

 Ontario	<b>Ontario Ministry of Education</b> <a href="http://www.edu.gov.on.ca/eng/">www.edu.gov.on.ca/eng/</a>	 Toronto District School Board	<b>Toronto District School Board</b> <a href="http://www.tdsb.on.ca">www.tdsb.on.ca</a>		<b>R.H. KING ACADEMY</b> <a href="http://schools.tdsb.on.ca/rhking/">http://schools.tdsb.on.ca/rhking/</a>
<b>COURSE OF STUDY OUTLINE</b>					
<b>Department</b>	Music	<b>Course Type</b>	Mixed		
<b>Teacher</b>	Mr Gillies	<b>Grade</b>	11/12		
<b>Course Title</b>	Instrumental Music - Guitar	<b>Credit Value</b>	One		
<b>Course Code</b>	AMG 3M1/4M1	<b>Prerequisites</b>	3M1: AMG 2O1 4M1: AMG 3M1		
<b>Revision Date</b>	August 2018				
<b>Ministry Document</b>	<i>The Ontario Curriculum</i> <a href="http://www.edu.gov.on.ca/eng/curriculum/secondary/arts1112curr2010.pdf">http://www.edu.gov.on.ca/eng/curriculum/secondary/arts1112curr2010.pdf</a>				
<b>Course Description</b>	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.

### Course Content

1. **Foundations** – Deepening concepts of musical notation, aural skills, conducting, and music and technology (Finale)
2. **Elements of Music** - Deepening understandings about what makes music tick
3. **Performance Skills** – Develop instrumental technique and skills including posture, tone production, extended instrumental techniques
4. **Repertoire Exploration** – Instrumental techniques will be explored through a wide variety of repertoire for band. The historical context for each piece will be examined
5. **Music Inquiry Project** – Independent learning within various music topics
6. **Culminating Unit** – A unit merging musical skills into a final performance based project

### Instrument Sign Out

Students may sign out their assigned instrument at the end of the school day by signing in the “Sign Out” Binder, located near the music room door. Instruments must be returned by 8:40 am the next day. Instruments are used in other classes – their absence will be noticed. Please talk to a music teacher if your instrument is not available to sign out, and alternate arrangements will be made.

## Assessment and Evaluation

<b>Term</b>	70%	Rehearsal Skills (daily)	13%
		Group Folk/Rock/Pop Song Performance	8%
		Analysis Logs	10%
		Repertoire Performance Tests (scales/chords/melody)	10%
		Music Inquiry Project*	5%
		Music Theory	5%
		Analysis (Reflections, Listening Assignments, etc)	15%
		Large Ensemble Culminating Performance – Dec 12	4%
<b>Final**</b>	30%	Culminating project	30%
<b>Total</b>			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.

### Overview of Evaluations

- Rehearsal Skills** (daily) – Students are assessed daily and evaluated weekly on their rehearsal skills. See rubric on following page.
- In-Class Performances** - Group Song, Warm-up Assignment
- Repertoire Tests** – Selected repertoire will have a corresponding test
- Analysis Logs** - Regular, focused practice and analysis is the music homework necessary to succeed in this course. Completed Analysis Logs (all 8 entries) are due on the dates below. Analysis Logs may be submitted early, but will not be accepted after the published dates below.

Analysis Log #	Due Date	# of minutes per practice session		Analysis required?	Parent initial?
		Gr 11	Gr 12		
1 and 2	Tue Sep 18, 2018	25	30	yes	yes
3 and 4	Tue Oct 16, 2018	25	30	yes	yes
5 and 6	Tue Nov 27, 2018	25	30	yes	yes
7 and 8	Tue Jan 15, 2019	25	30	yes	yes

- Music Theory** – Topics include: clefs/note reading, rhythm, expression markings, tempo, part reading, sight singing, keyboard knowledge.
- Analysis** - Reflections on guitar technique, rehearsal process, post performance analysis, and listening assignments

# 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 = ____ %	
				<b>TOTAL: A x B = ____ / 10</b>

- 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

# How To Fill Out an Analysis Log



Completion of Analysis Logs is very important in helping you develop critical analysis skills around music making/ practicing. Analysis Logs allow you to critically reflect on your music making, and help you solidify the musical concepts covered in class. Critical analysis will ensure you get the most out of your practice sessions by helping you identify and focus your attention on the areas that need to be developed.

In the “Critical Analysis” sections (Strengths/Areas for Improvement), topics you may choose to address include: posture, rehearsal skills, focus, strumming pattern, dynamics, rhythm, note accuracy, interpretation, phrasing, tone quality, entrances, picking, finger-picking. Be specific with your analysis. What are your strengths/weaknesses? Why? What will you do differently next time?

When you identify specific areas for improvement, you can focus your next practice session to address these areas, and you will stop wasting time playing/singing areas that you are already good at.

Each Analysis Log will be evaluated using a Level 1 to 4 scale, which will be translated into a mark out of 10.

## Sample of Level 1 Analysis Log Completion

Date	Material (what I practiced)	Critical Analysis of Strengths	Critical Analysis of Areas for Improvement	Parent Initial
Oct 10	Stairway to Heaven	- timing - hand position	- chords - fingerings	KY
# Minutes: 20	Time of our Lives			

## Sample of Level 3 Analysis Log Completion

Date	Material (what I practiced)	Critical Analysis of Strengths	Critical Analysis of Areas for Improvement	Parent Initial
Oct 10	Back in Black	- my tempo was steady for the first time today! - transitions between F and G are improving - picking getting steadier during lick	- bar chords are not sounding full in the chorus. Can't grip it in time. - some strings are muted...not sure why...happens for F Major chord - Tomorrow: Focus on gripping bar chords to build strength. Try not to look at hands while playing	KY
# Minutes: 20	Born to be Wild			
	Smoke on the Water			

### THE FINE PRINT

- 5 practice and analysis sessions = 1 Analysis Log
- You are required to complete 8 Analysis Logs per semester, as per the dates outlined in the course outline
- Incomplete Analysis Logs will be accepted, BUT your mark will be reduced by a pro-rated amount. For example, if you hand in an Analysis Log with 3 of 5 entries completed, you will receive 60% of the mark for your three completed entries
- Facsimiles of the Analysis Log are acceptable (ie, you can draw your own if you need to)

# 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	<b>Pitch</b> (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	<b>Rhythm</b> (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	<b>Timbre</b> (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	<b>Dynamics</b> (loudness or softness)	Soft, loud, moderate, crescendo (gets louder), decrescendo (gets softer), diminuendo, variation, intensity, pianissimo, piano, mezzo piano, mezzo forte, forte, fortissimo
5	<b>Texture</b> (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	<b>Form</b> (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,

## Rubric

CATEGORY	Level 1 (0-59%)	Level 2 (60-69%)	Level 3 (70-79%)	Level 4 (80-100%)
<b>Knowledge/Understanding</b> – Uses detailed musical vocabulary from all categories to clearly describe music	Limited demonstration	Somewhat effective	Considerably effective	Highly effective
<b>Thinking</b> – Description of each element of music paints a clear picture of the music	Limited demonstration	Somewhat effective	Considerably effective	Highly effective

## Sample Analysis Log

Song Details					
Genre/Style		Title, Composer, Performer, Composition Date/Era,			
With A Little Help From My Friends - <b>Artist:</b> Joe Cocker <b>Year:</b> 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"> <li>• 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.</li> <li>• Tempo is approx. 100 bpm. Does not change. 3/4 time.</li> <li>• 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.</li> <li>• 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.</li> <li>• Texture is polyphonic although there are occasional homophonic and monophonic moments.</li> <li>• Form – AB ABC AB CB</li> </ul>					

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**Detach and return entire page to teacher**

**Instrument Borrower Agreement**

Name: \_\_\_\_\_

I acknowledge that the R.H. King Academy Music Department will loan me musical instruments for this semester/school year. I accept that the care of my instruments is my responsibility. I will ensure that:

1. I take all precaution against damage to my instruments due to rough or improper use or care
2. My instruments are always put away properly in their case and locked in an appropriate storage room or my locker
3. If there is any problem with an instrument, I will bring it to a music teacher for repair or maintenance
4. I will not attempt to clean the instrument, without specific training from the teacher (parents, please do not attempt to clean the instrument)

In the event that my instrument is damaged or lost as a result of non-compliance with this agreement, I accept financial responsibility for its repair or replacement.

Student Name (print): \_\_\_\_\_

Student Signature: \_\_\_\_\_

Parent Name (print): \_\_\_\_\_

Parent Signature: \_\_\_\_\_

Date: \_\_\_\_\_