

# The Dragon Academy ~ Course Syllabus 2007-2008

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## FORM 5 ~ Music Instructor: Ms. Carolina – AMU 4M

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

- *The Enjoyment of Music* by Machlis
- *The Rudiments of Music* by M. Sarnecki (available from Remenyi's)
- Notebook for their history notes
- 3 ring binder for handouts
- PENCILS and ERASERS

### Course Description

This course emphasizes the appreciation, analysis, and performance of various kinds of music including Baroque, Classical, Romantic, and Contemporary (both European and North American). Studies in music history will be integrated with their studies in American History. Students will perform technical exercises and appropriate repertoire. They will also complete detailed creative activities and analyze and evaluate live and recorded performances. They will continue to increase their understanding of the elements of music while developing their technical and imaginative abilities.

### Units of Study

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

#### Unit I (12 Hours)

This unit begins with a review of major scales beginning on any note, either with key signatures or with accidentals. Ear training and rhythmic dictation will begin. Students will be introduced to the history of European music across the modern era. They will screen the film *Tous Les Matins du Monde*.

Theory:

- \* Major and Minor scales

History:

- A look at French music of the late Renaissance and Baroque periods.

Performance

- \*Students will begin work in small ensembles

## **Unit II (12 Hours)**

We will concentrate on the Baroque and Classical periods in history. To accompany studies of Voltaire's *Candide* in their French classes, students will explore Bernstein's opera of the story. Ear training and rhythmic dictation will continue and be tested. Triads will be studied in theory. We will be attending an Opera Atelier performance of Monteverdi's *The Return of Ulysses*.

Theory:

- Triads will be introduced

History:

- The Baroque period and its influence on the classical will be studied in preparation for attendance at a workshop and performance for Opera Atelier's production of Monteverdi's *The Return of Ulysses*
- There will be special attention to Baroque dances.

Performance:

- Students will be organized according to achievement level and interest in either classical/folk performance ensembles including vocal, OR percussion ensembles with guest artists. They will begin preparation for performance at their midwinter concert.

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

In this unit, students will continue with ear training and rhythmic dictation. Cadences will be introduced. In history, they will be introduced to the forms of classical music. In performance, students will continue work in their ensembles.

Theory:

- Perfect cadence
- Plagal cadence
- Imperfect cadence

History

- Sonata allegro form
- Mozart
- Haydn
- Early Beethoven

Performance:

- Working in small ensembles with guest artists for and presentation of Winter Concert

## **Unit IV (15 Hours)**

Ear training and rhythmic dictation will continue along with the study of cadences. In history, students will be introduced to Romantic traditions, and the remarkable lives of the Romantics,

including Chopin and George Sand, Liszt, Tchaikovsky, and those later composers whom they greatly influenced.

Theory:

- Perfect cadence
- Plagal cadence
- Imperfect cadence

History:

- The Romantic movement
- Larger orchestras and accessible concert halls
- Exoticism
- Nationalism
- The rise of individualism and the artist
- Women in music

Performance:

- Continuing work in small ensembles

### **Unit V (15 Hours)**

This unit will introduce students to the late Romantic composers and the Impressionists, including Mahler, Ravel, Debussy, Faure and others. We begin planning for the final performance and the incorporation of music into the year end play. Theory studies will broaden understanding of cadences.

Theory:

- Cadence in a melody line
- Cadence written on keyboards

History:

- The late expressions of Romanticism
- Impressionism: music and visual art connections

Performance:

- Work with guest artists towards the final production

### **Unit VI (15 Hours)**

We will examine the growth of the modern and new music practices, from Stravinsky and Bartok, through Schoenberg to George Crumb, and Canadian new music composers including Alexina Louie. Connections between experimental and radical music and the other arts will be explored, including dance (Nijinsky, Balanchine, and others) and the visual arts (Picasso, Miro, and others). Students will learn that important composers were also painters. In theory we will examine dominant-sevenths and other four note chords.

Theory:

- Recognition of cadences
- Analysis of binary and ternary forms

History:

- The shock of the new and the post-modern era
- Synaesthesia

Performance:

- Work towards the final production continues

## **Unit VII**

### **Year End Concert (26 Hours)**

A review of all theory, ear training, and rhythmic dictation will take place. Guest artists will assist with the final preparations for the year end concert.

Theory:

- Year end review

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