

The Dragon Academy ~ Course Syllabus 2007-2008

FORM 2 ~ Music Instructor: Ms. Carolina – AMU 10

All Students must purchase and bring to every class:

- *The Enjoyment of Music* by Machlis
- *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

This course emphasizes Romantic and Nationalist periods of Western music, not neglecting the many influences from the countries and cultures contacted by and in some cases colonized by Europe, bringing “exoticism” into western musical vocabulary. The students will participate in creative activities based in percussion and singing that teach them to listen with understanding. They will also learn correct musical terminology and its appropriate use.

Units of Study

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

Unit I (19 Hours)

This unit will review major scales, and examine major scales beginning on any note, as well as intervals within those major scales.

Theory

- a review of major scales and key signatures

History

- Background to the nineteenth century, including the final stages of the classical tradition, so as to include the work of Beethoven
- Discussion of the end stages of musical dependency on religious institutions
- The growth of the concert hall and large symphonies
- Dance forms and composed music

Performance

- Work with guest artist Kevin Summerville; introduction to percussion
- Singing with percussive support

Unit II (15 Hours)

This unit will examine major scales beginning on any note and the degrees of the scale, their names and meaning. Ear training will be ongoing throughout the year.

Theory:

- Major scales beginning on any note
- Degrees of the scale: names and meaning
- Ear training

Performance:

- Students will participate in a workshop and then attend the performance of Opera Atelier's production of Monteverdi's "*The Return of Ulysses*"
- Students will practise for their performance pieces for the midwinter concert, working with guest artists

History

- Students will explore Nationalism

Unit III (12 Hours)

This unit is devoted to the understanding of exoticism in European music, and the impact and interpretation, or in some cases misinterpretation, of the music of other cultures. Ear training and rhythmic dictation will continue and be tested. In performance, students will work on exoticist pieces in percussion and singing.

Theory:

- The intervals found within a major scale
- Rhythm dictation
- Ear training

Performance:

- Guest artists will begin work with on pieces based in percussion and vocal performance incorporating exoticist influences.

History

* Students will examine the idea and appeal of the "exotic" to the European aesthetic, including for example Bizet's *Carmen*, Puccini's *Madame Butterfly*, Rimsky-Korsakov's *Scheherazade*. They will have the opportunity to hear the authentic music of other cultures which exerted this influence.

Unit IV (15 Hours)

In this unit we will concentrate on music from the 19th Century set with a historical perspective. The difference between programme music and absolute music will be raised. Theory and ear training are ongoing.

Theory:

- Minor intervals in contrast to major and perfect
- Introduction to inversions of major, minor and perfect intervals
- Terms and signs in musical scores

History—A Look at Large Orchestras

- The composers who worked with large orchestras
- Contrasts between programme and absolute music
- Listening; attendance at concerts at the Royal Conservatory and the Faculty of Music, University of Toronto

Performance:

- Guest artists will continue work in percussion and vocal performance

Unit V (15 Hours)

The study of music from the 19th Century continues. To enrich student understanding of the exotic elements, we will introduce music from other cultures, in performance as well as in history/appreciation components.

Theory:

- Continuation of interval inversion
- Ear training

History:

- A continuing examination of 19th Century practices, with an emphasis on the operatic form. Students will have an opportunity to attend performances of the Royal Conservatory Professional Programme artists, and the Canadian Opera Company.

Performance:

- We will continue work with guest artists in percussion and vocal performance.

Unit VI (15 Hours)

This unit will focus on musicians and works of the late 19th Century both in Europe and North America, for example Dvorak's *From a New World*. Students will be exposed to the world of the international professional musician, and the guests who were invited to perform in the myriad of small town concert halls. Particular attention will be paid to the forms arising in North America.

Theory:

- Simple analysis
- Continuation of study of intervals and inversions

History:

- Musicians and works of the late 19th century
- North American music and its sources and influences
- Composers of the period and their writing

Performance:

- Ongoing work for the Final Performance: music will be integrated into the year end play

Unit VII (26 Hours)

This unit is the culmination of our 19th Century music study. There will be a review of ALL the year's topics. The Final Performance will also take place.

Theory:

- Year end review
- Ear and rhythmic training review

History:

- Continuation of 19th Century composers and the influences on their work and chosen forms

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 December 11-15
4. February 9
5. April 27
6. Final Exam during examination period June 11-15