




|  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 | Open | | |
| Teacher | Mr Lee | Grade | 9 | | |
| Course Title | Instrumental Music - Strings | Credit Value | One | | |
| Course Code | AMS 101 | Prerequisites | None | | |
| Revision Date | February 2018 | | | | |
| Ministry Document | <i>The Ontario Curriculum</i> http://www.edu.gov.on.ca/eng/curriculum/secondary/arts910curr2010.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 – Grade 9

1. **Foundations** – Learning/deepening concepts of musical notation, aural skills, conducting, and music and technology (Finale)
2. **Elements of Music** – Learning/deepening understandings about what makes music tick
3. **Performance Skills** – Develop increasingly complex instrumental technique and skills including posture, tone production, extended instrumental techniques
4. **Repertoire Exploration** – Instrumental techniques will be explored through a wide variety of increasingly challenging repertoire for strings. 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

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 – Dec 13 | 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.

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.

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: bow hold, shifting, articulation, breathing, posture, rehearsal skills, focus, 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/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.

| Analysis Log # | Due Date | # of minutes per practice session | Analysis required? | Parent initial? |
|----------------|--------------------|-----------------------------------|--------------------|-----------------|
| 1 and 2 | Tue March 6, 2018 | 15 | yes | yes |
| 3 and 4 | Tue April 18, 2018 | 15 | yes | yes |
| 5 and 6 | Tue May 15, 2018 | 15 | yes | yes |
| 7 and 8 | Tue June 12, 2018 | 15 | 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 | Vivaldi's Spring Bond's Explosive | - tempo - notes | - shifting - fingerings | 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> |
| | | | | | |

| 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> |
| | | | | | |

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: _____