



This course has been developed from The Ontario Curriculum, The Arts

Course Title: Senior Band

Textbook: Various scores arranged by the class

Course Code: AMI3

Curriculum Leader:

Grades: 11/12

Teacher: Mr. Carvallo

Credit Value: 1 Credit

Revision Date: September 2015

Course Description

This course emphasizes the appreciation, analysis, and performance of Jazz big band, popular music, Stage band, Canadian and non-Western music. Students will perform technical exercises and appropriate repertoire in contemporary popular styles, complete detailed creative activities, analyze and evaluate live and recorded performance. Student will also plan, and produce music productions. Through this course students will find in music a source of enjoyment and personal satisfaction, gaining creative problem solving skills, individual and cooperative work habits, knowledge of themselves and others, a sense of personal responsibility, and connections to their communities and future careers.

Unit	Unit Title	Approx Time	Evaluations summative and formative
Unit 1	Dictation/ear training/composition/ Arranging technique	15 hours	On Going
Unit 2	Theory (as part of arranging assignment)	10 hours	assignment-due at end of unit
Unit 3	Rehearsal/Practice,performance techniques, 2 major arranging assignments	70 hours	Ongoing, culminating, demonstrations, Concerts
Unit 4	Improvisation	10 hours	On going in preparation for performances
Unit 5	Music history research	05 hours	Research essay/powerpoint/report-due at end of unit

Overall Expectations

Theory and Foundation

- Describe aspects of musical form in current music production
- analyze works in various styles, and arrange music for our senior band
- describe appropriate instrument applications
- identify and describe fundamental music theory appropriate to grade level

Skills and Processes

- demonstrated understanding of professional practices and principles
- demonstrates understanding of the importance of interpersonal and time-management skills
- demonstrates proficiency in performance skills in repertoire of various musical styles
- reproduces accurately by clapping, playing, or singing music they are studying

Impact and Consequence

- demonstrates understanding of the societal issues related to music, history and cultural context
- identify career opportunity in music
- demonstrates mastery of technical skills appropriate for this course
- demonstrates application of performance skills and knowledge of theory as they relate to the performance

Communication

If students are experiencing any kind of difficulty with their studies, access to extra help is available from the teacher by arrangement. The teacher will contact parents/guardians by telephone if he has any concerns about student's progress and achievement.

If parents/guardians need to speak with the teacher concerning the progress and achievement, they may call the teacher to discuss the issue either in person or on the telephone **416-393-1590 x20100** or e-mail esteban.carvallo@tdsb.on.ca

All assignments and monthly plans are posted in **Google Classroom**

Teaching/Learning/Assessment Strategies

A variety of teaching and learning strategies are used throughout the course, including

- | | | |
|---|-------------------------------|--|
| <input type="checkbox"/> classroom lesson | -student-teacher conferencing | -research |
| <input type="checkbox"/> rehearsals | -independent study | -homework |
| <input type="checkbox"/> collaborative and cooperative learning | -demonstrations | -theoretical assessments and assignments |
| | -practical applications | |
- (Formative and Summative)**

Evaluation Strategies

Performance Assessments	Peer and self-evaluation	Journals
Research projects and essays	Presentations	Rehearsals
Assigned exercises	Concert performances	Band Arrangements

Personal Communication

Conferencing, Student-teacher interviews, Teacher-group
Ongoing verbal feedback, Critique self/peer

Assessment Tools

Rubrics, checklists, marking schemes, Self/peer assessment, Anecdotal comments with suggestions for improvements

Evaluation of student work will be based on the provincial curriculum expectations and the achievement levels outlined in the curriculum policy documents. The percentage weighting of each category is as follows:

Categories	%
Creating and Performing	60%
Foundations-Theory	20%
Reflecting, Responding and Analysing	20%

Evaluations for the course will consist of the following

Reporting Period	Term Work	December Exam	Summative Evaluation, Culminating Activity	Total
October Interim	100%			100%
January	70%	30%		100%
March	80%	20%		100%
June	69%	10%	30%	100%

See student agenda for clear statement regarding procedure for homework, late assignments, absences, missed work, and academic integrity. Academic integrity is a key value in the educational system and there will be penalties for academic dishonesty that reflect school, Board and Ministry policy statement

Carvallo's Performance Assessment Rubric

	Level 1 50-59	Level 2 60-69	Level 3 70- 79	Level 4 80- 99
Accuracy of rhythm	Demonstrates limited accuracy	Demonstrates some accuracy	Demonstrates considerable accuracy	Demonstrates high degree of accuracy
Accuracy of pitch	Demonstrates limited accuracy	Demonstrates some accuracy	Demonstrates considerable accuracy	Demonstrates high degree of accuracy
Accuracy of articulation	Demonstrates limited accuracy	Demonstrates some accuracy	Demonstrates considerable accuracy	Demonstrates high degree of accuracy
Expressiveness through dynamics	Demonstrates limited accuracy	Demonstrates some accuracy	Demonstrates considerable accuracy	Demonstrates high degree of accuracy
Expressiveness through tempo	Demonstrates limited accuracy	Demonstrates some accuracy	Demonstrates considerable accuracy	Demonstrates high degree of accuracy
Expressiveness Through phrasing	Demonstrates limited accuracy	Demonstrates some accuracy	Demonstrates considerable accuracy	Demonstrates high degree of accuracy
Tone quality	Applies concept of tone quality with limited effectiveness	Applies concept of tone quality with some effectiveness	Applies concept of tone quality with considerable effectiveness	Applies concept of tone quality with high degree of effectiveness
Tuning (intonation)	Applies the concept of intonation with limited effectiveness	Applies the concept of intonation with some effectiveness	Applies the concept of intonation with considerable effectiveness	Applies the concept of intonation with high degree effectiveness
<i>(drummers only) form and phrasing memorized e.g. #of bars per section/ tempo markings</i>	Limited knowledge and understanding	Some knowledge and understanding	Considerable knowledge and understanding	High degree of knowledge and understanding
<i>(Guitar and piano)Chord structure/ voicings</i>	Limited knowledge and application	Some knowledge and application	Considerable Knowledge and application	High degree of knowledge and application

Rehearsal Technique/Rehearsal Etiquette!

Be present and on time

*You cannot reap the benefits of a rehearsal or rehearsal segment you miss. Don't make plans that involve leaving rehearsal early or arriving late. Often some of the most important learning in a rehearsal happens at those times.

* Students should take care of personal necessities (water, rest room, etc) before entering the rehearsal room.

Be actively and intently involved in the rehearsal

- Just "going through the motions" during rehearsal is as bad as not being there. **Always be thinking about your performance.**

- Your only focus should be the objectives the ensemble is trying to achieve during that rehearsal. **There is to be no unnecessary talking.**

- All cell phones should be turned off and not on the stand. You can go one hours without a text - you won't die! **You can't focus on the music if you're waiting for a text.**

- Members are expected to give their utmost efforts during rehearsals in the pursuit of excellence in performance -- **any less is an insult to your peers, your staff, and yourself.**

The proper attitude during rehearsal affects the value of that rehearsal

- **An instruction that has to be given twice robs the band of rehearsal time and focus.** Don't rob us all because you are not paying attention.

- **Be cooperative.** Even if you don't understand the motivation for a rehearsal activity, have confidence that your band directors and section leaders do and execute as you are asked.

- **All students should show the proper respect for their peers and conductor.** Disrespect towards conductor and student leadership will **never** make the band more successful. Avoid exhibiting disrespectful attitudes such as eye-rolling, pouting, talking back, being unsupportive of conductor in any way.

When the director steps in front of the group, the students should cease all activity and listen for instructions.

While the director is directing, students should play their parts. They should not talk.

When the director stops, students should stop immediately and listen. They should not continue to play.

In between playing, students with questions/comments should raise their hand and be recognized before speaking.

- **Being negative in rehearsal is a sure way to lessen the effectiveness of that rehearsal.**

If you say things like "this will never work" there will probably be people around you that either believe what you say or are at least influenced by your opinion, and in either case they (like you) will be less productive.

- **Offer encouragement to your peers, instead of criticism.** It takes a lot of pats on the back to erase the sting of a kick in the pants.

You can't be effective in rehearsal if you are unprepared

- **Arrive early** enough to be in place, with all necessary equipment and materials, BEFORE rehearsal starting time.

- **Have your materials organized** - music in order on the stand, pencil on the stand to make marking on your music.

- **Be certain your equipment is always in good working order.** Don't get up two or three times a rehearsal for valve oil. Even once every rehearsal is too much.

- **Know your music** - you should have played through the whole piece before rehearsal, know all rhythms, circle all accidentals that you have missed in your personal practice sessions, work through all the tricky sections. Don't wait to have someone tell you how it goes - you should know before you get there. That means listen to a recording of the piece on our website before the rehearsal

- **Never be an obstacle to the success of others.** If you are keeping someone else from achieving his or her objectives, the entire organization is losing ground.

- **While at rehearsal focus on the music and nothing else.** Don't be thinking about how much you hate so and so or what a jerk said teacher is or homework that you need to do

or how much you hate the piece you are playing. Your responsibility is playing the music as best a you can.

The **Senior Band** can only reach it's highest level of success when each individual, each section, and each element are all at their highest possible effectiveness. It is the responsibility of each individual to do everything possible to reach that level, and to do nothing that would keep themselves or others from reaching their goals.

In signing below you acknowledge you have read and agree to this binding contract

Signature _____ Date _____



***Culminating Performance Task-30% of Final Mark-Due June**

All students are required to do a culminating performance recital. The performance recital will be used for a summative evaluation of a music student's ability and artistry in repertoire. It should demonstrate a culmination of all techniques acquired during the school year. The experience of creating or re-creating music through musical performance is central to understanding the discipline of music.

This assignment will include 3, recital, and reflection of the process this being the final culminating

1-Students will present a program of works on an approved instrument for a live performance

Submission of Proposed Program (IMPORTANT): Student must submit a program approved by Mr. Carvallo **no less than 2 weeks prior** to the proposed completion of performance recital. Any omissions from the expected content of a selection (verse, variations, movement, etc.) must be listed at this time with the reasons for omission. Memorization of material for solo work is mandatory.

The content of all recitals must be approved in advance!!!!

Recital Information sheet must be completed and signed by both student and teacher.

Repertoire will be primarily classical, Jazz standards, spirituals, Broadway numbers, and ensemble combo arrangements are considered appropriate, plus your own choice that demonstrates your musical skills. Please consult with Mr. Carvallo on specific pieces to be performed. Recital should represent a balance of styles, periods, and nationalities where appropriate.

Final Program will include at least

Three works for grade 11 students, two piece will be an example of a jazz or classical piece Four works for grade 12 student, two pieces will be examples of a jazz or classical piece

2-Students will demonstrates the following

Differentiation of a range of styles and character in your program

Performance of works in the recital demonstrates a range of styles and characters represented in your list. This includes the ability to use performance techniques to make each work in the program sound different in style and character

Accuracy and clarity in performance of the works

Accuracy and clarity of the rhythm, pitch, articulation, timing and phrasing as appropriate to the instrument, this includes accuracy and clarity in string bowing, diction, and coordination of fingers and hand.

Fluency and control in a range of performance techniques

Fluency in performance of a range of performance techniques and control used to execute a wide degree and range of performance techniques. This includes maintaining a strict tempo, and artistic use of accent, crescendo, diminuendo, staccato, silence, legato, tenuto, rubato, ritardando, accelerando and pitch bending

Characteristic tone, artistic variation of tone and expressiveness in tone

Performance of the works demonstrates projection of tone, use of tone that is reflective of best practice on the instrument, clarity of tone, use of contrasting tones appropriate to different feelings and styles, use of a variety of expressiveness in tone.

Skills in shaping and expressively communicating music ideas, as appropriate to the style of each work

Skills in providing shape to the beginning and ending, high/low points of musical motifs, phrases, sentences and section of a works as appropriate to the style. Skill in expressively communicating music ideas beyond the notation of the work by use of appropriate artistic nuances.

Artistic interaction, balance and coordination between parts

Soloing technique where appropriate

Skills in personal interpretation and projection of musical intentions in performance

Presentation techniques appropriate to the styles represented in the works and to the conventions of performance in a formal recital.

It is imperative for the student to treat the performance recital as a full-fledged performance. All music is to be presented as it will be the final recital.

Presentations of recitals must be done on scheduled date

It is highly recommended that students use their laptops, video cameras, cell phones or the computer in the music room to record their performance.