arts institutions in societies of the past and present.</p>	<p>By the end of basic study in grades 9-12, students will:</p> <p>10.1 Describe the roles of artists in specific cultures and periods, and compare similarities and differences in these roles, considering aspects such as:</p> <ul style="list-style-type: none"> • the conditions under which artists created, performed, and/or exhibited work and the status of artists; • the sources of support for the arts; and • the ways, such as apprenticeship or training, in which students learned the skills and knowledge that qualified them to produce or perform artistic work <p><i>For example, students investigate how aspiring musicians learned playing and singing techniques in 19th century New England.</i></p> <p>10.2 Identify and describe careers in at least one art form</p> <p>10.3 Describe the function of cultural organizations and arts institutions such as museums, symphonies, repertory theatres, dance companies, and historical preservation organizations</p>	<p>The student will:</p> <p>10.1.1 Analyze how the arts and artists are portrayed locally in Boston-area newspapers and media.</p> <p>10.1.2 Apply music skills to describe a variety of music and music-related careers as well as examine roles of artists in general.</p> <p>10.1.3 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>10.2.1 Identify and describe all possible careers in music and music-related activities.</p> <p>10.3.1 Identify the local organizations that support the arts in various ways that ultimately ensure that the arts remain strong in the area including museums, symphonies, repertory theatres, dance companies, and historical preservation organizations.</p>	<p>The teacher</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"> 1. Student-centered: Addresses student questions about music and the arts role in various societies. 2. Experiential: Students experience process of how arts grants are awarded locally. 3. Holistic: Students examine how musicians and artists base entire careers on their creativity. 4. Reflective: Students think about the effects of artists on the various societies studied 5. Collaborative: Students discuss and debate the 	<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. Johann Sebastian Bach <u>Chorales</u></p> <p>See attached list</p> <p><u>Technology</u></p> <ol style="list-style-type: none"> 1. Use of sound system 2. Use iPod project. 3. Use Smart Music software <p><u>Materials</u></p> <ol style="list-style-type: none"> 1. See Symphonic Band Cycles 1-5 attached list below. 2. See Symphonic Band Recording List attached below for recordings to play for students. 3. See World Music Recording List attached below for 	<p>Oral presentations</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>Interviews</p> <p>Students will interview members of local arts organizations to discover the criteria for awarding arts grants in different settings.</p> <p>Multiple Intelligences assessments (e.g. graphic organizing - visual, logs, journals and tests - verbal-linguistic, collaboration- interpersonal, etc. , interviews - logical-mathematical)</p> <p>PERFORMANCE/PROBLEM-BASED TASK (required) Choose one of following:</p> <ol style="list-style-type: none"> 1. What importance does music (with an emphasis on band) play in our school and in society? 2. Audition for Junior High Central District MMEA 3. Participation in the following music festivals if selected: Junior High Central District 4. Organize a solo/small ensemble recital/concert. 5. Participate in a peer-mentoring or tutoring program.

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			<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 Applied Learning Standards</p> <ul style="list-style-type: none"> • Problem solving • Working with others • Gathers information <p>Differentiates instruction for all learners in the classroom.</p> <p>Addresses multiple intelligences:</p> <ul style="list-style-type: none"> • Verbal-Linguistic • Visual • Interpersonal • Logical-Mathematical 	<p>recordings to play for students.</p> <p>School library resources</p> <p>1. Music Educators' Journal, Music Educators' National Conference. See attached list.</p> <p>Community</p> <p>Free concerts at area colleges such as University of Massachusetts-Lowell, New England Conservatory, Boston Conservatory, University of Massachusetts-Amherst, Berklee School of Music</p> <p>Professional Concerts: Metropolitan Wind Symphony, Boston Symphony Orchestra</p> <p>Student Groups: Central District MMEA Massachusetts All-State Music Festival New England Music Festival</p>	<p>Rubrics</p> <p>Oral Presentation Written Presentation Power Point Presentation Video Presentation</p>

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<p><u>MA CONNECTING STRAND</u> 11. STANDARD 8 Concepts of Style, Stylistic Influence / Change 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>By the end of basic study in grades 7-8, students will:</p> <p>11.1 Identify American styles and genres of dance, music, theatre, or visual arts and architecture, describe their sources, trace their evolution, and cite well-known artists associated with these styles</p> <p>11.2 Identify and describe characteristic features of genres and styles from a variety of world cultures and cite well-known artists associated with these styles</p>	<p>The student will:</p> <p>11.1.1 Classify music from the United States, including Jazz, by genre, style, artist, and historical period and be able to identify the characteristics that make the music unique to that time period.</p> <p>11.2.1 Classify music from the Western Europe by genre, style, artist, and historical period and be able to identify the characteristics that make the music unique to that time period.</p>	<p>The teacher</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. 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. Johann Sebastian Bach <u>Chorales</u></p> <p>See attached list</p> <p><u>Technology</u></p> <p>1. Use of sound system</p> <p>2. Use iPod project.</p> <p>3. Use Smart Music software</p> <p><u>Materials</u></p> <p>1. See Symphonic Band Cycles 1-5 attached list below.</p> <p>2. See Symphonic Band Recording List attached below for recordings to play for students.</p> <p>3. See World Music Recording List attached below for</p>	<p>Oral presentations Students will participate in class discussions regarding the musical styles from various cultures and various historical periods</p> <p>Multiple Intelligences assessments (e.g. graphic organizing - visual, logs, journals and tests - verbal-linguistic, collaboration- interpersonal, etc. , recordings and anecdotal observation - musical-rhythmic)</p> <p>PERFORMANCE/PROBLEM-BASED TASK (required) Choose one of following:</p> <p>1. What importance does music (with an emphasis on band) play in our school and in society?</p> <p>2. Audition for Junior High Central District MMEA</p> <p>3. Participation in the following music festivals if selected: Junior High Central District</p> <p>4. Organize a solo/small ensemble recital/concert.</p> <p>5. Participate in a peer-mentoring or tutoring program.</p> <p>Rubrics 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 Applied Learning Standards</p> <ul style="list-style-type: none"> • Problem solving • Working with others • Gathers information • Communication tools <p>Differentiates instruction for all learners in the classroom.</p> <p>Addresses multiple intelligences:</p> <ul style="list-style-type: none"> • Verbal-Linguistic • Visual • Interpersonal • Logical-Mathematical 	<p>recordings to play for students.</p> <p>School library resources</p> <p>1. Music Educators' Journal, Music Educators' National Conference. See attached list.</p> <p>Community</p> <p>Free concerts at area colleges such as University of Massachusetts-Lowell, New England Conservatory, Boston Conservatory, University of Massachusetts-Amherst, Berklee School of Music</p> <p>Professional Concerts: Metropolitan Wind Symphony, Boston Symphony Orchestra</p> <p>Student Groups: Central District MMEA Massachusetts All-State Music Festival New England Music Festival</p>	

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<p><u>MA. CONNECTING STRAND</u> 12. STANDARD 9 Inventions, Technologies, and the Arts</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>By the end of basic study in grades 7-8, students will:</p> <p>12.1 Identify and describe examples of how the discovery of new inventions and technologies, or the availability of new materials brought about changes in the arts in various time periods and cultures</p> <p>12.2 Identify and describe examples of how artists make innovative uses of technologies and inventions <i>For example, students research Matthew Brady's portrait photographs and Civil War battlefield photographs.</i></p> <p>12.3 Identify and describe examples of how contemporary artists use computer technology in their work <i>For example, students find out how software is used for animation, graphic design, theatrical lighting and sound design, choreography, or musical composition.</i></p>	<p>The student will:</p> <p>12.1.1 Describe how music was composed prior to the 20th 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 20th century to that of the early 21st century.</p> <p>12.2.2 Identify and compare examples of music craftsmanship that survive into the 21st century in spite of technological developments.</p> <p>12.3.1 Evaluate how the use of electronics has revolutionized the art of music making as well as related arts.</p>	<p>The teacher</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> <ol style="list-style-type: none"> 1. Student-centered: Addresses student questions about music and materials, inventions, and technologies used to create it. 2. Experiential: Students experience music using different technologies for similar tasks. 3. Holistic: Students create and instrument using limited available technologies that must make some sort of sound. 4. Reflective: Students think about the effects of technological gains in music and the arts. 	<p>Textbook</p> <p>1. Edward S. Lisk, <u>Alternative Rehearsal Techniques</u>, Meredith Music Publication, 2007</p> <p>See attached list</p> <p>Supplementary books/material</p> <p>1. Johann Sebastian Bach <u>Chorales</u></p> <p>See attached list</p> <p>Technology</p> <ol style="list-style-type: none"> 1. Use of sound system 2. Use iPod project. 3. Use Smart Music software <p>Materials</p> <ol style="list-style-type: none"> 1. See Symphonic Band Cycles 1-5 attached list below. 2. See Symphonic Band Recording List attached below for recordings to play for students. 3. See World Music Recording List attached below for 	<p>Oral presentations</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>Exhibits</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>Multiple Intelligences assessments (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>PERFORMANCE/PROBLEM-BASED TASK (required) Choose one of following:</p> <ol style="list-style-type: none"> 1. What importance does music (with an emphasis on band) play in our school and in society? 2. Audition for Junior High Central District MMEA 3. Participation in the following music festivals if selected: Junior High Central District 4. Organize a solo/small ensemble recital/concert.

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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 Applied Learning Standards</p> <ul style="list-style-type: none"> • Problem solving • Working with others • Gathers information • Communication tools <p>Differentiates instruction for all learners in the classroom.</p> <p>Addresses multiple intelligences:</p> <ul style="list-style-type: none"> • Verbal-Linguistic • Visual • Interpersonal • Logical-Mathematical • Musical-Rhythmic • Bodily-Kinesthetic 	<p>recordings to play for students.</p> <p>School library resources</p> <p>1. Music Educators' Journal, Music Educators' National Conference. See attached list.</p> <p>Community</p> <p>Free concerts at area colleges such as University of Massachusetts-Lowell, New England Conservatory, Boston Conservatory, University of Massachusetts-Amherst, Berklee School of Music</p> <p>Professional Concerts: Metropolitan Wind Symphony, Boston Symphony Orchestra</p> <p>Student Groups: Central District MMEA Massachusetts All-State Music Festival New England Music Festival</p>	<p>5. Participate in a peer-mentoring or tutoring program.</p> <p>Rubrics</p> <p>Oral Presentation Written Presentation Power Point Presentation Video Presentation</p>

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<p><u>MA CONNECTING STRAND</u> 13. STANDARD 10 Interdisciplinary Connections</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>By the end of basic study in grades 7-8, students will:</p> <p>13.1 Continue the above and apply knowledge of other disciplines in learning in and about the arts Examples of this include:</p> <ul style="list-style-type: none"> • <i>using number sense in mathematics as an aid to understanding scales and intervals in music;</i> • <i>using research skills from history and social science to develop a monologue for a character from history;</i> • <i>using design skills and knowledge of physical science from science and technology/engineering to construct a balanced mobile sculpture.</i> 	<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>13.1.3 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>The teacher</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"> 1. Student-centered: Addresses student questions about music and live performances. 2. Experiential: Students experience public concerts or museum exhibits. 3. Holistic: Students take part in entire concerts and museum exhibits. 4. Reflective: Students think about the effects of the live performance or the exhibit. 5. Collaborative: Students compare notes regarding their assessments of public concerts and exhibit 	<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. Johann Sebastian Bach <u>Chorales</u></p> <p>See attached list</p> <p><u>Technology</u></p> <ol style="list-style-type: none"> 1. Use of sound system 2. Use iPod project. 3. Use Smart Music software <p><u>Materials</u></p> <ol style="list-style-type: none"> 1. See Symphonic Band Cycles 1-5 attached list below. 2. See Symphonic Band Recording List attached below for recordings to play for students. 3. See World Music Recording List attached below for 	<p>Oral presentations</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>Exhibits</p> <p>Students attend public performances of a variety of ensembles, as well as museum exhibits regarding music and the arts.</p> <p>Written Response/Journals</p> <p>Students will write a review of a public performance or museum exhibit that they have attended.</p> <p>Multiple Intelligences assessments (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>PERFORMANCE/PROBLEM-BASED TASK (required) Choose one of following:</p> <ol style="list-style-type: none"> 1. What importance does music (with an emphasis on band) play in our school and in society? 2. Audition for Junior High Central District MMEA 3. Participation in the following music festivals if selected: Junior High

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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 Applied Learning Standards</p> <ul style="list-style-type: none"> • Problem solving • Working with others • Gathers information • Communication tools <p>Differentiates instruction for all learners in the classroom.</p> <p>Addresses multiple intelligences:</p> <ul style="list-style-type: none"> • Verbal-Linguistic • Visual • Interpersonal • Bodily-Kinesthetic • Musical-Rhythmic 	<p>recordings to play for students.</p> <p>School library resources</p> <p>1. Music Educators' Journal, Music Educators' National Conference. See attached list.</p> <p>Community</p> <p>Free concerts at area colleges such as University of Massachusetts-Lowell, New England Conservatory, Boston Conservatory, University of Massachusetts-Amherst, Berklee School of Music</p> <p>Professional Concerts: Metropolitan Wind Symphony, Boston Symphony Orchestra</p> <p>Student Groups: Central District MMEA Massachusetts All-State Music Festival New England Music Festival</p>	<p>Central District</p> <p>4. Organize a solo/small ensemble recital/concert.</p> <p>5. Participate in a peer-mentoring or tutoring program.</p> <p>Rubrics</p> <p>Oral Presentation Written Presentation Power Point Presentation Video Presentation</p>

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<p>RESOURCES LISTS:</p>	<p>SYMPHONIC BAND 7-8 SHEET MUSIC CYCLE 1: Bruckner, Anton Hymn of Praise - CF - Bromfield Erickson, Frank Balladair - Bou - Bromfield Erickson, Frank Toccata for Band - Bou - Bromfield Handel, George Frideric Fireworks Music - Sber - Bromfield King, Karl Santiago Kinyon, John Blue Ridge Rhapsody - Alf - Bromfield Latham, William 1917 Court Festival - Subi Mauret, J. J./ Jerry Nowak The Masterpiece - BBI - Bromfield Mozart, Wolfgang Amadeus/arr. J. Kinyon Air & Alleluia - Alf Nelhybel, Vaclav 1919-1996 Suite from Bohemia - Kerb Purcell, Henry/arr. Phillip Gordon Air & March - Bou Vaughan Williams, Ralph 1872-1958 Flourish for Wind Band -Oxford -Bromfield</p> <p>SYMPHONIC BAND 7-8 SHEET MUSIC CYCLE 2: Benson, Warren 1924 Ginger Marmalade - CF - Bromfield Cacavas, John Days of Glory - Frank - Bromfield Carter, Charles 1926 Overture for Winds - Ayer Erickson, Frank Air for Band - Bou - Bromfield Erickson, Frank Balladair - Bou - Bromfield Gordon, Phillip English Masters Suite - Ebm Grundman, Clare 1913 The Blue and the Gray - BH - Ayer King, Karl Santiago - BABS</p>	<p>SYMPHONIC BAND 7-8 SHEET MUSIC CYCLE 2: (continued) McBeth, W. Francis Battaglia - Southern - Bromfield Mendelssohn, Felix/Philip Gordon Three Mendelssohn Chorales - Bourne-Ayer O'Reilly, John Stratford Overture - CF Vaughan Williams, Ralph 1872-1958 Linden Lea - Boosey & Hawkes</p> <p>SYMPHONIC BAND 7-8 SHEET MUSIC CYCLE 3: Bukvich, Daniel Dinosaurs - Phoebus Publications Duffy, Thomas Snakes! - Ludwig Music Grundman, Clare 1913 Fantasy on American Sailing Songs - BH - Ayer Handel, George Frederic/Phillip Gordon Air & Finale from "The Water Music"-Sam Fox Holsinger, David A Childhood Hymn - Wingert-Jones Holst, Gustav 1874-1934 In The Bleak Midwinter - Belwin Mozart, Wolfgang Amadeus/C. Barnes Alleluia - Lud - Ayer O'Reilly, John March Zuma - Alfred Osterling, Eric Bandology - CF - Bromfield Stuart, Hugh Three Airs from Gloucester - Shawnee Swearingen, James High Falls Overture - Birch Island Press Vaughan Williams, Ralph 1872-1958 Rhosymedre - Boosey & Hawkes</p> <p>SYMPHONIC BAND 7-8 SHEET MUSIC CYCLE 4: Bennett, Harold/H.Fillmore 1881-1956 Military Escort deHaan, Jacob Ammerland</p>	<p>SYMPHONIC BAND 7-8 SHEET MUSIC CYCLE 4: (continued) Eilenberg, Richard/arr. J. R. Watson Immer Fesch! LaPlante, Pierre American Riversongs O'Reilly, John Palisades Overture Sheldon, Robert Infinite Horizons Smith, Robert W. Rites of Tamburo Sousa, John Philip 1854-1932 Manhattan Beach - Sam Fox Traditional/arr. Alfred Reed 1921- Greensleeves Webber, Andrew Lloyd/arr. Vinson "Phantom of the Opera" Medley Williams, John/arr. Paul Lavender Raiders' March Williams, Mark Grant County Celebration</p> <p>SYMPHONIC BAND 7-8 SHEET MUSIC CYCLE 5: Badelt, Klaus/arr. John Wasson 1968- Music - "Pirates of the Caribbean" Desmond, Paul/arr. Paul Cook 1924-77 Take Five Duncombe, William-James Hook 1790 Early English Suite King, Karl L. 1891-1971 Coast Guard's March King, Karl L. 1891-1971 Pan American Ployhar, James D. Clarinet Rag Spaniola, Joseph Serendipity Susato, Tielman 1500-1561/arr. Bob Margolis - The Battle Pavane Wagner, Douglas Reflections Washington, Oscar/arr. Osterling Night Train</p>	<p>TEXTBOOKS: 1. Edward S. Lisk, <u>Alternative Rehearsal Techniques</u>, Meredith Music Publication, 2007</p> <p>SUPPLEMENTARY BOOKS / MATERIALS: 1. Johann Sebastian Bach <u>Chorales</u></p> <p>TECHNOLOGY: 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>SCHOOL LIBRARY RESOURCES: 1. Music Educators' Journal, Music Educators' National Conference.</p>	<p>RECORDINGS: (from the Reynolds' iPod Music Project Collection, Fitchburg State College)</p> <p>WIND BAND MUSIC: 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>WORLD MUSIC: 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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<p><u>RESOURCES</u> <u>LISTS:</u> <u>(continued)</u></p>				<p>COMMUNITY: 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>RECORDINGS: (continued) (from the Reynolds' iPod Music Project Collection, Fitchburg State College)</p> <p>WORLD MUSIC: 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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