

 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	10: Open 11/12: Mixed		
Teacher	Ms Shaw	Grade	10/11/12		
Course Title	Instrumental Music - Strings	Credit Value	One		
Course Code	AMS 2O1/3M1/4M1	Prerequisites	2O1: none 3M1: AMS 1O1 or 2O1 4M1: AMS 3M1		
Revision Date	February 2018				
Ministry Document	<i>The Ontario Curriculum</i> 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.

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 string orchestra. The historical context for each piece will be examined
5. **ISU** – Independent Study Unit
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

Term – 70%	Performance (playing tests, performances)	25%
	Music Theory, Aural Skills, Musescore, Conducting	10%
	Presentations, Listening Analysis, Reflections	10%
	Analysis Logs	8%
	Independent Study Unit*	7%
	Rehearsal Skills	6%
	Large Ensemble Culminating Performance	4%
Final** – 30%	Culminating Unit	30%
TOTAL		100%

* At RH King one of our unique features is a focus Independent Study Units, or ISU. An ISU is an assignment or project that gives students the freedom to select their own topic within a given subject area, research it, and then create a finished product based on their findings. The aim of the ISU 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 unique feature Clinic was created to give students time during the school day to work on their ISUs.

**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	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 note students are required to complete 8 Analysis Logs per semester, as per the dates outlined in the course outline. **Parents**, please sign after each practice/analysis session. Analysis Logs count as 10% of the term mark. Facsimiles of this form are acceptable. Jan 2012

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

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: articulation, breathing, posture, rehearsal skills, focus, bow grip, dynamics, rhythm, note accuracy, interpretation, phrasing, tone quality, entrances, preparedness, memorization, collaboration. 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 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.

Analysis Log #	Due Date	# of minutes per practice session			Analysis required?	Parent initial?
		Gr 10	Gr 11	Gr 12		
1 and 2	Tue March 6, 2018	20	25	30	yes	yes
3 and 4	Tue April 18, 2018	20	25	30	yes	yes
5 and 6	Tue May 15, 2018	20	25	30	yes	yes
7 and 8	Tue June 12, 2018	20	25	30	yes	yes

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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

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	Green Gardens Bond's Explosive	- tempo - notes	- shifting	KY
# Minutes: 15				

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	D Major scale Brahms Symphony #1	- my tempo was steady for the first time today! - my tone is getting louder, probably due to my improved posture (I checked in the mirror)	- shifting between 1 st and 3 rd position needs work - tuning of each note needs more accuracy - still missing some accents in “Symphony #1”. Must play slower to get all the accents - fingerings are sloppy. Tomorrow: focus on this during D Major scale and arpeggio	KY
# Minutes: 15				

THE FINE PRINT

- 5 practice and analysis sessions ON DIFFERENT DAYS = 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 of your three completed entries
- Facsimiles of the Analysis Log are acceptable (ie, you can word-process or draw your own if you need to)

Analysis LOG (Listening Analysis) # _____ (of 8) Name: _____

You can use point form, but ensure you are using the **musical vocabulary in context**...we should be able to imagine the piece of music from what you write.

Song Details					Title, Composer, Performer, Composition Date/Era,	
Genre/Style						
Musical Analysis						
Pitch <small>harmony, melody</small>	Rhythm <small>beat, meter, tempo, articulation</small>	Timbre <small>instruments, quality of sound</small>	Dynamics	Texture <small>Monophony/homophony/polyphony</small>	Form <small>ABA, 2/3 part, strophic, medley</small>	

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Rubric

CATEGORY	Level 1 (0-59%)	Level 2 (60-69%)	Level 3 (70-79%)	Level 4 (80-100%)
Knowledge/Understanding – Uses detailed musical vocabulary from all categories to clearly describe music	Limited demonstration	Somewhat effective	Considerably effective	Highly effective
Thinking – Description of each element of music paints a clear picture of the music	Limited demonstration	Somewhat effective	Considerably effective	Highly effective
Evaluation A) Mark for submitted analyses: ____/10 B) # songs analysed: ____/4 = ____ %	TOTAL: A x B = ____ / 10			

Analysis Log (Listening Analysis)

You can use point form, but 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,

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Thinking – 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 - Artist: Joe Cocker Year: 1969					
Musical Analysis					
Pitch harmony, melody	Rhythm beat, meter, tempo, articulation	Timbre instruments, quality of sound	Dynamics	Texture Monophony/homophony/polyphony	Form 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 					

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: _____