

 Ontario	Ontario Ministry of Education www.edu.gov.on.ca/eng/	 Toronto District School Board	Toronto District School Board www.tdsb.on.ca		R.H. KING ACADEMY http://schools.tdsb.on.ca/rhking/
COURSE OF STUDY OUTLINE					
Department	Music	Course Type	9/10: Open 11/12: Mixed		
Teacher	Ms Shaw	Grade	9/10/11/12		
Course Title	Vocal Music	Credit Value	One		
Course Code	AMV 1O1/2O1/3M1/4M1	Prerequisites	1O1/2O1: none 3M1: AMV 1O1 or 2O1 4M1: AMV 3M1		
Revision Date	August 2018				
Ministry Document	The Ontario Curriculum http://www.edu.gov.on.ca/eng/curriculum/secondary/arts910curr2010.pdf http://www.edu.gov.on.ca/eng/curriculum/secondary/arts1112curr2010.pdf				
Course Description	This course emphasizes the creation and performance of music at a level consistent with previous experience and is aimed at developing technique, sensitivity, and imagination. Students will develop musical literacy skills by using the creative and critical analysis processes in composition, performance, and a range of reflective and analytical activities. Students will develop an understanding of the conventions and elements of music and of safe practices related to music, and will develop a variety of skills transferable to other areas of their life.				

Music Department Objective

The objective of the Music Program at R.H. King Academy is to provide King students with the cultural values, intellectual enrichment, self-discipline, leadership skills, community co-operation, artistic growth and personal satisfaction that only a musical education can provide.

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Course Content

1. **Foundations** – Learning/deepening concepts of musical notation, aural skills, conducting, and music and technology (Finale)
2. **Elements of Music** - Learning/deepening understandings about how to discuss music
3. **Vocal Health** – Exploring the myths and facts about vocal production
4. **Rehearsal Skills** - Learning/deepening understandings about the skills and attitudes needed to be successful, whether you are creating a performance piece, or preparing for a job interview
5. **Performance Skills** – Learning/deepening understandings about the skills behind successful singing including posture, song history/context, character creation
6. **Repertoire Development** – Students will explore all topics through a variety of solo and ensemble repertoire
7. **Music Inquiry Project** – Independent learning within various music topics
8. **Culminating Unit** – A unit merging musical skills into a final performance based project

Evaluation

Term – 70%	Performance evaluations	24%
	Warm-up assignment	4%
	Music Theory, Aural Skills, Musescore, Conducting	10%
	Presentations, Listening Analysis, Reflections	5%
	Analysis Logs	8%
	Music Inquiry Project*	7%
	Rehearsal Skills	8%
	Large Ensemble Culminating Performance: Wed Dec 12	4%
Final** – 30%	Culminating Unit	30%
TOTAL		100%

*At RH King one of our unique features is a focus on developing independent learning. The Music Inquiry Project gives students the freedom to select topics of interest to them in a given subject area, research them, and then create a finished product based on their findings. The aim of the Music Inquiry Project is to encourage students to work on their own, thus developing initiative, time management, and other independent study skills all through a topic that interests them. While the project is “independent”, teachers will scaffold the project through different means such as periodic check-ins, collecting a list of sources and rough drafts, conferencing, and/or peer editing. King's Clinic period is a unique feature created to give students time during the school day to work on curriculum of their choice, including the Music Inquiry Project.

**The policy of RH King Academy states that unexcused absences during culminating rehearsals will result in a mark of zero for rehearsal skills for that day. Speak with your parents to reschedule routine appointments (dentist, doctor, etc) and planned vacations during the culminating activity for this course.

Values Course – Grade 11 Students

For Grade 11 students, this course is designated as a Values course at R.H. King Academy. A major part of the music curriculum, performing requires diligent preparation, perseverance, and a commitment to the process of creativity, professional values that are highly sought after in the workplace. *Personal values* are explored through reflections on performance experiences, allowing students to take regular inventory of their artistic and professional choices. An emphasis on creative collaboration and expression leads to a highly developed empathy for the experiences of their fellow musicians. *Cultural values* are examined through the study of music history. By studying the contexts and belief systems of composers, and the music they composed, students develop an understanding of artistic expression as it relates to value systems. Student's *aesthetic values* are challenged through their understanding of the Elements of Music, a theme central to the new music curriculum. Value judgments about music are challenged through critical musical analysis, contributing to students' appreciation for the richness of different cultures. Students' aesthetic understandings expand as they are exposed to the music and belief systems of new communities. Composition exercises give students an opportunity to examine their aesthetic values and begin to develop an appreciation of, and empathy for, the aesthetic values of their intended audiences. To develop *personal values*, students in the music program have the opportunity to interact with many communities and audiences. Examination of music and performance as it relates to specific audiences helps develop empathy for audiences outside their peer group, and the understanding of the variation in communication styles required to communicate effectively with different age groups. *Professional ethics* are also examined through investigative activities which can include staging a mock trial in which the rights as a performer, creator, and consumer of music are examined, or examination of issues related to downloading copyrighted music files.

Analysis Log # _____



Name: _____

Date	Material (what I practiced)	Critical Analysis of Strengths	Critical Analysis of Areas for Improvement. Next Steps.	Parent Initial
1.				
# Minutes:				
2.				
# Minutes:				
3.				
# Minutes:				
4.				
# Minutes:				
For this remaining analysis session, turn the analysis over to an observer (parent, friend, etc)! They will record what they hear!				
5.	Observer's Name and Relationship to student:			
# Minutes:	Material:			

1 Analysis Log = five practice and analysis sessions on different days. **PARENTS**, please sign after each practice/analysis session. Facsimiles of this form are acceptable.

CATEGORY	Level 1 (0-59%)	Level 2 (60-69%)	Level 3 (70-79%)	Level 4 (80-100%)
Vocabulary - Demonstrates knowledge of musical terminology related to practice and performance	Limited demonstration	Somewhat effective	Considerably effective	Highly effective
Critical Analysis - Analysis demonstrates clear and insightful reflection into practice and performance	Limited demonstration	Somewhat effective	Considerably effective	Highly effective
Next steps - Specific examples demonstrate plan for development in individual music practice and performance.	Limited demonstration	Somewhat effective	Considerably effective	Highly effective
Evaluation	A) Mark for submitted analyses: ____/10		B) # analysis sessions: ____/5 = ____ %	
				TOTAL: A x B = ____ / 10

- Go deeper with your analysis: /why/where/how
- Address additional aspects of your playing in each session
- Get specific about your next steps to specifically address areas for improvement
- Show connections between practice sessions to demonstrate longer term plan for specific improvements

Listening Analysis

Ensure you are using the **musical vocabulary in context**... we should be able to imagine the piece of music from what you write.

Elements of Music – Vocabulary

#	Element	Vocabulary
1	Pitch (melody/ harmony)	Melody, contour, step, leap, scale-like (scalar), arpeggios, octave, jagged, low, high, soprano range, alto range, tenor range, bass range, range, treble, blues, harmony, vertical, major, minor, consonant, dissonant, modulation, chord progressions
2	Rhythm (sound through time)	Pace, rhythm, beat, meter, pulse, fast, slow, sluggish, tempo (grace, largo, adagio, andante, moderato, allegretto, allegro, vivace, preso, prestissimo), rallentando, accelerando, articulation, staccato, staccatissimo, legato, tenuto, silence, busy, tranquil, shifting
3	Timbre (tone quality of sound/colour)	Identify instruments. Describe instrument's sound/tone quality - warm, bright, round, piercing, dark, light, big, small, timid, bold, high, low, halting, lyric, commanding, heavy, relaxed, energized, tight, breathy, open, intense, disciplined, forward, back, ethereal, metallic, scratchy, reedy, brassy, clear, strident, harsh, mellow, resonant, flat, edgy, throaty, shrill, free, spread, focused, covered, wooden
4	Dynamics (loudness or softness)	Soft, loud, moderate, crescendo (gets louder), decrescendo (gets softer), diminuendo, variation, intensity, pianissimo, piano, mezzo piano, mezzo forte, forte, fortissimo
5	Texture (layering of melody and harmony)	Tune, melody, monophonic, homophonic, polyphonic, melodic lines, accompaniment, parts, chordal accompaniment, no accompaniment, rhythmic independence, simultaneous melodic lines, complex, thin, thick, descant, drone, ostinato
6	Form (musical elements through time)	Shape, structure, ABA, canon, 2 part/binary, 3 part/ternary, strophic, medley, chorus/verse (Pop song), repetition, variation, contrast, round, 12 Bar Blues, sonata allegro, imitation, introduction, repeat, phrase, section, coda, theme and variations,

Sample Analysis

Song Details					
Genre/Style		Title, Composer, Performer, Composition Date/Era,			
With A Little Help From My Friends - Artist: Joe Cocker Year: 1969					
Musical Analysis					
Pitch	Rhythm	Timbre	Dynamics	Texture	Form
harmony, melody	beat, meter, tempo, articulation	instruments, quality of sound		Monophony/homophony/polyphony	ABA, 2/3 part, strophic, medley
<ul style="list-style-type: none"> • Pitch – Key of A. Wide range - notably, mostly low bass parts and very high guitar leads. Intro lead guitar descending scalar notes, uses unison bends. High pitched backing vocals. • Tempo is approx. 100 bpm. Does not change. 3/4 time. • Timbre of guitar is scratchy and edgy. The sound of Joe Cocker's voice is throaty and emotive in its variation of timbres. There is an organ intro, loud electric guitars, big drums, gospel backing vocals, horns. Call and response. • Dynamics – This song has large dynamic changes. It starts off loud, and then gets quiet for the first verse before large crescendos into each forte chorus. Successive verses are mf to f. • Texture is polyphonic although there are occasional homophonic and monophonic moments. • Form – AB ABC AB CB 					