

# The Dragon Academy ~ Course Syllabus 2007-2008

---

## **FORM 1 ~ Music** **Instructor: Ms. Carolina**

### **All Students must purchase and bring to every class:**

- *Course Kit (to be available through Dragon)*
- *Theory for Beginners* by Barbara Wharram (available at Remenyi's)
- Manuscript paper
- Notebook for their history notes
- 3 ring binder for handouts
- PENCILS and ERASERS

### **Course Description**

The students will focus on the development of the ability to read music in both the treble and bass clefs. They will learn to use key signatures, modes and simple intervals and triads. They will begin to investigate rhythm and conducting. The student will also explore modal music which is enmeshed in ritual as well as the Renaissance and Baroque periods. They will be expected to work in both large and small groups to solve musical problems.

### **Units of Study**

Each of the following units contain a combination of theory, history and performance or performance preparation.

#### **Unit I (10 Hours)**

We will begin our music study by learning to read music in two clefs. We will also begin work on ear training. There will be little quizzes to help re-enforce the work. In history, we will explore the background to Monteverdi's life and work, and the folk music of the time.

#### **Theory:**

- Learning to draw the names of lines and spaces.
- Learning the names of lines and spaces
- The Great Clef
- Sharps and flats

#### **History:**

- Monteverdi and his time
- Story of Ulysses and songs about the Wanderer

#### **Performance:**

- Work with guest artist Kevin Summerville; introduction to percussion

## **Unit II (10 Hours)**

The concept of scales will be introduced. In history we will explore Monteverdi's importance. Students will work in small groups on rhythm, percussion and ear training, with an emphasis on Renaissance and Baroque uses of percussion with voice.

Theory:

- Using the names of lines and spaces.
- Using the notation of lines and spaces
- The Great Clef
- Sharps and flats

History:

- Monteverdi and his time

Performance:

- Work with guest artists and workshops with artists of the Opera Atelier

## **Unit III (12 Hours)**

We will begin to examine the scale, and why we need sharps and flats. We will look a little further into the Renaissance Period in music and attend a performance of Monteverdi's *The Return of Ulysses*.

Theory:

- What is a major scale?
- Formula for a major scale
- Why do we need sharps and flats?

History:

- Renaissance Opera performance with background studies and written assignment.

Performance:

- Preparing for and presentation of Winter Concert with guest artists.

## **Unit IV (20 Hours)**

We will examine the difference between a scale and a mode, with emphasis on Ladino songs of the period, examining the differences in sound and feeling between modal and fixed music. Ear training and rhythm exercises continue. We will begin to examine the Baroque Period in music with all its innovations.

Theory:

- Mastering the major scale
- Some modes

History:

- Baroque composers and their milieu; Jewish, Romany and Arabic influences in Spain

Performance:

- Work with guest artists continue

### **Unit V (18 Hours)**

In theory we will begin to look at notation and rests in simple time. Ear training and rhythmic exercises continue, along with studies in voice and percussion. We continue our study of Baroque music and the influences of other cultures in the music of Spain.

Theory:

- Preliminary rudiments—rests and their values
- Notes and rests in simple time: reading and writing

History:

- Musical forms in Baroque times - binary and ternary
- Baroque instruments

Performance:

- Continues with guests

### **Unit VI (20 Hours)**

We will take a look at unusual instruments in musical history. This will form the basis for an independent study project for each student, which will be presented to the class. In Theory, there will be a continuation of studies in rests, supported by the student performance work in percussion.

Theory:

- Continuation of studies in note values and rests

History:

- Unusual instrument study

Performance:

- Working toward the final concert with guest artists

## **Unit VII (20 Hours)**

This unit is a review of all theory, ear training and rhythm exercises this year. We will take a look at some of the world's unusual instruments.

Theory:

- Year end review

History:

- Baroque integration of music, dance and theatre

Performance:

- Practice and performance of the Year End Concert

## **Assignments and Tests**

There will be ongoing in class and take-home assignments, quizzes and notebook evaluations that will be factored into the evaluation mark.

### **Tests**

1. October 6
2. November 17
3. End of Term I Dec 11-15
4. February 9
5. April 27
6. Final Exam during examination period June 11-15